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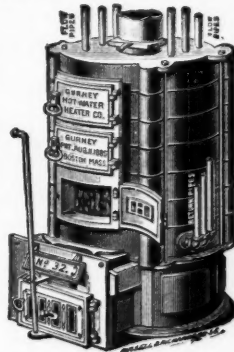
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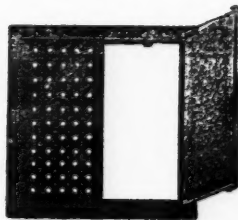
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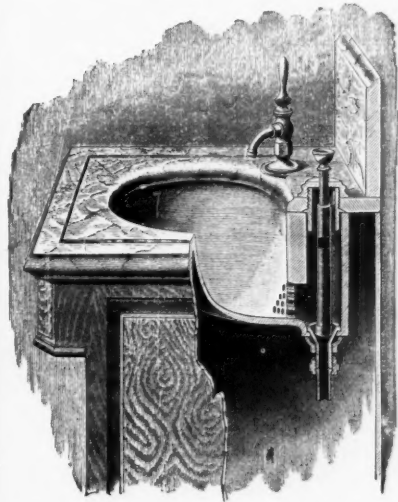
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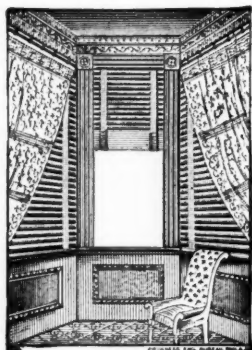
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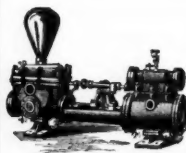
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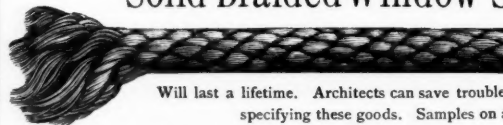
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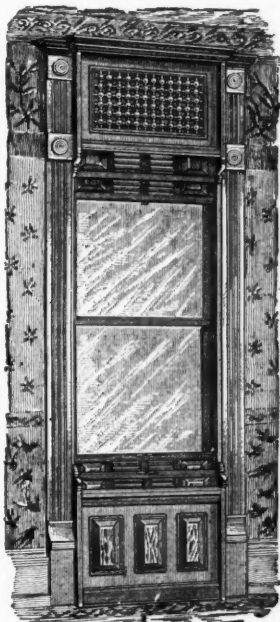
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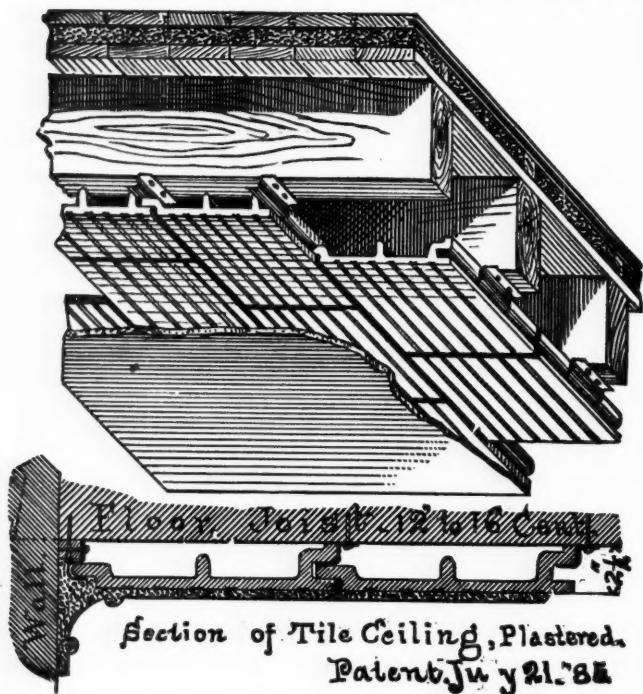


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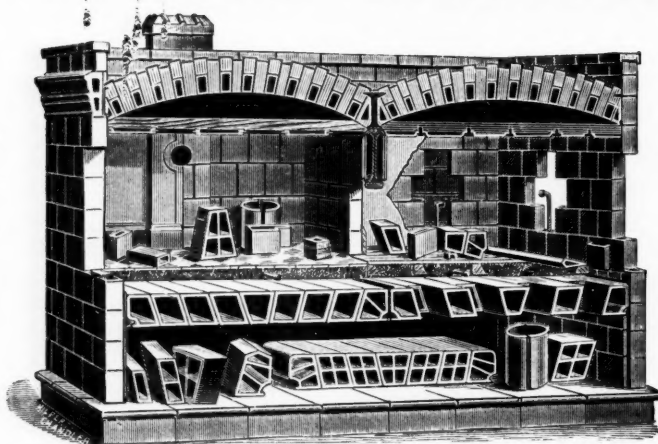
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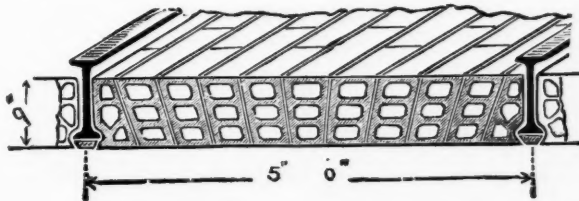
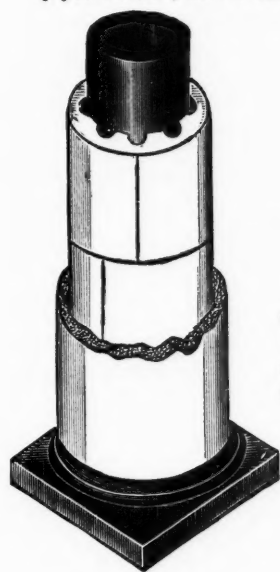
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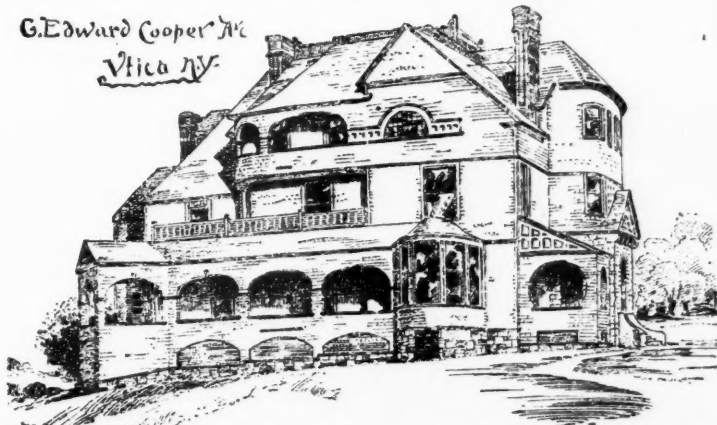
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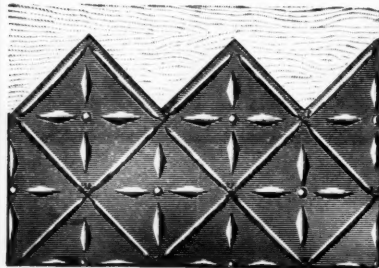
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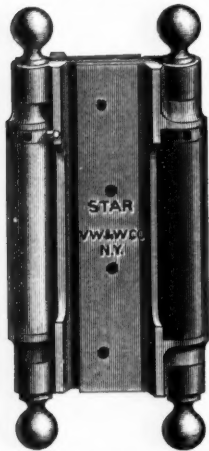
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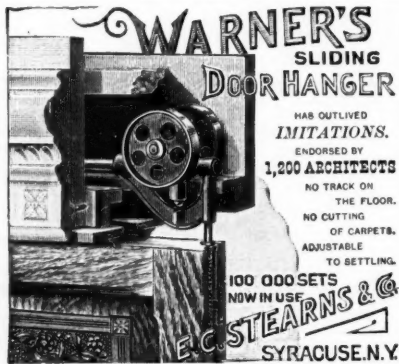


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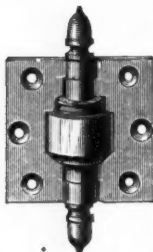
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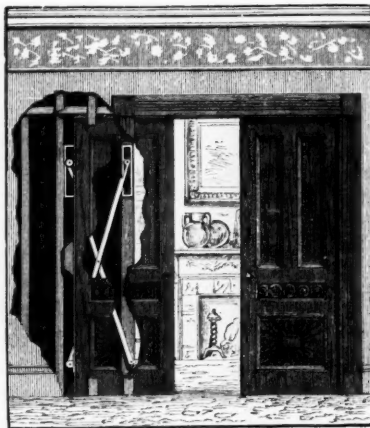
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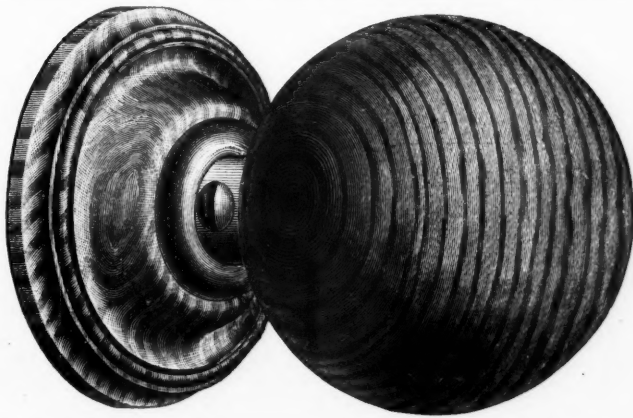
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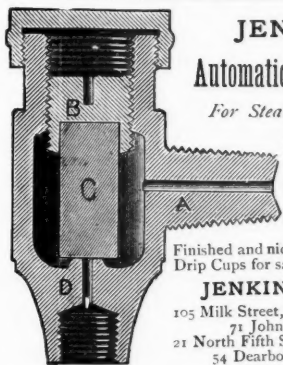
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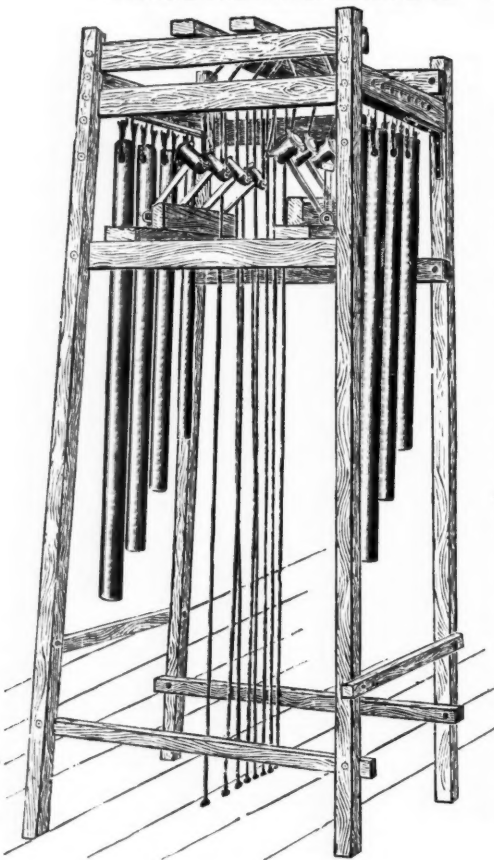
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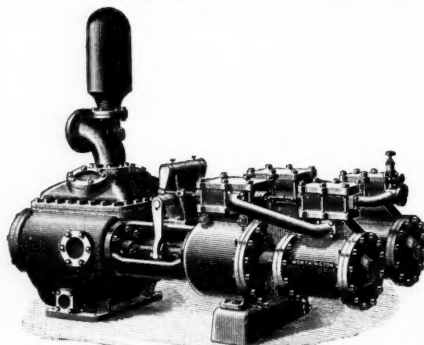
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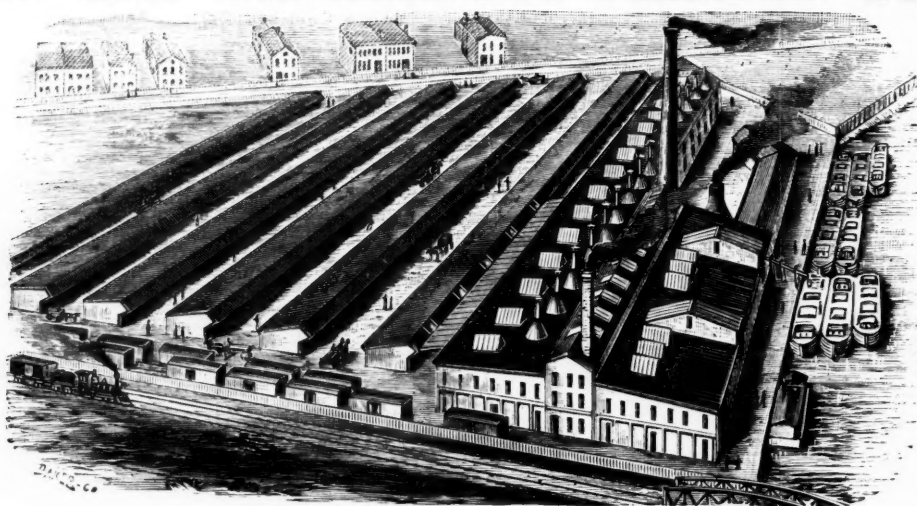
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THE *Century* for January contains an editorial article which every architect should read. It is entitled, "Are we just to our architects." We may make comment upon it in the future, but at present wish to commend the *Century* for placing the claims of the architect to recognition and compensation before the public with a force and truth not heretofore seen in any public journal.

THE third annual convention of the National Association of Builders of the United States will be held at Philadelphia, on February 12, 13 and 14, 1889. The delegates will, as far as possible, locate at the Continental Hotel and the Gerard House, on Chestnut street, and the sessions of the convention will be held in the new building recently purchased by the Philadelphia Exchange.

SECRETARY SAYWARD, of the National Association of Builders, in a timely circular letter to builders, calls attention to the work the association has in hand in the interest of the building trades. It is not because the advance has been slow or the successes already achieved by the National Association are unsatisfactory that this letter is addressed to those reputable builders not yet represented in the association; still the strongest reasons why each city should have its building interests united in an exchange exist. They are these, briefly noted by Mr. Sayward:

1st. There are many important subjects of vital consequence to all builders of the United States, reforms in which can only be comprehensively secured through the grouping of their interests in a national association, through which the most thorough consideration may be obtained and concerted action follow in all parts of the country at one and the same time.

2d. A national association depends for its best strength upon widespread and thorough representation from all parts of the country, and from all cities, whether great or small.

3d. The interests of all builders being affected by the action which may be taken by the central body, all builders should in some way be represented in its deliberations, and should contribute their counsel as well as share in the expense attendant upon the work.

It is manifestly true that the greater union the greater strength, and in no better way can the builders of a city benefit their own individual pockets than by forming and supporting an exchange that will represent the reputable builders and material dealers. It will regulate local interests, architects will have confidence in its members and then general building interests will, through its representation in the national body, be strengthened.

THIS National Association of Builders has, in its two years of existence, done a great work. Its formulation and adoption, in connection with the Architectural Associations, of a uniform contract form has been a signal move towards the establishment of a law in relation to the position held by the builder in relation to architect and owner. The work undertaken in relation to the apprenticeship question is of vital importance and should have the active moral and financial help of every intelligent builder, while the movement in regard to proper lien laws, the framing of a code of rules and conditions for estimating work, toward securing a uniformity of measurements, and a uniform size of brick, all of which are under consideration, shows that the best kind of practical results can be looked for in this association. At the coming convention, at Philadelphia, February 12, 13 and 14, these matters will be discussed, as well as insurance against accidents to the public; establishment of a department for giving sureties for contractors on submitted estimates or upon contracts; the establishment of trade schools; profit sharing, etc. As business men, the builders of the United States

cannot afford to ignore the work the National Association is doing, and their counsel and their money should be freely given that the great objects of the national organization be augmented to the fullest degree.

THE Chicago Architectural Sketch Club will have another prize competition the coming year. A friend of the club, D. G. Phimister, has placed \$50 in the hands of the club for this purpose. This competition may be among club members only, or it can be thrown open to draftsmen at large, as the club officers see fit. With the League competition and the two Chicago Architectural Sketch Club competitions this year, the draftsmen will certainly find sufficient encouragement to produce work which will make next year's exhibitions of these clubs exceptionally large and interesting.

COMPETITIONS for prize medals by the draftsmen of the United States were commenced by the New York Architectural League two years ago, the second competition for a gold and a silver medal having just closed. In opening its competition to the draftsmen of the country at large, the action of the League cannot be too highly commended, and this tacit recognition of the existence of other draftsmen in the West as well as in the East, shows a broadness of spirit that is supposed to be very often conspicuous by its absence in the cities upon the Atlantic coast. The first and second prizes of last year were both won by western draftsmen — one at St. Paul and the other at Chicago. This year the first prize goes to James Brite, of New York, the second to Oscar Enders, of Chicago. In congratulating the recipients of these tokens of superior draftsmanship, so fairly competed for and so equitably awarded, we would point out to these gentlemen, and those who will win these honors in the future, a danger to which their youth and their superior talent will render them liable. This is the danger of satisfaction. To win a prize for ability to design and to render artistically is one thing, and to possess a well-grounded knowledge of the principles of design and the method of rendering is entirely different. We would point out the possibility for the first to exist independent of the second. These prizes should be esteemed by their winners in the light of a qualification only. We say to these fortunate draftsmen: You have abilities which, if properly directed and trained, will make you successful architects. But it is a mistake to view these prizes in any other light than that of a reward of merit.

FOLLOWING close upon the League in order of precedence among the sketch clubs of the country stands that of the Chicago draftsmen. While the winners of the two second prize medals of the League are members of this progressive club, its development has not heretofore allowed the expense of medal prizes. Now, through the liberality of Mr. Robert Clark, of Chicago, a wealthy Scotchman who is much interested in the development of art, the club will open a yearly competition to the draftsmen of the country. Mr. Clark has donated to the club \$1,000, to be kept in trust by a committee of architects selected for the purpose, and which will provide prizes amounting to about \$70 yearly. Mr. Clark will also pay for the medal dies and the expense of the medals the first year. The generosity of Mr. Clark needs no comment by us. Its importance will be shown each year by the increasing talent displayed by draftsmen and the effect of example which will prompt citizens of other cities to aid the local clubs in a similar manner. Mr. Clark's name will go down in architectural history as that of the first citizen in this republic to recognize the vast amount of talent in that profession and encourage it by the establishment of a prize fund.

In a country like this, where the government displays its non-appreciation, if not ignorance, of architectural ability by giving to the chief architect, whose work represents from \$10,000,000 to \$20,000,000 yearly, but \$4,500 salary, nothing can be expected from it in the encouragement of architectural talent. It remains, therefore, for its citizens to take up the work. Fortunately we have young men of genius, and such men as Robert Clark, of Chicago, to encourage it.

THE necessity for an architectural school in the West is growing into a positive demand that something should be immediately done for its establishment. It seems to be the popular sense that this school should be located in Chicago, and that it should be wholly devoted to the rudimentary training of architectural draftsmen. In voicing this general sentiment we would say that its advocates have no word of disparagement to offer in regard to those schools in which the department of architecture has become noted, such as the Columbia College School of Mines at New York, the School of Technology at Boston, the department of architecture at Cornell University at Ithaca, New York, or that of the Illinois University at Champaign. Perhaps it is because these are deemed inadequate, or because the course of instruction is thought to be more theoretical than practical, and that a school in which the lecturers were active practicing architects would better serve present needs. Be these what they may, the movement is gaining ground steadily. The draftsmen are discussing it under the impetus of a provisional contribution of five thousand dollars to start an endowment fund. Architects for several years have contemplated its establishment as a better means of training their draftsmen than over their own drafting boards, and the wealthy citizen, with a wish to aid and foster art development, will see an opportunity for doing so, in the proffering of money for its establishment and support.

BUT let us see what an architectural school will cost. It should have a principal at a salary of say six thousand dollars. At least three professors at a salary of about three thousand dollars each, or nine thousand dollars. Then incidental lecturers at a total cost of about three thousand dollars yearly. Then, with rent at three thousand dollars, and incidental running expenses of at a low estimate of four thousand dollars, would make a yearly expenditure of about twenty-five thousand dollars. This would be a fair income from an endowment fund of five hundred thousand dollars. We think this is as low as any practical estimate can be placed, and one million dollars would not be too much to have to firmly establish a successful school; and with the intelligent moneyed men of the West, interested in the advancement of art, of which architecture is the highest type, the contribution of such a fund should not seem formidable. Let them understand that there is want of such a school, where the genius of the draftsmen may be trained in direct lines of thought and work, where everything theoretical will be applied and merged into the practical as the student progresses, and that the future of American architecture depends upon the proper direction given to the coming generation of architects, and the work will be accomplished.

THE report has again been spread through the public press that "another fireproof building has burned." This time it was a theater and at Chicago. These reports are common, paradoxical as they may seem, and the public through them come to believe that no building is fireproof, or, rather, that a fireproof building will burn if it gets a chance. All this comes from interested parties calling this or that building

fireproof, often when they have scarcely a claim to being slow burning in construction. This was especially true when the Grannis office building burned in Chicago some years ago. It was exceptionally well built, and was reported to be "fireproof," when there was not the first requisite for fireproof construction in it, except the brick outside and main inside walls.

WHAT might have been another theater fire, attended with great loss of life, occurred in the Chicago Opera House on the night of December 10. Ten minutes after the performance closed, a boy attending the calcium lights, situated in the second gallery, upset his lamp, and in an instant the upper and back part of the auditorium was in flames. The Chicago Opera House office building occupies a corner, the building being L-shaped, and the court utilized for an opera house. The construction was to be entirely fireproof, and so designed by the architects of the building, and was so carried out until the roof was reached. Then it was found that the money appropriated for the theater would not cover a tile roof, and cheap methods were resorted to. We remember at this time of going to the agents representing the owners, and protesting against a mass of wood going into the roof of an otherwise fireproof structure, but was told that they had no money for a more expensive roof, or something to the same effect. However, portions of the structure of the roof were of iron, and these covered with tin laid on common board sheathing like any country barn. This, as it happened, was not a large factor in the destruction of the theater, though the roof was materially damaged by the fire and will have to be replaced. The fire was from another cause, and will be well worth remembering, even in the construction of fireproof theaters. The theater was "remodeled" by the lessees a year ago, the original architects having nothing to do with the work. In the course of this remodeling, the floor of the gallery was raised by a framing of wooden joists, and on this was laid a board floor, and the seats, or, rather, benches, were constructed entirely of wood. Chips, blocks and shavings were left in the inclosed space, all of which became kiln-dried by the heating of the building. It took but a few minutes for this mass of wood to ignite, and make an extremely hot fire. The blaze penetrated above the ceiling through ventilator pipes, and burned through the roof, the heat twisting the iron beams out of shape in many places.

