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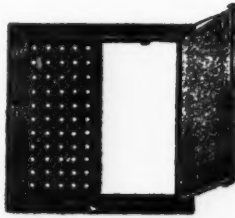


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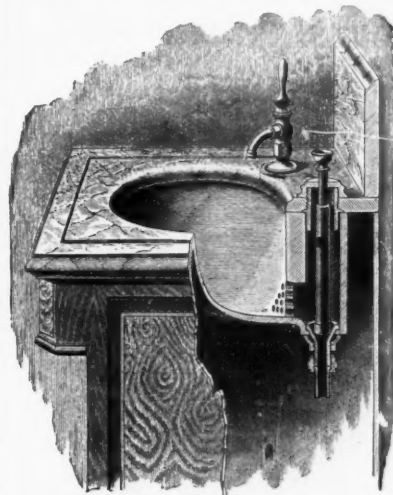
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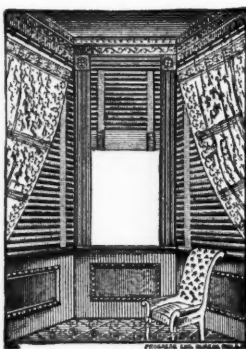
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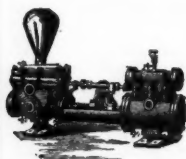
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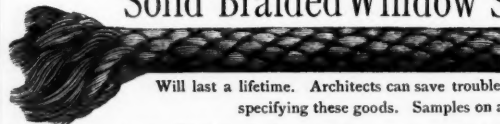
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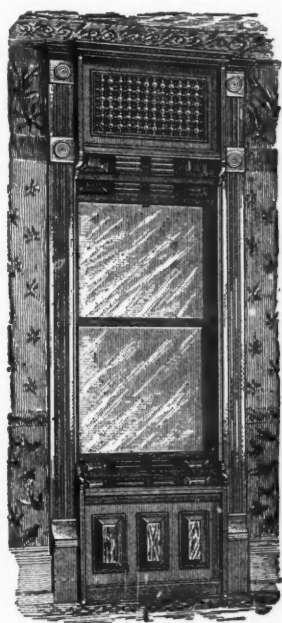
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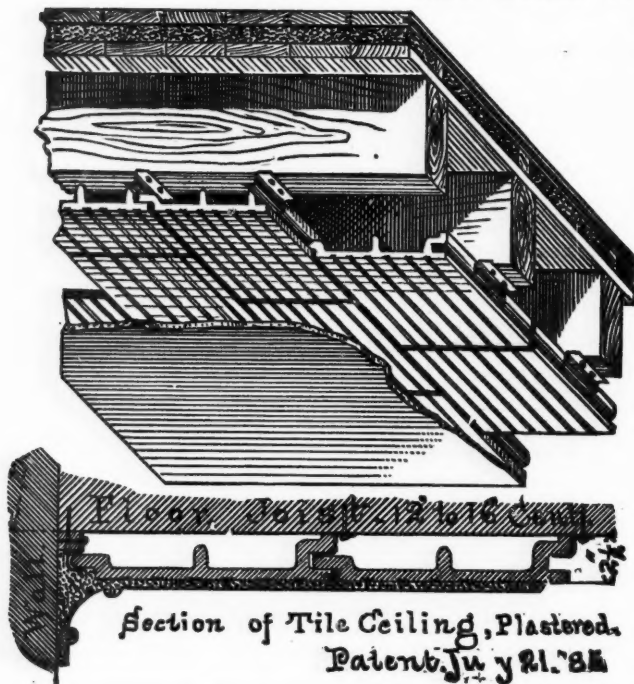
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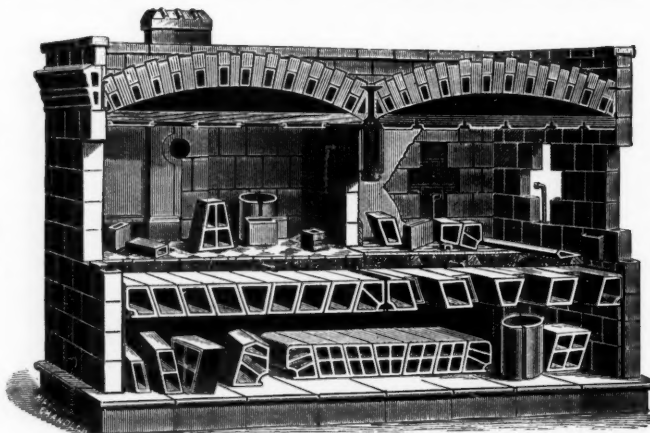
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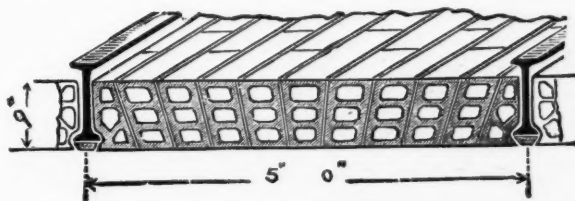
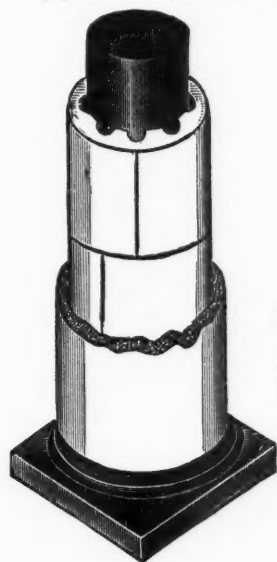
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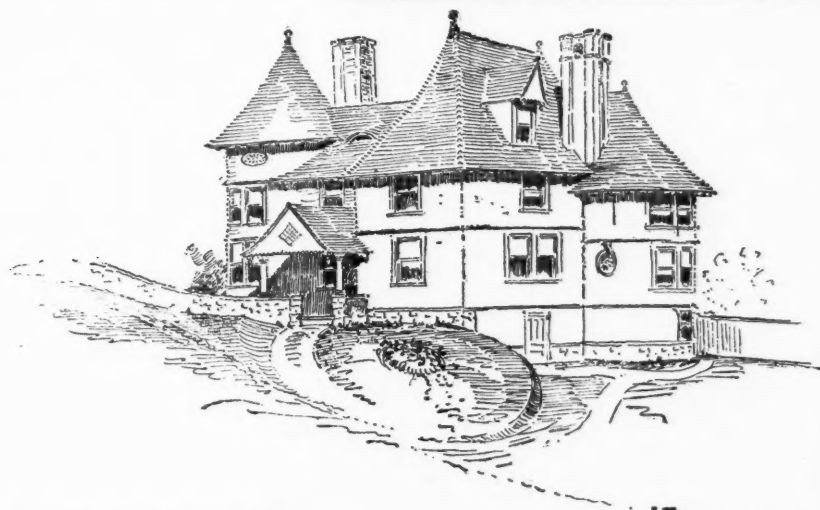
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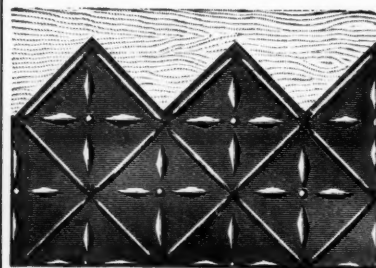
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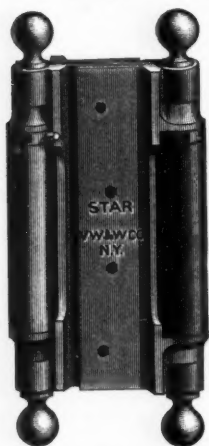
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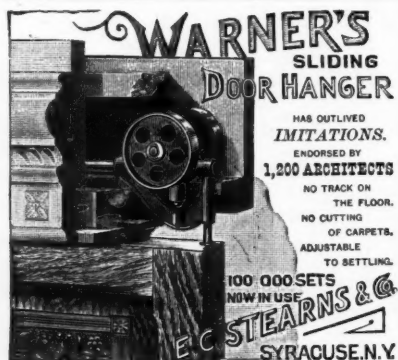
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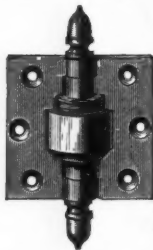
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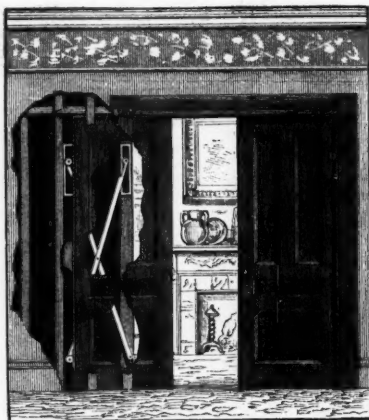
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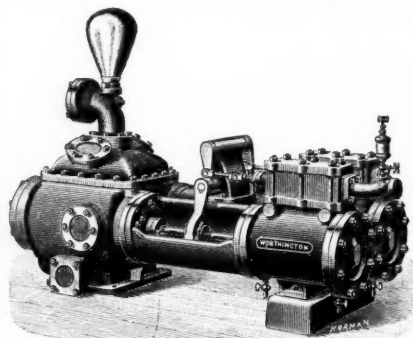
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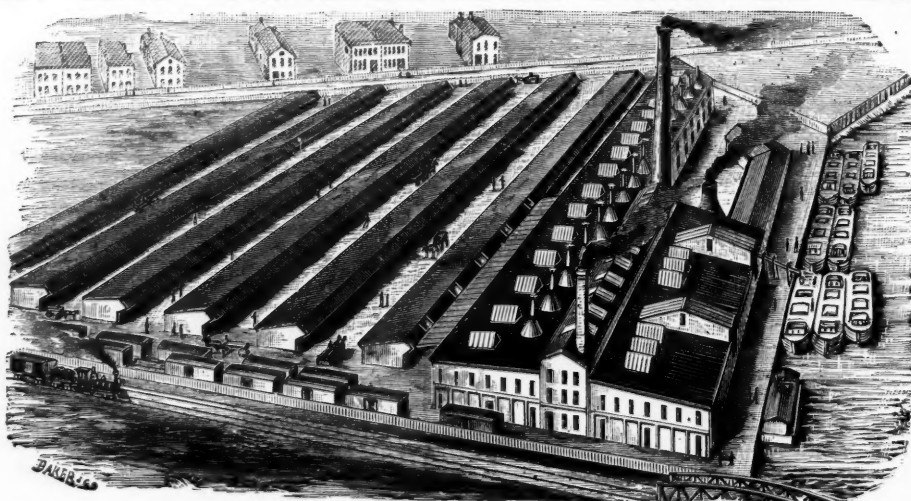
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ARCHITECT DANKMAR ADLER, of the firm of Adler & Sullivan, architects of the Chicago Auditorium building, is en route to Europe, and will visit the principal cities on the continent. Mr. Adler, besides being one of the leading members of the profession in the United States, is a past-president and one of the most active members of the Western Association of Architects, and also a member of the American Institute of Architects. Members of the profession in Europe will be glad to meet Mr. Adler, though his work will not permit of a prolonged stay on the other side of the Atlantic.

THE Association of Ohio Architects will hold its third annual meeting at Cleveland, on Thursday, August 16, and will spend a day on the lake and at the Put-in-Bay islands. The following notice has been issued by the secretary:

The third annual meeting of the Association of Ohio Architects will be held at the Stillman Hotel, Euclid avenue, Cleveland, August 16, 1888. The meeting will be called to order for the transaction of business at eight o'clock p.m. (On account of the expressed desire of many visiting architects to enjoy an excursion to the Put-in-Bay islands, the meeting has been postponed to this hour, the steamer City of Cleveland arriving from Put-in-Bay about seven o'clock.) Supper will be served immediately after the meeting. Headquarters at the hotel will be open throughout the day. The steamer City of Cleveland leaves Thursday morning at 9 a.m., The Pearl, every day at 8.30 a.m. (City time 33 minutes faster than standard.) Steamers run from Toledo and Sandusky to Put-in-Bay daily. The Executive Committee will meet during the day previous to the meeting. CLEVELAND, Ohio, August 7, 1888. F. A. COBURN, Secretary.

Every member of the association should be in attendance as, though this is a midsummer meeting, and enjoyment and relaxation will form a large part of the programme, it must not be forgotten that matters of the utmost importance to the profession in the state will be considered and acted upon, and it is the duty of every member to lend to these his best judgment and active coöperation.

THE Twenty-Second Annual Convention of the American Institute of Architects will be held at Buffalo, beginning October 17, according to a preliminary notice, issued by Emlen T. Little and A. J. Bloor, the committee of arrangements. The members are requested to inform the committee if it is their intention to present papers upon any professional subject, and if they will expect to send any drawings for exhibition. Calling attention thus early to the expected exhibit of architectural drawings is timely, as it will give every member ample opportunity to prepare to be represented in what should be the grandest exhibition of professional art yet presented by the Institute, and members can be assured that any drawings sent to Buffalo will be properly cared for and exhibited in an appropriate place. A decision thus early in the year upon a place of meeting and a general outline of the proceedings sent forth by the committee of arrangements is a good omen for the success of this convention, and no better city than Buffalo could be selected, though every city would be proud to welcome the Institute. It will be well for architects, who have presumably more time during the summer solstice to contemplate matters foreign to the every-day grind, to review the proceedings of the last convention and give some thought to those matters that will come before the next for action. Probably the most important will be upon the motion offered by D. H. Burnham, relative to a consolidation of architectural associations. The arguments advanced by Mr. Burnham, in his paper upon the subject read before the last convention, should be carefully considered, and each member should be prepared to consider the advisability from every standpoint. The value of architectural

association is increasing every year, and nothing should be done to retard or hinder the usefulness of any, while everything should be done to foster and advance the growth and power of all. There are several other important measures to come before the meeting which we would earnestly recommend members to study carefully in order that the meeting may be in every way beneficial to the profession.

HENRY IVES COBB, of the firm of Cobb & Frost, architects, of Chicago, has been appointed architect of what will be known as the Newberry Library. Some years ago Walter C. Newberry, with a public spirit equaled by few in this country, left in trust an estate to be devoted to the building of a library for the people of Chicago. This has now accumulated to the sum of five or six millions of dollars, and the trustees propose to erect a building that will cost at least three million dollars. The library will probably be many years in process of completion, but a portion will be finished at once. Mr. Cobb was appointed architect, his fee being according to the association schedule, five per cent of the final cost; the trustees stipulating that he devote his entire time to the work, except as they may consent to his being engaged upon other work. This will necessitate the dissolution of the partnership, which will take effect upon January 1, at which time, also, Mr. Cobb commences active work. He will design the building complete before construction is commenced. That Chicago will have a library only second to the congressional library in this country is a matter for public congratulation, while the profession will be glad to see one of their number honored by so important a commission. The important bearing this appointment has upon professional practice in general is referred to in another paragraph.

WE hail as an indication of progress, in the relations of the architectural profession to the public, the action of the trustees of the Newberry Library, at Chicago, in selecting an architect for the proposed new library building without resort to a "competition." Their action, following so closely upon the adoption of a similar policy by the directors of the Chicago Auditorium Association, is an indication of the final recognition by thinking men of that constant competition in which architects are engaged in their daily practice by their emulation of each other and their striving after the highest attainable standard in actually executed work; and it shows that there are representative business men who realize of how little value are the pictures represented in a "competition," of how little value is a judgment based chiefly upon such pictures. It proves to the members of the architectural profession, that honest, diligent and intelligent effort expended upon the current work entrusted to them by their clients may give a standing and reputation of greater value than the efforts expended upon the making of pictures and plausible prospectuses to be submitted in "competitions."

