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Commencement of the Seventh Year of our Publication. Commencing our seventh year of publication with this number we have sought to make such improvements in the typographical appearance of our pages and the quality and quantity of our contents, both literary and illustrative, as the rapid increase in the demand for first-class architectural publications seems to warrant. This we have always tried to at least keep pace with, deeming it but a duty to our subscribers and advertising patrons, whose cordial encouragement and support have made each effort in this advancement a pleasure.

Bill to Regulate Architectural Practices in Texas. Texas will probably come to the notice of the architectural profession as the first state to pass a law governing practice. At the recent annual meeting of the state association of architects a bill was formulated and subsequently revised, which, while not covering all the points asked for in the bill formulated by the Western Association, is still a decided step in the right direction, and probably as stringent as can be passed at the present time. We are assured by the association committee in charge of its passage that it has been received favorably by the members of both houses and by the house committee to which it was referred. This, after the fate of the association bill of two years ago, which was "killed in the committee," is decidedly encouraging. The passage of this bill will place the legislators of the State of Texas in the front rank among law-makers in this country, and credit to them an intelligence, honesty and progressive spirit which is as commendable as it is rare.

The Report of the Joint Committee on Consolidation. On another page will be found the text of the report of the Joint Committee upon the Consolidation of Architectural Associations. It is in the form of a constitution and by-laws for the organization and guidance of the new association. In reviewing the plan of organization involved, it seems to be generally satisfactory, and a basis upon which a great and permanent architectural association can be established. It is not intended that this draft of a constitution shall be accepted without alteration as far as its phraseology or details are concerned, but it is probable that the members of both associations interested will credit their executive boards with having given the general plan the fullest consideration. The present form was adopted by the Consolidation Committee after three days of close discussion of many different plans, and the fullest consideration of each provision of that finally reported upon. The form published is essentially that accepted by the Board of Directors of the Western Association at a meeting held in Chicago, January 29 and 30, and includes the slight changes made by the Board of Trustees of the American Institute, at New York, February 9. Secretaries of each association will now be in a position to print and mail copies to every member, to be voted upon by letter ballot. It is a foregone conclusion that the balloting will be almost, if not quite, unanimous in favor of its adoption. It does not seem necessary to point out the fact that the selection of a plan that would not only meet present requirements and receive popular indorsement, but which would rest as a foundation for the growth and development of such an organization as is proposed was a work of no small difficulty. No member should vote against the project because

some matter of detail is displeasing, for all such can be regulated in convention, and we would urge its general acceptance as a progressive movement and in keeping with the rapid growth and advancement of the profession in America.

Comments upon the Consolidation Movement. Reviewing the present status of American architectural associations, as illustrated by the proceedings of the last annual conventions of the Institute and the Western Association, and with reference to the proposed consolidation, *La Semaine des Constructeurs* says:

The two leading architectural societies of the United States, the American Institute of Architects and the Western Association of Architects, are considering fusion. A project to this effect is in preparation, and there is little doubt it will be adopted on both sides.

The American Institute of Architects is by far the oldest association. It has its headquarters in New York, and enlists its members principally in the eastern and New England states. The majority of the most honorably known architects of these states are members of this association, but show but little activity, and hold themselves somewhat aloof of practical questions interesting the profession.

The Western Association of Architects is, on the other hand, young (dating only four or five years), but active, and always ready to discuss any important question raised. Founded in Chicago, and at the start only composed of architects of the State of Illinois, it has been the means of creating local societies in all the western states, from Minnesota to Louisiana, and has gathered them in one association, the influence of which has become considerable. Among the questions raised last year by some of the most active and energetic members of the association was the schedule of charges for architects, and the uniform contract; questions, which, thanks to this association, have made rapid and gratifying progress. Furthermore, it is from the Western Association of Architects that sprang the project of fusion above mentioned.

This fusion will certainly be beneficial in its results, for the practical and enterprising spirit of the western men will govern the mass.

It is necessary, in order to imagine what may and should occur by the pooling of ideas and efforts of men of such stamp, to have followed the reports of the meetings of the Western Association. Nothing academical; no phrases; no mystical burned incense; no flow of words that mean nothing. They only speak when they have an idea to give or objection to make, and this in a few words. Rhetoric is not considered, but what is said is substantially to the point. Briefly speaking, these meetings are meetings of men associated to watch over their interests; that is to say, for business; and they go there for that purpose, and no other. The result is that they obtain from this association the results that they expected by its foundation.