ON careful examination it seemed apparent that the plaster on the iron lathing which formed the ceiling of the auditorium, as well as the lower galleries, had been forced off by the weight of water rather than burnt through by the exceptionally hot fire. This seemed the case even above the place where the fire started, and if true, as we have every reason to believe, it is a strong argument in favor of iron lath in theater construction. Of course, the fireproof tile partitions with which the fire was surrounded were not affected by the fire, and it is safe to say that if the architects' plans had been carried out and the contract for fireproofing had not been cut down the fire would not have gone beyond the gallery, where it started, though from the combustible nature of the whole remodeling of the gallery, the damage to the interior would have scarcely been less. Beyond this upper gallery the heat, smoke and water did more or less damage, but excepting the roof, which was not fireproofed, the structure of the theater was wholly uninjured. Someone will get burned in one of these so-called fireproof buildings some day and there will be a fine case of manslaughter against the owners if it is proved that the building was entered on their assertion that it was fireproof.

The Architectural League Exhibit.

BY W. B. MUNDIE.



MEDAL OF THE ARCHITECTURAL LEAGUE OF NEW YORK,
Designed by EDWIN HOWLAND BLASHFIELD, N. A.

THE fourth annual exhibit of the Architectural League of New York opened at the Fifth avenue art galleries on December 22, open to the public for three or four weeks.

It is certainly the most interesting, largest and best exhibition of its kind ever held in this country. The display fills the three large galleries completely, the innermost gallery being devoted to the loan collection, consisting of sculpture, paintings—of architectural subjects almost exclusively—tapestries, bronzes, mosaics, inlays, artistic glass and furniture, etc., of every description, for decorative purposes in the arts allied to architecture. In the main gallery are hung the drawings and designs, etc., illustrating the architecture of today, the past, and in many cases we hope, for the future, mainly the work of individual members of the League, though Boston, Philadelphia, Washington, Chicago, St. Louis and other centers are well represented. In the first gallery, as you enter, may be found the designs in competition for the gold and silver medals of the League, cartoons and designs for stained glass, and other drawings and bric-a-brac of a miscellaneous nature.

There are many reasons why we should regard such exhibitions as beneficial; it awakens an interest in architecture among the general public, and it is a step in advance toward educating the public that architecture is the highest of all arts. Teach the public to know the difference between a good and a bad design, or we can never hope to have an appreciative and advancing people. It also awakens a lively interest and interchange of thoughts and ideas among designers themselves, the ladder of the individual architect becomes more easy to ascend and the profession of architecture is the gainer in every way.

On the evening of December 22, the League gave an opening reception and private view. It was a very brilliant affair, and to one who was fortunate enough to receive an invitation, it impressed upon his mind that architecture was not all brick, iron and stone. A mandolin orchestra rendered music throughout the evening to the gaily-dressed and admiring guests who crowded the galleries to their utmost capacity. During an interval, Mr. John Beverly Robinson, president of the League, called the assembly to order, and in a few well-expressed words presented the medals to the winners for the year 1887, the first medals given for architecture in this country; the gold medal to Mr. James A. MacLeod, of Minneapolis, the silver one to Mr. William B. Mundie, of Chicago. He then made known the names of the successful young draftsmen in the competition for the year 1888. The gold medal was awarded to Mr. Jas. Brile, of New York, a member of the League, and the silver medal to Mr. Oscar Enders, of Chicago. Four honorable mentions were given to the following: Julius Harder, of New York; R. C. Spencer, Jr., Boston; Wm. H. Orchard, Rochester, and Albert R. Ross, of Davenport, Iowa. Fifty-five designs were submitted and fifteen were selected and hung, including those mentioned. Prominent among others possessing merit that are hung, are drawings by Arthur Heun, Chicago, and Jas. A. MacLeod, Minneapolis.

It is magnanimous on the part of this League to give these medals in competition among the junior members of the profession, not alone for their own state, but free to all in this country. It certainly is to their credit that they were the first to act in this manner, thus beginning at the foundation for elevating the standing of the profession, by recognizing the junior architect, placing before him something to strive for and well worthy of

winning, placing him in higher estimation of both public and profession, and when held in conjunction with such an exhibition, it is truly an example which other corporate bodies might do well to emulate. This is the legislation needed to elevate the profession of architecture, the capable and fit man needs no state or national act of law to enable him to succeed.

On entering the first gallery, the medal drawings are hung on the left. The gold medal design is a water-color of peculiar but rather academical handling. The coloring of the perspective is artistically executed, especially the surroundings, the design, which is lined in with a pen in pale ink on the color background, gives a nice effect, but the pen handling is weak and undecided; of the design itself there is very little to it. It shows the front of a small Grecian temple protruding from the side of a hill, the cornice moldings and entablature dying off in the hillside, a feature open to criticism. Behind the two center columns, which, with the corner pilaster columns, support the pedimented entablature, is the tomb proper, raised up from the floor. The design is in the Ionic order, and the whole built upon a terraced approach with retaining walls on either side. It exhibits little originality, but is rendered in a telling and striking manner with a feeling of dignity and respect which "an eminent architect" should always command, whether dead or alive.

The silver medal goes to a design rendered in pen and ink in a masterly, free and decided manner; it is an oblong tomb placed on a level bit of land beside a broad sheet of water, indicated with but few lines, suggesting a rather desert-like situation, as if the occupant was dead (in earnest) and far from home surroundings. This feature in itself is one of its chief merits as a piece of draftsmanship. The design is also Classic, as are almost all the others more pretentious than the gold medal design. The tomb occupies a position at the rear end of a raised platform, circular on the ends, which forms a seat, and approached in front with a broad ascent of a few steps in height, the whole being a difficult problem, and the scale, elevations and plans show thought, study and careful finished drawing.

It is interesting to study, in connection with the medal drawings, a design for a tomb, No. 458 in the catalogue, by Cass. Gilbert, and No. 159, a tomb, by A. Page Brown, the rendering of the former being a hasty, but effective combination of brush and pen work, the latter in color, with a good distance effect, the façade of this latter being something similar to the gold medal design.

Passing on, one meets many views, exterior and interior, of European cathedrals, drawn by Joseph Pennell, many of which have been published in current magazines. Two decorative figure studies in charcoal, by F. S. Lamb, are worthy of note; also two studies, similar in size, designed for glass, by Maitland Armstrong.

On the right hang several full-length cartoons for stained glass in foreign cathedrals and churches, all designed in France. They are interesting to those who like to study their manner of composition and design in this line of architectural accessories.

Passing through into the main gallery, one is confronted in the center by a large screen in the form of a letter H, upon which, inside and out, are hung in the post of honor, Mr. C. B. Attwood's successful designs for the new municipal buildings in New York, and many designs and original compositions in line by H. P. Kirby, drawn in his own peculiar style, as only he can do, for in original composition, vim and dash in execution, his work is wonderful; one never tires of studying his designs. To the left is Mr. R. H. Robertson's design for the new *World* building; it is hung too high for close study, but as can be seen it has high and "heavenly" aspirations, judging from its extreme height and corner tower, which extends up some twenty stories. It is artistically drawn by Henry Neu.

A church in Kansas City, by James & James, is good, but suffers some from its dark and labored rendering. Close by is a design for a city residence, by Lamb & Rich, broad in character, the first story seemingly dwarfed by the heavy massing above. It is rendered in pen and ink, by J. E. Wallis. Glancing at the catalogue we notice two cottages, Nos. 17 and 23, by W. S. Knowles, architect, and rendered by C. D. Luce, as also Nos. 31 and 50. They are exquisite bits of color, unnatural but picturesque. One is charmed by the delicate touch they express; still, on second sight, it is reasonable to expect more detail on such architectural subjects; it is poetry in color, and a nice, rapid and effective way of making sketches. In comparison with this is a sketch on the opposite wall of a cottage, by Rossiter & White, architects, and drawn by E. K. Rossiter; very similar in handling to those of Mr. Luce, still there is more detail; the foreground and surroundings express ground and not vapor, and altogether it is a happy medium between the strictly architectural and the artistic treatment of an architectural subject. It is one of the best things in the exhibition. Just above this is a color perspective of a residence in Chicago, by Burnham & Root, a good design and cleverly rendered by J. Beeckmann.

In No. 379, the interior of Bates' Hall, Boston Public Library, by McKim, Mead & White, architects, one is impressed with its grandeur and magnificence. It is well adapted to serve its purpose as a memorial hall,

A natural piece of rendering is seen in Brunner & Pryor's sketch of Hotel Powers, at Big Stone Gap.

Two frames, by Wilson Eyre, of Philadelphia, one a casino at Bar Harbor, the other a church; both designs exhibit considerable novelty, are quaint and very picturesque in outline. The rendering is also worthy of note; they exhibit dash and facility in execution, and the low color lines in the first washes are in feeling with the designs themselves.

Mr. Chas. T. Mott has a beautiful drawing in his sitting-room mantel, but for a sitting room we should say it was too ornate. This drawing is well reproduced in the catalogue, and also Messrs. Thayer & Robinson's design for the Manhattan Athletic Club, a pretentious building, and one which would command respect when built.

Many small color sketches, bits of odds and ends, are interspersed on the wall surface, some of them charming things, mainly executed by Geo. C. Palmer, G. Femold, Clarence Luce, H. T. Schadermundt, William B. Bigelow and others. The same may be said of many of the small, but excellent, pen sketches, not only by architects, but by artists of some note.

Two interior sketches in color, designed by Little & O'Connor, architects, and colored by Alvan C. Nye, are capital, both in design and rendering; one especially, No. 92, is very strong in design.

A pretentious drawing in color is that by Herter Bros., No. 329, a dining room in residence of Potter Palmer, Chicago. It is rich in color, but one longs for some place to rest the eye. Intricate detail is presented everywhere and touched up with an enormous amount of labor. In No. 191, a design for a church, by F. E. Wallis, there is some excellent grouping and design, but the rendering is somewhat "off" in drawing and color. Three charming sketches of a church, by Peabody & Stearns, are down in the catalogue, No. 201; they are beautifully rendered.

A mausoleum, by A. Page Brown and Augustus St. Gaudens, is a beautiful design expressing much, and deserves better handling by the draftsman. The same may be said of the new Yale memorial library; the scenic effect of color completely smothers the design, which is very good indeed, and the sketch of the main entrance of this building in the catalogue is an excellent bit.

Mr. J. A. Schweinfurth has two frames, Nos. 130 and 139, large and bold in rendering, but too indefinite to do the design justice. No. 130 is catalogued as "a design for a Lennox House." What "a Lennox House" is the writer is ignorant of. Is this a new name for our colonial?

Some detail pen sketches, 146, by A. W. Brunner, are faithfully executed; also a pretty little bit, No. 138, by Renwick, Aspinwall & Russell.

The Washington apartments in Kansas City, by Bruce Price, is one of the most successful buildings, and shows serious work. The same may be said of Messrs. Burnham & Root's design for a bank building, rendered in a broad manner, by Paul C. Lautrup. More serious work is shown in the three competitive designs for the United States Trust Co's new building on Wall street. The successful design is a splendid piece of Romanesque as laid down by the late Mr. Richardson, but the drawing, though well done, does not do justice to the building itself, now approaching completion. It is the work of Mr. R. W. Gibson, architect. The other two are by Babb, Cook & Willard and Mr. R. M. Hunt, of New York. Mr. Hunt's design presents too many horizontal lines. No. 89 is a beautiful piece of color, and one wonders why it is hung so high; it is by Arthur Roth. No. 90, a competitive design for the soldiers and sailors memorial at Indianapolis, is a good piece of color rendering and drawing, lacking a good design. No. 88, a view in Venice, by H. T. Schladermundt, will make a good thing when he gets it finished. At present it does not come within the limit of a sketch.

In the center of the long gallery, at the end of the room, is hung a frame, in which are some pen drawings of ruins in Greece and Asia Minor; they are done by F. S. Bacon, and are examples of finished draftsmanship in pen and ink.

One might keep on noting the many excellent bits of design and rendering in this room, but it is too much to enumerate, although with but few exceptions, they deserve it; but we must pass on to the Loan gallery. Here everything deserves to be spoken of, but it would be endless praise.

Passing through the draped archway, with the statuary on either side, one is ushered into the grandest effect in color that the human eye could ask to rest upon, and the hanging and arranging is beyond criticism. Almost everything in the room is richness itself. Many of the panels and decorative effects are by such artists as Dewing, Church, Tiffany, Blum, Blashfield, Mowbray, Kenyon, Cox and others too numerous to classify, all lending their best efforts to a grand and successful end.

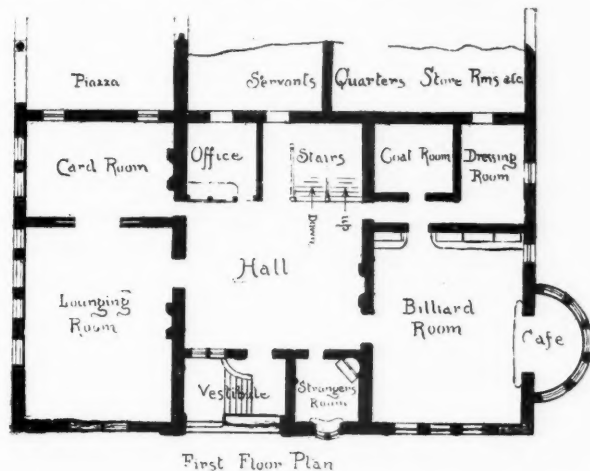
Before closing I would mention the catalogue of the League, which is certainly very artistic and contains many illustrations of the drawings on the walls. The League has cause to feel gratified indeed at this its fourth exhibition, and if such advancement goes on from year to year, architecture in this country will soon wear a new garb, and one worthy of it.

Interior Work.

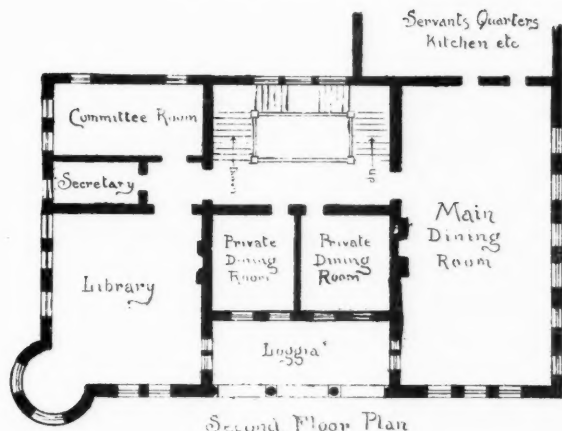
BY WILLIAM MORGAN PETERS.

CLUB FURNITURE.—Continued.

HAVING considered in a general way, in the December number, the requirements of furniture for clubs, the manner in which designs should be studied, general rules to be observed, and an outline specification treating of stock construction and finish, let us now take the special case of the Denver Club, of Denver, Colorado, as an illustration of the subject, and go through the public rooms, noting the requirements and the manner in which they have been dealt with. To give a clear understanding of the arrangement of the main rooms of the club, these sketch plans of the principal parts of the first and second floors are introduced.



First Floor Plan



Second Floor Plan

The bowling alleys and gymnasium are in the basement. There are thirteen bedrooms on the third floor, for the accommodation of members. The servants' quarters, kitchen, laundry, pantry, storerooms, etc., are all in an L in the rear, perfectly convenient, and yet completely isolated so that no noise or smell will ever trouble members.

It is intended, eventually, to fit up a large space just below the roof, with a stage and all accompanying requisites, and use the spacious hall thus made for theatricals or balls.

For convenience, comfort and good general interior effect, this club house has no superior in the country, and the architects, Messrs. Varian & Sterner, of Denver, are to be congratulated on the result of their labors. To return to the consideration of the principal rooms: Passing up two steps from the sidewalk, under a heavy Romanesque arch, we turn at once to the right ascending a few more steps to the second level of the recessed vestibule; an oak door opens in front of us, and we step at once into the entrance hall; a low studded room, 33 by 28 feet, finished in quartered white oak, with an oak floor, heavy ceiling beams and cornice, and a high paneled wainscot all around the walls. Directly opposite the entrance are the stairs to floors above and basement, which, with the office, take up this whole side of the room. To the right is a large carved stone mantelpiece, very massive, with iron firedogs on which whole logs are burned. At right and left of mantel are doors to billiard room and coat and dressing rooms. The doors on opposite side of hall open into the lounging and card rooms.

This hall is, on account of its surroundings and requirements, merely an introduction to the rest of the building; but, although it will be used

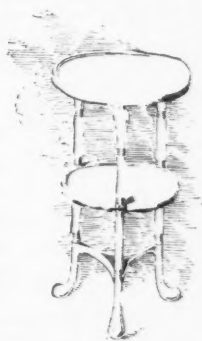
chiefly as a hall, that is, not to any extent as a room to sit in, it is very desirable to give it an air of comfort that would make one feel at home on entering, and this effect can be greatly increased by the introduction of suitable furniture. To this end, three conversation, or "S" chairs, were introduced, and also five very comfortable all-wood arm-chairs; a settle, which is fairly comfortable, and two very large high-back chairs standing on either side of the fireplace, which are chiefly for effect; these, with a bench for servants, and a very handsome, tall clock, finely carved, with delicate Romanesque detail, having a face of hammered iron with hands, figures, pendulum and weights in polished brass, complete the list of furniture, which is all made in quartered white oak, covered in natural tanned leather, very heavy, secured with large iron nails.

Passing into the billiard room, we find a light, spacious hall, 36 by 28 feet, with hardwood floor, and having finish and wainscot of ash, and ceiling crossed by heavy wood beams. Directly in front of us is a large semi-circular bay of about 9 feet radius, having five windows, with floor raised one step above main level of room. Two small tables, with several drinking stands and numerous chairs are set next the windows, where members may indulge in a glass of wine, with perhaps some light refreshments, amusing themselves meanwhile by watching either the passers-by outside or the billiard playing inside. Across the lower end of the room, also on the platform, are luxuriously upholstered seats covered in corduroy, with an occasional arm terminating in a small table, or tray, which is used to set glasses or ash-holders upon. There are two pool and two billiard tables on the floor, beside a dozen or more high chairs against the walls, with ample space besides for players and spectators.

Next in the rear are the coat rooms and dressing rooms, and back of this again the servants' quarters, storerooms, etc. Immediately to the right of entrance is a small room for the accommodation of callers, a snug retreat, with corner fireplace, window seat and easy chairs. To the left of entrance, on the front corner of building, is the lounging room, 36 by 28 feet, having wainscoted walls, a large, open fireplace, and six large windows, affording ample light for all purposes. A soft, rich, Axminster carpet deadens all sound of feet, and the quiet, antique coloring harmonizes perfectly with the cherry finish and furniture. The latter comprises one large center-table, 12 by 5 feet, with second shelf below; two writing desks, conveniently arranged for paper and all requisites, having ample leg room underneath; three luxuriously upholstered 7-foot sofas, with ten arm-chairs to correspond, made very low, large and comfortable, and having backs of two different slants; twelve chairs with wood arms and flat upholstery, for the use of those at tables or desks; all are covered in heavy worsted gobelin tapestry, secured with large antique brass nails. One 4½-foot circular table, which stands opposite entrance door, and is to be used for a round game of cards when desired, with eight 16-inch circular stands, having the top shelf hollowed out to prevent the spilling of drippings on the carpet; a second shelf below for ash-holders, feet of solid bronzed iron, very heavy, to prevent possibility of upsetting.

The above completes the list of furniture for this room, which, as its name would indicate, is an extremely comfortable and delightful place in which to take one's ease. Sliding doors open from the lower end into the card room, which is also finished and furnished in cherry. Here is another open fireplace, and four large windows, two of which are French casements, opening out onto a spacious covered piazza in the rear, where members can sit on a hot night and have the benefit of whatever air is stirring, at the same time being screened from view of the street by vines which are trained on trellises. Five card tables, 3 feet 4 inches square, with rounded corners and a circular-paneled center, cloth covered and padded up about 1¼ inches at the middle, with one chess table, having a top inlaid in satin wood and mahogany, form the accommodation for players. Sketches of these tables and the twenty-four card chairs were published in the last number; the latter are very comfortable, having cane seats, covered with perforated leather and leather on backs, all being secured by brass antique nails. Eight of the drinking stands before described complete the furniture.

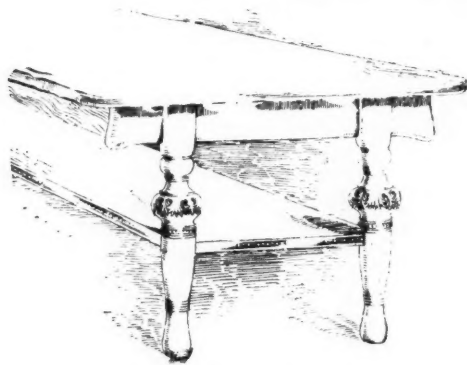
Passing out through the hall by the office, we ascend a handsome oak staircase, of imposing proportions, on which are large windows, throwing a flood of light into the halls both above and below. Passing under an arch to the right, on second floor, we enter the library, a high, studded room, 28 by 36 feet, lighted by seven large windows, two of which are in a circular oriel on the front corner of the building. This room is finished in Oregon cedar, and has a large chimney piece incasing the breast to the line of frieze. A rich Axminster carpet, of Oriental design and coloring, covers the floor. The furniture is in white birch, covered in Oriental-



figured moquette, and consists of the following pieces: About 44 feet of bookcases, 5 feet 3 inches high, which height allows of pictures being hung on the walls above them; one table, 4 feet 6 inches by 8 feet, for papers and magazines, the current numbers being placed on the top, and back numbers just below them on the under shelf; another table, 4 feet 6 inches by 10 feet, with movable paper racks in the center divided to fit stationery, with places for pens and inkstands; one writing desk, similar to those in lounging room; one 6-foot sofa and eight arm-chairs to match, luxuriously upholstered and extremely comfortable and capacious; ten wood arm-chairs, to be used mostly at tables, with five of the drinking stands, make up the complete furnishing.

Next to the library in the rear is the secretary's room, and back of this again is the committee room, with long table and chairs for members. Opening from the center of hall are two doors to private dining room, both being wainscoted to the height of 6 feet; the smaller of these is 18 by 16 feet, and both finish and furniture are in quartered sycamore with chair coverings in figured moquette. Furniture consists of a large corner buffet, with cupboards below and shelves and mirrors above; one extension table 6 feet by 4 feet 6 inches when closed, made to extend to 10 feet, and ten comfortable dining chairs. The large private dining room has finish and furniture in Mexican mahogany, with chair coverings in a rich antique gobelin tapestry. All metal in both rooms is in old brass; a corner buffet as in an adjoining room; a 6-foot circular table, having two extra tops 8 feet and 10 feet in diameter, to go on over fixed top, made in whitewood, and fastening securely to place by buttons which clamp under the edge; these pieces, with sixteen dining chairs, complete the accommodations. The four French casement windows open from these two rooms, together with two from main dining room, and two from library, onto a loggia, where members can enjoy an after-dinner smoke in the fresh air.