IT is an indication that a high professional standing attained after years of honorable practice may possess a commercial value surpassing that of a corps of perspective and watercolor artists and prospectus writers; and it is particularly encouraging that in the cases referred to, men still in the prime of life have been selected, showing thereby that a record good enough to secure the best public work may be made by comparatively young men, thus weakening the force of the argument so often made in favor of "competitions," to the effect that without them only the oldest men in the profession would secure the prizes of professional practice. It needs no argument to prove that a very young man, with

little or no experience in the actual erection of buildings, is not well qualified to take charge of an important building; that the probable conduct of such work should not be awarded to him until he has given evidence, by the methods employed and the results obtained in the administration of the smaller work first entrusted to him, that he possesses the qualifications essential for the discharge of the most important trusts. But the instances herein cited show that it is not necessary that the young architect should become aged and fossilized before he can demonstrate to his contemporaries his fitness for accomplishing great results, and to show that he possesses qualities of a high order, claiming favorable consideration when the great prizes of professional practice are awarded.

THE administrators of the buildings before referred to and the public at large are to be congratulated upon the substitution, for the usual utter irresponsibility so characteristic of the ordinary "competition," of a degree of personal responsibility of the architects to their immediate clients and to the public at large, which could not have been attained under the "competition" system. Many architects would have participated in the competitions for these two structures had the "competition" method been employed as a means of determining the selection of an architect, and the entire business public would have suffered a loss in the diffusion of the energies of so many architects upon these competitive plans for two of the great prizes of the age. These energies have now been conserved and expended upon the actual work of these architects, which, for their own gain, for the good of the clients, and for the advantage of the community, has thus been greatly bettered in its quality.

AN example of the utter unsatisfactoriness of the architectural "competition," as ordinarily conducted, is the case of the Congressional Library, referred to in our last issue. Here, awards of *three* consecutive architectural "competitions" for the same building, *all* made in favor of the design of the *same architect*, became, when put into execution, unsatisfactory to the successors of those who made the first selection, who now propose a fourth competition, which, if determined upon and entered into, as we hope it will never be, may again result in the selection of a plan, perhaps even the plan of this same architect—but as soon as another congress shall have been elected, there will be again dissatisfaction which will probably increase until there is still another competition, and so on, ad infinitum. We refer to this matter in this issue, with the purpose of placing the members of the profession on their guard against giving countenance to the proposition for another competition for this building, and to warn them that this will bear dead-sea fruit, even to him who may be successful in this proposed fourth competition. We bid them remember that they, of all citizens, should not aid and abet the perfidious repudiation of the obligations of the government to one of their number, as contemplated by the action of the House of Representatives of the fiftieth congress toward the architect of the Congressional Library Building.

THE hope of securing the doubtful honor of being selected architect of this building should induce no member of the profession to forget that the government of the United States must be taught that even architects have rights which that government is bound to respect; that the repudiation by the government of its obligations, based upon the awards made by it in three consecutive competitions, covering a space of thirteen years, is not a means of inducing or persuading men of high professional standing to again enter the lists

and take the chances of being treated by the fifty-first or the fifty-second or the fifty-third, or any other congress, as the fiftieth congress proposes to treat the author of the plans approved by the thirty-fourth and the thirty-seventh congresses, and the architect selected and appointed by the forty-eighth congress. Mr. Smithmeyer has become, through the action of the thirty-fourth, the thirty-seventh and the forty-eighth congresses of the United States, the representative of the architectural profession of his country. If the thrice-repeated action of the government of the United States is not to be considered binding upon that government in its dealings with a member of the architectural profession, then it may be assumed that an architect has no rights which the government of the United States is bound to respect.

IN rallying to the support of Mr. Smithmeyer in this instance the architects of the United States do battle for their own support. It is Smithmeyer today; it may be Post, or Burnham, or McKim, or Peabody, or McLaughlin, or Adler, or McArthur, or Freret, or Van Brunt, or any other of the many architects of this country tomorrow. The members of a profession who do not see in so flagrant a trespass upon the rights of one a menace to all are not worthy of recognition as citizens of this republic, who as a body are the masters of their servants, the members of the congress of the United States. The cry of jobbery raised in the fiftieth congress against the victor in the competitions decided by the thirty-fourth, thirty-seventh and forty-eighth congresses may be raised with equal right and with equal justice against the victor in any subsequent competition. The argument made in the fiftieth congress, that the architect, in whose buildings the cost of the whole is greater than that of any of its parts, is unworthy of confidence and has no rights which the government is bound to respect, may, if permitted to be put forth unrebuked by the architectural profession, be propounded again and again, until the architect in the employ of the government of the United States has lost all claims to recognition among honorable members of honorable professions.

AMONG the important events of the recent convention of French architects in Paris, was a visit to the immense St. Lazare railway depot, now being erected in that city under the superintendence of M. Lisch. This edifice will be heated by steam conducted in cast-iron pipes, inclosed in hollow brick partition walls which, through radiation, become themselves reservoirs of heat, and contribute materially toward warming the rooms and corridors. As an extra precaution, hot-air registers are provided, opening into these hollow spaces, but thus far there has been no occasion to open them. Toilet arrangements after the American system, with sewer connections, also baggage-car elevators and subterranean communications, are mentioned. A "Terminus Hotel" adjoining the depot, and connecting with it, is another innovation. From the St. Lazare depot the architects went to the Louvre, to listen to an eloquent address by M. Dieulafoy on the art treasures lately obtained by him from Scisa, and to inspect this interesting collection. Thence, proceeding to the terra-cotta gallery, they were favored with a somewhat elaborate dissertation by M. Pottier, on ceramics. M. Pottier traced the architectural use of terra-cotta to a remote antiquity. The Greeks employed it freely for acroteria, gargoyles, antefixal and even for pediments, numerous fragments of which have been unearthed at Olympus, Elateia, and elsewhere. The Louvre possesses a large collection of antique vases, friezes, cornices, etc., found in Sicily, Italy, Greece and

Etruria. He thinks the use of color in stone architecture originated in polychromatic terra-cotta, that wooden architecture was the prototype that the transition to stone was gradual, and through the intermediate use of terra-cotta, which in the form of roofing tiles and of cornices was employed first on wooden buildings; that this terra-cotta was ornamented with painting, and that when stone was substituted for it the same colors were applied to the stone which had been used on the terra-cotta. In confirmation of this novel theory, he remarks that the color effects were sought only on stone friezes and cornices, precisely those parts where in the primitive wooden edifices terra-cotta had been employed. This view is as interesting as it is original, and, from the high reputation of its author, merits a thoughtful reception.

RESUMING our account of the recent convention of French architects in Paris, published in the July number, Wednesday began with a visit to the new Russian church in that city, under the guidance of M. Sauffroy, architect. The plan is in the familiar form of the Greek cross: the principal divisions are the vestibule, the nave and sanctuary, which latter is partitioned off by a carved wooden screen. A central cupola crowns the nave, with side cupolas over the transepts. Externally a huge gilded pyramid surmounts the edifice, with a bulbous dome and cross at its summit. At each of the principal angles rise other pyramids similar to the central one, but smaller. Leaving the Russian church, the architects visited a sumptuous private residence designed by M. Sedille, vice-president of the *Société Centrale des Architectes*, who has made liberal use of colored marble, mosaics, and encaustic tiles for decoration. Among the appointments named are doors of bronze and of wrought iron, carved wooden mantels and *elevators*. In the afternoon, the sculpture gallery in the palace of the Trocadéro was visited, to view the large and splendid collection there gathered, and to listen to an address by Prof. Courajod on French sculpture, which elicited frequent applause. The day closed with a visit to the Cambodgien museum and an interesting explanation by M. Roux, secretary of the *Société Centrale*. On Thursday there was an excursion to Orleans, under special guidance of Mr. Charles Narmand, an account of which is promised in a later issue of *La Semaine des Constructeurs*. Friday morning was devoted to the distribution of medals of honor awarded by the society. This ceremony was presided over by M. Lockroy, minister of public instruction and of the fine arts. There was also a report and discussion of the Mutual Defense Fund (*Caisse de défense mutuelle*), of which, at this date, we have no details. On Saturday, under the direction of M. Alphand, the architects visited the buildings now being erected for the grand *Exposition Universelle* of 1889. Their visit terminated at the Eiffel Tower, now nearly three hundred feet high, where M. Eiffel himself was in waiting to receive them. In the afternoon of Saturday the closing session was held in the school of fine arts, when several papers were read, and discussions followed. The traditional banquet took place the same evening at the Continental Hotel. There were numerous toasts, and, among others, a witty speech by M. Dieulafoy, who had been interviewed, he said, by Apollo, and was commissioned to state that the gods on Olympus were utterly unable to conceive why two bodies of men so exceedingly alike in their qualifications, tastes and occupations, as architects and engineers, must persist in standing aloof from each other, when both could be so much more useful, prosperous and happy if they would unite their fortunes and join in one common professional organization. Among the stranger architects present is mentioned Mr. Hooper, laureate of the Royal Institute of British Architects.

Boston Sketches—Old Work.

BY C. H. BLACKALL.

THE changes wrought by time, and more especially by the hand of man, have caused the city of Boston to assume a very different aspect, and, indeed, in many respects a different character from what it possessed in the earlier days of its history. At the time of the Revolution the city was built upon a peninsula, and the old name of Tremont or Tri-mont reminds us that the city was perched upon three comparatively lofty hills, two of which have almost entirely disappeared. The outline map alone can give any adequate idea of how widely the water front has been extended, and how completely the city has lost its peninsula character. Possibly one of these days the genius of enterprise may extend still further, and the Charles river, once the delight of Holmes and Longfellow, may be confined in narrow banks instead of roaming over a wide Back Bay as it did once. It is very easy to see that Boston has lost its distinctly Bostonian character; that is to say, the modern city does not present, in any marked respect, the character which won for it an individual rank among the cities of this country some two or three generations ago. Even Beacon Hill, synonymous with Boston's best and most conservative growth, has ceased to be the acme of social and literary habitation, and in moving down onto the uninteresting level district of the Back Bay, it may certainly be questioned if the last connection between the old and new has not been completely cast off.

But, notwithstanding these changes, Boston possesses something which hardly another city in the country can claim; it has a decided architectural past, relics of which may be found in several portions of the city in fairly good preservation, and interesting both for themselves and their associations. During the days of the Revolution the part of the city which is now designated as the North End contained the finest residences and was the most favored locality, Copp's Hill, with its burying ground, and the tall spire of the old North church being the central point of the then existing wealth and culture. Now, the North End is the lowest and most disreputable part of the city, in some respects, and Salem street is given over to second-hand dealers of Israelitish descent, and Milanesian street brawlers; while almost all that remains to recall the good things of the past are the old burying ground and the old North church, which is so aptly described in the "lonely and spectral and sombre and still" words of Longfellow, though as seen today the church is anything but lonely in appearance. One can but feel sad to realize how the glory of that part of the city has departed. We said that the church and burying-ground were all that remained, but there are fragmentary bits here and there: an old porch, a bit of iron gateway, a half-defaced column, a curious dormer, and occasionally, down some dirty, deserted alley-way, one can find an unexpected bit of colonial elegance, or catch a glimpse of a fine old stairway in a tumble-down house. The very names of the streets recall the old days: Prince street, Hill, Charter, Endicott, all are names which are associated with the Boston of history. The interior of the North church, also, with its English aspect, its stiff, high pews inclosed by doors, and its general air of sturdy respectability, is a token of the decayed gentility which once claimed Copp's Hill for its focus.

We can judge a little of what the North End might have been in its palmy days by a portion of the region on Beacon Hill. Beacon street runs along the farther side of the common, and retains a few fine old houses, simple and stately in outline, with very little pretence to show or display, but with an intrinsic character which can easily account for the tenacity with which the Boston mind has clung to the old types, even in the newer houses which have been erected farther down the street and on Commonwealth avenue. And yet even here we see that the old has lost its hold on the hearts of the people. There is a fine, granite-faced, deep-porch residence at the corner of a cross street leading from the common, one of those delightful old city mansions such as are found only in Boston, which are simple without being monotonous, and rich and inviting without unnecessary display or ostentation; and yet the people who own such houses as this, are building themselves large showy mansions down on the made land of the Back Bay, in the midst of the half-covered marsh which the present generation has skated over in its youth. It seems too bad to turn from such delightful old houses and seek by preference the garnished modern dwellings on one of the most uncomfortable streets which a large city ever deliberately planned; and, yet after all, there are many reasons why the colonial work should be neglected. Few of the old houses would be entirely satisfactory to live in, however pleasing they may be from an æsthetic standpoint, or however charming they might appear to the artist and architect.

Immediately behind Beacon street, and parallel to it, is Mount Vernon street, a thoroughfare which in some respects retains its ancient character better than any other in the city. Here and there down its short extent are scattered a few delightful old houses, tree-embowered, colonial, wide,

picturesque, and charming; too good to disturb, and yet not good enough, in the eyes of the present generation, to live in.

On the brow of Beacon Hill, facing the common and looking out over the whole city, is Boston's pride and delight, the State House, with its noble colonnade rising above the steep street like an acropolis, crowned with its many-hued, indescent, electro-gilt dome; the mark for all the country round of the city which is set on a hill and has no intention of hiding its light. The State House and the common are the two boasts of Massachusetts, and rightly so, for where is there a more noble park and more interesting surroundings; the dome on one corner, the long street of mansions, club houses and historic buildings on one side opposed to the Boylston and Tremont street rows of business blocks, with the graceful spire of the Park street church adjoining the two extremes of business and residences. The appearance of the corner toward the Park street church was once even more interesting than it is now, until some church committee in a fit of misguided enthusiasm daubed the fine, old spire with a sad hue of paint instead of leaving it in the clear, sharp-cut white which so well fitted its colonial character.

Just beyond the Park street church, along Tremont street, is King's chapel, the sturdy, conservative, dumpy-towered little church which has held its own so bravely during these many centuries, and has preserved its character and almost its form of worship intact, even though the property has been successively occupied and owned by different denominations. The interior of King's chapel is especially good. There is some excellent woodwork, finely detailed, carefully designed, and executed in a spirit which stamps it as one of the best colonial productions remaining in the city. The exterior of the church is simple, quaint, and odd. Long acquaintance has made it seem the proper thing for the place, and has woven about it a charm which goes well with the proximity of the old graveyard and with its neighbor, the stately Tremont House; but, after all, the chief architectural charm of King's chapel is hidden away inside.

Another interesting group of old work is along State street, the scene of the Boston massacre, now the very center of the financial heart-throbs of the city from which has flowed so many millions, north, south, east and west to aid in the building of the republic. At the head of the street is the Old State House, a nondescript brick structure, its very oddity and incongruity doubtless being the chief reason for its preservation. On the southern front, looking down State street, is a curious Dutch gable crowned with figures of the lion and the unicorn, which some patriotically disposed American citizen of Irish descent recently attempted to wrest from their places, on the assumption that the city of Boston could ill comport such direct allusions to royal prerogatives. Over the center of the State House is a beautiful cupola in the best style of the colonial work; and the interior of the building, while simple and unadorned in the main, has a beautiful central staircase with a profusion of the twisted turnings so dear to the lover of colonial work. Close by is Faneuil Hall, the cradle of American liberty, but associated in most Boston minds with the butchers and market men who inhabit the lower story, though its glorious share in the liberties of our country is not quite forgotten, and the upper hall is still today, as it was in the times of the early republic, a place for free town meetings and popular demonstrations.

Not so old as Faneuil Hall, but of almost equal architectural interest, is the old postoffice building on State street, now occupied partly by the stock exchange and partly by numerous offices. The front of this building is a fair imitation of the order of the temple of Apollo Didymus, and the oldest inhabitants tell some wonderful stories of the huge monolithic granite columns, requiring untold yokes of oxen and innumerable horses to drag them from their native beds at Quincy. Unfortunately the old post-office will soon be a thing of the past. It is to be torn down some time within the coming year to make way for a magnificent stock exchange and office building; and, unless some public-spirited individual buys the old front outright and preserves it as a memorial of what our fathers did when they became interested, one of the finest pieces of old stonework in the city will entirely disappear.

We said at the beginning of this paper that Boston had changed from its early aspect, that it was no longer colonial and revolutionary in its aspect either as to sentiments, or much less as to its architecture. The statement might be carried still further. Boston is still changing in its character, more rapidly, perhaps, than any city in the country.

What the old Puritan city of Boston is finally coming to we know not. It will surely need to be practically rebuilt some time during the next half century, possibly even sooner; for the conservatism which has held on so long to the old styles and old ways, when once loosened, may produce almost anything. We can only hope that the new movement may result in at least a measure of the simplicity, the mother of all true art, which has made the old work so interesting, and which has given it a value for all time.

The Cincinnati Centennial.

BY LAWRENCE MENDENHALL.

Continued.

A VISIT to the Centennial is, like a good story well told, worthy of repetition, for there has never been held in the West any exposition that is so replete with objects of interest. The person who will grumble over not having enough to see, surely can't live, and if there breathes a man with soul so dead, he is simply a fastidious wretch and worthy of having "a six-days' go-as-you-please" attack of nightmare.

In your walks in every direction you are not only greeted with beautiful exhibits, but happy faces, indicative that pleasure is holding full sway.

One of the most interesting counterfeits of old-time structures is that of Fort Washington, built in 1789, in the style common to block-houses, in which beauty and grace give place to strength. I was almost afraid (and in fact did not) to give a war-whoop for fear that a file of soldiers would sally forth and answer it with a volley of lead pills. In the same building are the following exhibits that are worthy of mention and are known to the profession everywhere: American Meter Co., city; Vogt Stone Co., Massillon, Ohio; Casparis & Neeb, Lancaster, Ohio; Buena Vista Stone Co., city; Martin and Barris, Cleveland, beautiful woods, and E. D. Albro & Co., city, same material.

In the home of those celebrated Venetian "birds," the gondolas, Machinery Hall, built by Messrs. Carter & Goldkamp, city, is found a very complete display of wood-working machinery, made by the Geo. A. Gray Co. and the Egan Co., of Cincinnati, and Greenlee Bros. & Co., Chicago. Philip Carey & Co., Cincinnati, make a fine display of asbestos. The Pecora Paint Co. have applied for space, and will make a beautiful display.

While the bridge spanning Elm street and connecting the Music Hall with Park building is called the "Bridge of Sighs," it does not connect with any dungeons like its Venetian namesake. It is a most excellent place to view the beautiful illuminations, the street being lined for two squares with arches emitting bright gas jets, toned down by different colored globes.

In the government exhibit is shown plaster casts of the mud and stone huts occupied by the Zuni and Pueblo Indians. How such habitations, so entirely devoid of sanitary arrangements or home comforts, could ever be the place of the down-sitting and uprising of human beings is a mystery. The *burglar-proof sash lock* is a needless and unknown article here. The architectural photographs (three by five feet) of the different government buildings are beautiful, and admirably illustrate the progress made in photography since Daguerre made public his invention in 1839.

I do wish that space would allow a fuller description of what can be seen here; but it is an impossibility.

The James L. Haven Co., city, and the Warner Elevator Co., make a practical display of their elevators in carrying people to the second floor. In the Canadian display is one of terra-cotta, made by the Hynes Terra-Cotta Co., of Toronto, Canada. Although the color is a little light, yet the molding is quite clear, and admirably illustrates the progress made in photography since Daguerre made public his invention in 1839.

In my last letter I simply alluded to the architectural drawings and the Technical School display, and now I will try to enlarge. In the latter department, which is quite full, the following schools exhibit their work, namely: New York Trade School, plumbing, especially fine; Cleveland Training School, molding, carving, and drawing, very fine; Chicago Manual Training School, a most excellent display of molds, drawings, and castings; Rose Polytechnic Institute, Terre Haute, Indiana, a magnificent display of mechanics and engineering practice; Cincinnati Manual Training School, a display of drawings, carvings, castings, etc., that attract universal attention. In this connection I am sorry to say the superintendent, Mr. George R. Carothers, is going to leave the city for New York.

It is a matter for regret that the display of architectural drawings, as an exhibit, is not large, and a friendly criticism leads me to say that *all* the contributors did not extend their fame by their contributions.

William Martin Aiken, city, among other designs, exhibits a sketch in color for a city residence which has many good points architecturally, its style being Flemish in treatment.

Louis M. Wood, Kansas City, presents a sketch in India ink of the A. O. U. W. Temple, at Kansas City.

John Moser, of Atlanta, Georgia, has a well-drawn and beautifully colored perspective of a problem in building a United States revenue building; space, light and strength being the main factors.

Samuel Hannaford & Sons, city, exhibit several beautifully colored perspectives, among them being the Vigo City, Indiana, Court House; Cincinnati Chamber of Commerce, and new City Hall.

The sketch submitted by Nier & Byran, of Kansas City, for a chamber of commerce, is quite original in treatment, but the whole plan is too heavy.

One of the best pen and ink perspectives in the exhibition, is one shown by E. O. Fallis, of Toledo, of the Hotel Victory, at Put-in-Bay, Ohio.

The same architect, in connection with J. W. Yost, of Columbus, has a bird's-eye view sketch of the State Insane Asylum, at Toledo. Charles Crapsey and W. R. Brown, city, have some fine and artistic work on exhibition, many of their plans having been honored by THE INLAND ARCHITECT by publication. They also show some fine interior photographs. The space allowed did not admit of the pictures being hung as they should have been, and many fine efforts are almost lost to view. It is unfortunate that the watercolors of architects like A. O. Elzner and W. W. Franklin should labor under this disadvantage.

J. W. McLaughlin's Carnegie Library design justly occupies a good position, as does also H. E. Siter's Bank Building.

S. E. Des Jardins has several fine perspectives, both in colors and ink.

If in my strolls and descriptions I have omitted anything or anybody, I make an humble public apology, at the same time thanking my readers for their patience. In these letters I have confined myself of a necessity to building materials and architecture, and if through my descriptions a faint glimmer of the glories of the Centennial of the Ohio Valley and Central States has been caught, I lay down my pen with a satisfaction akin to joy.

Decoration.*

BY PROFESSOR G. AITCHISON, A. R. A.

AMONG the ancient Greeks and the Northern Italians of Renaissance days, beauty was adored. Every man who practised a craft was as sure of fame if he followed what we now call a humble one as if he followed a noble one, provided that the articles he made could be endowed with beauty, and that he possessed a certain high degree of excellence. A carpenter, an armorer, a potter, a goldsmith, a lapidary, or a bronzist, was as certain to be famous as a sculptor, a statuary, a painter, or an architect. We naturally know less about the ancient Greeks than about the Italians, though, from Socrates being a sculptor, we hear something of the crafts, and we know that Phidias was not only a sculptor and statuary (and I use the word statuary in its proper sense as a worker in bronze), but worked also in ivory and gold. The great Italian artists were almost invariably craftsmen as well, in fact, had begun as craftsmen, and had learned during their apprenticeship precision in the use of tools and in workmanship, as well as precision in drawing and modeling. As a rule, every youth who wanted to be a painter, sculptor, or architect, was apprenticed to a goldsmith. Brunelleschi, Michael Angelo, and Benvenuto Cellini were all brought up as goldsmiths; one became an architect, one a sculptor and painter, and one a statuary and die sinker; Ghirlandaio got his name from the golden wreaths he made, and Francia, as you may see in the National Gallery, signs his pictures as a goldsmith, while he signed his goldsmith's work as a painter, and, like the French artists of the present day, these artist-craftsmen were often excellent shots and swordsmen as well. One of the absurd things in the present day is the looking down on craftsmanship; a real craftsman can always do something well. If he can invest the article he works at with the highest form of beauty, he is just as much an artist as he who paints a picture, models a statue, or designs a building.

The best definition of fine art I ever found is in Mr. Ruskin's lecture (2nd Oxford lecture, 1870). "Every art being properly called 'fine' which demands the exercise of the full faculties of heart and intellect."

To those who have the passion for color that some have for music, beautiful colored glass offers the same feast to the eye as exquisite music does to the ear, and from the fact of glass being transparent it does not appear like a tangible object, but, when lit by the sun, it looks like gems melted into light that bring all heaven before our eyes, and surrounding objects are suffused with its divine harmonies. I think I may say it is the only visual art in which man can emulate, if not excel, Nature. In pure loveliness of many colors it exceeds in beauty the rainbow, or the sunset, and appears as if some divine affluence had come from heaven to entrance us. It defies the painter's brush and the poet's pen, though we cannot help feeling that Shelley was the poet most highly sensitive to the rapture produced by the glory of colored light. In his description of fire he shows an appreciation of the beauty we meet with in stained glass, and did not merely use it as a foil to music:

"Men scarcely know how beautiful fire is,
Each flame of it is as a precious stone
Dissolved in ever-moving light, and this
Belongs to each and all who gaze upon."
("The Witch of Atlas," stanza 27.)

Milton's "Storied windows richly dight" only give a flavor to his enjoyment of music:

"There let the pealing organ blow
To the full-voiced choir below
In service high and anthems clear,
As may with sweetness through mine ear,
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

The poet laureate uses it in the same way:

"And thunder-music, rolling, shake
The prophets blazon'd on the panes."

This rapture is only produced by a few specimens of stained glass, mostly of the 11th or 12th centuries; though perhaps some of the windows of the cathedral at Florence are almost as lovely as those of Chartres, or

* Extract from the third lecture of the Cantor series, delivered before the Society of Arts, London, May 14, 1888.

the aisle windows of the choir at Canterbury. Next to them are some of the Saracen windows; these seem to have been copied in plaster from the pierced marble ones of St. Sophia, and from the fact of the substance of the window slabs being thick, and the edges of the opening being splayed, you can infinitely vary the effect by moving into different positions. Some most love the suffused light on the splays, but to me the effect is most lovely when I get the bulk of this reflected color with gleams of the glass through which the sun streams, making them look like different colored stars in a halo of glory. Next to these full-toned windows in loveliness are those of fine old grisaille glass, especially when seen toward sunset, and when exposure has converted each quarry of white glass into mother-of-pearl.

A finely designed and finely executed gem is just as capable of raising the loftier emotions as a bronze statue or a marble bas-relief; and, speaking personally, I should be inclined to place the glazier's art next to the divine arts of poetry and eloquence, for like Timotheus' song, it has "raised a mortal to the skies."

The Cathedral of Poitiers has windows of grisaille, that I once saw just as the light was fading, and they made me ask myself if anything could be lovelier. After grisaille is some of that glazing which is only translucent, and has been done with onyx or marble, where one lovely pale tint fades into another, and then swells and fades again, "untwisting all the chains that tie the hidden soul of harmony." At San Miniato, Florence, the windows of the choir are glazed with slabs of pavonazzetto, and look like glorified tortoise-shell. Beside the genius and labor of man, Nature has lent her aid to produce these unsurpassable effects in old glass. She has, by roughening and eating into the surface of the glass, turned white into opal, and by partly overspreading them with dirt and lichen she has converted flat tints into cut jewels. Directly we get stained glass windows whose forms and colors we can calmly criticize and admire, they fall into the ordinary category of beautiful human works, and to me are far lower in the scale than those that, when illumined by the sun, seem but a shapeless mass of colored loveliness, which throw us into rapturous adoration, and seem as if they could not have been done by man, but that angels must have been sent from heaven to present us with them, so that we might be at once delighted and thankful.

When we attempt to copy the fine early stained glass, consisting of subjects to a small scale, we barely rise to respectable mediocrity. Supposing we have the old glass to copy from, the failure can only arise from one or more of these causes—want of skill, inferiority of material, or the effects of age. The want of skill I cannot speak to, though it is to be supposed. The old glass was mostly done by monks, who devoted their time and genius in this direction as the best service they could render God, and who, consequently, considered that no time, no labor, and no care was too great to make their offering worthy. Such a sentiment we cannot find now, and can barely understand. Perhaps I can throw some light on it by a story from "Greater Britain." It is acknowledged in America that no fruit growers can compare with the Shakers in the excellence of their fruit. The author asked one of them how they managed it; he said, "If you love the trees, you study them, and you find out what they like and dislike; some like shade, some like sunshine, some like beautiful flowers, some like perfumes. If you make them happy, they give better fruit."

Next, as to material. Scandalous as it is to confess, we are grossly inferior in that, and knowingly so. Any manufacturer of colored glass would tell you the fact in a moment; he would simply say, "it is not worth my while; make it worth my while and I will do it." And he might even add that, with all our chemical knowledge, and all our skill and appliances, he would undertake to make better glass than had ever been made before. I do not say he could, but he would thoroughly believe he could. Love and patient skill can achieve wonders. The earlier Indian gems were pierced only for a hair, and the instrument seems to have been a twig and some emery. And some of the most heavenly blues of early glass have never been equaled. Theophilus, a monk of the eleventh century, tells us that this blue glass was only to be got "in the ancient edifices of the pagans. Some small vases are also found * * * which the French * * * collect, and some melt the sapphire in their furnaces, adding to it a little clear and white glass, and make costly plates of sapphire, and very useful in windows. * * *

The Romans certainly had not our chemical knowledge or appliances, but they may have had greater pride in their skill, and greater skill.

The application of science tends to diminish skill, and the object of the manufacturer is to extinguish it. There is a trade proverb, that "No man can make his fortune who has to employ skilled labor." There are many other forms of colored glass than the full-colored; that in which the whole tone is light, and the variations in tone and tint are the slightest, is the most charming in effect, like those Italian low reliefs of the Quattrocentisti, where the highest part of the relief is not the eighth of an inch. There are, too, a thousand ways in which different sorts of colored glass can be introduced to give beauty to windows of every description, and in every variety of building.

Glass, too, offers us a field for recording reminiscences of fine form as well as of fine color; of form particularly when a window is placed where no direct sunlight comes on to it. Two or three things must always be considered when stained glass is used. You do not want highly colored painted decoration, nor that which is elaborately full of work, where deep-toned stained glass is used, this conjunction not only leaves no rest for the eye, but the color of the dead painting is spoiled by the colored rays. Nothing goes so well with the most magnificent full-toned stained glass as the greys of old stonework; next, you can no more leave a white window where the bulk are of fully colored glass than you can put up a white chimney-piece in a room decorated in a full tone; and, again, whatever be the tone of the chamber, if the wall decoration be full and elaborate you only want enough work on the glass to suggest intention. You must not suggest want of completion, but merely the studied absence of ornament to give effect to the elaborated parts. Greek work is absolutely perfect in this respect; it says to you, "My author did not leave me plain for want of industry and

skill, but because he considered by doing so he showed that highest skill, of knowing when and where to stop." In the best Saracen work a similar effect is got—though, in my opinion, a lower one—by gradation. All is ornamented, but in the general effect the lighter ornament appears as mere texture, if not as a plain surface. The Saracen does not take so lofty an intellectual position as the Greek, for he either mistrusts his own judgment or yours; by going close enough you can see he has worked, while the Greek says, "Raise yourself to my standard and you will then understand the value of this elaborate plainness."

There is one very common belief that is applicable to stained glass, as it is to all the arts that combine the useful and the fine; persons who cannot draw on paper think they can on glass, or on pottery, or on silk, and persons who are more or less color blind think the same about color. If foremen of house-painters are not chosen for this defect their employers certainly look on it as a most pardonable weakness. I may add, too, that the art of drawing modeling, or designing form, by no means confers the gift of color on its possessor; many have this charming faculty of harmonizing color who cannot draw. In fact, the highest excellence in either, if not antagonistic to the other, is exclusive by predominance. The Tuscans were specially formists, while the Venetians were colorists. We should not go to Michael Angelo or Raphael for color, nor to Titian or Tintoret for form, though both schools are passable in the opposite gift. If a painter is not a colorist he should change his occupation, for if the color of his pictures is vile we do not look at them, while if the color is superb we may at least study the form.