The main dining room, 56 by 28 feet, high studded, wainscoted in antique oak to the height of 7 feet, with wood cornice and beams on the ceiling, a high mantel with paneled breast, brick facing and wrought-iron



fittings, is the last of the rooms to be considered. A large double door gives entrance from the hall, to the left of which, and also at the right of mantel stand large 8-foot sideboards, with cupboards and drawers below trimmed with massive wrought iron hardware, having a French plate mirror on back, above which is a shelf for glassware, etc. A 7-foot side table, with shelves and drawers, finishing above similar to sideboard; two extension tables, 6 feet by 4 feet 6 inches when closed, to extend to 20 feet; in case of a banquet these tables will extend the whole length of room when set together; one whitewood top, 8 feet in diameter to go on over either table to be used as a social table for those members who come in by themselves; four 4-foot square tables for use by a party of four people; eight tables, 3 by 4 feet, around sides of room next to windows for the accommodation of two or three people each, as desired; eight tray-stands for the waiters, and fifty-nine very comfortable and light dining arm-chairs, covered in sole leather, fastened on with iron nails, complete the furnishing of the room. The thirteen bedrooms on the floor above are each furnished with a brass bedstead, a dressing case, a washstand, a table and two chairs; five are in antique oak, four in quartered sycamore, and four in cherry. The wall and ceiling surfaces throughout the house are treated in plain, quiet tints to harmonize with carpets and coverings, the windows being draped with valances or curtains of rich material, but perfectly plain in design; the whole building is lighted by electricity, and electroliers in wrought-iron, copper and brass, form attractive features in the different rooms. The house is furnished with all modern conveniences; is thoroughly heated and ventilated, and presents a most home-like and attractive interior.

In the text column of this number are sketches of the drinking stands and lounging room tables, and the illustration pages show dining room sideboards, with hall settle and bench on one page; the lounging room easy chairs and table chairs, with the hall high-backed chairs and conversation chairs.

Boston Sketches—Business Buildings.

BY C. H. BLACKALL.

IT is not altogether easy for a stranger to acquire a clear idea of the commercial buildings of Boston. The present business center of the city lies along Washington street, in the midst of so confused a maze of crooked passages and winding thoroughfares that there are few localities calculated to show a building off to advantage. Envious detractors of the tight little Puritan city say her streets were never laid out at all, but simply followed the lines of the colonial cow paths; and one who undertakes to follow short cuts in any direction from Dock square will be quite convinced that those pre-revolutionary cows must have been exceedingly erratic in their wanderings. All of this irregularity, of course, has its charm, and is so integral a feature of the city that one would hardly wish it otherwise, though it does sometimes interfere with the symmetry of a design and check the tendency toward monumental treatment which one naturally thinks of in dealing with problems so matter-of-fact and prosaic as commercial buildings are apt to be. Still, the winding streets, with their unexpected vistas and abrupt turnings, lend themselves so happily to any attempt at picturesque treatment that when the architect is able to fit his design to the irregularities of the site, the result is apt to be more pleasing than if the streets were as regular and straight as in Philadelphia; and the occasional small squares, or the open spaces where streets cross at a slight angle, afford opportunities such as would hardly be found in a city less irrationally laid out.

The great fire of 1872 destroyed in a day the larger part of the business portion of the city. From an esthetic point of view, it is almost to be regretted that such a clear sweep of the field could not have been delayed a few years, when the architectural force in the city would have been better able to undertake the task of rebuilding. Still, the result would perhaps have been no more satisfactory, for, after all, the majority of buildings erected now-a-days in this country are unsatisfactory. The really successful ones are always in the minority. But it does seem as though Boston architects would do better today if they had another chance such as was offered in 1872. The buildings of the burnt district, as a whole, are not much of a credit. Perhaps the present generation of younger architects ought not to boast itself too confidently, in view of what judgment a succeeding generation may pass upon the works of today; but looking over the list of good or interesting business work, it does seem as though the art side of the profession had been making a more emphatic progress during the past eight years than during the corresponding period immediately following the fire; for while two of the best commercial buildings in the city were erected more than ten years ago, a dozen no less praiseworthy structures have not been in existence six years. Indeed, some would go even further, and claim that the erection of really good first-class office and mercantile buildings has only just begun in Boston, and that the next decade will witness a great change in the down-town street architecture. Changes there certainly will be, for most of the buildings which now serve for commercial purposes are so small and inadequate to the necessities of business that they will have to be rebuilt on a larger and more comprehensive scale. It is to be hoped that the opportunities may not be wasted. Boston certainly offers a field for a good architect, such as can be found hardly anywhere else. There are numbers of large buildings to be erected; there is plenty of money, an appreciation of what is really good in architecture, and the best of mechanics to carry out the conceptions of the artists. With such conditions, it will be the fault of no one but the architects if the growth of the next decade is not all that could be desired.

Comparisons are always dangerous as aids to criticism, and where criterions differ so widely it is hard to establish any measure of the artistic success of a building. Still, there is hardly a building in the city more generally liked than the structure in postoffice square, erected by the New York Mutual Life Insurance Company, a sketch of which is published elsewhere in this issue. It is built entirely of white marble, which alone gives a design worth in the eyes of the uninitiated, and is a very pure, consistent treatment of the modern French Renaissance, with the exception of the tower, which blossoms out into a curious blending of Gothic and Classic motives very pleasing in effect, and harmonizing nicely with the general façade, notwithstanding the incongruity of style. The tower is one of the most striking features of the business portion of Boston, and is very happily located, rising over the front toward the square, and centering on the lines of several streets in the neighborhood. There is a view of the tower to be had looking down from Beacon Hill through School street, with a foreground of the low shabby-genteel structures along Washington street, flanked by Parkers' and a corner of King's Chapel, and the pure, white silhouette of the tower rising in the distance, with soft, blue shadows and glints of gold from the finials—a view that an etcher might illuminate with his needle and imagine he was transcribing a bit of Venice. This building

is said to be one of the most expensive for its size in the country. Nothing was stinted or slighted, within or without, that money could supply. The interior is very well arranged as to plan, though the effect of the hallways is not as satisfactory as the exterior of the building. The architects were Peabody & Stearns, and it is interesting to note that this is almost the only instance in which they have employed the French Renaissance style for a large building.

A marked contrast to this in every way is the store building for R. H. White & Co., erected by the same architects. The building has a wide front on Washington street, built a number of years ago, but the extension toward the rear, on Harrison avenue, though, perhaps, intended to be of minor importance, is the one which awakens the more interest for its architecture. A sketch of it is published with this number. A simpler motive could hardly be devised. In the first story are plain, rectangular openings over which a heavy stone belt course is carried across the front. Above is a range of heavy brick piers, carried through three stories, with broad arches connecting the pier caps. In the upper story the rectangular openings are repeated on a smaller scale, and instead of a cornice, the parapet is simply corbelled out slightly and capped by a heavy stone roll. There is no elaboration whatever. The arches are turned with a number of 4-inch rowlocks, and the effect, instead of being petty and mean, is broad and simple, as though the plain wall surface were turned over in the arch. If we could only at all times remember how effective is a plain masonry wall, how many regrets and mistakes we might be spared. Here the whole success is in the simple proportions, and it is impossible for any sketch to correctly portray the solemn dignity of these quiet masses. The solid, substantial effect is heightened by the treatment of the corner entrance, where two huge stone columns, wholly detached on all sides, bear the entire building, as it were, on their broad capitals, the entrance being deeply recessed from both sides. A more majestic example of modern Romanesque treatment can hardly be found in the country.

The ladies' parlor in this building is well worthy a visit. It is a room about 42 feet square and 25 feet high, the floor laid with tiles and a broad band of Venetian mosaics, the walls covered with high oak dados, above which are stucco plaques modeled in low relief and treated in shades of dull gold, while the ceiling is heavily coffered in oak. A huge Victoria marble fireplace, large enough to roast an ox, occupies the greater part of one side of the room, and on another side are two large windows filled with glass by Lafarge. The oak is stained a dark, dull green. Such a room must, of course, be considered somewhat as an advertisement by an enterprising dry-goods firm, and a certain amount of flourish and dash is to be expected; but beyond this it has some very interesting effects, both in color and design, and as a consistent attempt in the style of the Romanesque, is quite successful.

Peabody & Stearns are just completing a third structure, the Fiske building, on State street, which has occasioned a great deal of favorable discussion, and promises to be in some respects the best of the work by this firm. It is a ten-story office building, with a frontage of 70 feet or more on State street, built entirely of a beautiful pink granite. All the details are huge and massive; the openings are mostly rectangular, with heavy granite mullions and transoms, and without in any way sacrificing the considerations of design. It is a sensible, straightforward building; well lighted, well built, and good looking. It is crowned by a steep slate roof, rising in a square pyramid about 70 feet high, and crowned by a cupola 21.4 feet above the ground. This is the first excessively high building which has been erected in Boston, and it seems to be the beginning of a new dispensation, for several structures equally high are already proposed, one of which, the Exchange Building, is to cover over 30,000 square feet. Boston, the staid old conservative city, has been a long time coming into the line, but is at last beginning to work skyward in the same lines as New York and Chicago.

A third structure, illustrated on the sheet of sketches, is the Hemenway Building at the corner of Court Square and Tremont street, by Winslow & Wetherell. The late N. J. Bradlee, who was until quite recently a senior member of this firm, made his reputation as an architect not so much by the esthetic qualities of his designs as by the thoroughness of construction and care in planning which he secured. Both of these qualities are marked in the Hemenway Building, together with an excellence in design which it is only fair to ascribe to the younger men. The lower story is one large store, and is treated as such, having wide show windows and heavy iron columns, not esthetically connected with the superstructure, which is built of pressed brick, with brown sandstone courses, quoins, etc. All of the openings are rectangular, a form which will insure the greatest amount of light to the interior, and the early French or François I style, lends itself admirably to such a treatment. The horizontal divisions of the exterior are very pleasing in this case. They are handled easily and naturally; the cornice is kept one story below the roof, so as to avoid the necessity for greater depth; and, excepting the attic story, which does not

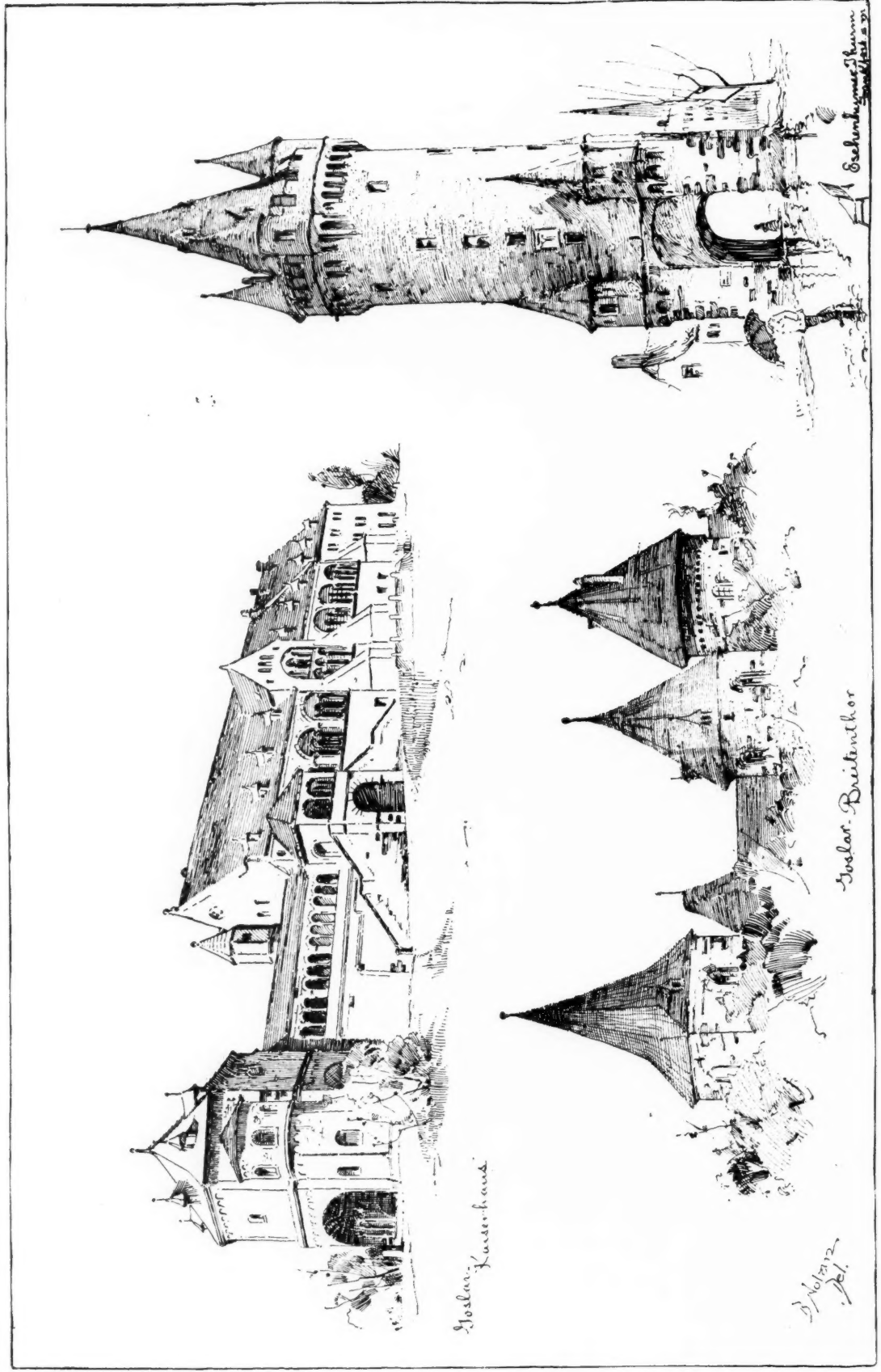
seem altogether happy in its proportions, the design is very restful and pleasing.

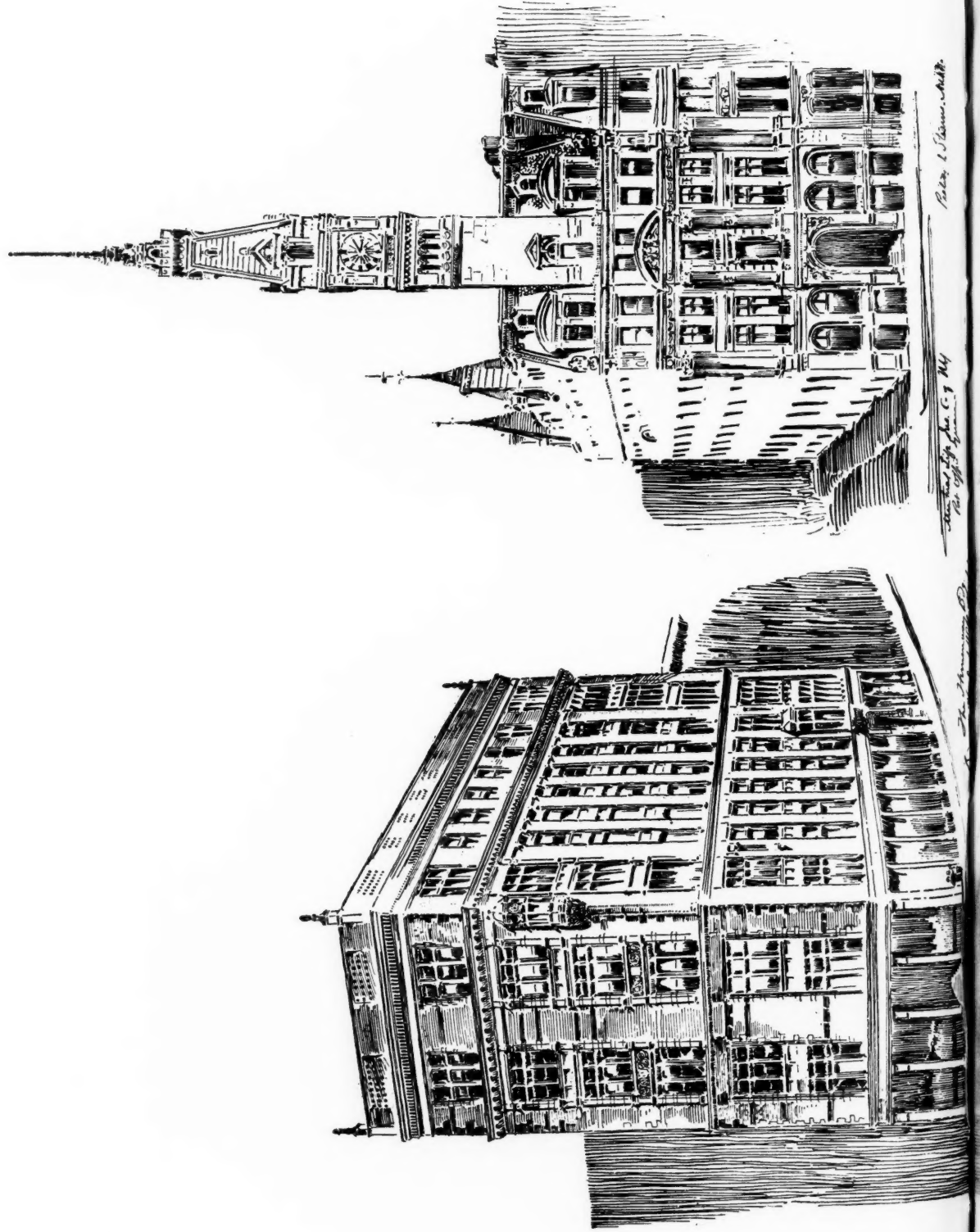
Winslow & Wetherell have built two large newspaper buildings adjoining each other on Washington street, just above State, occupied by the *Globe* and the *Advertiser*. The former, an extension to which has just been completed, has a red sandstone front not unlike that of the Hemenway Building, though simpler in detail; while the *Advertiser* building is built of white marble, in Venetian, or perhaps more truly Siena Gothic. Both buildings have a deep, recessed front in the first story, but in the one the opening is spanned by a wide, pointed arch in white marble, while in the other there is a heavy iron girder. It is quite interesting to compare the two buildings. The main lines and heights of stories are the same in each; the problem and requirements exactly the same, though the results are by no means the same. One has arches and the other straight lintels. One has columns and carved capitals, the other plain jambs with beveled quoins. One design represents the picturesque, artistic treatment; the other, a stern, practical disposal of the question. The color of the marble and the carvings would incline the average observer toward the lighter design, and yet it would be hard to say which, all things considered, is the better design.

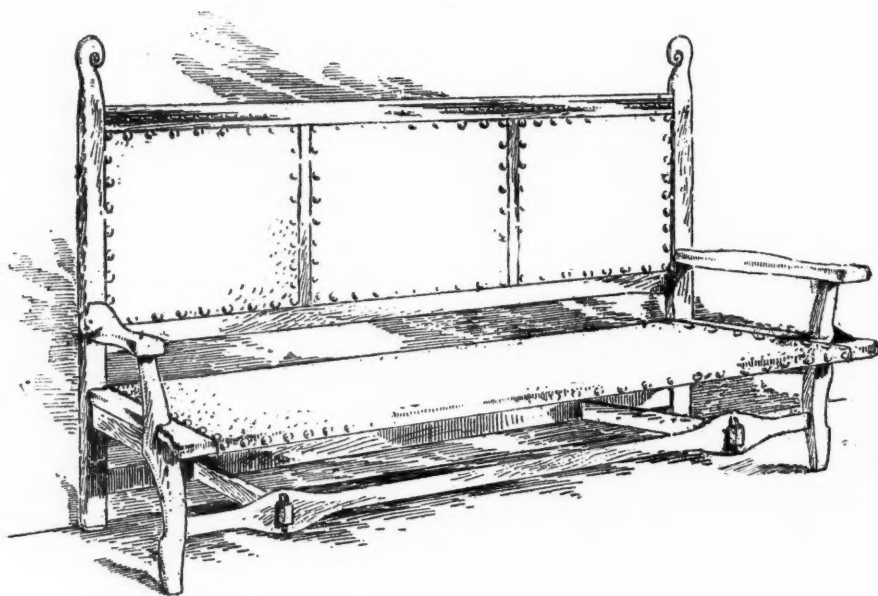
The Phillips Building, opposite the Park Street Church, by the same architect, is a quiet design carved out in buff Nova Scotia stone in the same style as the Hemenway Building. It should be studied for the effectiveness of the divisions of the façade, and for the planning of the office stories, though the general effect of the exterior is less pleasing than either of the preceding buildings.

The late Mr. Richardson left but few marks of his genius in Boston in the lines of business buildings; and this seems rather strange in some respects, for his talents were always fully recognized here and there was no lack of opportunities. Perhaps the conservative element, which is always so pronounced in everything which has to do with Boston and Boston work, was inclined to look askance at the bold innovations in style which Mr. Richardson so frankly advocated, and in which he often disregarded too royally the limitations of the so-called practical considerations of design; though for that matter all architects might profitably follow his example in this latter respect. At any rate, there are very few important commercial buildings which were designed by him. The store building for John H. Pray, Sons & Co., of which a sketch is published herewith, is generally ascribed to him, though possibly his successors, Shepley, Rutan and Coolidge had a larger share in the design. The motive is an excellent one; the broad piers, the wide browed arches and the bold, machicolated cornice are well proportioned to each other and very effective in general effect; and yet it is hard to believe that Richardson would have carried boldness so far as to extend such wide archings around a curved corner, and on an acute angle at that. It used to be considered a fundamental principal of every design that it should be true to its construction; and while a round arch can be built over a circular plan and perhaps be perfectly safe, it never looks quite right, and always conveys an indefinite idea that there are some heavy iron beams and tie bars tucked away somewhere behind the masonry, and that the ponderous arch is too weak to be trusted even with its own weight; so that however effective the scheme may seem it does not satisfactorily bear a close analysis. At first thought the whole subject of architectural criticism appears to be too indefinite and complicated to admit of any real reasoning, so that it seems to reduce to mere expression of opinion, and, indeed, that is what it usually becomes. And yet, as one studies the work of former building epochs to which time and general assent has given a standard of excellence, it is seen that every effect, every arrangement of detail, every feature of the design can be traced not to caprice or fancy, nor to a mere blind following of tradition, but, in the majority of cases, and certainly with the buildings which are most universally admired, to some definite, practical necessities of construction or of plan. Our buildings of today can hardly be measured by medieval standards, and yet it would seem to be a safe development could we always keep consistently within the lines of simple, straightforward construction. Mr. Richardson, it is said, seldom troubled himself about actual construction, and yet, in nearly all his work, there is an appreciation of what construction means, in an esthetic sense. The design hangs together without any suggestion of hidden girders or preventive ties.