I think we may claim a new departure in stained glass, for some of Mr. Burne Jones's windows in Oxford Cathedral are both new in treatment and beautiful as well. In one of Mr. Ruskin's lectures he confirms the theories I ventured to uphold in my first lecture. In speaking of the windows of Chartres, he says:—

We profess that this is to honor the Deity, or in other words, that it is pleasing to Him that we should delight our eyes with blue and golden colors. * * * I do not think it can be doubted that it is pleasing to Him when we do this, for He has Himself prepared for us, nearly every morning and evening, windows painted with divine art, in blue, and gold and vermilion; windows lighted from within by the lustre of that Heaven, which we may assume, at least with more certainty than any consecrated ground, to be one of His dwelling places.—(Oxford Lec., p. 81.)

ENAMEL.

As the material of this is glass, I have joined it with stained glass. In the present day it does not greatly flourish; its most common form nowadays is like painting on china, and is called painters' enamel. There is a tradition that true enameling originated in Gaul, though the use of inlaying the precious metals with colored stones, colored mastics, and colored pottery was known to the Egyptians, and was in its effect very similar; just as the Chinese ornaments inlaid with the blue feathers of the jay's wing cannot at a little distance be distinguished from enamel. The three enamels known besides the painters' are called partitioned (*cloisonné*), dug out (*champlevé* or *in taillé d'opargne*) and translucent.

The old *cloisonné* had its center at Constantinople, and the ground and the partitions were of gold, into these colored glass was filled in powder, or mixed with a little gum water into paste, fused, and eventually rubbed down smooth, and polished. There was a great demand for this art in adorning personal ornaments, book covers, church plate, and altar fronts, but from the costliness of the material it was very dear. At Limoges they manufactured a cheap imitation, particularly for the larger objects; the spaces for the enamel were cut out of solid brass, copper or bronze, the enamel was treated as before, and the metal gilt. The translucent required the highest skill. The ground was mostly of burnished silver, on which the figures were engraved, and translucent enamel filled in of the requisite colors, or the whole plate was covered with enamel. To get the enamels of different colors to fuse at the same time, or in succession, as there were no divisions to retain the colors, required knowledge, experience, patience, and exquisite skill, for if the heat required to fuse one color was greater than to fuse another they were apt to mingle. In the sixteenth century in France, the taste for dug-out enamel almost ceased, and the glass painters of Limoges used copper plates, sometimes silvered, sometimes with tinsel fused on, and covered mainly with translucent enamel, for the plate and ornaments of sideboards, personal jewelry, etc.; this was gradually superseded by enamels in white, or light grey, on a black or dark blue ground; the early ones were touched up with gold lines and hatching, until this was superseded by mere china painting; the only difference being that, in the case of enamels, the ground was copper, thickly enameled in white, on which the painting was done.

The earlier Limoges enamels of the second period are very effective, and the larger specimens have been used as ornamental panels, and to adorn furniture, etc. I am happy to say that enameling for decorative purposes is again being introduced. [Some specimens exhibited.]

The arts of the carpenter and the potter are two of the oldest in the world. As soon as mankind wanted boiled food, they had to invent something to boil it in; though probably the process was inverted, and when they got something that would stand heat, and hold water they took to boiling their food. Shells were doubtless used as the first drinking cups by those living by the seaboard, and calabashes by those inland, and we still find gourd-shaped bottles, with the double bulb, in the pottery of the East. The hafts of weapons and tools were probably the first specimens of the carpenter's art; then came the carved club and the javelin, subsequently the canoe, so aptly called by the Americans a "dug out," and the paddle. Framed huts of wood must have been a late invention, and doors and shutters a still later one.

Nature always makes her works fitted for their end, and when she likes, and she mostly does like, perfectly beautiful as well. So long as mankind were in constant contact with Nature's works they tried to imitate her methods, but at last they discovered that this involved two processes. So that when they ceased to care for beauty they grudged the necessary labor to attain it. It is a million to one against a thing made by man, with no other end in view but utility, turning out beautiful.

Though ornamenting wood with incised or carved patterns was probably an early invention, it was no easy thing to mold it, hence the belief

* Theophilus lib. ii., cap. 22.

that the original Greek eaves of wood were first covered with ornamental terra-cotta, which was subsequently copied in stone. In speaking of woodwork it is necessary to describe the material, and the way of putting it together. The thickest tree trunk is rarely wide enough to make a door of the centre plank, and even if it were, it is apt to crack and twist as it gets dry; to get over these difficulties boards enough were laid side by side, and fastened together by planks on the back at right angles, but this shows a series of parallel lines, either vertical or horizontal; the step was to frame a thick skeleton, and fill in the open spaces with thinner pieces called panels. All that sort of woodwork that is called framed joinery practically comes to this, though some races have preferred putting all but the outside frame-work at acute angles; the best known specimens of this method are to be found in Saracen and Japanese work. The abrupt step from the plane of the frame to that of the panel was softened and beautified by molding, and, except by different treatment of the width, thickness, and curvature of the moldings, there is no way of bringing planed framed woodwork into the realm of art, but by proportioning the panels and frame-work harmonically; we can then engrave or incise the whole, or parts, or we can carve them into patterns or into figures. Wood has a small range of colors, white, yellow, red, brown, purple, and black, and a great variety of tones and tints in these colors, and we can still more vary the tints by oils, resins, and gums. Dragon's blood is much used for staining mahogany, rose, and other woods that are reddish by nature, or are wanted to be so, and is now known to be the resin from a palm, and was one of the Greek cinnibars, the other being vermilion; but Sir John Maundeville, in his "Travels in the East" (1322-56), gives an account of how they hunted the dragon for his blood. Few woods stain well except in small pieces, and when stained are mostly used for inlays. Woods are sometimes variegated, usually marked by stripes, veins, curls, or dapples. As the mind of man is greedy of novelty, we admire that to which we are unaccustomed, and often imitate a choice wood by painting a common one. In France they sometimes grain oak to imitate deal, while we grain deal to imitate oak.

Wood may be inlaid with other woods, with bone, ivory, tortoise-shell, mother-of-pearl, and other shells, with metals, with marbles, with precious stones, with glass, pottery, china, or enamel, either plain or in patterns. Living as most of us do in hired houses, we hardly think of anything but painted deal, the painting being renewed every few years, according to the caprices of fashion. Modern inlaid woodwork most of us have never seen; what we take for it is marquetry—two veneers of different colors cut into the pattern wanted, and one fitted into the other, and the whole glued on to a backing. Inlaying is sinking out the solid wood and letting in pieces of other colored materials, and requires much greater care and skill than marquetry. There are said to be only five men in England who are first-rate at marquetry, and most of them are foreigners. The main merit of real inlay is this, that at the worst the inlay can but come out, while veneer, if it gets damp, or if the glue gets too dry, comes off bodily. Very few people appreciate the value of hard wood, which has the incidental merit of not bruising so easily as soft; but its main merit is preserving the decorative color originally designed, and that it can be inlaid, or if carved, is not spoiled by successive painting. Oak is mostly our highest ambition. The mediaevals and the people of the last century were quite right to plaster and paint, or to gild it, for new oak is one of the vilest colors—a sort of cross between cold veal and a top-boot. If not French polished, it may get a decent color in the days of your great-grandchildren, though when new it does not make a bad background for inlays of ebony, other colored woods, and ivory. Spanish mahogany also looks well when it is about a century old, and is then a blackish purple. For dignity nothing is so serviceable as ebony, or wood stained black. Ebony varying from black, through brown to yellow, or through grey to black, has the inestimable advantage of variety, which dyed wood mostly wants. In this respect it is like real black marble, that is rarely without variations to gray or brown, and more often than not has white flecks or veins in it, so that you do not mistake it for enameled iron or slate. [Specimens of marquetry shown.] The parquetry of floors may be equally well inlaid in patterns, only it wants to be done on a larger scale.

For the necessary woodwork of a building, exclusive of furniture, little turning is required, except for balusters. Turning is a cheap means of contrasting two or three simple forms, the square, octagon, etc., with the round, and getting harmonic proportions in the round; for the architect has to follow the example in the Eton Latin Grammar, "*Mutat quadrata rotundis*"—a great part of his art is in changing shapes from square to round. There is another method of enriching woodwork that I have omitted, and I hardly know where it originated or who carried it on—probably the Milanese; but you find abundant specimens at Venice, sometimes in doors, but oftener in picture and mirror frames, and in cabinets. The moldings are mostly original, bold and striking, containing all the necessary variety of width, curvature, and projection; the moldings are occasionally, and the flat surfaces are always, enriched by slight variations of surface that may almost be called textures, such as basket-work, minute beads (in the carpenter's sense) of various altitudes, often forming a meander; sometimes a sort of magnified pile is used, and the color is nearly always black. These enrichments are still made here by colonies of foreigners in the back streets about Rathbone Place. Our manufacturers seized with avidity on the few patterns that are coarse, ugly, or vulgar; you can find plenty of them on expensive pianos. The Saracens, mostly inhabiting hot countries where both air and privacy are wanted, made great use of turned-wood lattice-work of an infinite variety of patterns where the close and the open were contrasted, not unfrequently containing texts from the Koran, and these again contrasted with the solid. The Chinese and Japanese, instead of ephemeral painting, use lacquer mostly of dark color, from aventurine to black, and enrich it with gilding or color, or with low reliefs in gold-colored lac; the metals, ivory, mother-of-pearl, and precious stones are often inlaid, and are frequently carved and raised above the surface. The Chinese and Japanese, having once been colorists, occasionally furnish us with old lacquer in low tones that is superb. Considering how the Japanese have taken us captive by their art,

it is surprising that so little use has been made of late of their fine lacquered panels; but unless we can emulate the cheap broom seller, who stole his brooms ready made, we either have not wit or industry enough to avail ourselves of that which would give piquancy to our designs.

Mr. Ruskin is not complimentary to our age, for he speaks of it in his Oxford lecture as, "An age without honest confidence enough in itself to carve a cherry stone with an original fancy, but with insolence enough to abolish the solar system, if it were allowed to meddle with it."

Some of the Chinese black lacquered ware, inlaid with gold and black mother-of-pearl, is as beautiful as Labrador spar, and I have seen black lacquered Indian cabinets of large size, inlaid with squares and patterns of black mother-of-pearl, that are more gorgeous in color than anything but fine stained glass. * * *

Association Notes.

AMERICAN INSTITUTE OF ARCHITECTS.—A. J. Bloor, 18 Broadway, New York, secretary.

WESTERN ASSOCIATION OF ARCHITECTS.—Fifth annual convention will be held November 16, 1888, at Chicago. Normand S. Patton, Chicago, secretary; W. L. B. Jenney, Chicago, secretary of foreign correspondence.

NATIONAL ASSOCIATION OF BUILDERS OF THE UNITED STATES OF AMERICA.—Second annual convention will be held the first Tuesday in February, 1889, at Philadelphia. Wm. H. Sayward, Boston, secretary.

ILLINOIS STATE ASSOCIATION OF ARCHITECTS meets the first Saturday of every month. Annual meeting first Thursday in October, 1888. Next meeting last Saturday in September. R. C. Berlin, Chicago, secretary.

WESTERN NEW YORK STATE ASSOCIATION OF ARCHITECTS meets second Tuesdays of October, February and June of each year. Annual meeting in October. Next annual meeting at Buffalo. W. W. Carlin, Buffalo, secretary.

WESTERN PENNSYLVANIA STATE ASSOCIATION OF ARCHITECTS.—E. O. Danse, Pittsburgh, secretary.

MISSOURI STATE ASSOCIATION OF ARCHITECTS meets at St. Louis, on the second Tuesday in January, 1889. E. F. Fassett, Kansas City, secretary.

THE ARCHITECTURAL ASSOCIATION OF IOWA, annual meeting, second Wednesday of February, 1889. Next meeting, August 14. F. D. Hyde, Dubuque, secretary.

THE ARCHITECTURAL ASSOCIATION OF MINNESOTA meets every other Tuesday at Minneapolis and St. Paul alternately. Annual meeting January 8, 1889. F. G. Corser, Minneapolis, secretary.

KANSAS STATE ASSOCIATION OF ARCHITECTS meets at Topeka on the third Tuesday of January, 1889. J. C. Holland, Topeka, secretary.

ASSOCIATION OF ALABAMA ARCHITECTS.—Annual meeting second Thursday in October. John Sutcliffe, Birmingham, secretary.

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

ASSOCIATION OF TENNESSEE ARCHITECTS meets quarterly. Annual meeting third Thursday in February, 1889, at Memphis. Next quarterly meeting, first Tuesday in June. W. C. Smith, Nashville, secretary.

ASSOCIATION OF TEXAS ARCHITECTS meets at Waco on the third Tuesday of January, 1889. W. W. Larmour, Waco, secretary.

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

LOUISIANA STATE ASSOCIATION OF ARCHITECTS meets first Wednesdays in May, August, November and February. Annual meeting in February. W. C. Williams, New Orleans, secretary.

KANSAS CITY SOCIETY OF ARCHITECTS meets Monday afternoon of each week, at 4 o'clock. Annual meeting second Saturday in April, 1889. F. B. Hamilton, secretary.

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

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

THE CHICAGO ARCHITECTURAL SKETCH CLUB meets every alternate Monday at the club's headquarters, Art Institute. G. W. Williamson, secretary. Annual meeting, November 5, 1888.

EDINBURGH ARCHITECTURAL ASSOCIATION.

The annual general meeting of the Edinburgh Architectural Association was held July 6, in the Architectural Hall, George street—Mr. Hippolyte J. Blanc, president, in the chair.

The secretary, Mr. T. Fairbairn, submitted the annual report, which contained the record of a year of successful work by the association. During the year the association had added thirty-four members to its roll, while the withdrawals had been considerably less. The treasurer, Mr. Whitelaw, submitted the financial statement, which showed a balance in favor of the association amounting to £146, compared with £170 last year. It was explained, however, that there had been £36 of extraordinary expenditure on account of the furnishing of the new hall and additions to the library, so that the association was, financially, in as good a position as last year. Reports submitted on behalf of the Sketch-Book Committee by Mr. Gordon, and the Work Class Committee by the president, indicated continued success. In the work class there had been twenty-three students, whose work, and the quality of it, showed an

advance on the previous year, and prizes gained at the class and in connection with the sketch-book competition were presented in the course of the evening.

Professor Baldwin Brown was appointed president for the ensuing year, with Mr. Blanc as past-president; Mr. John Kinross and Mr. Archibald Macpherson were appointed vice-presidents. Mr. T. A. Fairbairn was continued in the office of honorary secretary, and Mr. A. D. Fairbairn was appointed treasurer.

The president then delivered his closing address, in which he reviewed the work of the session. In speaking of the work classes, he pointed out how invaluable these were as a supplement to the work of the office; and he thought it was a matter of credit that with so little encouragement so much was being done, and so well. The number of students attending the classes was increasing, and they were a fit subject for special effort to secure external help for their endowment. The several professions in the city had each their centers of teaching, and he argued that the position which architecture held among the professions, and the effect of encouraging it in beautifying the city and making it more attractive, furnished a claim on a share of the surplus from the Exhibition profits. He asks that, before it was too late, a combined effort should be made to petition those who had the distribution of the fund, in the interests of the endowment of these classes. The other leading topic in the address was the subject of registration, and Mr. Blanc argued that the architect could not be brought to the level of test examination. There were, doubtless, minor qualities which went to make up the architect which could form the subject of academic trust, but registration could not invest the constructor in the garb of an artist. Architecture should be free if it would have a healthy, vigorous growth, and in that view it seemed unnatural to make it a close profession. In closing, Mr. Blanc spoke of the greatness of the architect's profession, which had raised monuments which time itself seemed powerless to destroy. It was fortunate that the art was being fostered again under somewhat favored conditions; for there was an increasing section of the community which had risen to a sense of healthy artistic feeling which was daily increasing. It was for them accordingly to enlarge that appreciation through the means of their profession.

On the motion of Professor Baldwin Brown, the office-bearers were thanked for their services during the year, and the meeting then ended.

Our Illustrations.

Boston Sketch—Old Work.

Residence for E. Rotan, Waco, Texas; Thomas B. Annan, St. Louis, architect.

Elevations and perspective of a residence; S. S. Beman, Chicago, architect.

Residence for S. W. Gillman, Hyde Park, Ill.; George W. Maher, architect, Chicago.

Board of Trade building, Fort Worth, Texas; A. J. Armstrong, architect, Birmingham, Alabama.

Residence for Mr. Warring, Brooklyn, N. Y.; E. G. W. Dietrich, architect, Brooklyn, New York.

The Cuyahoga County Soldiers' and Sailors' Monument, to be erected in Monument Park, Cleveland, Ohio; Levi T. Scofield, architect. Several designs have been made and submitted for the soldiers' monument to be erected in the Monument Park, in the city of Cleveland, Ohio, but the work has been entrusted to Mr. Levi T. Scofield of that city. He is not only the architect but the sculptor. He has employed to aid him in modeling the groups of statuary, Messrs. George T. Brewster, George Wagner and August Godis, of New York, sculptors, who are now actively engaged. The monument will have a base 95 feet square and 5 feet above the ground, reached by steps at the four corners. On the base will be a building, or relic room, 40 feet square in the clear, built of granite with stone roof, the floor and ceiling of which will be of marble. The walls will be lined with marble tablets, on which the names of the dead heroes will be inscribed. The column which passes up through the building will be of dark polished granite with bronze capitol and bands. The column, with surmounting figure, will be 125 feet high above the grade line. The shaft will be 7 feet in diameter at the base, gradually diminished. On each of the four sides of the building will be a bold pedestal 7 by 18 feet and 10 feet high, with a clear walk around each of 8 feet. On these will be located the groups of statuary. The figures to be 7½ to 8 feet high, in bronze. On the north side will be the infantry group or "Color Guard." The artillery group, "Short Range," on the east. The cavalry, "Defense of the Flag," on the west, and "Mortar Service" to represent the navy, on the south. Bronze panels in the face of pedestals will be trophies of the branch of service to which they are attached. There will be two massive lamp posts in bronze, 20 feet high, lighting each group, the bases of which will be emblematical, mortars on end for the artillery, capstans for the navy, and so on. America on top will be a vigorous and original figure in bronze. The total cost of the monument will be \$100,000.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Residence of E. E. Crepin, Kenwood, Ill.; Treat & Foltz, architects, Chicago.

Second Baptist Church, Albany, New York; Charles C. Nicholls, architect.

Residence of H. Clay Pierce, St. Louis, Mo.; Fuller & Wheeler, architects, Albany, New York.

Residence of Mr. Hurlbut, Clifton, Ohio; Buddemeyer, Plympton & Trowbridge, architects, Cincinnati, Ohio.

The Color Guard; At Short Range; two groups of statuary for the Cuyahoga County Soldiers' and Sailors' Monument, Cleveland, Ohio; Levi T. Scofield, architect.

Obituary.

THE death of Mr. William Hay, for twenty years a practicing architect at Toronto, Canada, is announced. He died last month in Scotland, and the Edinburgh *Scotsman* gives the following facts regarding his career:

Mr. William Hay was a native of Cruden, and came to Edinburgh as assistant to Mr. John Henderson, architect, in 1844. After being engaged with him some years he became assistant to Sir Gilbert Scott, by whom he was sent to Newfoundland as clerk of works to the new cathedral there. At the completion of the works he removed to Canada and commenced business in Toronto, where he had a considerable and varied practice, extending to Bermuda, which he had to visit on several occasions. In 1864, he resolved to return to Edinburgh, where he continued in practice, and ten years since he assumed Mr. W. Henderson as a partner. He will be remembered to him by the connection with the restoration of St. Giles' Cathedral, a work entrusted to him by the late Dr. Sir Wm. Chambers, and the admirable taste and judgment displayed in which have been universally acknowledged and admired. Immediately after this he proceeded again to Bermuda in connection with the erection of a new government house and a new cathedral in place of Old Trinity Church, which had been destroyed by fire. He took occasion on this visit to make an extensive tour in America, in company with his wife and daughter, and had many meetings with old friends there. For many years Mr. Hay was a prominent Freemason, and for some years was master of a lodge in Toronto, and on his return to Scotland became master of the lodge St. Andrew, Edinburgh. He held for many years high office in the Grand Lodge and in the Supreme Royal Arch Chapter of Scotland, and was a Knight Templar, and a leading member of the Supreme Council in Scotland. By the Freemasons of Scotland his death will be deeply regretted. For the last eight months, owing to illness, he has been unable to leave his residence at Joppa, where his death took place in his 70th year. He had a large circle of friends, and was of a kindly and genial disposition, and ever ready to respond to a call of charity. He was a conservative in politics, and a zealous and devoted Scottish Episcopalian, and held several appointments in connection with the Episcopal church.

Mr. Hay commenced practice in Toronto in 1852, and left a large number of important structures as monuments to his genius, which stand today as good specimens of studied architecture.

Mosaics.

THERE is a large, finely-lighted corner office in the Chicago *Times* building, fourth floor, which can be had for \$20 a month. It is a good chance for an architect wishing to make a change in location.

ARCHITECTS ADLER & SULLIVAN have let the contract for the mammoth organ for the Chicago Auditorium building to Roosevelt, of New York. It will be eighteen months in building, is intended to be the best organ yet produced in this country, and will cost \$44,000.

J. H. SIEGRIST, JR., & Co., have just closed a contract for 460 Brightman Mechanical Stokers with the St. Louis Steam Heating and Ventilating Company. The above machines are to be used under the boilers at the Lionberger building, now in course of erection in St. Louis, Mo. This will, without doubt, be the finest arranged plant for a commercial building of any in this western country.

ERNEST V. JOHNSON, manager of the Pioneer Fireproof Construction Company, of Chicago, was married July 18 to Mrs. E. L. Brooks. The surprise of the many friends of the genial gentleman will only be equaled by their hearty good wishes. But Mr. E. V. (ever victorious) Johnson's contracts have been a frequent source of surprise, and in this, the most valuable he ever entered into, he will be allowed any amount of extras.

MR. JOHN MEIGGS EWEN, of Architects Burnham & Root's office, Chicago, will commence another course of his popular and beneficial lectures upon construction, upon the first Friday in September. As we have before stated, this is a rare opportunity for Chicago draftsmen to become schooled in the different methods and problems of construction. The class will of necessity be limited in number and applications should be forwarded to Mr. Ewen at once.

THE Linden Glass Company and Messrs. Spierling & Linden, jointly, have recently completed the following contracts: Stained glass and decorating Northwestern Mutual Life Insurance building, Milwaukee; residence of G. M. Pullman, Pullman Island, Alexandria Bay, N. Y.; Mr. Wainwright's house, St. Louis; a residence at Cheyenne; residences of Edwin Partridge and W. S. Jones, Chicago. Also have in hand contracts for stained glass for G. M. Moulton's house, Chicago; Scoville Institute, Oak Park, and decorating People's Theater and the residence of Mr. Giles, Chicago.

A NEW and novel radiator, styled the Bundy "Elite," has recently been brought out by the A. A. Griffing Iron Company. The cardinal features of this radiator are its three-pipe constructions, positive circulation, and wonderful adaptability to varying positions. Also the radiator has an arabesque design. All sections are duplicates (no "heads" or "tails" being among them). The legs of the radiator are arched and detachable and can be set under any section. The radiator has positive circulation, as the steam or water moves always in a forward direction, thus effectually guarding against conflicting friction of the three elements. Further particulars will be given gladly by the manufacturers.

THE Supreme Court of Massachusetts, by a decision rendered June 19, 1888, has declared it unlawful for a labor organization or striking employees to display a warning banner in front of a business establishment. The decision is made in the famous banner case of Sherry vs. Perkins. Patrick F. Sherry, a prominent Lynn shoe manufacturer, sought an injunction against Charles E. Perkins and Charles H. Leach, respectively president and secretary of the Lasters' Protective Union, and others, to prevent the display of two banners in front of the plaintiff's factory in Lynn. The banners bore inscriptions to the effect that lasters employed on the premises were on a strike and that others should keep away. The first of these placards was displayed from January 5 to March 22, 1887, and the second from the latter date up to the present time. The result of the difficulty between Sherry and the union was numerous personal assaults, and several encounters assuming the proportions of incipient riots. The troubles attracted general attention at the time. For over a year the fight has been waged with unremitting vigor, and the state board of arbitration has investigated the difficulty and exercised its influence in vain. The interest has, in a measure, been a test of the strength and influence of the lasters' union. According to the opinion of the court it was found that

the act of displaying banners with devices as a means of threats and intimidations to prevent persons from entering into and continuing in the employ of the plaintiff was injurious to the plaintiff and illegal, and the plaintiff is not restricted to action at law for remedy, but is entitled to an injunction.

Railroad Notes.

FIVE Harvest Excursions have been inaugurated by the Burlington Route, C. B. & Q. R. R., which will sell from principal stations on its lines, on Tuesday, August 21, September 11 and 25, and October 9 and 23, harvest excursion tickets at half rates to the farming regions of the West, Southwest and Northwest. For tickets and further information concerning these excursions call on your nearest C. B. & Q. ticket agent, or address P. S. Eustis, general passenger and ticket agent, Chicago.

A BEAUTIFULLY printed and lithographed pamphlet has been issued by the popular tourist railway, the Wisconsin Central Railway, descriptive of Fox Lake, Illinois, and its environs. The illustrative plates are all produced from photographs by the photogravure process, and the beauties of this celebrated fishing, hunting and general place of recreation is described in the text with vivid minuteness without exaggeration. Though little is said about the Wisconsin Central Railway service, this is an important factor in the popularity of any summer resort. The service of this railway is preëminently superb. The coaches are the best made, and every employé seems to understand that passengers are guests for whose comfort as well as safety they are responsible. Send to H. C. Fuller, general ticket agent Wisconsin Central Railway, Chicago, and procure a copy of this bright little pamphlet.

THE popularity of the Wisconsin Central Railway, as a through route to St. Paul and westward to the Pacific, is well deserved, but this is only one of the many points in which it wins public favor. Its excursion business is large and varied. From the immense crowds of people it takes daily over its beautiful and picturesque line northward, whose destination may be anywhere from Fox Lake, Illinois, to Ashland, on Lake Superior, it caters to the tourist who wishes to go west in search of health or riches. It has for the season of 1888 inaugurated a series of harvest excursions to Minnesota and Dakota. The fare is one-half for the round trip, and tickets are good for thirty days, with stop-over privileges west of St. Paul. These excursions will leave Chicago on August 21, September 11, September 25, October 9 and October 23. Particulars can be obtained from the general ticket agent in any large city in the country, or by writing to the general offices at Milwaukee, Wisconsin.

A NEW Pullman palace sleeping car line between Chicago and Philadelphia has been established, via Chicago & Grand Trunk and Lehigh Valley railroads. The Chicago & Grand Trunk Railway announces to its patrons that, east-bound, commencing Friday, July 20, on their limited express, leaving Chicago at 3:25 P.M. daily, will be attached one of the most modern Pullman palace sleeping cars, to run through to Philadelphia via Niagara Falls and the Lehigh Valley route, arriving at Philadelphia at 7 A.M. daily on the second morning. Returning, west-bound, the car will leave Philadelphia daily at 8 P.M., arriving in Chicago on the Pacific express at 8:10 A.M. on the second morning. What should make this route particularly popular is that on the east-bound journey a stop-over at Niagara Falls of seven hours is allowed, and on the west-bound journey a stop-over of four hours, giving passengers ample time to visit the Falls. However, passengers not desiring to lay over at the Falls on the east-bound journey may change at Niagara Falls, taking a Pullman parlor and buffet car, leaving the Falls at 8:30 A.M., arriving in Philadelphia at 10:49 P.M.

Business Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, AUGUST 10, 1888.

Prices for nearly all kinds of building material have reached a point which forbids further concessions by manufacturers and dealers. Whatever advantage is to be derived from a downward tendency in prices is now to be realized. The depression has been working since the opening of the season. Buyers have been pursuing a conservative policy of purchasing material for actual work in hand. The building principals have done remarkably well throughout the season. There is less activity in some few states. This is compensated for by the greater activity in towns of from ten to forty thousand inhabitants. There has also been great activity in towns of from one to ten thousand in the West and South. New York has fallen behind last year, but not to the extent that was predicted last April. Boston has not reached its last year's limit, but New England has held her own. Big influences have been at work in that section. Labor agitations have been indirectly the cause of considerable building. Manufacturers have found it to their interest to leave larger cities and start up in country places. This has given a good deal of factory and house building work. Manufacturers are selecting sites for shop building where taxes are lower and where walking delegates are less troublesome. The smaller towns of New England have received quite a stimulus on account of the advantages they offer to manufacturers. Throughout the middle states building conditions are nearly the same as last year. Philadelphia still spends as much money in house building. Had the Reading terminus succeeded it would have swelled the expenditures in that city a million or two dollars. Even as it is the Reading president owns his determination to build his elevated road through the city, leaving the streets uncovered until council's permission is formally given. Building activity in Pittsburgh has been almost up to last year. What they have lost has been gained in country places. Within thirty miles of Pittsburgh three thousand houses have been begun in three months. Throughout New York there is great amount of house building activity. The same is true of Ohio. All through the Ohio valley there is a very fair degree of activity, although it does not extend into the building of shops and mills. The building of manufactories has been checked to some extent, but what has been lost in the North has been gained in the South. The brickmakers throughout the country have had a very successful year throughout, though a not very profitable year. Prices have receded somewhat. All brickmaking establishments anticipate a busy year up to the close of the season, and those who manufacture intend to increase their producing capacity. The iron trade has been suffering some, but its condition is improving with an increased demand. That

there is an increased demand was shown by the surrender of the manufacturers to their workmen. They could not stop because of the urgent demand for material. About one-third of the nail-making capacity of the country is still idle, and nails are a drug on the market at \$1.90 in most markets. The lumber trade has been phenomenally active West and South and East. Prices have been steady all season. The planing-mill interests have been busily engaged.

Synopsis of Building News.

Atchison, Kan.—D. C. Newcomb is building a four-story block, to cost about \$40,000.

Aurora, Ill.—Architect J. E. Minott has plans for a brick and stone hotel and store building, 86 by 66 feet.

Chapman, Kan.—Architects Hadley & Cooper, of Topeka: For the County School Board, two-story brick and stone school building, 56 by 60 feet; cost \$12,000; Fellows & Van Zant, builders.

Chicago, Ill.—Architect J. J. Flanders: For Board of Education, two-story and attic brick and stone school building, 130 by 267 feet, Thirty-second street and Forest avenue; cost \$90,000.

Architect Wm. Strippleman: For W. W. Kimball, dry kiln heating house, etc.; cost \$47,000. For E. Harvey, two-story barn, 46 by 48 feet; cost \$3,500. For S. C. Raggio, three-story and basement store and flat building, 24 by 96 feet; cost \$11,000. For C. Pfeiffer, three-story and basement flat building, 50 by 60 feet; cost \$13,000.

Architect F. B. Abbott: For D. Williams, three-story brick and stone flat building, 55 by 66 feet; cost about \$15,000. For J. R. Dietz, two-story brick and stone store and flat building, 50 by 58 feet; cost \$10,000.