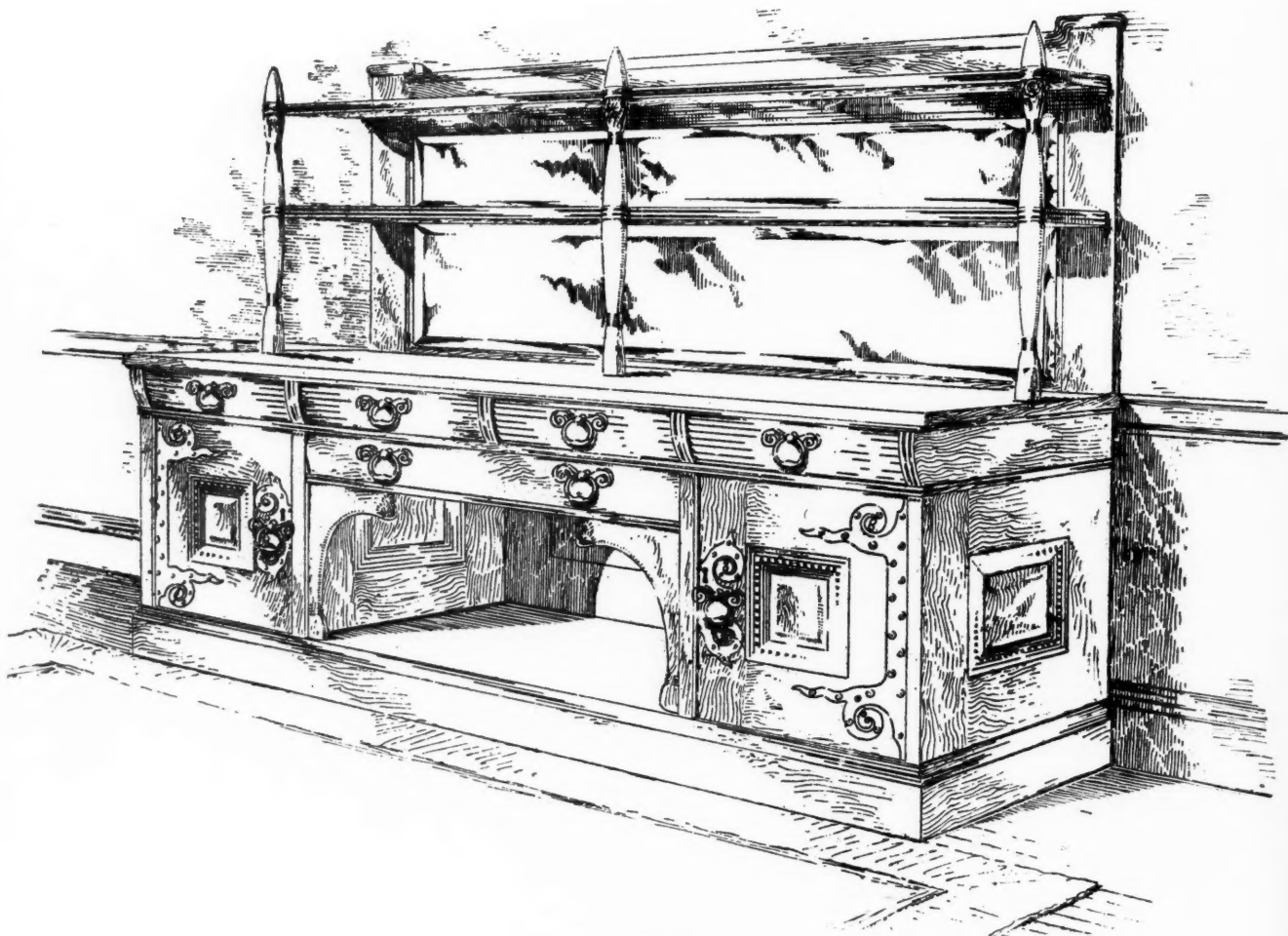
The Ames Building on Kingston street, by Mr. Richardson, has been very fully illustrated in the architectural papers, and is doubtless known to most of the readers of this journal. It is a very elaborate example of Romanesque, and is considered by some as one of the architect's best attempts. The front is laid out on a broad polygonal sweep, rounding into the two streets, with great, wide arches, and picturesque dormers rising from a steep roof, though with a disposition of the motives which does not seem as suitable for its purpose as Mr. Richardson's earlier block in Hartford, the details here, however, being much better studied and the







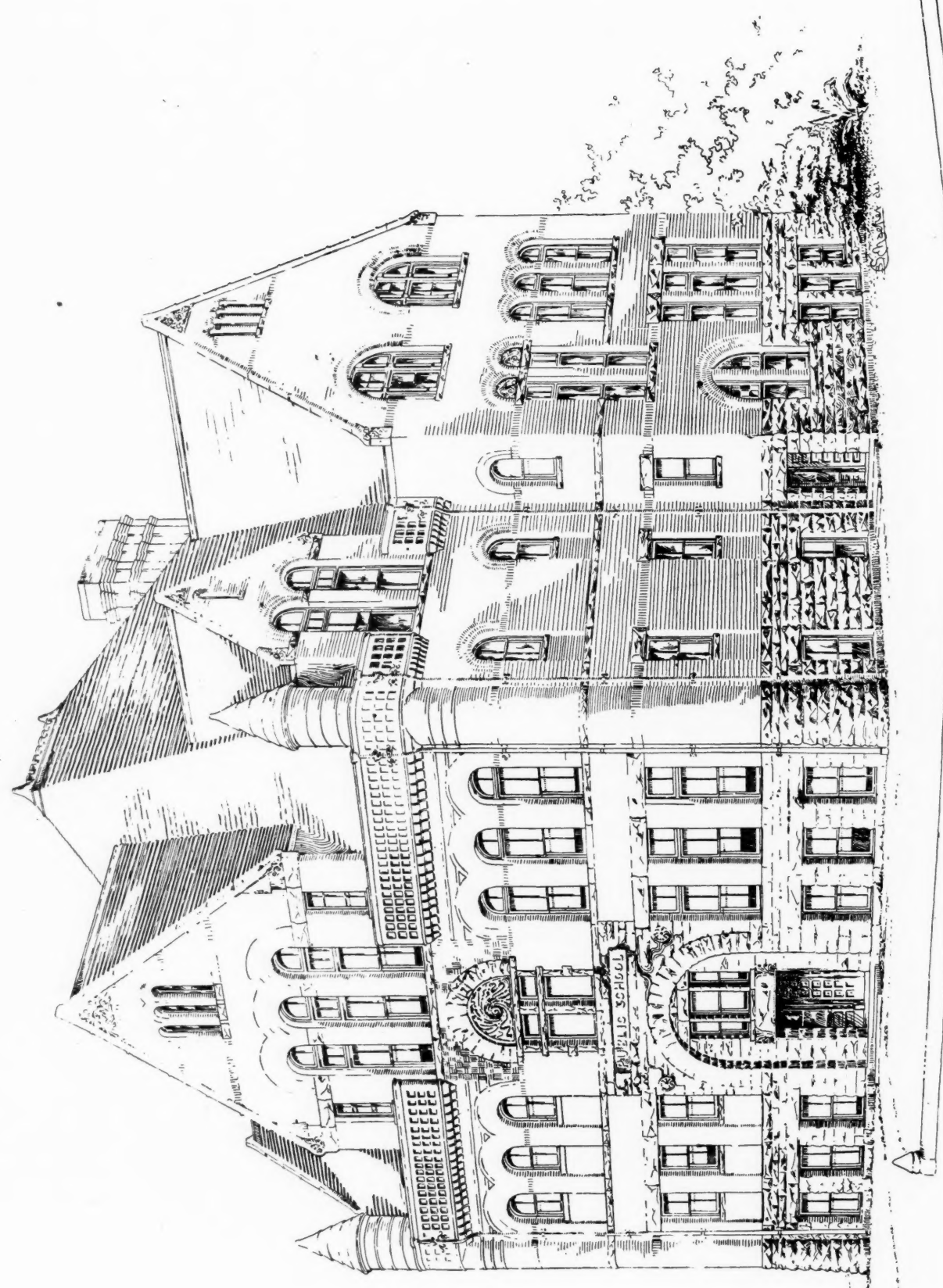
HALL.



DINING ROOM.

FURNITURE FOR DENVER CLUB, DENVER, COL.

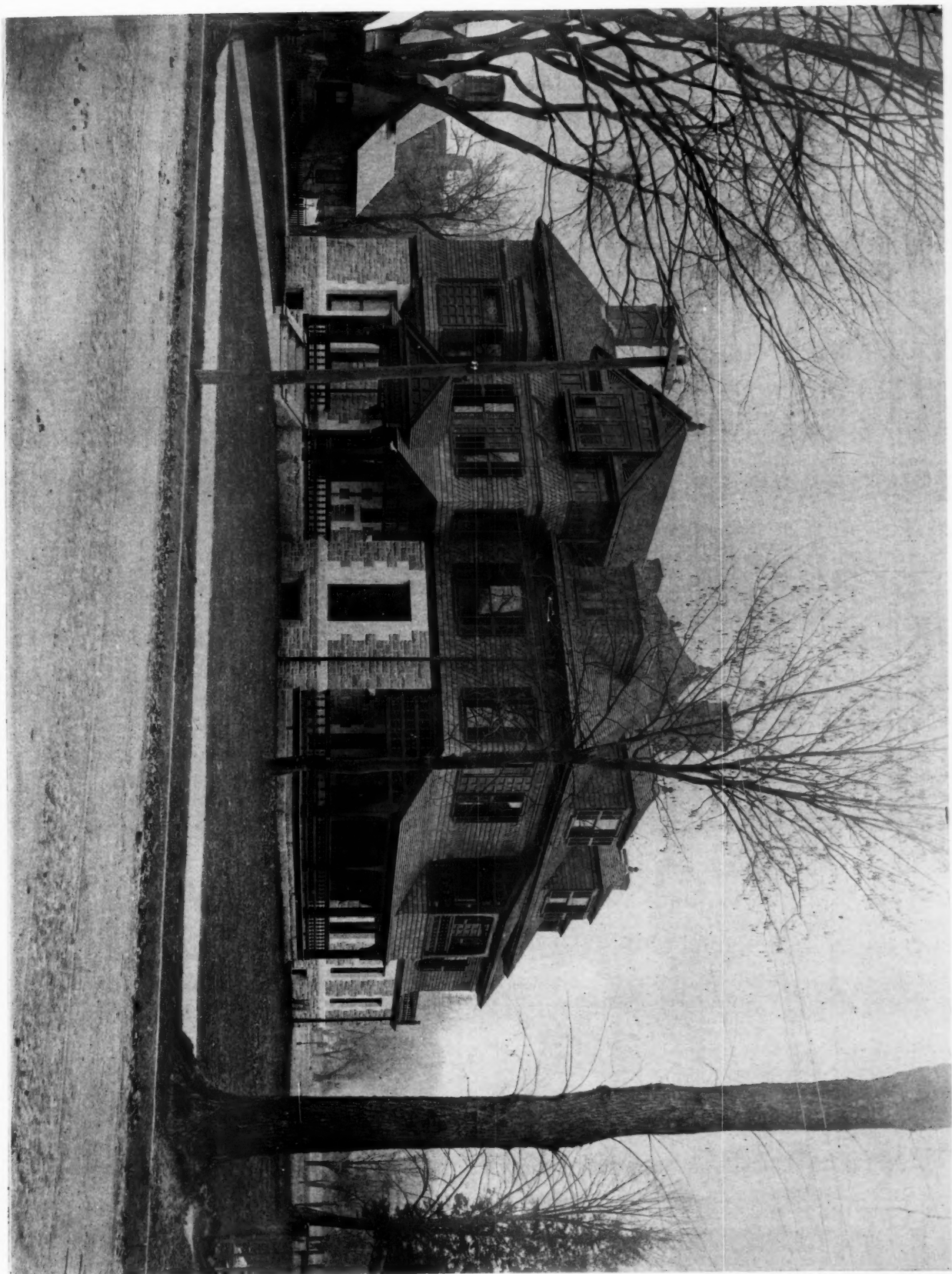
DESIGNED AND PRODUCED BY WM. MORGAN PETERS, CHICAGO.



M. L. Beers Archt.

PUBLIC SCHOOL, MEMPHIS, TENN.
M. L. BEERS, ARCHITECT, CHICAGO.

JASON PERKINS, ARCHITECT.



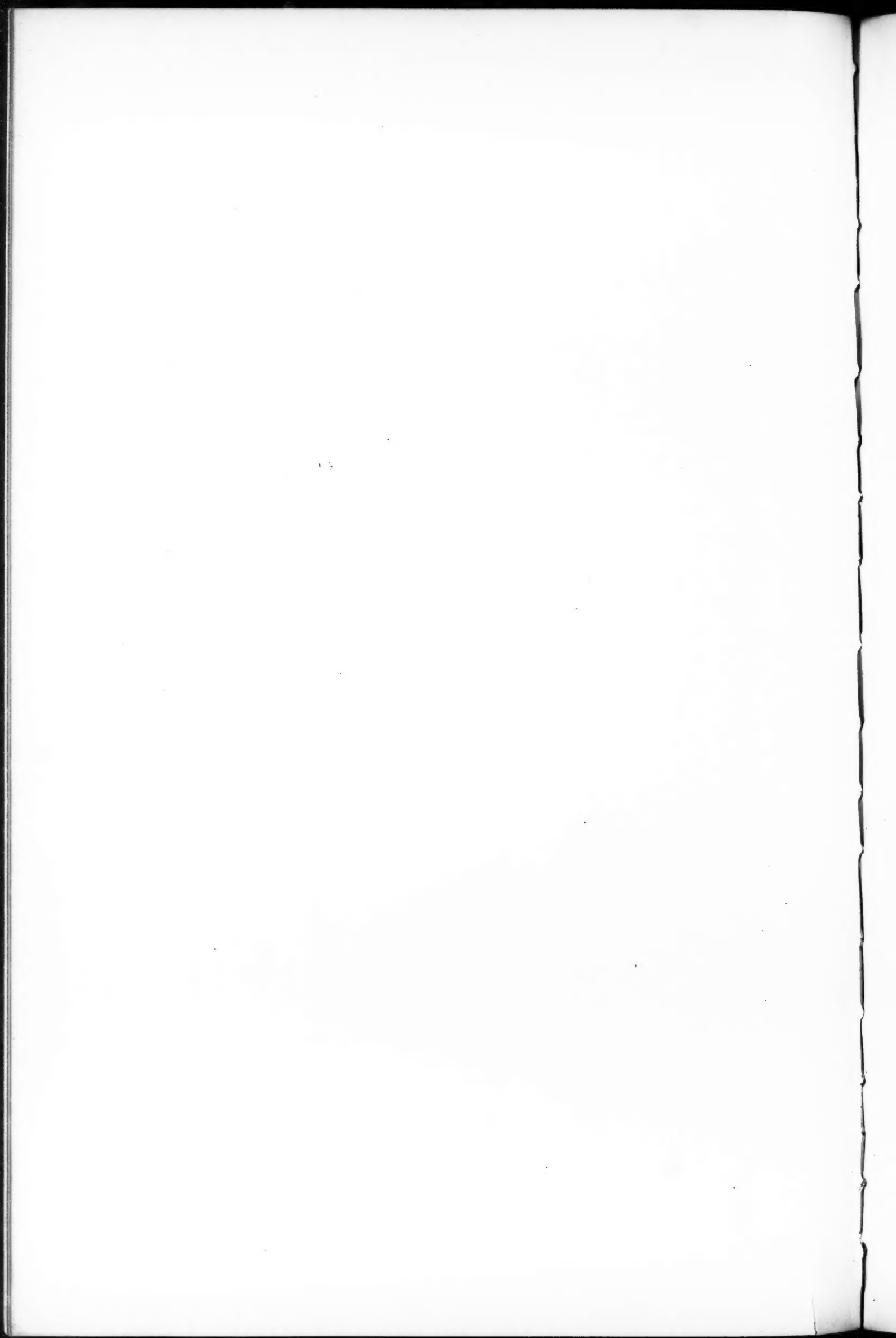
RESIDENCE OF DR. LUKE CORCORAN, SPRINGFIELD, MASS.

JASON PERKINS, ARCHITECT.

INLAND ARCHITECT PRESS.

PUBLIC SCHOOL, MEMPHIS, TENN.

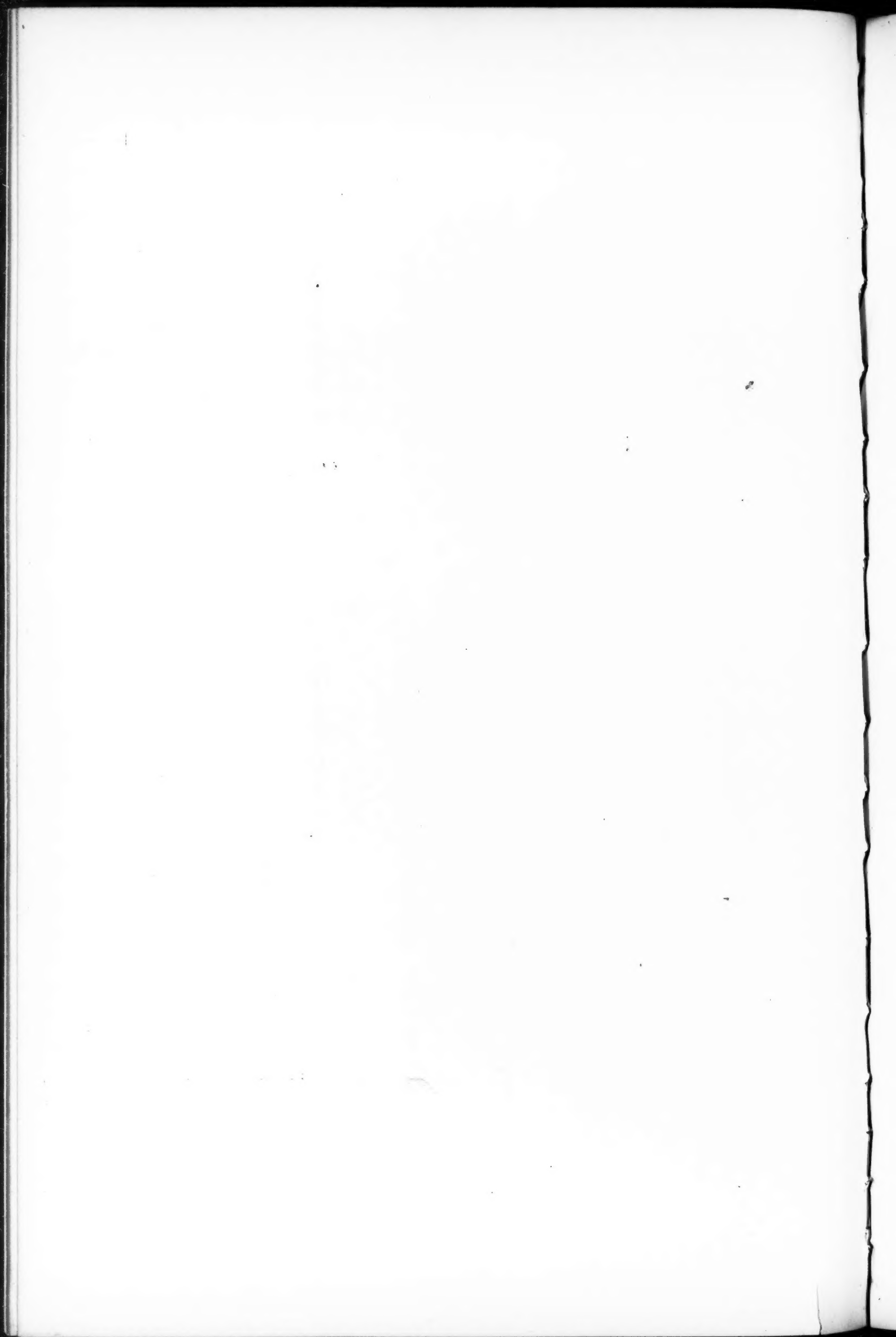
M. L. BEERS, ARCHITECT, CHICAGO.

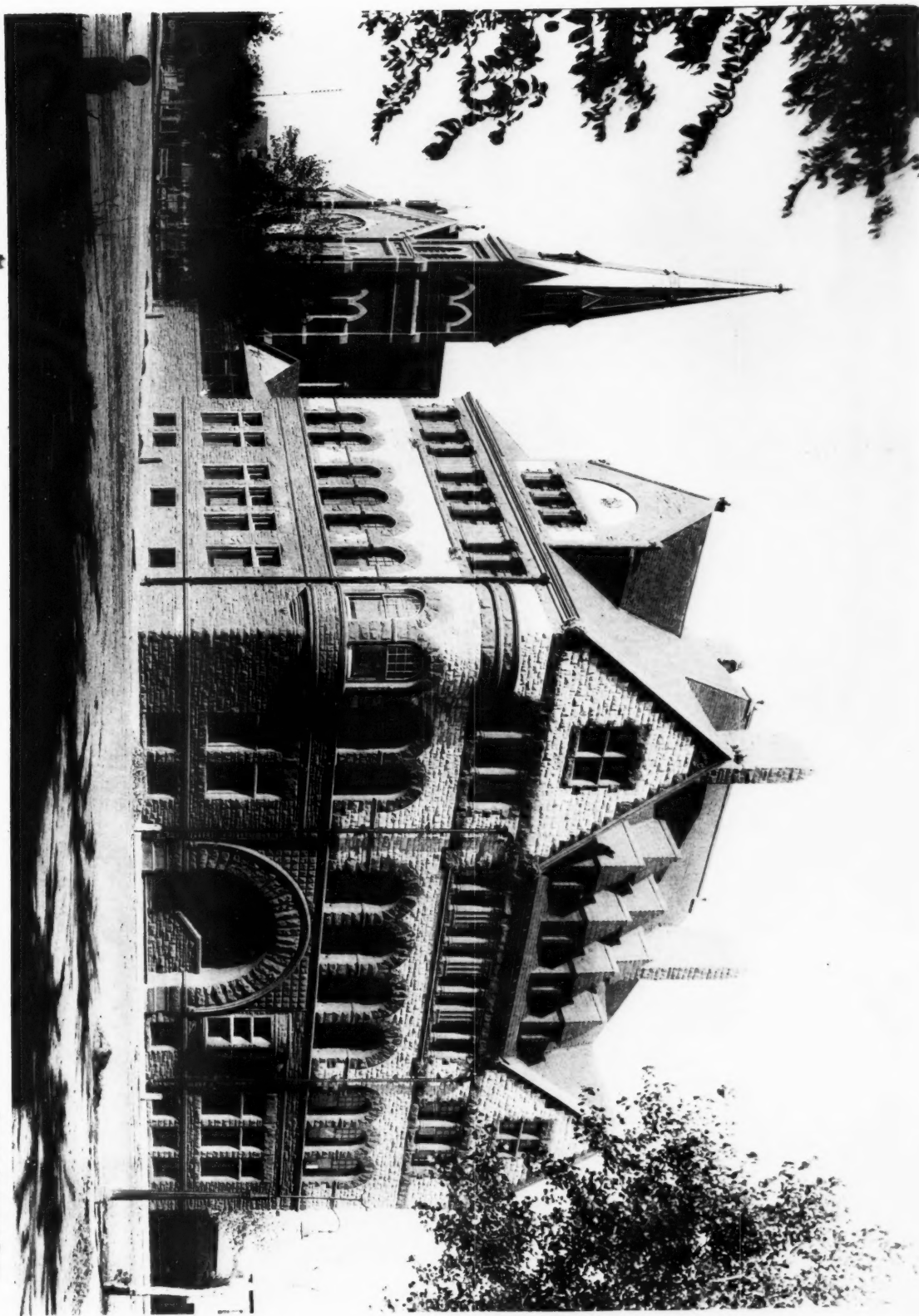




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MONUMENT TO HON. JOHN WENTWORTH, CHICAGO,
WITH HOISTING APPARATUS.