Architect J. F. & J. P. Doerr: For John Gahan, three-story and basement flat building, 22 by 80 feet; cost \$7,000. For Henry Fasking, flat and hall building, 50 by 80 feet; cost \$15,000. For N. Lewis, two-story frame dwelling, 23 by 60 feet; cost \$50,500. For John Burke, three-story and basement store and flat building, 22 by 80 feet; cost \$7,000. For M. Larson, three-story and basement flat building, 22 by 52 feet; cost \$5,000. For John L. Jones, two-story stone front dwelling, 22 by 66 feet; cost \$8,000.

Architect J. L. Merriam: For G. S. Thomas, three-story and basement store and flat building, 49 by 70 feet; cost \$12,000. For the School Board at Kensington, two-story brick school building, six rooms; cost \$12,500.

Architect E. K. Krause: For J. N. Young, two-story and basement stone front residence, 25 by 53 feet; cost \$7,000. For J. G. Schott, two-story and basement store and flat building, 25 by 62 feet; cost \$7,000.

Architects Luken & Thielow: For Henry Cohn, three-story and basement flat building, 72 by 90 feet; cost \$20,000. For E. Bue, three-story and basement flat building, 22 by 68 feet; cost \$5,000. Also a three-story and basement flat building, 27 by 58 feet; cost \$6,000.

Architect C. O. Hansen: For W. Kern, four-story and basement flat building, 24 by 80 feet; cost \$10,000.

Architect R. Rae: For O. H. Watson, two-story frame dwelling, 28 by 48 feet; cost \$4,500. For S. Brown, two-story frame dwelling, 28 by 50 feet; cost \$5,000. For Chas. S. Cleaver, five two-story frame dwellings; cost about \$15,000.

Architects Schaub & Berlin: For Mrs. E. S. Mandel, three-story and basement store and flat building, 25 by 85 feet; cost \$9,000. For Otto Rohe, two-story and basement flat building, 22 by 60 feet; cost \$5,000.

Architects Furst & Rudolph: For Louis Kinstler, three-story store and flat building, 24 by 64 feet; cost \$7,000. For R. E. Harsch, two-story and basement stone front residence, 25 by 60 feet; cost \$6,000.

Architects Burling & Whitehouse: For Charles L. Hutchinson, alterations to residence; cost \$25,000. For J. Wadsworth, two-story brick and stone store and office building, 92 by 42 feet; cost \$15,000.

Architect Julius Speyer: For the Misses Farrell, three-story brick and stone store and flats, 25 by 77 feet; cost \$10,000. For J. T. Healey, three-story brick and stone dwelling, 25 by 66 feet; cost \$18,000.

Architects Ostling Bros.: For John Smith, three-story and basement and attic flat building, 25 by 85 feet; cost \$12,000. For C. O. Olsen, three-story and basement flat building, 21 by 71 feet; cost \$10,000.

Architect F. Foehringer: For John Frick, three-story and basement apartment building, 25 by 70 feet; cost \$10,000.

Architect R. G. Pentecost: For A. Moses, two three-story residences, 21 by 57 feet; cost \$18,000. For A. McIntosh, four-story stone and terra-cotta apartment building, 50 by 103 feet; cost \$35,000. For Mrs. M. A. Henneljarn, three-story store and flat, 24 by 57 feet; cost \$6,000.

Architect J. J. Egan: For J. K. Prindiville, two three-story brick and stone dwellings, 35 by 50 feet; cost \$10,000. For J. V. Clark, three-story brick and stone flat building, 24 by 92 feet; cost \$12,000.

Architect S. S. Benoit reports: Contracts let for the approach to the viaduct at Polk street bridge for the Wisconsin Central Railway. The approach will be 260 feet long by 40 feet wide. The express offices of the depot will be located under the viaduct, and the Fifth avenue front is designed in harmony with the depot design. It will be built of New Brunswick brown stone. The approach will be fire proof with foundation heavy enough to carry a six or eight-story building, which it is proposed to build in the future. The cost of the improvement will be about \$50,000. For the 1st Baptist Society of Milwaukee, Rev. W. P. Helling, pastor, a stone church, corner Ogden and Marshall streets, 125 by 80 feet; cost about \$45,000.

Cincinnati, O.—Reported by Mr. Lawrence Mendenhall: Dullness in building circles still continues with no prospect of immediate improvement. A busy fall is earnestly hoped for.

The report of Inspector Forbush shows a balance on the right side of \$852.39, while the value of the permits amounts to \$378,130.00 for the month of June.

Architect J. B. Steinkamp, has prepared plans for two large store and flat buildings to be erected at Toledo, Ohio, for Thomas Emery's Sons, to be 100 by 100 feet in size, and four stories high, built of common brick with stone trimmings, slate and tin roof, hard and soft wood finish, laundry fixtures, iron fronts, galvanized iron work, fire escapes, dumb waiters, galvanized iron cornice and all improvements; also plans for two large dwelling houses, to be erected at Toledo, Ohio, for the same persons, to be three-stories high, of brick, with stone trimmings, slate and tin roof, iron mantels, hard and soft wood finish, laundry fixtures, galvanized iron cornice, dumb waiters and all modern improvements. The total cost of the above will be about \$30,000.

Architect Emil F. Baude has plans for a two-and-a-half-story dwelling house, to be erected on State avenue and Gest street, for Charles Redge, South and Berlin streets, to be built of brick with stone trimming, inside and outside blinds, iron mantels, galvanized iron cornice and tin roof. It will cost about \$3,000.

Architects S. Hannaford & Son have the plans for store and flat building, to be erected at 24 and 26 East Fifth street, for the Wm. Glynn estate. To be 25 by 100 feet in size and five-stories high, of brick and stone, iron front for 1st story, iron mantels, inside and outside blinds, dumb waiters, galvanized iron cornice and tin roof; cost about \$20,000.

Architect William Schubert, Jr., has the plans and carpenter contract for an addition to the building of the Methodist Book Concern on Fourth and Holmes streets, to be two stories high, built of brick with stone trimmings, have softwood finish, outside shutters, metal roof, and all conveniences for a composing room. It will cost about \$5,000.

Architect Charles Crapsey has the plans for a two-and-a-half-story dwelling house, to be erected on June and May streets for Mrs. Louisa Parry, 145 Poplar street, to be built of frame, with hard and soft wood finish, have inside and outside blinds, iron and slate and wood mantels, bath-rooms and water closets, laundry, slate and tin roof, and all conveniences. It will cost about \$5,000. Time well occupied.

Architect Charles A. Dengler, 16 Bavarian building, has the plans for a two-and-a-half-story residence, which he will have erected on Gilbert avenue and Durrell street for himself, to be of brick, with stone trimmings, hardwood finish, hardwood mantels, and laundry, inside and outside blinds, and tin and slate roof. It will cost about \$5,000.

Architects G. & A. Brink are preparing plans for a two-and-a-half-story dwelling, to be built on Scheld street for Christ Meister, 374 Clinton avenue, to be of frame, with pine finish, inside and outside blinds, iron and wood mantels, slate Mansard, galvanized cornice and tin roof; cost about \$3,500. Also for a large store and flat building to be erected on Freeman avenue and Gest street for John Lobeck, of 133 Carr street, of pressed brick and stone, have iron front for first story, pine finish, inside and outside blinds, wood mantels, and tin roof. It will cost about \$6,000.

Cleveland, O.—Architect B. F. Van Devel: For F. S. Sanford, brick and stone residence; cost \$7,000. For St. John's Evangelical Lutheran Society, church and

school building; cost \$6,000. For St. John's Cathedral Parish, brick and stone school and chapel, 134 by 75 feet; cost \$35,000.

Architect F. C. Bate: For D. E. Dangler, residence, to cost about \$10,000. Architects Osburn & Barnum: For Mrs. A. M. Buell, residence, to cost \$8,000. For Geo. H. Warmington, frame residence; cost \$10,000.

Council Bluffs, Ia.—Architect Chas. E. Bell has made plans for a three-story business block, 100 by 200 feet; cost \$100,000.

Council Grove, Kan.—Architect J. H. Leedy: For School Board, two-story and basement brick and stone school building, 65 by 90 feet; cost \$15,000.

Denver, Col.—Architect John J. Huddart reports: The outlook for building this fall is very good indeed. It has not been better for years. For J. P. Timeary, five houses, stone terrace, 100 by 60 feet; cost \$30,000; under way; Harvey & Washburn, builders. For C. H. Smith, three-story stone residence, 40 by 72 feet; cost \$25,000; to be commenced in September. For Mr. Darrington, one-story brick and stone dwelling, 25 by 60 feet; cost \$5,000; just completed; McDonald, contractor. For Mr. Baucharel, three-story brick stone building, 50 by 125 feet; cost \$35,000; contract just let to Harvey & Washburn. For H. S. De Sollar, repairs to residence; cost \$4,200; just completed; Larimer & Co., builders.

Architect F. Goodnow has prepared plans for a two-story double house, to cost about \$5,000.

Among the building permits recently issued are the following, which contemplate an expenditure of \$5,000 or more: J. H. Anderson, two-story brick building, 25 by 110 feet; cost \$5,000. Bennett & Myers, one-story brick building, 50 by 125 feet; cost \$6,000. S. B. Morgan, three-story brick and stone residence, 45 by 64 feet; cost \$30,000. Forbes & Worcester, two-story brick double dwelling, 40 by 45 feet; cost \$5,600. M. D. Clifford, three-story brick addition, 43 by 70 feet, to Lindell Hotel; cost \$11,000. Ed. Hewitt, two-story brick and stone residence, 28 by 50 feet; cost \$7,500. Isaac N. Stephens, two-story brick and stone dwelling, 42 by 50 feet; cost \$6,000. H. W. Aiken, six one-and-one-half-story brick dwellings, 22 by 44 feet; cost \$15,000. J. T. Bailey, two-story and basement brick and stone dwelling, 34 by 52 feet; cost \$12,000. Thomas S. Hayden, two-story and basement brick and stone addition dwelling; also barn, 22 by 32 feet; cost \$7,000.

Des Moines, Ia.—Architects Foster & Liebbe: For the School Board, high school building, to cost \$60,000; McNulty & Lennan, contractors.

Dubuque, Ia.—Architect F. D. Hyde reports: For Rev. P. Burke, three-story brick stores and flats, 40 by 72 feet; cost \$8,000; under way. For J. W. Conchar, two-story frame dwelling, 28 by 48 feet; cost \$5,000; plans under way.

Erie, Pa.—Architects David K. Dean & Son have made plans for A. T. Griswold for a brick and stone residence, to cost \$4,000. For Richard O'Brien, a large double dwelling. For Wm. Momyer, brick veneered residence; cost \$5,000.

Fort Worth, Tex.—Architect J. J. Kane: For H. W. Williams, four-story brick and stone business building, 50 by 90 feet; cost \$20,000; Smith & Bardon, contractors.

Franklin, Pa.—Architects David K. Dean & Son, of Erie, have prepared plans for H. Lamberton for a residence, to cost about \$6,000.

Freemont, Neb.—Architects F. M. Ellis & Co., of Omaha, have plans for a three-story opera house building, 46 by 100 feet, to be erected here, at a cost of \$25,000.

Architect J. Tyler, of Lincoln, has prepared plans for a three-story and basement brick and stone Masonic building, 44 by 125 feet, to cost \$25,000.

Grand Forks, Dak.—Architect H. G. Carter, of St. Paul, Minn., has plans for a five-story brick and stone hotel and store building, 125 by 125 feet; cost \$100,000; also for an opera house, 60 by 140 feet; cost about \$30,000.

Grand Island, Neb.—Architect H. T. M. Fuehrman has planned a church building, 62 by 126 feet, for St. Mary's Catholic Society, to cost \$18,000; Charles Gunther, contractor. For School Board, two-story brick and stone school building, 36 by 62 feet; cost \$6,000. For the Baptist society, three-story brick and stone college building; cost \$30,000.

Grand Rapids, Mich.—In the Kent county court-house competition, just decided, the plans of Sidney J. Osgood were adopted by the Board of Supervisors. The plans are for a three-story brick, stone and terra-cotta fireproof building, with slate roof, closets, stained glass, passenger elevators, steam heat, galvanized iron cornices, iron construction, hard-wood finish and tiling, electric bells and speaking tubes, marble mantels, and electric lights will be used; building to cost \$150,000; contract to be let in October. Architect Osgood has planned for J. Sperr a four-story and basement brick block, to cost \$10,000.

Great Falls, Mont.—Architects C. G. Maybury & Son, of Winona, Minn.: For the School Board, two-story brick and stone school building, 54 by 80 feet; cost about \$15,000.

Kansas City, Mo.—Architect Adriaance Van Brunt: For C. B. Adams, six-story brick and stone business building, 60 by 142 feet; cost \$75,000. For R. M. Davis, three-story brick and terra-cotta dwelling, 50 by 65 feet; cost \$5,500; also has plans for a two-story brick and stone store building, 74 by 62 feet, to cost \$7,000. For W. Babcock, brick and stone double dwelling, 43 by 70 feet; cost \$15,000. For J. M. Oglesby, block of three brick and stone dwellings; cost \$12,000.

Architect E. P. Brink: For Hasler Bros., block of three-story brick dwellings, 40 by 95 feet; cost \$15,000. For N. A. Baylor, three-story brick and stone business building, to cost about \$15,000; also has plans for a four-story brick and stone business block, 49 by 115 feet; cost about \$20,000. For C. & P. Bartholomes, five brick and stone dwellings; cost \$15,000. For David Kendall, three-story brick and stone store building, 75

by 50 feet; cost \$12,000. Remodeling building corner of Fifth and Delaware streets; cost \$6,000.

Architect A. B. Cross: For A. A. Lyons, three-story brick and stone residence, 45 by 52 feet; cost about \$15,000. For A. D. Gerard, two three-story brick and terra-cotta residences, 54 by 110 feet; cost about \$10,000. For W. H. Cousane, four two-story brick and stone dwellings, 25 by 88 feet; cost \$32,000. For T. B. Bullene, six brick and stone dwellings; cost \$24,000. For D. E. Croysdale, two-story brick, stone and terra-cotta double dwelling; cost \$10,000. For H. W. Consaul, two-story brick and terra-cotta dwelling; cost \$8,000.

Architect S. F. Chamberlain: For A. D. Johnson, brick dwelling, 34 by 46 feet; cost \$5,500. For B. F. Russell, two-story brick and terra-cotta stores and flats, 50 by 112 feet; cost about \$25,000.

Architect F. A. Hart: For Mrs. Annie Patton, two-story brick and terra-cotta dwelling, 45 by 64 feet; cost \$5,500. For Hayes & Cochrane, two-story brick and terra-cotta store building, 40 by 60 feet; cost \$6,000. For C. W. Baker, block of five three-story brick and stone dwellings, 110 by 40 feet; cost \$30,000.

Architect L. L. Levering: For W. C. Lobenstein, improvements on building 530-540 Delaware street; cost \$14,000. For J. H. Coleman, two-story brick and terra-cotta dwelling, 27 by 45 feet; cost \$4,000.

Among the building permits recently issued are the following, contemplating an expenditure of \$5,000 or over: W. H. Consane, block of four brick dwellings; cost \$32,000. T. B. Bullene, block of six dwellings; cost \$24,000. C. N. Whitehead, brick residence; cost \$17,000. Mrs. K. Widner, brick dwelling; cost \$5,000. W. Babcock, two brick dwellings; cost \$15,000. J. H. Oglesby, block of three brick dwellings; cost \$12,000. W. H. Rothermill, brick dwelling; cost \$6,000. David Kendall, for Dobson, Douglas & Co., brick business building; cost \$12,000. C. & P. Bartholomes, block of five brick dwellings; cost \$15,000. Hayes & Cochrane, brick business building, 40 by 60 feet; cost \$6,000. Coates Opera House, stone and iron stairway; cost \$12,000. Siefried, seven frame dwellings, 14 by 36 feet each; cost \$7,000. Armour Brothers Banking Co., remodeling building; cost \$6,000. Greenlees & Russell, brick dwelling and business building; cost \$25,000. C. W. Baker, five brick dwellings; cost \$38,000. A. J. Williams, three frame dwellings; cost \$5,400.

Architect W. F. Hackney has prepared plans for H. F. Whitney for a five-story brick and stone office building, 65 by 120 feet; cost \$125,000.

Kearney, Neb.—Architect H. T. M. Fuehrman, of Grand Island, has made plans for a brick and stone court house for Buffalo county; cost \$65,000.

La Crosse, Wis.—Architect Oscar Cobb, of Chicago, Ill., has prepared plans for a brick and stone opera house, to cost about \$50,000.

Lincoln, Neb.—Architect O. C. Placey has planned a three-story college building, to be built of brick and stone, at a cost of \$50,000.

Logansport, Ind.—Architects Crain & Krutts: For D. C. Elliott, three-story brick and stone business building, 40 by 100 feet; cost \$15,000; Medland & Barnes, contractors.

Madison, Kan.—Architect C. W. Squires, of Emporia: For the School Board, two-story brick and stone school building, 60 by 60 feet; cost \$6,000.

Manistee, Mich.—Architect A. Druiding, of Chicago, Ill., has prepared plans for a brick, stone and terra cotta church, 60 by 148 feet; seating capacity 675 persons.

Milwaukee, Wis.—Architect James Douglas: For Mrs. J. G. Flanders, three brick and stone dwellings, 39 by 72 feet; cost \$14,000.

Architect Alf. C. Clas: For Able, Batch & Fitzgerald, four-story brick and stone warehouse, 24 by 100 feet; cost \$15,000.

Minneapolis, Minn.—Architect H. W. Dennis has prepared plans for Dr. E. B. Zier for a block of three-and-one-half-story dwellings, 165 by 165 feet; cost about \$90,000.

Ottumwa, Ia.—Architect Edward Clark reports prospects favorable for fall season. For H. C. Grube, two-story frame dwelling, 28 by 32 feet; cost \$1,200. For L. Lewis, one-story frame cottage, 24 by 30 feet; cost \$900.

Racine, Wis.—Architect J. G. Chandler, for Mechanics' Building Association, six-story brick and stone opera house, 60 by 120 feet; cost \$20,000.

San Antonio, Tex.—Architect O. Kramer has made plans for a four-story brick and stone city hall building 80 by 120 feet; cost \$100,000.

St. Louis, Mo.—Among the building permits recently issued are the following, contemplating an expenditure of \$5,000 or over: J. T. Drummond, brick building; cost \$16,000. First Presbyterian Church, brick; cost \$50,000. J. Fries, brick tenement; cost \$7,000. School Board, brick building; cost \$19,000.

St. Paul, Minn.—Messrs. Beaupre, Keogh & Co., are about to erect an eight-story business building, 100 by 100 feet; cost \$70,000.

Springfield, Ill.—Architects Bullard & Bullard: For Rev. W. N. McElroy, two-story brick and stone residence, 32 by 52 feet; cost \$4,500; Rhodes Bros., contractors.

Topeka, Kan.—Architect George Ropes has let contracts on the three-story brick hotel building, 75 by 130 feet, for Allen Sells, to T. N. Coddington; cost \$30,000.

Warren, O.—Architect C. H. Owsley, of Youngstown: For W. R. Stiles; frame residence, slate roof; cost \$6,000.

Washburn, Wis.—Architect W. H. Webster, of Ashland, Wis.: For Washburn School Board, two story frame school building, 52 by 60 feet; cost \$7,000.

Winona, Minn.—Architect Oscar Cobb, of Chicago, has prepared plans for a brick and stone opera house to cost about \$100,000.

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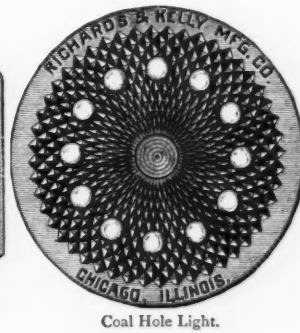
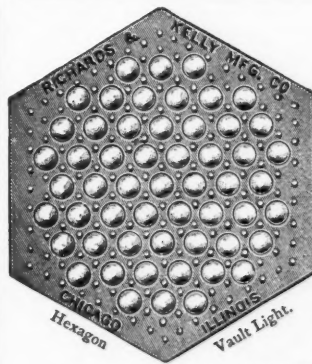
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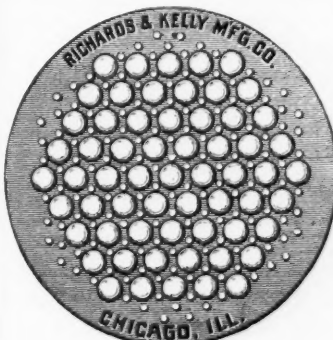
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" " mottled	51 00
Standard Purington & Kimbell	22 00
Indiana pressed, Purington & Kimbell	16 00@ 22 00
Tiffany	18 00@ 27 00
" " Molded, firsts	50 00@ 500 00
" " seconds	35 00@ 50 00

(Quotations furnished by Lockwood & Kimbell.)

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" " molded	50 00@ 200 00
Trenton pressed	45 00
" " molded	65 00@ 200 00
Philadelphia pressed	50 00
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Baltimore	55 00
Milwaukee	25 00
Zanesville	30 00
" " enameled	85 00@ 100 00
Toledo, red common	12 00
" " stock	17 00
Fire Brick	25 00@ 30 00

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Keene's fine	11 00@ 12 50
Michigan Stucco	1 75@ 1 90
New York Stucco	1 75
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Hair (goat), per bu.	40@ 40
Sand (lake shore), per yard	1 00@ 1 25

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Buff Bedford	50
Blue Bedford	65
Kasota Pink	63
Joliet	35@ 50
Lemont	40@ 50
Salem Oolitic	50
Foundation:	
Dimension on dock	16@ 20
Rubble, per cord	8 50
Sidewalk	40@ 1 00
Planned	40@ 1 00
Sandstone—Promiscuous blocks:	
Hummelstown or Philadelphia Brown Stone	1 50

Sandstone—Continued.

Brown Connecticut	1 35
Amherst	60@ 75
Berea	55@ 65
Potomac Red Sandstone	1 25
Carbondell, light	85
" " dark	1 10
Michigan Green Buff—	
No. 1 Block	65
Dimension	75
Sawed Ashlar	80
Resawed Stuff	95
Dunreith, red	1 15
Malone Blue Euclid	85
New York bluestone	55@ 65

Marble:

Italian, veined	4 00
Tennessee, red	2 50@ 5 00
Tennessee, Knoxville	3 00
Vermont, white	3 50@ 8 00
Ophite	4 50@ 5 00
Armordite	1 50

Slate:

Roofing, Vermont, per square:

Green	5 50
Purple	5 50
Red	13 50
Black, Lehigh	5 75@ 6 75
Black, Chapman's	5 30@ 6 00
Black, Bangor	5 50@ 5 80
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Pine	10 00@ 21 50
Framing Timber:	
Pine	12 00@ 18 00
Laths:	
Pine	1 85
Shingles:	
Pine (sawed)	2 15@ 2 50
Cedar	2 00@ 2 30
Miscellaneous:	
Pickets, pine	9 00@ 18 00
Posts, cedar	10@ 00
Pine, yellow southern	28 00@ 35 00

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Walnut, 1st & 2d, 1 in.	\$ 75 00@ 80 00
1 1/2 and up	80 00@ 100 00
Walnut, counter top	15@ 20
Ash, 1st & 2d, 1 in.	35 00@ 38 00
1 1/2 & up	35 00@ 40 00
Ash Steps	40 00@ 45 00

HARDWOOD—Continued.

Maple, 1st & 2d, 1 in.	28 00@ 32 00
1 1/2 & up	35 00@ 40 00
Oak, white, 1st & 2d, 1 in.	35 00@ 38 00
1 1/2 & up	35 00@ 40 00
Oak, white, quarter sawed	45 00@ 50 00
Oak, red, 1st & 2d, 1 in.	35 00@ 38 00
1 1/2 & up	38 00@ 40 00
Oak, red, quarter sawed	45 00@ 50 00
Cherry, 1st & 2d, 1 in.	35 00@ 40 00
1 1/2 & 2 in.	85 00@ 90 00
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2 1/2, 3 & 4 in.	32 00@ 38 00
Birch, red, 1st & 2d, 1 in.	35 00@ 40 00
Butternut, 1st & 2d, 1 in.	40 00@ 45 00
1 1/2 & up	45 00@ 50 00
Sycamore, 1st & 2d	20 00@ 25 00
Gum, red, 1st & 2d, 1 in.	30 00@ 35 00
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Zinc, white (American)	8@ 10 7 1/2	10	
Red, Venetian	2@ 6@ 8		
Red, Vermilion	20@ 50 40@ 1 00		
Red, Indian (English)	12@ 22		
Yellow, Ochre	2@ 8		
Yellow, Chrome	18@ 20		
Green, Chrome	12@ 16		
Green, Paris	20@ 35		
Black, lamp	8@ 15		
Blue, ultramarine	16@ 35		
Putty			2
Whiting (dry)	1@ 2		
Paris white (English)	2@ 3		
Litharge (American)	6@ 10		
Sienna, burnt	7@ 12		
Umber, burnt	6@ 12		
Oil, linseed (raw), per gal.			38
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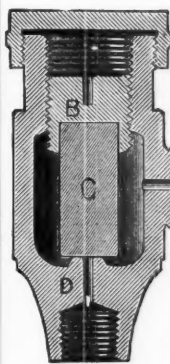
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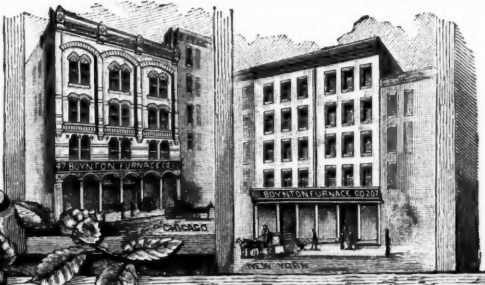
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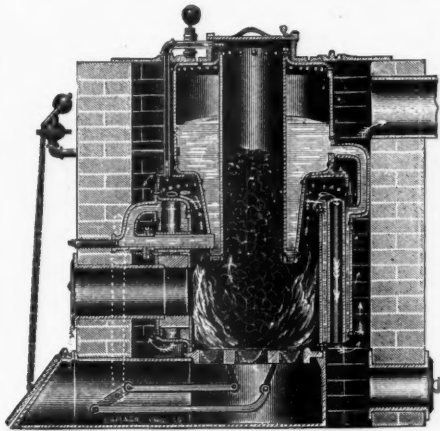
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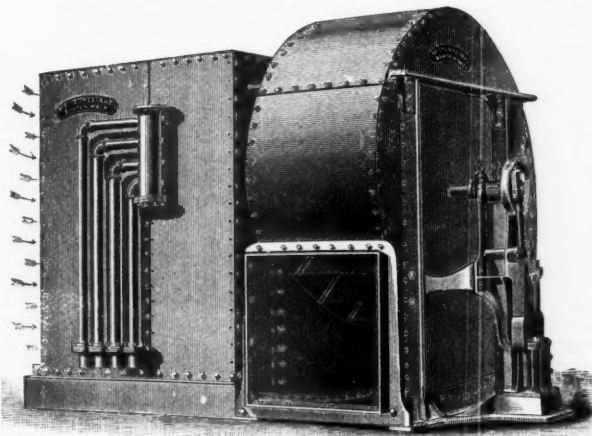
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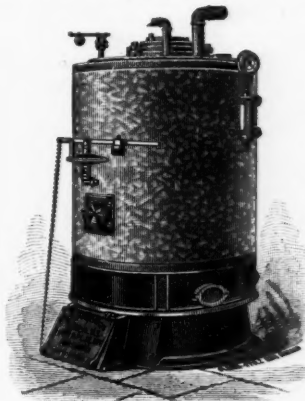
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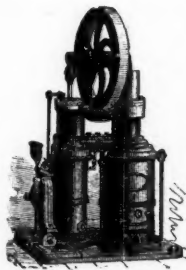
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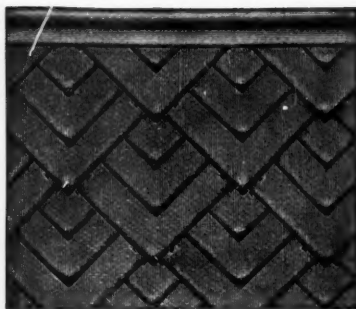
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Guarantee their entire production (about 240,000 barrels a year) to have the following *Minimum Tensile Strength*, if tested according to the official German regulations, on non-absorptive beds:

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	Days' test.	Per sq. centimetre	Per Eng. sq. in.
Neat "Star" Cement,	7	40 kilos.	568.9 lbs
do do	28	50 "	711.1 "
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do do	28	20 "	284.4 "
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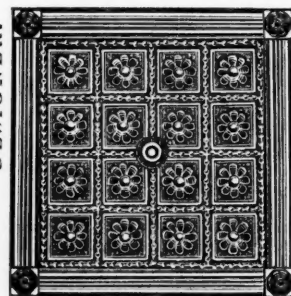
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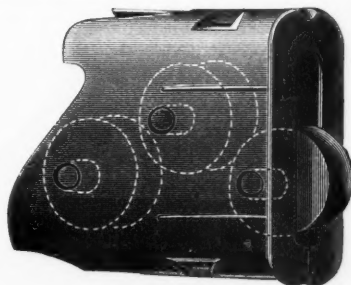
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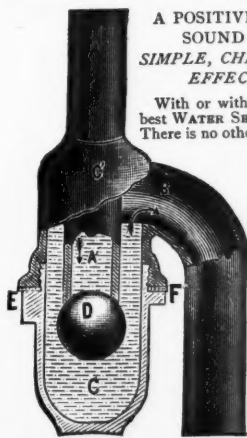
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Marking Gauges same price of Pulleys. Free sample and prices by mail.

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A POSITIVE VALVE SEAL; A SOUND WATER SEAL.
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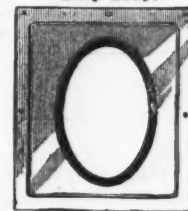
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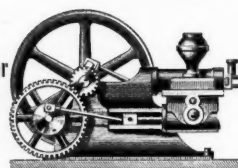
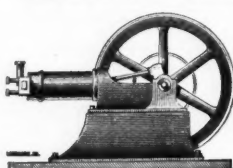
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Elegant Parlor Cars on Day Trains.

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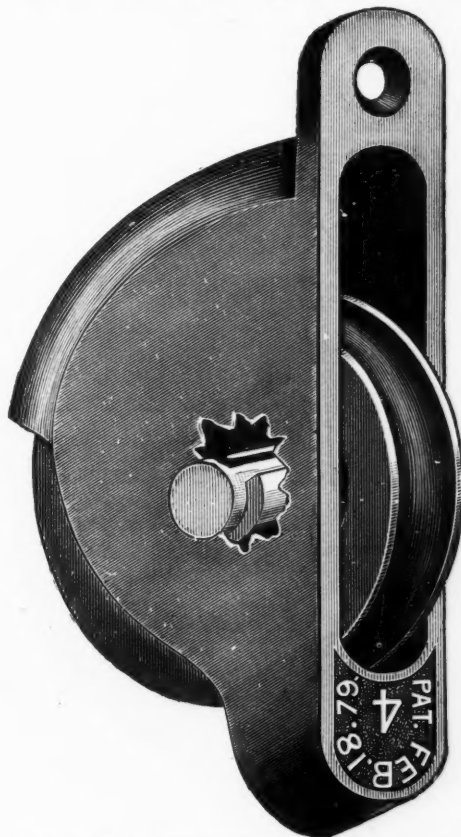
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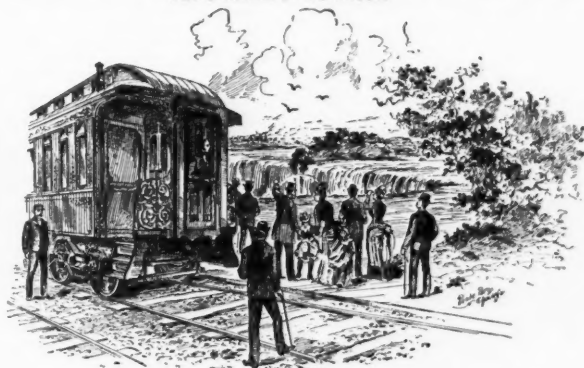
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3:10 P. M. EVERY DAY.