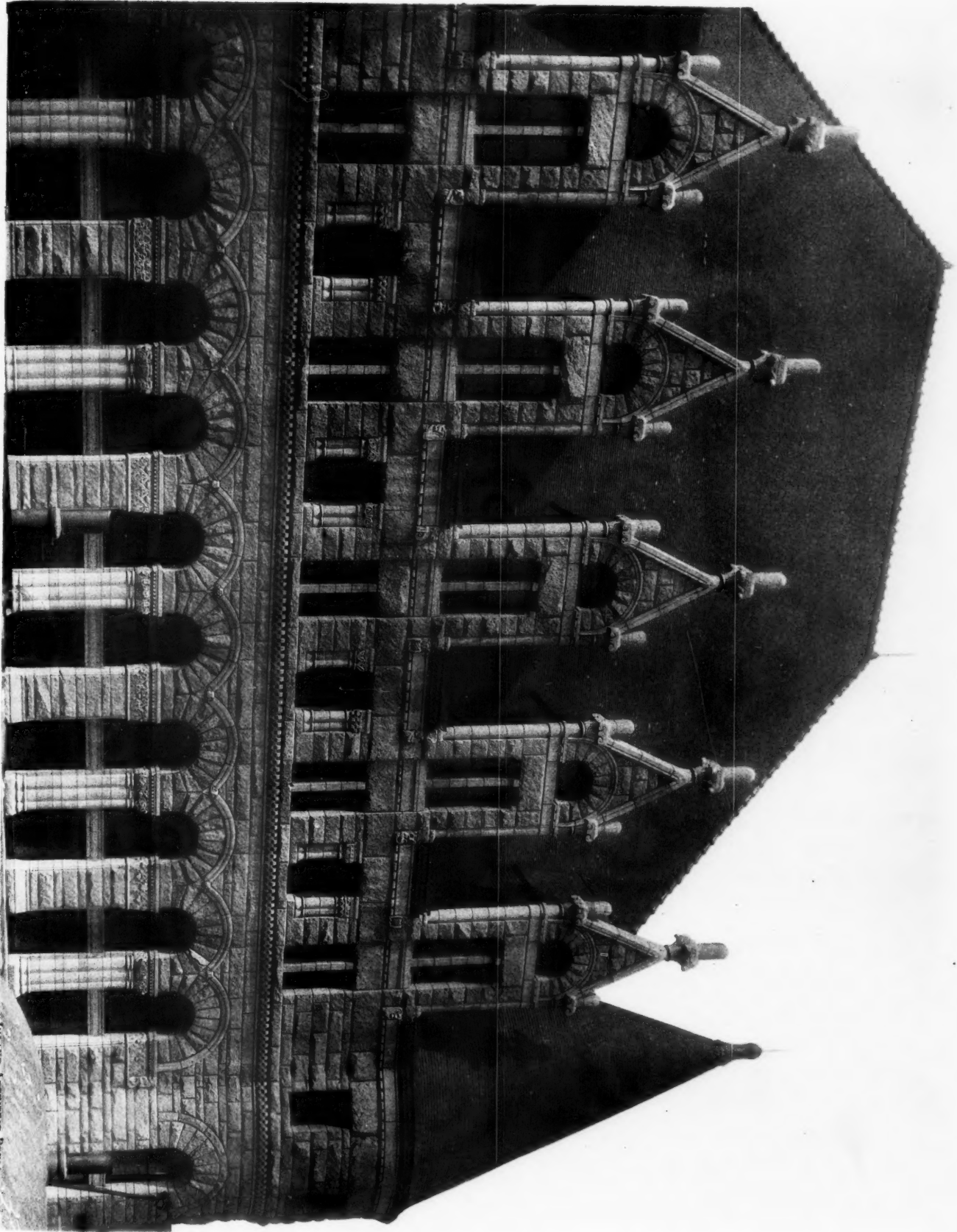




DENVER CLUB HOUSE, DENVER, COL.

VARIAN & STERNER, ARCHITECTS.

INLAND ARCHITECT PRESS.



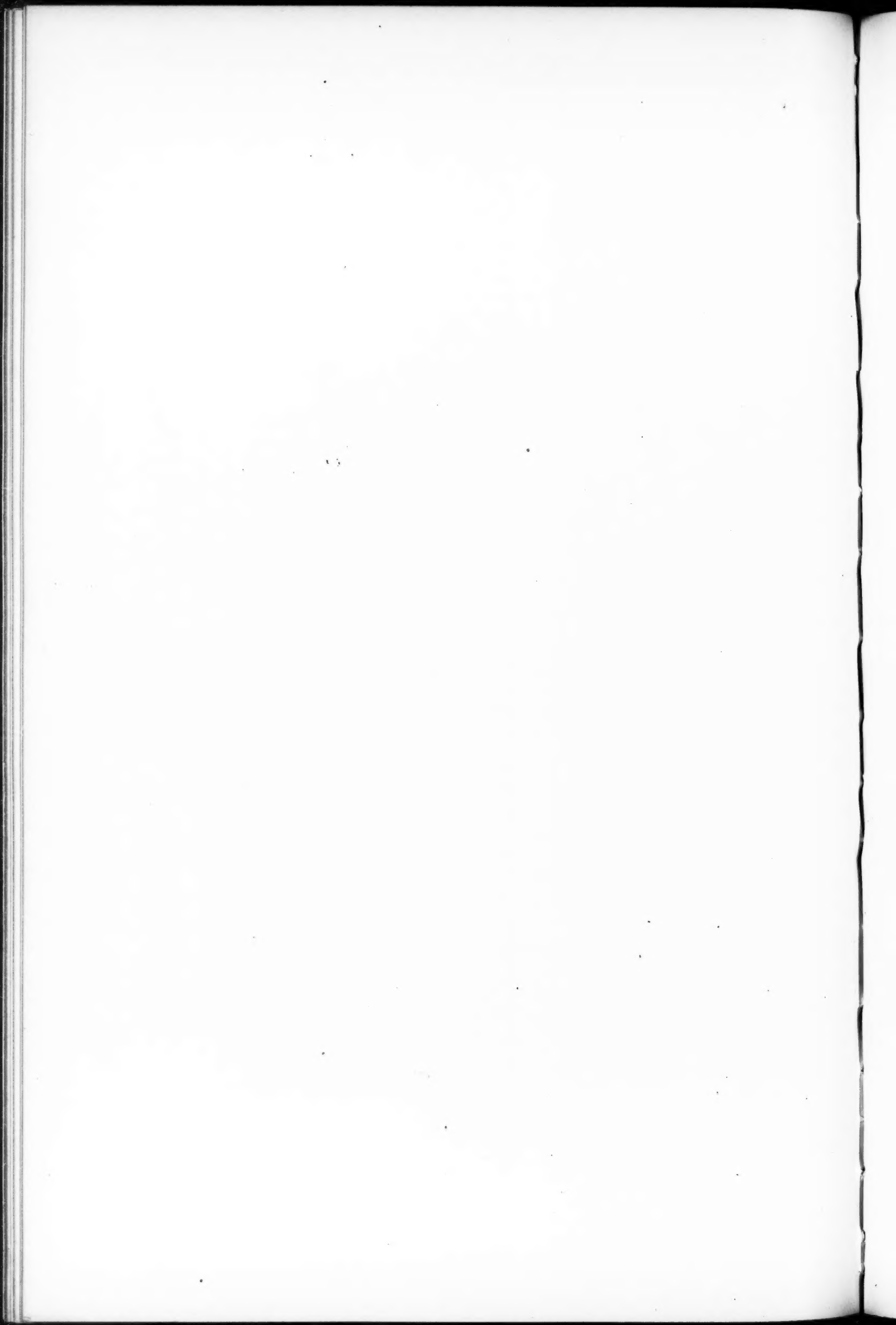
FROM CHAMBER OF COMMERCE, CINCINNATI, OHIO.
H. H. RICHARDSON, ARCHITECT.



FROM CHAMBER OF COMMERCE, CINCINNATI, OHIO.

H. H. RICHARDSON, ARCHITECT.

INLAND ARCHITECT PRESS.

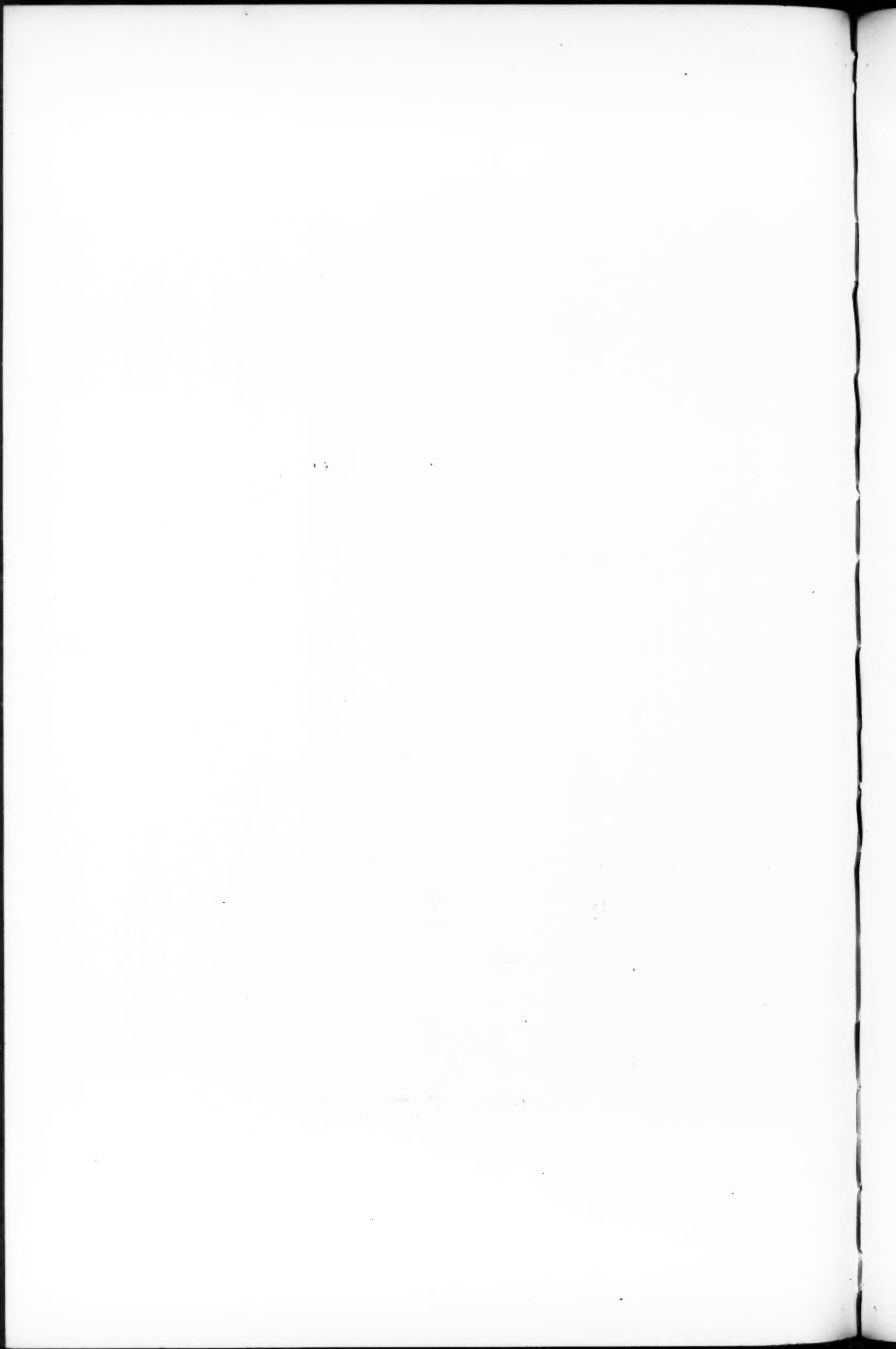


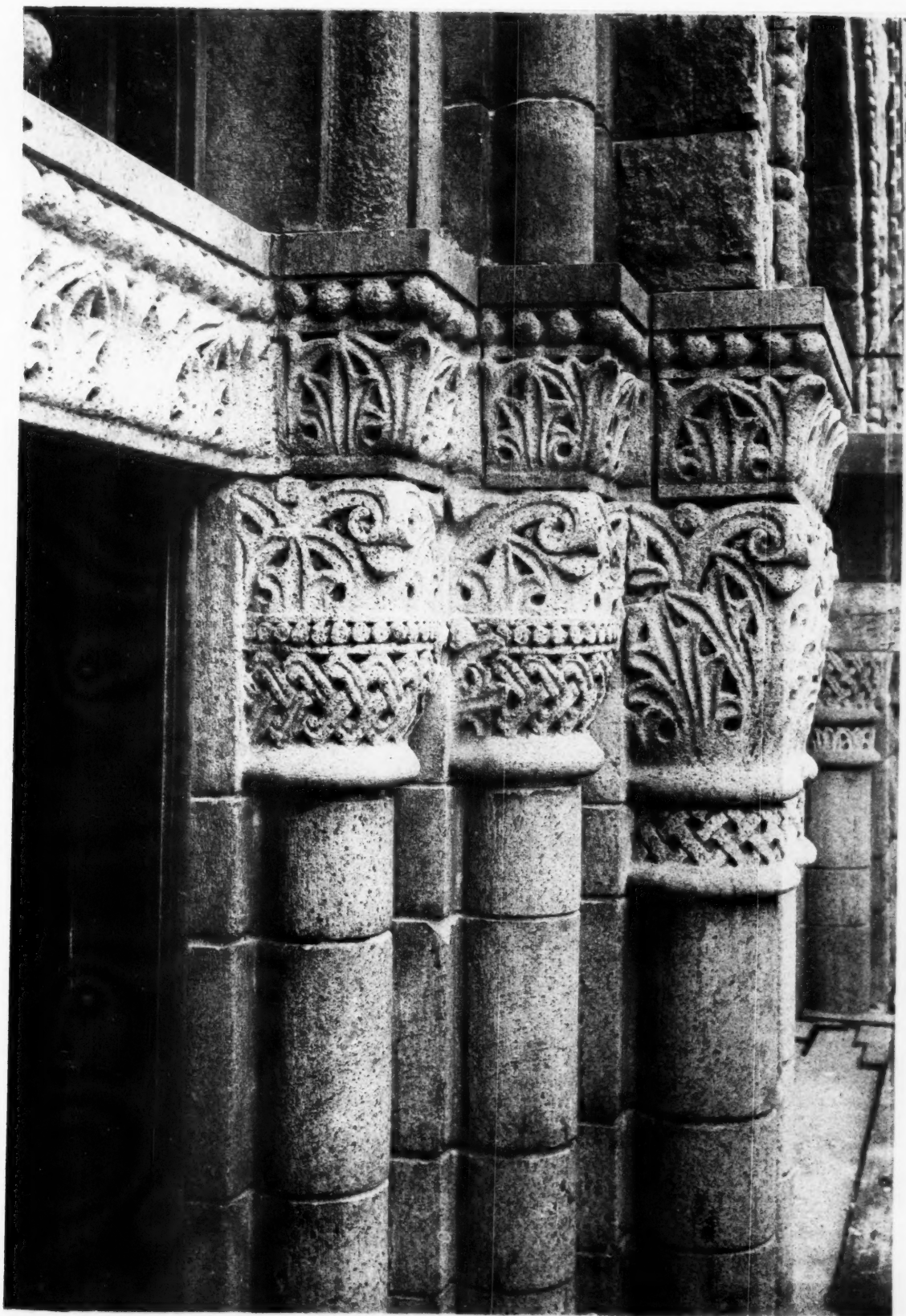


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CHAMBER OF COMMERCE, CINCINNATI, OHIO.

H. H. RICHARDSON, ARCHITECT.

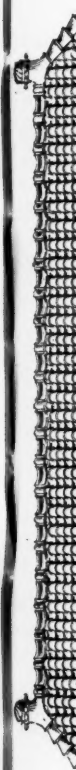


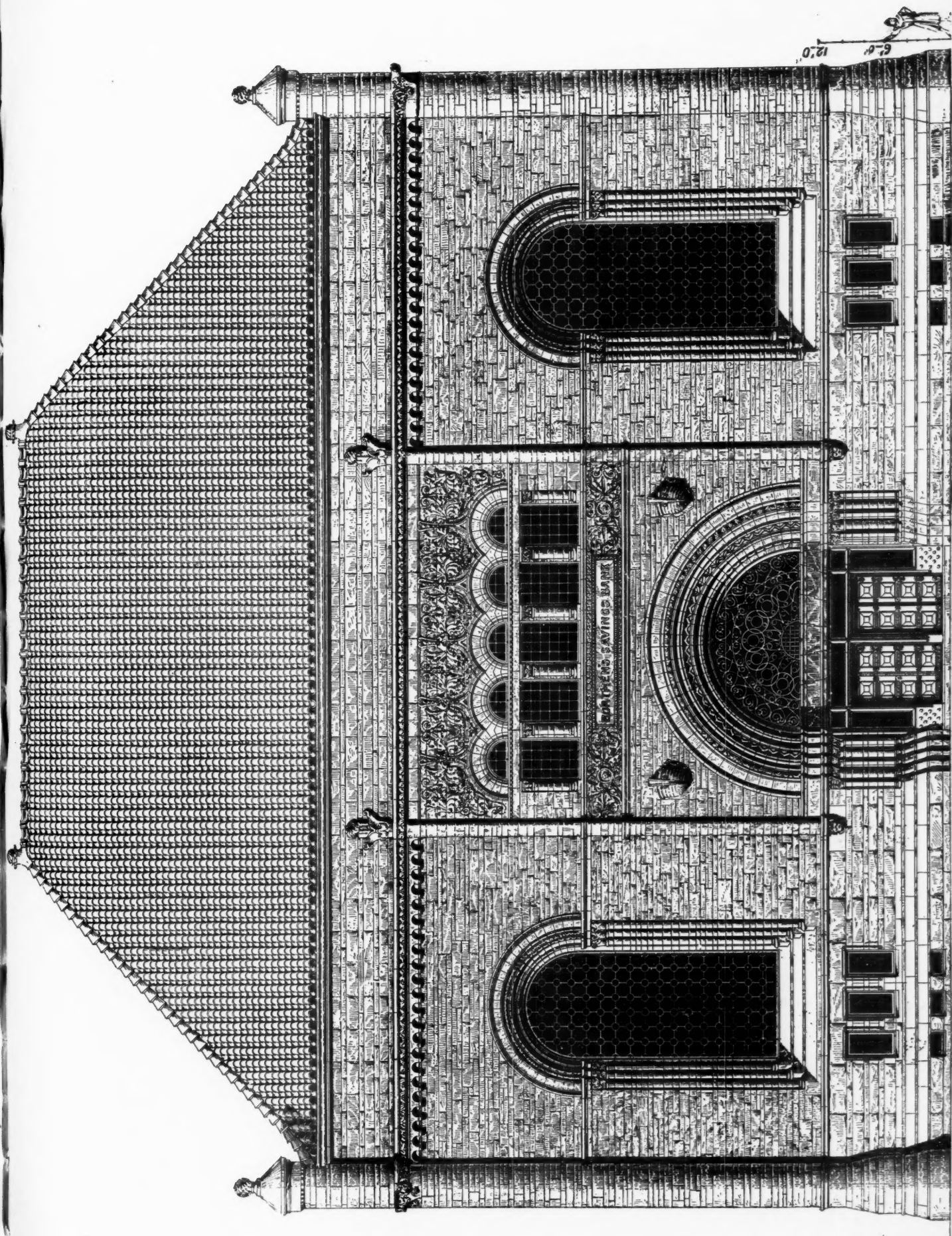


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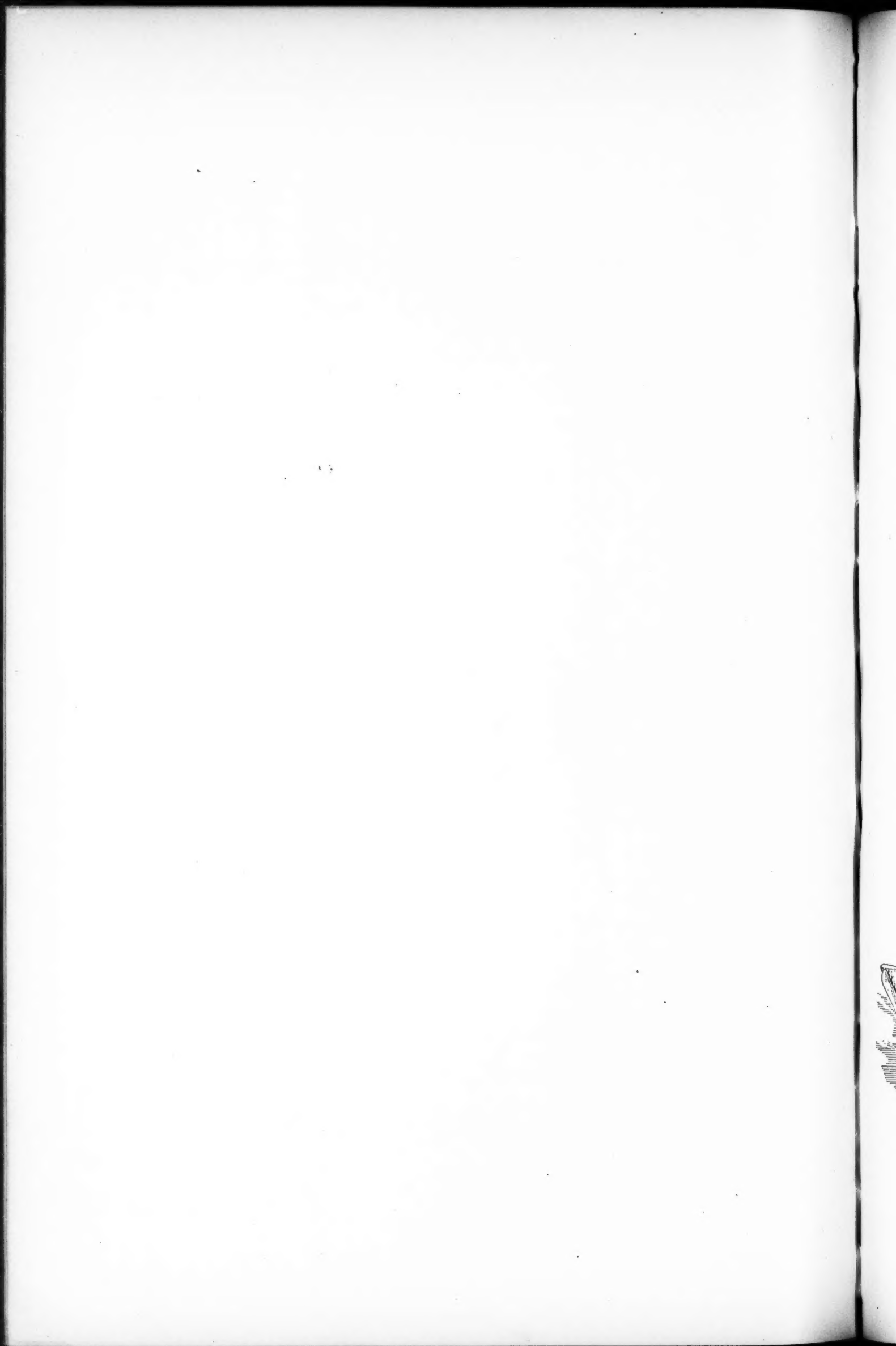
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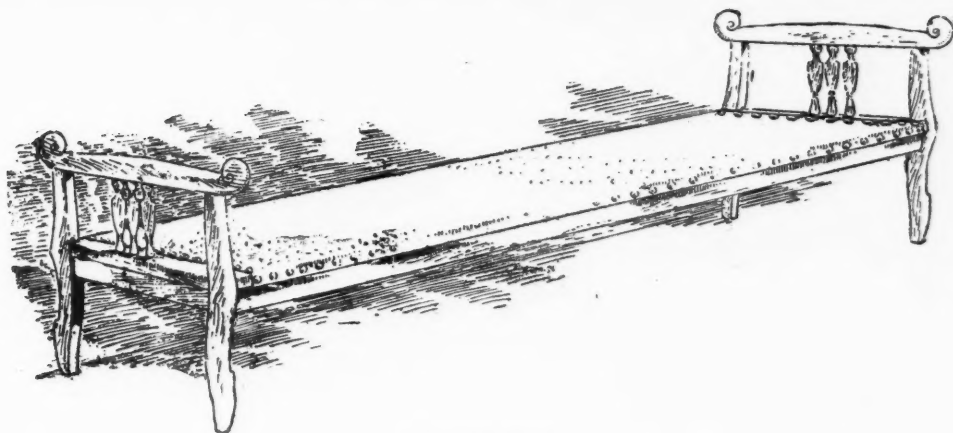
H. H. RICHARDSON, ARCHITECT.