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Vestibuled SLEEPING Cars, Vestibuled DINING Cars,
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WOLFF'S "MONARCH" PORCELAIN ROLLED EDGE BATHS, GLAZED ALL OVER.

GENERAL OFFICES:
93-111 WEST LAKE STREET.

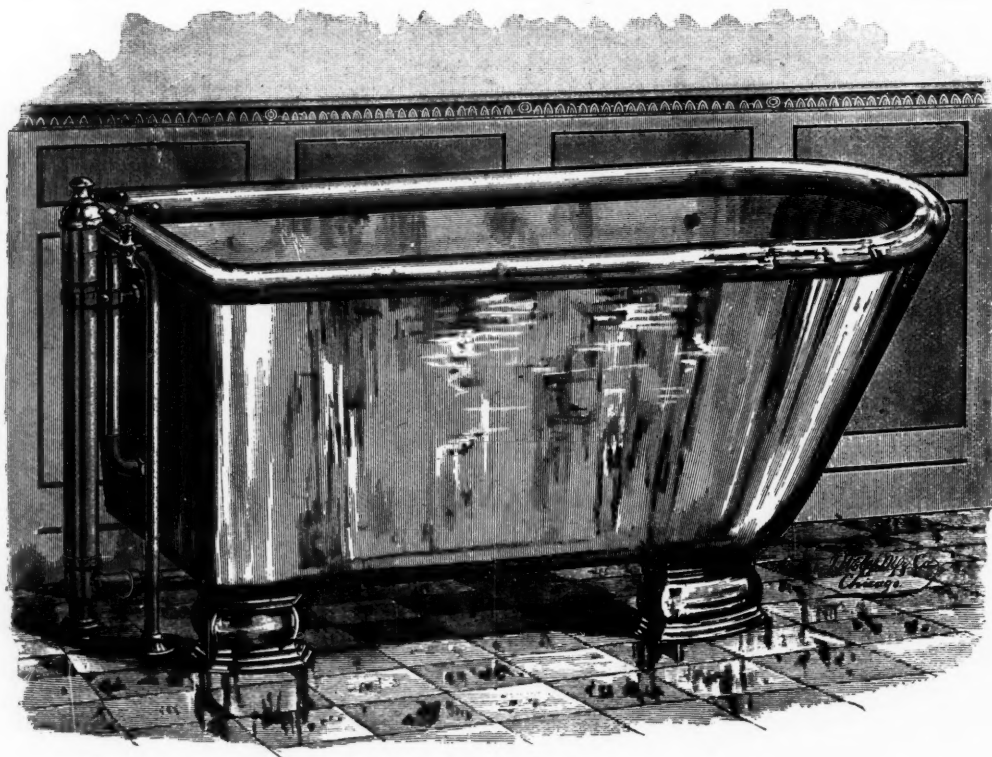


EXHIBIT ROOMS:
No. 79 DEARBORN STREET.

Plate 727.

Parties wanting an exceptionally fine article for a Bath Tub can find nothing equal to our GLAZED ALL OVER Porcelain Bath. They are designed to be set up with ALL PARTS ENTIRELY EXPOSED TO VIEW, and the fixtures shown with them are especially made for connecting up in this manner. THESE BATHS will always preserve their fine, inviting, and particularly clean appearance, hardly any attention to them being necessary, simply wiping off with a sponge being sufficient, as nothing adheres to the smooth glaze of the inside or outside surfaces.

A Full Line of Plumbing Goods, as made by us, under Water Pressure, at our Exhibit Rooms, No. 79 Dearborn Street.

FACTORIES: 93-111 W. Lake St., and Carroll and Hoyne Aves. and Fulton St., CHICAGO, ILL.

Our Special Catalogue of Bath Tubs is now ready for distribution. For illustration of our "Recess" Monitor Porcelain Lined Baths see the issues of this paper for May and June, 1888, pages xx and xxii.

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BRAND OF
GUARANTEED ROOFING PLATES

EVERY SHEET STAMPED
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Lime, Michigan and New York Stucco
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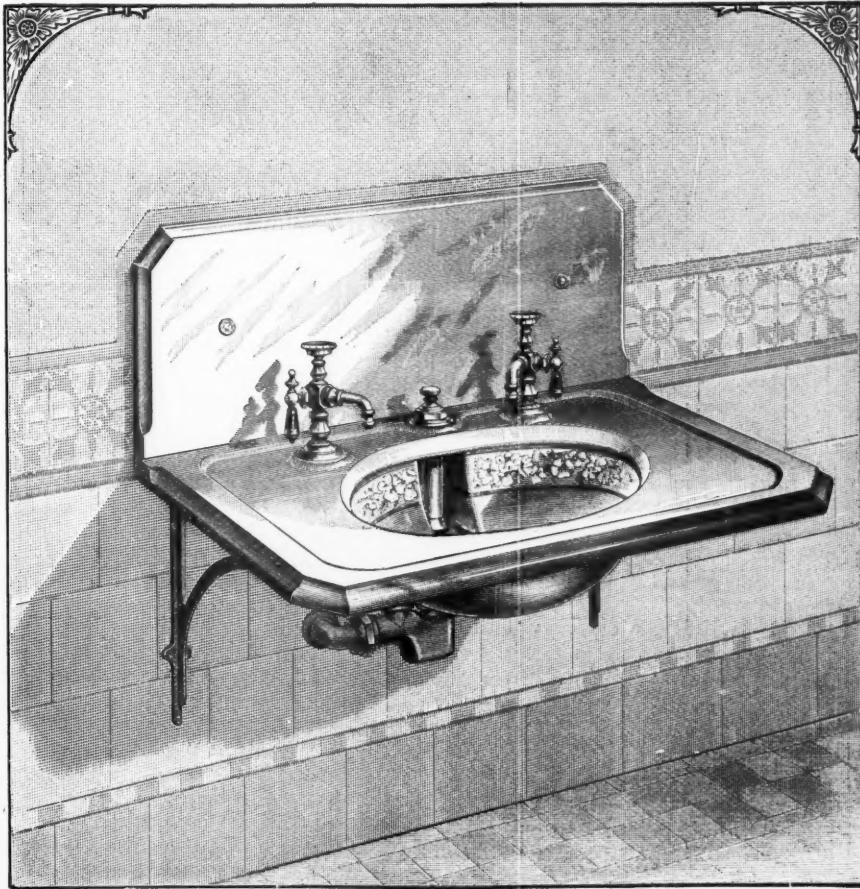


Plate 233-D.

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NEW YORK.

BRANCH: 147 & 149 West 35th St., NEW YORK.
BRANCH: 307 & 309 Wabash Ave. CHICAGO.

Mott's Open Lavatory

"NONPAREIL"

PATENT SECURED.

Comprising—

Marble Slab and Back supported by Cast Brass Brackets, and fitted with the "Nonpareil" Oval Wash Basin and Waste with Cast Brass Trap, also Improved Faucets with Ebony Handles. All the Brass Work furnished either Nickel or Silver-Plated, or Polished.

PRICES.

Marble Slab and Back, best Italian Slab, 33 x 22, Back 12 inches high.....\$12 00
"Nonpareil" Basin, 19 x 15, Marbleized, White or Ivory, and Waste with Cast Brass Trap all Polished or Nickel-Plated.....\$18 00; Less Trap \$12 00
"Nonpareil" Basin, 19 x 15, Marbleized, White or Ivory, and Waste with Cast Brass Trap all Silver-Plated.....\$21 50; Less Trap \$13 00
"Nonpareil" Basin, 17 x 14, Marbleized, White or Ivory, and Waste with Cast Brass Trap all Polished or Nickel-Plated.....\$17 00; Less Trap \$11 00
"Nonpareil" Basin, 17 x 14, Marbleized, White or Ivory, and Waste with Cast Brass Trap all Silver-Plated.....\$20 50; Less Trap \$12 00
Cast Brass Bracket, Polished or Nickel-Plated, per pair.....\$6 00

To those who prefer a Standing Waste in the Basin, we offer the "Nonpareil" as in every way superior to anything of the kind yet brought out. It is simple, durable, cleanly and handsome to look at—in short, whatever is meritorious in this form of Wash Basin we claim for the "Nonpareil." The Basin is emptied by raising the Stand Pipe and giving it a slight turn to the right or left; a still further turn will permit the Stand Pipe to be taken out and cleaned.



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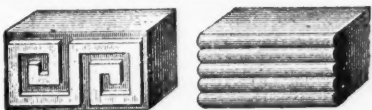
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Make a Specialty of Ornamental & Plain
Red Front Pressed Brick,

Manufacturing Annually over

TEN MILLIONS.

They guarantee that the quality, finish and Color, are unsurpassed, if not unequalled by any other bricks made in the United States.



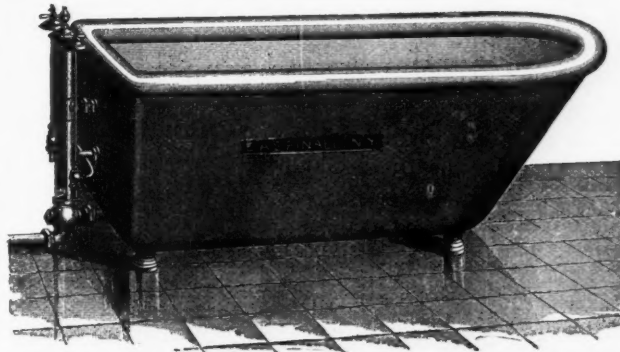
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English Porcelain Rolled-Edge Bath.

Glazed outside, requiring no surrounding cabinet work. Set up with brass or plated fittings and legs. Makes a very handsome fixture. Also other kinds English Porcelain Baths, Wash Tubs, Sinks, etc.



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PEERLESS BRICK CO.

PHILADELPHIA, PA.

1003 WALNUT ST.

WORKS—70 Acres—Old York Road and Nicetown Lane.

Plain, Pressed Front, Ornamental & Molded

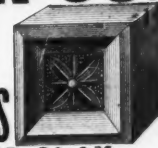
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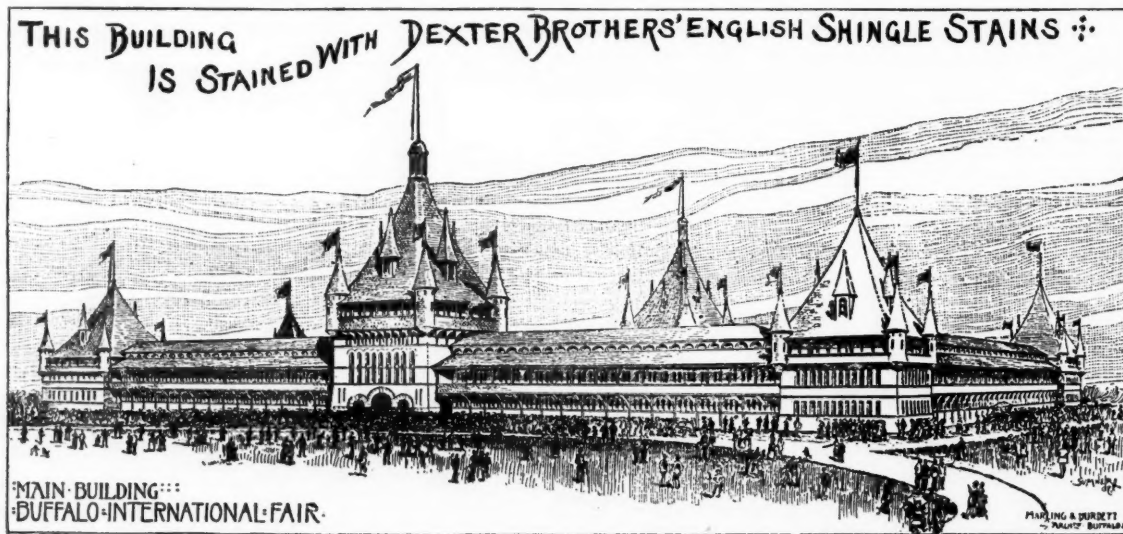
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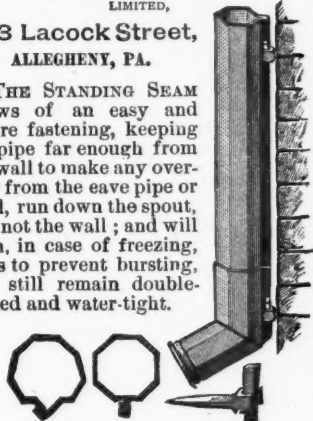
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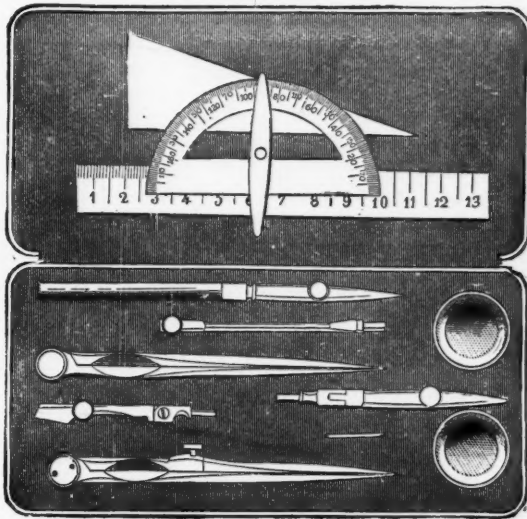
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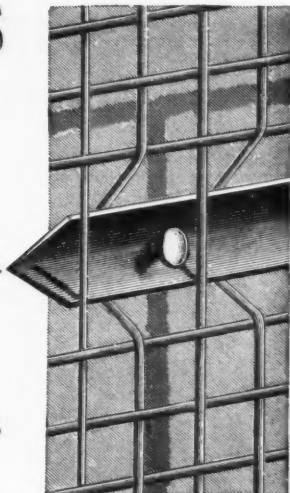
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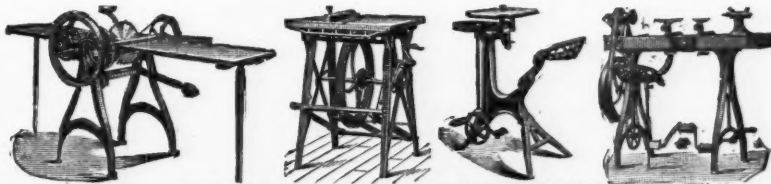
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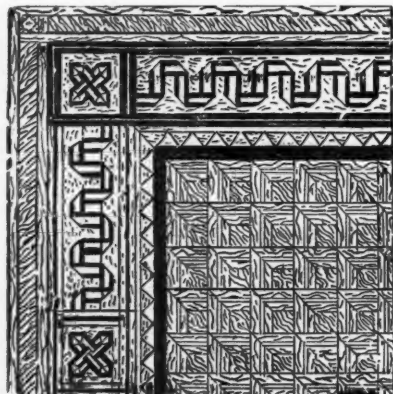
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