COMPETITIVE DESIGN FOR BOATMEN'S SAVINGS BANK BUILDING, ST. LOUIS, MO.

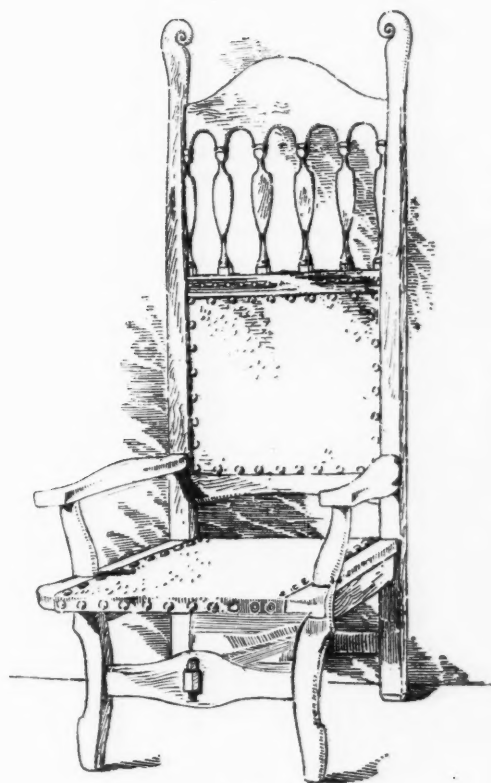




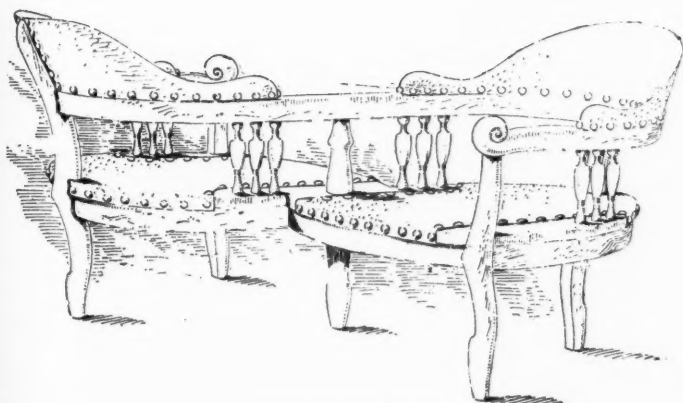
SERVANTS' BENCH.



LOUNGING ROOM AND LIBRARY.



HALL.



CONVERSATION CHAIR.



LOUNGING ROOM.

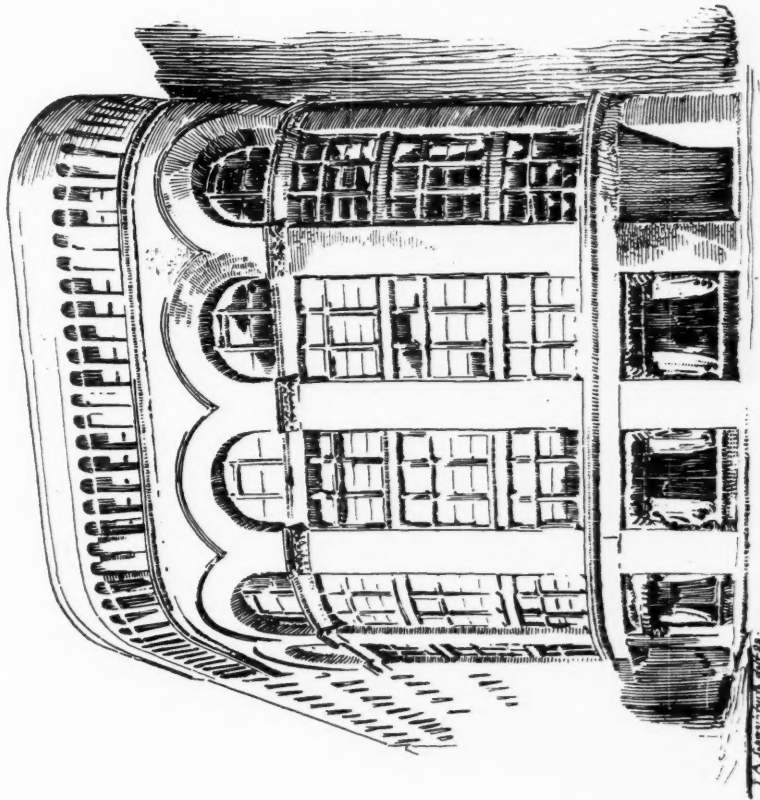
FURNITURE FOR DENVER CLUB, DENVER, COL.

DESIGNED AND PRODUCED BY WM. MORGAN PETERS, CHICAGO.

Богданович

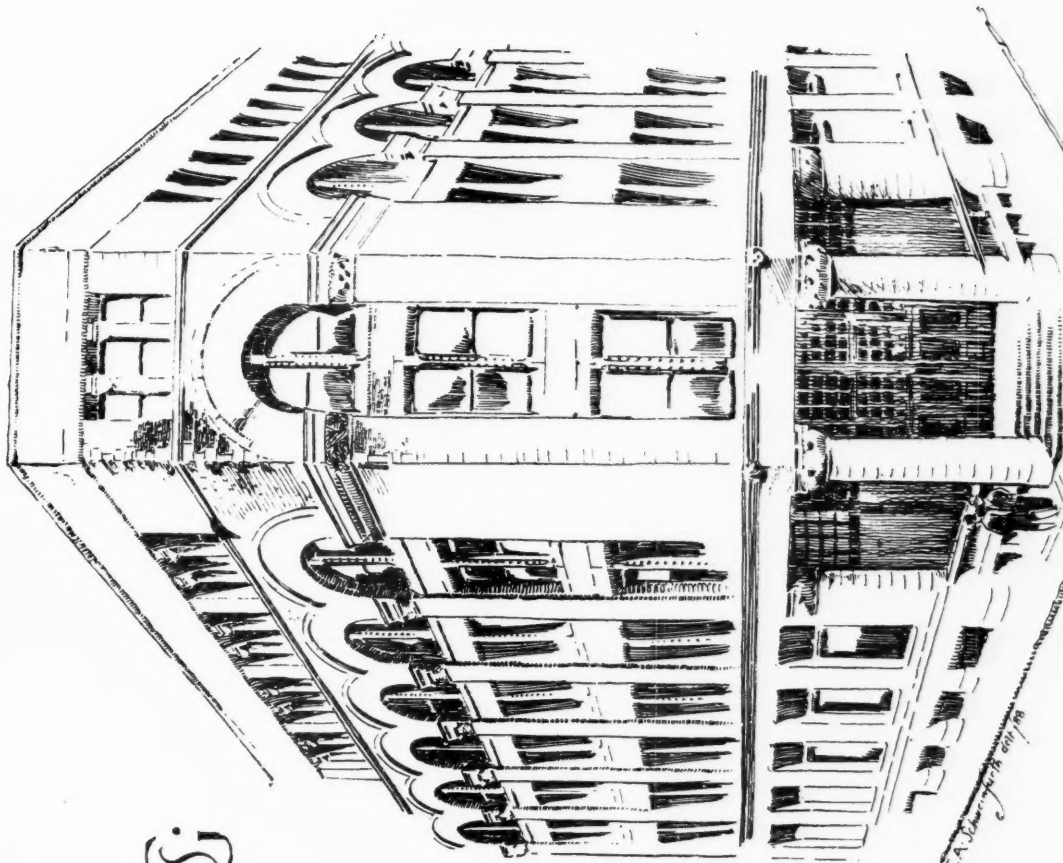
Богданович

BOSTON SKETCHES No. IV. BUSINESS BUILDING



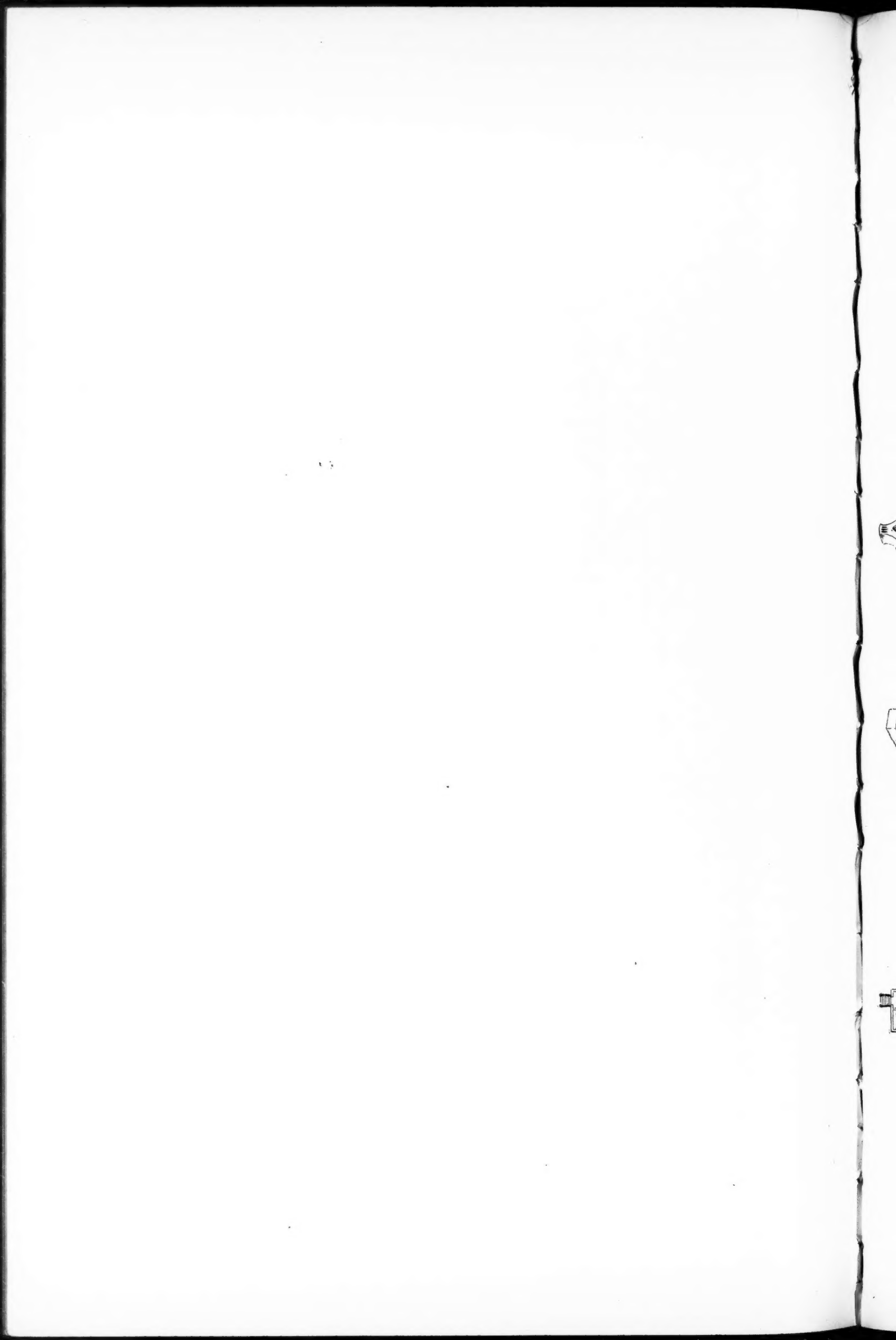
Sketch of J. M. Pray, and Co. - Boston N.

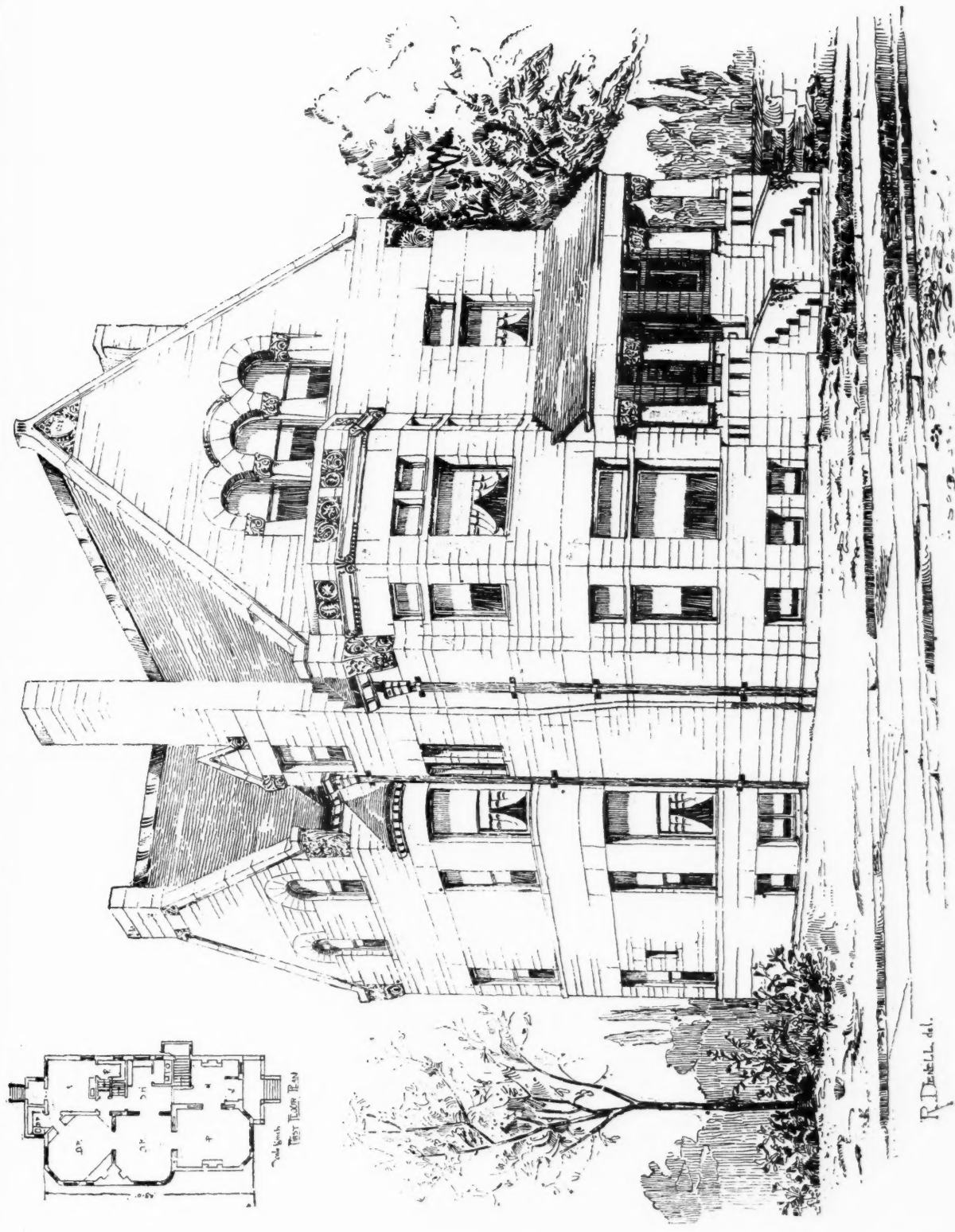
M. H. Richardson - Boston



Sketch for R. H. White & Co. - Boston N.

Realty & L. H. H. - Boston





RESIDENCE OF WILLARD A. SMITH, CHICAGO.
W. W. CLAY, ARCHITECT.

R. D. DELL del.

general effect more harmonious. The façade is entirely of brown sandstone.

There is another street front by Mr. Richardson, on Washington street, near West, which should be studied by those who would acquaint themselves with the work of the city, though this example hardly strikes one as favorably as the Ames Building. The building is entirely in pale buff sandstone, a departure from the red sandstone which has grown to be almost a necessary feature of Romanesque work.

The list of good and interesting commercial work might be extended almost indefinitely. There is a cleverly designed brick and terra-cotta front opposite the Providence depot, the premises of the Bay State Safety Deposit Company; the new Boylston Market Building, by Carl Fehner; the Tremont Bank Building on State street, by the same architect; nor should some of the older structures be neglected. It is not the fashion today to design a building in the style of the Equitable, on Devonshire street, a heavily treated façade in granite, with Classic orders arranged over each other, and a high mansard roof—a style, in fact, which possesses many bad features, but which in the hands of the late Mr. Gilman has lent itself to a grandeur and dignity, a breadth of treatment, and a largeness of scale such as few architects succeed in imparting to their buildings. This is one of the instances in which a street front may be interesting without being really good; and another is the building at the corner of State street and Washington, in which the whole is treated rather as a tower than a building, the windows clustered in the center of each façade and carried up through several stories, with great, wide piers at each corner, ten feet or more across, and a huge, overhanging, Florentine cornice. It is a building in which the idea is so good that it is a pity it should not be coupled with better studied and more knowing details.

There is going to be a grand opportunity for Boston architects, should the city continue to grow at the rate it has during the past ten years. The portions of Tremont and Boylston streets, inclosing the common and the Public Garden on two sides for a distance of about half a mile, must some day be entirely rebuilt to meet the demands for business premises. Could these streets be lined with continuous rows of tall business blocks, as well designed as those which have been noted in this paper, it would be an achievement in the art growth of the city of which Boston might well be proud. The world moves in Massachusetts, in spite of conservatism and the clinging associations of our sturdy, self-satisfied ancestors. The movement may not be as brisk and soul-stirring as it is in Chicago or Kansas City, and there may not be the same bustle and drive, but there is a quiet growth which is no less satisfactory.

An Extraordinary Lift with Block and Tackle.

PERHAPS the heaviest stone ever lifted by block and tackle in this country, as well as the largest stone ever transported by rail, was the shaft of the Wentworth monument, successfully erected at Rosehill Cemetery, near Chicago, December 21.

The monument is a monolith obelisk, measuring $4\frac{1}{2}$ feet at the base and 50 feet high, and weighing about seventy tons. The pedestal upon which this monolith rests is 16 feet 3 inches in height and composed of six pieces. The principal stones in this are the first base, which is 18 feet square and 2 feet thick, weighing fifty-seven tons, and the die block, which is about 6 feet cube and polished. This will bear the inscription. Its weight is about twenty tons. The material of the monument is Hallowell Maine white granite, and the work of quarrying the stones and of transporting them fifteen hundred mile was no ordinary problem. The first base was sent by water by way of New York, the Erie canal and the great lakes, and was transferred four times. The obelisk was carried on special cars by special train on the Grand Trunk Railway, traveling only by daylight, and at a rate of not over ten miles an hour.

The foundation is laid 14 feet below the surface, and rests on a gravel bed of considerable depth. It is 20 feet square at the bottom, and the first course is concrete 4 feet in thickness, above which it is constructed of rubble masonry.

The obelisk was raised into position December 20 and 21, the pedestal having already been set several days. The apparatus used was a large side derrick, consisting of two masts 2 feet in diameter and seventy-eight feet high. These were held together at the top by a crosshead or lintel of oak 17 inches square. The derrick was kept in an almost perpendicular position by iron wire guys 1 inch in diameter—three at the back, one at each side and three in front. Hanging from the head of the derrick were two tackles, having two four-sheave blocks to each tackle. These blocks are made of forged and cast iron. The fall used in these blocks was English steel wire rope 1 inch in diameter. After passing over all of the sheaves in the big blocks, the fall was run through a lead block at the foot of each mast of the derrick and thence to the drum of a compound winch. The power of these machines is such that one man on each machine could raise seventy tons. The tackles were made fast to the obelisk with a large manilla strap, and to insure the safe holding of the straps two bunches of stone were left on opposite sides of the obelisk and under these were bolted two heavy oak timbers. The time occupied in the raising from the time it left the ground was two hours forty minutes, everything working with perfect smoothness and carried out exactly as planned. These tackles were designed by Mr. Bodwell, the Chicago agent of the Hallowell Granite Co., and are of sufficient strength to raise one

hundred tons with perfect safety—stronger than was necessary for this undertaking; but some future work may test them to their full capacity. A photogravure print in this number illustrates the machinery and the obelisk when nearly raised to the required height.*

Chicago Architectural Sketch Club.

THE members of the Chicago Architectural Sketch Club assembled at their rooms in the Art Institute Building on the evening of the last day of the year. After participating in the bounties of the buffet, prolonged by social intercourse, President W. G. Williamson called the meeting to order in the following words:

President Williamson: Members of the Sketch Club, the object of our meeting tonight is simply to receive Mr. Robert Clark, the liberal donor to our club of \$1,000, for the purpose of establishing a fund to supply a gold and silver medal to be awarded in competitions of the club, to members who are under thirty years of age. The idea is, as I understand it, to invest this \$1,000 at six or seven per cent, and the interest thus derived is to be expended in these medals. Mr. Clark is present, and we would be pleased to hear from him.

Mr. Robert Clark: Mr. Chairman, I am somewhat at a loss at what I shall say. I'm an old man sixty years of age, but I'm something of a young man too. I believe in the progress of art. I believe in the scintillations of genius. I believe you young gentlemen whom I see about me, and some of you may be married young men for all I know, have a grand future before you in the development of your own individuality. Although I have traveled and seen art work abroad, I am impressed with what I have seen here this evening (alluding to the sketches and drawings on the walls). I have seen the best galleries of paintings, sculpture and statuary there is in the world, and I say to you young gentlemen I believe the people of this western continent, through their spirit and genius, will work out a grand future in art, not by copying the works of the masters of the Old World, but gleaming from them an inspiration that will produce better results.

The genealogy of art says to you simply this: If you have a conception—no matter what the conception may be—whether it be to sketch a building, to paint a sheep or a horse, or maybe an ass, do the best there is in you and strive to do it better than anybody else. If it be an ass, let me say, gentlemen, with all due respect to you, an ass is about the worst quadruped you can tackle in art because of his self-esteem. You can't take any advantage of such an animal. Art has to deal a great deal with animals. Man is an animal; woman is an animal; children are simply undeveloped animals; so whether it be the animal man, or the animal horse or jackass you are going to illustrate, your genius must find its exposition in the surroundings as well. This is the great thing, and your man, horse or ass is not complete until you get in your surroundings. I saw a gentleman today whom I met last Friday, when he said he was going to hunt rabbits. I met him today and I asked him what was his conception of rabbits. Said I, "did you get any rabbits?" Said he, "Oh lots of them." "Anything else?" "Yes," said he, "we got six wolves!" "Six wolves," said I, "and what did you do with the six wolves?" "Oh," said he, "we skinned them and sold their scalps. There's a premium on them of 12 shillings a head." You see that was the commercial value, and while he was doing a grand work of extermination by the art of gunnery, he also looked at it from a commercial standpoint. Now, this is in a certain sense true of your calling, gentlemen, and while you are endeavoring to produce the best in art don't forget the commercial surroundings. But why should I attempt to say anything to you who are more intelligent on this subject than I. I am simply an old blacksmith, born in 1820, and went into a blacksmith shop when I was thirteen years old, and I had the advantage of working there under the supervision of my own father—and it was a very good supervision, too, for he never would let me say a thing was right until he examined it and saw that it was right. I'm a blacksmith today, nothing more. I came to Chicago in 1849, and began work at 10 shillings a day. A shilling at that time was 12½ cents. I was not satisfied with that, and soon got 15 shillings. After awhile, I made \$2.15 a day. There's where the development comes in. I had no art; simply my hands, and by these hands alone I have accumulated my personal possessions. I am simply an old blacksmith who has a slight appreciation of art, and who wants to do what he can toward its development in his adopted country. I want to say again that I have visited galleries in England, Scotland, in Italy and in Paris. I have visited the Vatican, and I tell you here, that so far as the marks of genius are concerned, there is nothing better there, nothing better, more promising than what I see upon the walls about me. And right here in this western world, gentlemen, is where we are going to have a development of art such as the Old World never dreamed of. I don't know that I have anything more to say.

Secretary C. A. Kessell: Mr. Chairman, I don't see that we have too many honorary members, and I do not think we can do a better thing, or honor ourselves more than by adding a blacksmith to our preferred list. I think we need a blacksmith in our organization, and I would like to nominate Mr. Robert Clark as an honorary member of the Chicago Architectural Sketch Club, and I make a motion to that effect.

The motion receiving several seconds, was carried by a spirited acclamation.

Mr. Robert Clark: Mr. Chairman and gentlemen, permit me to say, I feel myself highly complimented by this honor which you have conferred upon me, and I shall consider it my studious business to see that you shall not be without a blacksmith who knows how to work. (Cheers.)

President Williamson: I see Mr. Enders, who has honored the Chicago Architectural Sketch Club by winning the medal of the New York League, is present, and I suggest he interest us a short time with his feats of legerdemain. Will Mr. Enders please come forward?

Mr. Oscar Enders: Mr. President and gentlemen of the Sketch Club, my joy knows no bounds. You can all imagine how a young man would

* By an accident, a photograph showing the winches, which were situated about one hundred feet from the derrick, was destroyed, and necessitated the use of another view.

feel being the possessor of a medal won in a competition. You are all well aware that I, one of your fellow-workers, have been successful in the New York League competition, and right here I will say I owe all to the Chicago Architectural Sketch Club. If I had staid where I was four years ago, I would have been nothing more than a vampire draftsman. An institution of this kind can do a vast amount of good. It incites one to progress in design and construction, and affords the glorious opportunity to argue the intricate points of the profession. Having delivered myself of this wisdom, I will mention I have brought with me this evening my little bible (a pack of cards). Perhaps some of you have seen something similar before. I will endeavor, by special request, to amuse you with it.

Mr. Enders then entertained the meeting with a number of very dextrous tricks in cards, equal to the best performance of the best prestidigitators.

After some further remarks Mr. Clark said: There is nothing in my life-long experience I cling to with more satisfaction than the providing in this way for competition medals for you young gentlemen, and in connection I will say further that I will provide the dies to strike them after the design has been settled on and furnish the first two medals—the gold and the silver one, at my own expense—all the rest I will leave to you. (Cheers.) While I have simply taken the initiatory in saying, gentlemen, here is \$1,000, before ten years is over this will be over \$500,000. I will say, moreover, while I have given \$1,000 only, now I don't know how much more I'll give in the near future. It will be multiplied by five anyway. Now I know this has turned into a sort of mutual admiration society, and still I am not asking to be admired, as there is nothing startling about me, save my blacksmith hands, although I haven't done anything in the shape of blacksmithing for the last five years. However, I want to say to you, I am with you—the rising young men of the architectural profession, and when I see what you are doing on looking around this room, I say to you if I should die tomorrow there is \$5,000 for the Architectural Sketch Club of Chicago. (Cheers.)

Mr. R. C. McLean: Mr. President, can you tell us anything about the result of the Architectural League competition? I understand Mr. Phimister has also provided a medal to be competed for.

President Williamson: Mr. Phimister has kindly volunteered to give a \$50 gold medal, to be competed for this year by the club. This will be in addition to the medals contributed by Mr. Clark.

Mr. D. G. Phimister: Mr. Chairman and gentlemen, I am no speech-maker, but I have got a word or two I would like to say in regard to this medal question. I was sitting at dinner with Mr. Williamson. It was, I believe, previous to Mr. Clark's donation, and we were talking casually of the club, when it came into my head that your young men would be benefited by having a medal to be contested for, and under the impulse of the moment, I said I would give a \$50 gold medal to be competed for. My idea was that the competition should be confined to the members of this club. However, I am perfectly willing to leave that to your own discretion. I am ready to give the \$50, and you can use it as you see fit. I feel that I am almost one of you. I have attended nearly all of your banquets, and hope to again enjoy your hospitalities. I haven't anything prepared for a recitation, but I've got a little piece which I will give you in compliment to my brother Scotchman, Mr. Clark. It is entitled "Auld Scotland's Flag."

The recitation was well given, and received bounteous applause.

President Williamson: Will ex-President Beaumont make us a few remarks?

Mr. Geo. Beaumont: I could not help thinking, Mr. President, when Mr. Clark brought up the vocation of the blacksmith, of the name of Jan Matsys, whose handiwork and genius is displayed in the ironwork of the Antwerp Cathedral, and is today a thing of beauty, attracting the attention of the art lovers of the world; also of the wonderful blacksmithing to be found at many other cathedrals and classic buildings of the Old World, of which there is nothing equaling it today in masterly execution or artistic genius, which shows how nearly allied to the calling of the architect was the blacksmith of olden times. I thought, too, of other notable blacksmiths—of Stephenson, the locomotive inventor; of Elihu Burritt, "The Learned Blacksmith," and of Longfellow's "Village Blacksmith," and I thought Mr. Clark had occasion to be proud to be found in such goodly company. With regard to Mr. Clark's donation, I can assure you, as one of the members of this club, I deeply appreciate it, and I see in it, perhaps, the nucleus of a great architectural school in this city. Why can we not have an architectural school here in this metropolitan city worthy of its position, and not compel our young men to go to some small city at a distance to acquire his architectural schooling? There is no reason in the world why we should not have a school in this city that shall be second to none anywhere.

President Williamson: Mr. McLean, will you favor us with a few remarks?

Mr. R. C. McLean: Following the remarks of Mr. Beaumont, I will tell you, gentlemen, that some three years ago a school of architecture was contemplated in the city of Chicago, but I can tell you at present very little more than that. Three years ago next spring a number of architects and myself held, I think, three meetings in regard to establishing such a school. There was no definite plan formulated, only a general scheme outlined, and that was about as far as we got. We did not find any Mr. Clarks to give it an impetus, as this sketch club has, and whose generosity may be a nucleus around which funds for the establishment of such a school will be gathered. There is no reason why Chicago, which is the center of the West, should not have a school of this kind—a school where nothing outside of architecture is taught. It should be a representative school, different from other schools throughout the country—unlike the School of Technology at Boston, in that it be a school of architecture, pure and simple. But no matter how good a draftsman may be, he ought to have a thorough training in a properly organized architectural school. I know, by way of refutation of this position, you might say Mr. Mundie and Mr. Enders, who have taken the second prizes in the last two competitions of the New York League, have neither of them attended any architectural school, and

therefore it is not necessary that those of equal genius should. Yet, notwithstanding that fact, I think that every draftsman, before he can become thoroughly qualified to pursue the responsible occupation of architect, should become possessed of all the possible knowledge pertaining to that profession attainable. Unsupported by such information, he can, at best, but acquire architectural knowledge in a desultory way, but supported by it, however great his natural genius, it cannot help but be augmented by a thorough course of training. It is my fervent hope to yet see such a school started here in Chicago, and I look upon Mr. Clark's contribution to this club, and his generous proposition to do more, as perhaps the stimulus that will induce others of our public-spirited minded men to interest themselves in such a project. I am free to confess that when the proposition is made the first question will be "will it pay?" and then how to organize the movement so that it will pay will be the problem that will be forced upon the projectors. It is quite evident to me that the money question will be predominant, at least to a large extent. It was a question I met three years ago when I went out to see my old friend, the president of the Northwestern University at Evanston, and endeavored to enlist his sympathy toward establishing a chair of architecture in that institution—telling him there was nothing of the kind in the West, and that there was a grand opening for such a school here that might include civil engineering. "My dear sir," said he, "you can't do it. The chair of chemistry was abolished in this school some years ago, and now, after much pains and labor, we have succeeded in having it recently reestablished, and that is as near as we can hope, at present, to get to the physical sciences." You couldn't get them to start anything in the way of architecture or engineering in this school; the directory cares more for the root of a Greek verb than they do for the whole of the physical sciences. I tell this to you to show the difficulty that has laid in the way of establishing a school of this character in the West, especially in Chicago. But we will overcome all difficulties. We will have a school of architecture in Chicago.

Mr. Robert Clark: Well, Mr. President, we will not only have an architectural school in Chicago, but we will raise an endowment fund for it. I stand ready today to place \$5,000 on that basis—I mean toward a permanent fund for a permanent school for the education of architects.

After some general discussion, in which Mr. Clark reiterated his practical interest in the education of draftsmen and the advancement of architecture in the West, the meeting adjourned.

Our Illustrations.

Foreign Sketches; B. Nolan, Rochester, N. Y., Del.
Public School, Memphis, Tenn.; M. L. Beers, architect, Chicago.
Boston Sketches, Part IV, Business Buildings; J. A. Schweinfurth, Boston, Del.
Competitive design for Boatmen's Savings Bank, St. Louis, Mo.; Burnham & Root, architects, Chicago.
Furniture designed and produced by William Morgan Peters, Chicago, for the Denver Club, Denver, Col.
Residence for Willard A. Smith, Rhodes avenue and Thirty-third street, Chicago; W. W. Clay, architect.

PHOTOGRAPHIC PLATES.

(Issued only to subscribers for the Photographic edition.)

Monument of Hon. John Wentworth, with hoisting apparatus.
Denver Club building, Denver, Col.; Varian & Sterner, architects.
Residence of Dr. Luke Corcoran, Springfield, Mass.; Jason Perkins, architect.
View of Cincinnati Chamber of Commerce—four full page plates; H. H. Richardson, architect.

Soldiers' and Sailors' Monument of Indiana.

The commissioners of the State Soldiers' and Sailors' Monument of Indiana, at Indianapolis, submitted their seventh quarterly report to the governor, January 3, covering the period from October 1, 1888, to December 31, 1888. The report notes the payment of \$10,185.11 to Enos Hege on contracts for foundations, completed and covered, and the taking of a bond of \$5,000 from Gerald Johnston, as treasurer of the board. The suit of William B. Campbell to restrain the board from expending more than \$200,000 for all purposes on the monument, is referred to, and the court of last resort having decided against Campbell, the board will continue to draw upon the general fund of the state for incidentals, and reserve the \$200,000 appropriation and all donations for the structural work. Matters connected with the competition for designs, bids, etc., heretofore published, are further referred to. The expenditures for the last quarter were \$13,563.98. A letter received from Bruno Schmitz, architect of the monument, written from Germany, states that he expects to return January 20. He recently furnished to the commissioners a photograph of a plaster of paris model of the monument which he has made and will bring with him. The model is six feet high, and shows the stonework as it will be laid in work proper. Notice to vacate the rooms in the capital building they occupy was served on the commissioners yesterday. They have been occupying two or three rooms on the second floor of the state house, and think, in view of the accommodations afforded by that building, they might have been allowed to stay until their work was finished.

Now there is another rush of invalids like that of the consumptives who go to the abattoirs to be cured, says the New York Sun. This time the rush is by rheumatics who believe that they can be cured by standing near the dynamos in electric-light establishments. This new fad grows out of the idea that men employed in the manufacture or use of electricity never have rheumatism or neuralgia. It is said to be a fact, and another statement is that if a rheumatic gets work that takes him constantly beside dynamos his disease quickly leaves him.

Association Notes.

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

WESTERN ASSOCIATION OF ARCHITECTS.—Sixth annual convention will be held November 20, 1889, at St. Paul and Minneapolis. 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 second Monday after the first Tuesday of every month. Annual meeting, October, 1889. O. J. Pierce, 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 meeting at Rochester. 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, 1889, at Dayton. F. J. Otter, Dayton, secretary.

ASSOCIATION OF TENNESSEE ARCHITECTS meets quarterly. Annual meeting third Thursday in February, 1889, at Memphis. 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 or each week, at 4 o'clock. Annual meeting second Saturday in April, 1889. G. M. D. Knox, 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. C. A. Kessell, secretary. Annual meeting, November, 1889.

ARKANSAS SOCIETY OF ENGINEERS, ARCHITECTS AND SURVEYORS.—Second annual meeting November, 1889, at Little Rock. A. G. Gibb, secretary.

MICHIGAN STATE ASSOCIATION OF ARCHITECTS meets at Detroit on the first Thursday of each month.

CHICAGO BUILDERS' AND TRADERS' EXCHANGE.

On January 8 the Chicago Builders' and Traders' Exchange will hold a meeting to elect a nominating committee, according to the following article V of the by-laws:

At the hour of 12 M., on the first Tuesday after the first Monday of January, the president shall call the members present to order, and the meeting shall proceed to election of a nominating committee of five (5), whose duty it shall be to nominate a member for each of the offices to be filled at the annual meeting.

That said nominating committee shall be elected by ballot; the member receiving the greatest number of votes shall be chairman of said committee; the other members receiving the greatest number in rotation shall complete the committee, whose duty it shall be to post the list of candidates nominated (printed on plain white paper) in the Exchange at least five days before the annual election day.

The annual meeting of the Exchange will be held on January 21.

At a meeting of the Board of Directors of the Exchange, January 5, the following members were elected delegates to the convention of the National Association of Builders, to meet at Philadelphia February 12.

Delegates—George Tapper, chairman; D. V. Purington, F. S. Wright, C. W. Gindele, Erasmus Foot, W. P. Ketcham, William Grace, M. J. Sullivan, A. E. Wells, Thomas P. Henne. Alternates—Oliver Sollitt, W. T. Clark, E. V. Johnson, H. Appel, C. A. Moses, A. J. Weckler, J. G. McCarthy, James Eastman, M. Campbell, C. B. Kimbell, Thomas Moulding.

CHICAGO ARCHITECTURAL SKETCH CLUB.

At the regular meeting of the Chicago Architectural Sketch Club, January 14, the evening will be devoted to the discussion of architectural views of Egypt by members of the club. The first comprises over fifty

subjects and they will be shown by stereopticon by Mr. John K. Allen. The following is the syllabus for 1889:

SYLLABUS.

DATE.	SUBJECT.	NAME.
1888		
Dec. 3	Terra-cotta	F. Wagner.
" 17	Sketching from Antique.	
" 31	Reception to Mr. Robert Clark, donor of gold and silver medals.	
1889		
Jan. 14	Lantern Exhibit of Egyptian Views	John K. Allen.
" 28	A Few Practical Hints	W. L. B. Jenney.
Feb. 11	Sketching from Antique.	
" 25	Modern Buildings	R. Wood.
Mch. 11	Sketch Clubs	W. B. Mundie.
" 25	Cuba by Lantern	E. J. Wagner.
April 8	Sketching from Antique.	
" 22	Architectural Publications	Henry L. Gay.
May 6	Wood Carving	T. O. Fraenkel.
" 20	Architectural Aspirations	George Beaumont.
June 3	Sketching from Antique.	
" 17	Character Sketches	Charles Whittlesey.
July 1	Architectural Students	R. A. Dennell.
" 15	Colonial Architecture	A. W. Hompe.
" 29	Sketching from Antique.	
Aug. 12	Style of Francis I.	F. Parmentier.
" 26	Artistic Metal Work	H. C. Trost.
Sept. 9	Rambles Through New Orleans	A. Heun.
" 23	Sketching from Antique.	
Oct. 7	The Artistic Use of the Imagination	L. H. Sullivan.
" 21	Announcement of Prize Winners.	
Nov. 4	Annual Business Meeting.	
" 18	Annual Banquet and Exhibit.	

The D. G. Phimister gold medal for competition among sketch clubs to be later announced.

THE SUBJECTS FOR MONTHLY COMPETITION.

DATE.	SUBJECT.
1888	
Dec. 31	Stone Fireplace, for Hall (8 feet wide).
1889	
Jan. 14	Wrought Iron Gate, for a Residence (6 feet wide), with Stone Posts, one-inch scale.
Feb. 11	Country House (30 feet by 50 feet), Colonial style, one-eighth inch scale.
Mch. 11	A Bookcase (4 feet wide), for a draftsman, one-inch scale.
April 8	Plaster Frieze (18 inches high), full size.
May 6	Terra-cotta Vase (4 feet high, on pedestal), for a park, three-fourth inch scale.
June 3	Design for 25-foot City Residence, three stories high, French Chateau style, one-fourth inch scale.
July 1	Hall seat, one-inch scale.
" 29	Carved Wood Panel (12 by 16 inches), Indian style, full size.
Aug. 26	House Doorway, one-half inch scale.
Sept. 23	Pen and Ink Rendering from photo. Subject will be mailed to members.
Oct. 21	Design for Menu Card for C. A. S. C., 7 by 10 inches, pen and ink rendering.

In the above competitions the style of finish and number of drawings are left to the discretion of the designer.

The junior members will be required to design the same subjects, but their drawings will be kept in the junior class, and adjudged as such.

ROBERT CLARK GOLD AND SILVER MEDALS.

CHICAGO, December 14, 1888.

Resolved, That the donation of Mr. Robert Clark will best serve the interests of the architectural profession if its income be applied for the award of a medal or medals, to be annually awarded to the victor or victors in an architectural competition by draftsman (not practicing architects, and under thirty years of age), these competitions to be instituted under the auspices of the Chicago Architectural Sketch Club. In case of the disbandment of the C. A. S. C., the fund to revert for the same purpose to the Western Association of Architects, or to such architectural association with which it may become merged, unless the trustees, when appointed, shall deem it wise at any time to transfer the said income over, for the same purpose as above mentioned, to a school devoted to architectural education which may be hereafter established in Cook county, in which case at the option of the said trustees, they may cease to apply said income to the sketch club competitions, and instead thereof, use it for providing medals for competitions of a similar character in the school proposed, and under rules found by its faculty; it being understood that the medals presented at these annual competitions shall be known as the "Robert Clark Testimonial." It is decided by this committee appointed to suggest the disposition of the fund contributed by Mr. Clark, that he shall appoint his own trustees to carry out the resolutions as above provided.

It is the sense of this committee, and we believe will be the unanimous voice of the architectural profession, when informed of this testimonial, that Mr. Robert Clark has, in his voluntary offering, created a precedent which we hope and believe will extend to a reality, the possibilities of which are outlined in this resolution, namely, a school of architecture established in Cook county.

And we hereby tender to him the warmest expression of our appreciation of his kindness.

WILLIAM W. BOYINGTON,
DANKMAR ADLER,
W. L. B. JENNEY,
DANIEL H. BURNHAM,
HENRY LORD GAY.

The Robert Clark and D. G. Phimister prize competitions will be arranged at a later date.

Personals.

WILLIAM A. OTIS has opened an architectural office in the Commercial Bank building, the partnership of the firm of Jenney & Otis having been dissolved. Mr. Otis is well known to the profession in Chicago, and his abilities as a designer, both in exterior and interior work, will be recognized and appreciated by the public.

ARCHITECT JAMES W. McLAUGHLIN, of Cincinnati, the architect of the Art Museum, has been exceptionally honored by the presentation to the director of the Art Museum of a bust of Mr. McLaughlin, executed by Herbert Barbee, the sculptor. The bust is the contribution of over one hundred citizens, among them being many fellow architects. The bust has been placed in the sculpture gallery of the museum for permanent preservation.

Mosaics.

THE following letter explains itself:

St. PAUL, Minn., December 10, 1888.

The Pioneer Fireproofing Company, Chicago, Ills.:

Dear Sirs,—In your advertisement, noticed in "Convention Souvenir" of THE INLAND ARCHITECT, you have the "Aberdeen Apartment House" noted with A. Munster, C. E., architect. Inasmuch as we are the architects for this building, and Mr. Munster assistant for the iron construction only, we trust you will make correction at once.

Very truly yours, WILLCOX & JOHNSTON.

THE popularity of the Babcock & Wilcox boilers may be gleaned from the number of orders (forty-nine) received during the months of October and November, aggregating 9,442-horse power, and from the widely scattered clientage, covering nearly all the civilized world, namely, Australia, Belgium, Brazil, Cuba, England, France, Germany, Russia, Sweden, Mexico, of foreign countries; and of domestic localities, New York City, Brooklyn, Philadelphia, Pittsburgh, Paterson, N. J., Schenectady, N. Y., Jersey City, St. Louis, Kansas City, Chicago and elsewhere. The last order from Russia was the twentieth, and from other foreign countries ranging from the fourth to the eighth.

THE Catholic church has in all times been a liberal patron of artistic work in the decoration of its cathedrals and churches; many a reredos and altar piece are monuments of the art of the carver or iron worker of the thirteenth and fourteenth centuries, and stand unequalled to the present day. But of late years the science of iron working has made rapid progress, and no better illustration can be offered than the work just completed by Messrs. Winslow Bros., of Chicago, for the Catholic cathedral of New Orleans. It is an electro-deposited copper-bronze altar, plated in silver, and for perfection of execution is a credit to Chicago and the firm who executed the work. The design is chaste and novel and was designed by Architect J. A. Fierch.

THE Pope Manufacturing Company, of Boston, thus apostrophises its goods and introduces a memorandum calendar:

The Old Year turns upon his heel,
And with a low thermometer
The icy New Year plays;
The wheelman, indoors, turns his wheel,
To run up his cyclometer
Because of snowy ways.
Meanwhile the editor may feel,
In using this anemometer,
He's shortening the days.

The typewriters manufactured by this company will soon be as well known to architects as their Columbia bicycles and tricycles are to their draftsmen.

A VERY handsome catalogue and price list has just been issued by Henry Huber & Co., manufacturers of plumbers' supplies, with headquarters at New York, Boston and Chicago. It is rarely a better specimen of either presswork, engraving, binding, paper, or compilation of a manufacturer's wares is seen. Certainly, this one is gotten up in a style suggestive of a holiday souvenir, and will find a prominent place on architects and plumbers office tables. It contains 222 pages, illustrated with 264 artistically gotten up representations of the firm's specialties, twelve of them in multi-crome; all of them to be seen in practical operation at either of the above-named headquarters. No doubt those who have already received a copy appreciate its usefulness, and those who have not so been favored, can be so by addressing either the New York, Boston or Chicago depots.

THE L. Wolff Manufacturing Company, of Chicago, have just received from the binders their catalogue and price list for 1889. The enterprise of this company is well indicated in the style of this book, which is one of the most complete and expensive works of the kind that has ever been issued from the press. The book is in octavo form and comprises 463 pages, bound in maroon morocco covers. Preceding the title page are three engravings of the company's plant, and the 463 pages are illustrated by 888 engravings of the various articles of plumbers' and sanitary specialties—from the plainest, or least expensive, to those of the most elaborate finish and highest cost—that are the output of this mammoth establishment. The engravings of "supplies" have been got up, evidently, without regard to trouble or expense, and are all made, showing a sectional view of the working and construction of each article, thus dispensing with extra side cuts and sections to explain the working of the several fixtures. Again, the price of each article is placed under each engraving, and thus is done away with the necessity of an extra or supplementary price list, and the same are absolutely authoritative, having been brought to date in every case. A complete alphabetical index, enumerating 589 different specific articles in plumbers' supplies, precedes the subject matter of the book. A peculiarity of the catalogue is a series of finger-tabs, similar to those used with heavy ledgers and books of record, on which are printed the names of classified specialties, as "Fuller work," "self-closing," "soil-pipe," "sinks," "bathtubs," "lavatories," "laundry tubs," "water closets"; a device gotten up with special reference to the convenience of architects to enable them to open the book, without hesitation, at any of the given named goods; in fact, no pains have been spared to make this a standard reference book not only for architects, but plumbers; in short, everyone who has occasion to use a catalogue of plumbing goods. It is well to mention that a feature of the Wolff Manufacturing Company's goods is, that in the lavatory, bath and laundry tub, and basin supplies—all of which are made attractive in appearance—special reference is had in their construction to having all the fixtures exposed, in order that they may be readily reached without having to tear down walls and partitions, should it at any time become necessary to make repairs. Many of these features are peculiar to the company, having been secured by letters patent; and all are of incalculable value to householders and house designers. However, all this, and more, is appropriately set forth in this handsome book, that ought to be in the possession of every architect, and which may be had on application to the company, at the general office, Nos. 93-111 West Lake street, or to its exhibit department, No. 79 Dearborn street, Chicago.

Railroad Notes.

MR. L. M. WALTERS, the veteran California excursion manager, is creating quite a revolution in California travel. Mr. Walters guarantees to save those who patronize his excursions between \$25 and \$35. The Chicago & Alton and Union Pacific railroads have recently built and placed at Mr. Walters' disposal a number of new and very handsome tourist sleepers. These are modeled after the style of the regular Pullman sleeping car, and are built by that company. There is no upholstery in the cars, which is the only difference between the Pullman sleeping car and the Tourist sleeping car. Mr. Walters has overcome this by furnishing the cars with new carpets, cushions for the seats in the daytime, mattresses, pillows, sheets, blankets and curtains for the berths at night. Each car is provided with separate and commodious toilet rooms for ladies and gentlemen, in which will be found towels, soap, and all the necessities of a toilet room. A colored porter is in charge of each car. His sole duty is to cater to the wants of passengers, and a courteous excursion conductor accompanies each party through to the coast. Only second-class tickets are honored in these cars. Passengers are charged \$3 for lower berth and \$2.50 for upper berth, from Chicago to Los Angeles and San Francisco. Where two persons occupy a berth together, an additional charge of \$1 is made for the second person. Considering that passengers have all the advantages and comforts of a first-class sleeping car, these charges are very moderate, and save the passenger everything claimed by Mr. Walters. These excursion parties leave Chicago every second week, via the Chicago & Alton railroad. For further particulars, apply to any ticket agent Chicago & Alton railroad, or to L. M. Walters, general excursion manager, Sherman House, Chicago.

Business Outlook.

OFFICE OF THE INLAND ARCHITECT, }
CHICAGO, January 5, 1889. }

There are very few surface indications of weakness in the commercial, manufacturing or building situations. The profitable investments of capital during the past year have been very large, and have done very much to strengthen confidence and to induce investors in all directions to proceed actively during 1889. The cost of nearly all kinds of material is low, and fluctuations are not likely to occur. Trade organizations have more control over production than they have ever had before, and no general break in prices is anticipated. Notwithstanding all the discouragements that have frequently beset us, caused by unexpected fluctuations or breaks in values, there is less occasion than there has been for years that any serious disasters will overtake the industries. Manufacturers in all parts of the country have more business in hand than usual, and there is a vast amount of work that can be relied upon, such as railroad building, the supply of all manner of railway equipments, the construction of a very large amount of machinery for mills, shops, factories and mines and an unusual amount of building work, much of which will be done in new localities and small towns throughout the Northwest, West and South. In fact, without exaggerating possibilities or misinterpreting indications, it is safe to say that in nearly all avenues more work will be done, more money expended, better profits will be realized and more money expended during the next twelve months than during the past twelve. A large amount of house building is demanded. The requirements in this direction are increasing. Industries are scattering out into new places. More iron and steel works and blast furnaces are being built, little towns are multiplying, and although railroad building itself seems to be checked for the present, there are openings for capital and enterprise in other directions which will fully compensate for any decline in this direction. There is an abundance of money in banking centers. The rate of interest is low, and there are inducements for men of enterprise to enter into new industrial and manufacturing and commercial enterprises with the fullest confidence in profitable returns.

Synopsis of Building News.

Chicago, Ill.—The month has been quiet in the architects' offices, but the feeling is general that next season will be a busy one. This is not only true in regard to general city building and the construction of residences in the suburbs, but there are well-grounded rumors of some exceedingly large work, larger in fact than that of any preceding year.

Strikes in the building trades in 1886 and 1887, undoubtedly were most largely responsible for the comparatively small number of large building constructed during the past year, and although there has been but little agitation recently in labor, still past experience makes a stoppage of work next spring a possibility, though not probable. Wages are generally higher than the demand for labor warrants, and they will certainly not be decreased as the building season approaches, so that no cause for strikes will exist, and if they come will be purely the result as heretofore, of agitation by unauthorized and vagrant agitators. It is hoped that this will be avoided, however, and that the severe lesson of the past two years which has shown the utter foolishness of every strike which has been inaugurated in any branch of labor, will have its restraining effect.

The construction of the year 1888, comprised 4,958 buildings, 739 basements and 1,913 sheds, at an aggregate cost of \$20,552,100. The total feet frontage of the buildings erected, amounted to 116,419 feet—nearly 23 miles.

Architect George Beaumont: For B. F. McConnell, six two-story attic and basement houses, pressed brick with Lamont stone trimmings, furnace heat and modern conveniences; cost \$20,000. For A. H. Lowder, two two-story attic and basement houses, hot water heat, and all modern conveniences; cost \$16,000; under way. Plans for Edward Adcock, three-story residence, 26 by 80 feet, gray granite; a feature of the front will be a large bay window and high gable; interior finished in different hardwoods; cost about \$20,000. For J. Myers & Son, three-story store and flat building, 60 by 70 feet, pressed brick with stone trimmings; cost about \$10,000.

Architect W. A. Furber: For Schonbeck & Henderson, five-story and basement warehouse and factory, 66 by 140 feet; cost \$50,000.

Architect J. Speyer: For Mr. Esemann, block of stores and flats, 25 by 70 feet, pressed brick with brownstone trimmings; cost \$14,000.

Architect C. A. Weary: For H. W. Martin, seven three-story and basement flats, 46 by 100 feet; cost \$25,000.

Architect W. T. Leshar: For Morris & Stern, five-story and basement warehouse, 46 by 99 feet, pressed brick with stone trimmings, elevators, etc.; cost \$28,000.

Architect John H. Wagner: For Charles Mair, three-story store and flat building, 25 by 76 feet, pressed brick; cost \$14,000.

Architect John J. Houlin: Six-story and basement apartment house, containing thirty-two flats, 50 by 100 feet, pressed brick with brownstone trimmings, hardwood finish and modern improvements, including passenger elevators, steam heat and electric lights; cost \$75,000. For Henry Cohn, four three-story flat buildings, 72 by 88 feet, first story raindrop brownstone, upper stories pressed brick, interior finish hardwood; hot water heat, and all modern conveniences; cost \$50,000; already under way. For A. Schonberg, two three-story flats, 25 by 70 feet; cost \$24,000.

Architects Wilson, Marble & Co.: For A. P. Smith, three-story residence, 30 by 72 feet, St. Lawrence marble, hardwood finish, steam heat and modern conveniences;

cost \$15,000. Four three-story dwellings, brown and Bedford stone fronts, slate roofs, interior finish, oak cherry and sycamore; furnace, steam, and combination hot water and steam heat; all modern conveniences; cost \$40,000. For A. Mendel, two three-story dwellings, 50 by 72 feet, Bedford stone fronts, slate roofs, hardwood finish, steam heat, etc.; cost \$25,000.

Architects Edbrooke & Burnham: For James Gibson, two three-story and basement dwellings, 37 by 46 feet, pressed brick with Bedford stone trimmings, modern conveniences, furnace heat; cost \$12,000.

Architect W. H. Drake: For E. G. Mason, two-story flat building, 125 by 100 feet; cost \$12,000.

Architect Otto Strack: For William Kent, four-story factory building, 60 by 100 feet; cost \$20,000.

Architect D. A. La Point: For A. Dumont, three-story flat building, 22 by 70 feet, pressed brick with stone trimmings; cost \$7,000.

Architect Robert Rae: V. M. C. A. building for employes, Pittsburgh, Fort Wayne & Chicago R. R. Co.; cost \$10,000; work begun.

Architect J. B. Hunter: For Mrs. Lizzie S. Hunter, three-story flat building, 23 by 60 feet; cost \$5,000.

Architect Julius Huber: For Hemstead Washburne, three-story residence, 45 by 70 feet; cost \$25,000.

Architect M. L. Beers: For J. Edwards, three-story residence, 40 by 60 feet; cost \$15,000.

Architect W. W. Boyington: For I. T. Hall, two-story flat building, 25 by 47 feet; cost \$5,000.

Architect George W. Maher: For D. G. Newkirk, two-story residence; cost \$4,500. For A. Lund, two two-story dwellings, 50 by 60 feet; cost \$9,000. For S. N. Hurd, two-story residence, 18 by 70 feet; cost \$8,000.

Architect John Krivanck: For Gustave Gavel, block of three-story stores and flats, 25 by 54 feet; cost \$6,000.

Architects Flanders & Zimmerman: For William Crilly, flat and hall building; cost \$20,000.

Architect Oscar Cobb: For E. H. Bucklin, six-story building, 83 by 50 feet, pressed brick and brownstone; passenger elevators, steam heat, etc.; cost \$25,000. Preparing plans for improvement to Opera House, Evansville, Ind.; cost about \$25,000.

Architect T. N. Ball: For James Woodley, two-story dwelling, Michigan sandstone; cost \$4,500; work begun.

Architect J. A. Bongard: For P. Thompson, dwelling; cost \$4,000. For R. S. Skelly, dwelling; cost \$3,000.

Architect C. J. Warren: For Leander McCormick, nine-story fireproof apartment house, 100 by 150 feet, first story brownstone, remaining stories pressed brick and terracotta. There will be two courts, each 16 feet wide, and so arranged that there will be six flats on each floor, divided into parlor, library, dining room, chambers, a kitchen, butler's pantry, storage room, etc. There will be commodious entrances, meeting in the center at two passenger elevators. The halls and corridors will be of tile and marble. There will be but little woodwork. In the basement, a billiard room sufficiently large for the accommodation of eight tables. There will also be a bowling alley, a barber shop, an office with telephone and switchboard connecting this line with every apartment in the house. A refrigerating room will also be located in the basement. The house will be heated by steam from three boilers in the basement room. The building will be lighted throughout by incandescent light. On the first floor will be a large public dining room and kitchen. The interior woodwork in the dining room will be in mahogany. The estimated cost is \$250,000.

Architect A. M. F. Colton: For Mrs. Mathews, two-story attic and basement residence; cost \$10,000. For Mrs. H. Skidmore, two dwellings, brown pressed brick, hardwood finish, steam heat, etc.; cost \$10,000. Block of stores; cost \$25,000. Store and apartment building; cost \$25,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: Nothing has occurred within the last month to cause a change in the feeling that next season will be a busy one.

According to Mr. James Glenn, the addition to our new City Hall will be just one-half the size of the structure now under way. Mr. Hannaford, the architect, estimates its cost at \$350,000.

It will be exactly like the Plum street front in size, shape, design and finish, with the exception of the tower. The basement will be occupied with cells for male prisoners. On the first floor will be the police court-room, private offices of judge and prosecutor, offices of chief and inspector of police, chief of detectives, police court clerk and police department clerks and other offices.

The second floor will be devoted to the reading room and library of the police, gymnasium, offices of the police commissioners and their clerks. The third floor will consist of a police drill room and place of detention for women and children, as well as apartments for the matron. There will also be a cooking department for prisoners on this floor, and sufficient arrangements to hold the entire police force under arms for a week, in cases of emergency. The addition will be very complete, and the police department will have quarters as fine and convenient as any in the country.

Our Chamber of Commerce is about finished, and will be dedicated January 24, 1889, with appropriate ceremonies, "music by the band," etc.

Lucien F. Plympton reports: Alterations to stone front store of S. Kuhn & Sons, adding two stories, etc.; cost \$8,000. For Geo. P. Bassett, Esq., a two-story half timber cottage of seven rooms; cost \$2,500. Also a remodeling of the piano store of M. Steinert's Sons, amounting to \$5,000.

The foundations for a warehouse for Evans, Lippincott & Cunningham are finished; size of building to be 100 by 150 feet, six stories high; cost \$65,000.

The Third National Bank is entirely completed, and is greatly admired by all.

G. & A. Brink have drawn plans for a large malt house for Herman Lackman, to be four stories high, size 90 by 100 feet, and to be very complete.

Also a tenement house for Joseph Gerling.

Henry E. Siter has his hands full. His last extensive plan is that of the Mt. Auburn Presbyterian church, to be built of stone in that beautiful style of architecture known as English Gothic. The kind of stone will be either brown Lake Superior sandstone or freestone, with brownstone trimmings, while the roof will be either tile or red slate. Its seating capacity is as follows: Audience room, 600; Sunday-school room, 500; infant

class, 300. The interior finish will be oak, and the ladies' parlor and pastor's study will be very complete. It will be heated either by steam or hot water; cost \$45,000. He has prepared drawings for an addition of four rooms to the Fourth Intermediate School to cost \$10,000; also drawings for an eight-room addition to the Nineteenth District to cost \$20,000. In both instances the Smead system of heating will be adopted.

S. Hannaford & Sons have their hands full with the plans named below:

For Arthur Stephenson, a two and one-half story brick residence of twelve rooms, with slate roof and hardwood finish.

For Mr. Reed Case, three double houses of sixteen rooms each, to be built of frame, with slate roof and pine finish.

For Miss Mollie Williams, three frame houses of eight rooms each, with pine finish and slate roof.

Also a four-room addition of brick, two stories high, with slate roof, to the Wyoming schoolhouse.

This firm is also busy on sketches.

Messrs. Crapsey & Brown have their time well employed, and have prepared plans for two quite picturesque flat and store buildings for W. W. Smith and A. L. Schockley, respectively.

Detroit, Mich.—Architect P. Dederick, Jr.: For Franciscon Sisters, Omaha, Neb., three-story brick hospital; cost \$125,000.

Duluth, Minn.—The following are contemplated structures to be commenced the ensuing season: Chamber of Commerce; cost \$180,000. Minnesota Loan and Trust Company building; cost \$40,000. Masonic Temple; cost \$150,000. Public School building; cost \$40,000. Church of Sacred Heart, cathedral building; cost \$100,000.

Hamburg, Ark.—Mrs. M. J. Files has the materials on hand for the construction of a hotel building.

Indianapolis, Ind.—During the year just closed there were 1,205 building permits issued, at an estimated cost of \$1,400,000. A great many were for improvements to residence property, although forty-five business blocks were put up. There has been a large amount of building in the suburbs, of which no official record has been kept.

Kansas City, Mo.—The result of the season in Kansas City, as compiled, is an expenditure in building of \$3,272,000, represented by 2,300 residences, 128 business houses, 4 churches, 3 schoolhouses and 8 factories.

S. R. Fink is erecting two brick residences, to cost \$15,000. Dobson & Douglas, three-story brick business block, to cost \$20,000. S. W. Bush, brick block, to cost \$16,000. E. A. Hornbrook, three-story brick business house, to cost \$10,000. Dr. J. T. Craig, block of five three-story brick business houses, to cost \$20,000. Mary L. Simpson, two double brick tenements, to cost \$10,000.

Little Rock, Ark.—Architects Bartlett & Thompson are preparing plans for a fireproof clerk's office, to be built at Warren, Ark.; cost about \$5,000. Also plans for a jail, to be built at Lonoke, Ark.; cost about \$15,000.

Mulvren, Ark.—Williams and Taylor are rebuilding their wagon shops which were burned recently.

Minneapolis, Minn.—The annexed exhibit shows the number of permits taken out during 1888, with estimated cost and character of construction: 1,411 frame dwellings, \$3,047,850; 53 frame stores and dwellings, \$105,200; 77 frame workshop, \$87,750; 15 brick stores and dwellings, \$62,000; 16 brick workshops, \$89,500; 66 brick stores and offices, \$2,762,300; 55 brick dwellings, \$1,065,050; 732 frame and brick barns, \$204,325; 11 frame and brick churches, \$165,700; 7 frame and brick schools, \$252,400; 1 brick hospital building, \$48,000; 183 stone foundations, \$75,450; 1,118 additions and alterations, \$691,155; 11 miscellaneous, \$108,281; 3,736 permits, aggregating \$8,763,141.

Architects C. T. Mix & Co. are preparing plans for a twelve-story building, brick, granite, stone and iron—fireproof roof; cost \$1,250,000.

Mineral Springs, Ark.—Wheeler Bros. have organized a stock company to erect a tannery building, to be ready for occupancy February 1.

Sioux City, Iowa.—The building prospects for the next season are very promising.

Architect E. W. Loft reports taking bids for a seven-story office building, to be let January 21. The foundations are already in. Also plans for a number of private residences.

Toledo, Ohio.—The building season of 1888 has been a fairly good one for Toledo, equal, perhaps, in the aggregate investment to that of 1887, though fewer heavy buildings have been erected and the store buildings being of an exceptionally minor character. The outlook for 1889 is as promising as was that for 1888 one year ago, but there is no reason to anticipate an immediate "boom." The growth of Toledo is steady and healthy, and generous enough to inspire all with full confidence in its early attainment of the proud position its most ardent admirers predict. There has in all the years past been a notable absence of strikes or labor troubles of any kind. Mechanics have evinced their conservatism and good sense in formulating rules and prices not obnoxious to the capitalists who build, and consequently the wheels of progress have never been clogged as in many other cities. Toledo may well congratulate herself on this score and be thankful for the good judgment of her skilled workmen; the large number of buildings which have been erected attesting to this era of peace and good understanding, which there is every reason to believe will continue in a long future.

The following covers the work of the season for the named architects: Architect N. B. Bacon, 38 buildings; aggregate cost \$320,500. Architect David L. Stine, 19 buildings; aggregate cost \$120,800. Architect L. G. Welker, 20 buildings; aggregate cost \$138,400. Architects E. O. Fallis & Co. The principal work of this firm consists of public buildings. In addition to plans for five residences at an aggregate cost of \$45,000, they have furnished plans for the Lucas County Children's Home; estimated cost from \$130,000 to \$140,000; Toledo Insane Asylum, additions; cost \$16,000; Toledo Public Library; cost \$25,000; Albion, Ind., Court House; cost \$100,000; Bryan, Ohio, Court House; cost \$125,000; Normal School building at Wauseon; cost \$20,000; Odd Fellows Temple at Sandusky; cost \$25,000; Hotel Victory at Put-in-Bay; cost \$150,000.

Toronto, Ont.—Architect K. Kelly, for the department of public works, plans for an insane asylum; cost about \$300,000.

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