The few mistakes which our French contemporary has fallen into are but natural, the general situation being divined with commendable accuracy. Of course, it is not correct that the Western Association of Architects was at the start only composed of Illinois architects, as seventeen states and territories were represented in the first convention. Both associations have been equally active in the establishment of a schedule of charges and a uniform form of contract. It should also be stated that the suggestion of consolidation was first made by the American Institute, which first appointed a committee to confer with a like committee of the Western Association to consider the advisability of consolidating. It is well, sometimes, to see ourselves as others see us.

The General Condemnation of the Illinois Lien Law. Probably the most important subject now being discussed by the contractors of Illinois, Missouri and other states is the mechanics' lien laws under which they do business. That of Illinois is especially objectionable. It is the most exacting, unjust and liable to most abuse of all lien laws in operation in the United States. We have always believed it to be unconstitutional, and have waited to see it tested in the higher courts. This has not been done, probably because the contractor with capital has not taken risks that might lead to an appeal to its protection, and the contractor without capital has either evaded it or gone out of business. It is useless to discuss its provisions at this time, as we find but one sentiment in regard to it expressed by architects and contractors. This, as we demonstrated in our last issue, was condemnatory in the extreme. We also printed the law in full, and on another page of this issue is a report

of a recent special meeting of the Chicago Builders' and Traders' Exchange, which shows that the contractors will not rest quietly under the great damage and injustice, as well as the insecurity that will exist until its repeal. The State of Missouri has contemplated the substitution of the Illinois law for that already in force, but in the light of recent developments in regard to its operation, to which we would call the attention of all parties concerned, it is probable that Missouri will conclude that a change would simply be in the line of the frying pan and fire adage.

A Journal Devoted to Architectural Study. It is with considerable gratification that we have noted the progress made by the *Technology Architectural Review*, published during the eight months of the school year of the department of architecture of the Massachusetts School of Technology. It is not only pleasing to know that a journal edited by such energetic and capable young men as those that have had it in charge has succeeded, but because its success shows that with all the rage for picturesqueness in design, much of which is ephemeral and will be tabooed before the designers are gray, the value of study of classic art and architecture still remains a recognized principle with most intelligent architects. No architect can better help the advancement of the study of true architecture than by encouraging this, the one journal devoted to placing before the student those recognized forms of classic mass and detail that should be the groundwork of every draftsman's education. This the *Technology Architectural Review* is doing. It is conducted by students, and its typographical excellence supports well its claim of being, in this particular, first among American publications.

The Vassili Verestchagin Collection of Paintings. No event in the art history of this country has created the same kind of interest or the same surprise as the exhibition of the Verestchagin collection of paintings. While awakening enthusiasm in some, it has had the singular good fortune to please the most exacting of critics. Perhaps never before has the impression of prolific work, versatility of method and accuracy of color and drawing been so thoroughly suggested by the work of one painter as is forced upon the mind while viewing the works of this great Russian. Like a Russian, he expresses himself perfectly in the language of the country in which his scene lies, or else he borrows from that school which will best express the subject in hand, and in his paintings can be traced the feeling of the best German, French, Italian or English artists. Still, he does not copy, for each painting has the impress of the artist's own great genius. In his range of subjects he delineates everything from the head of a Russian Jew to a battle scene—terribly realistic these are, and, perhaps, find the artist at his best—or the interior of a mosque, or The Nazarene sitting among the hills of Galilee. To architects the interest is heightened from the fact that a large number of the paintings are from architectural subjects, and these of no ordinary character. The artist has sketched the interiors of mosques and Indian temples, where it is death for an intruder to be found, and even where the exteriors of mosques and temples are given the coloring is so exquisite as to stamp the subject upon the memory and prove a lasting inspiration. What the effect of the artist's work will be upon the painters of America it is hard to estimate, but that it is elevating and instructive to the layman is beyond question.

The Painter Verestchagin.

A BRIEF CHARACTERIZATION OF HIS WORK, ITS SCOPE AND ACHIEVEMENT.

BY H. C. PAYNE, SECRETARY CHICAGO SOCIETY OF ARTISTS.

THE first condition of soundness in art criticism is the ability in the critic to place himself outside of his preconceptions, and to approach the work he is to consider with a free mind. Especially necessary is this freedom of mental attitude, when, leaving the world of followers, one stands before the work of one of the individuals in the world of art. Recognizing this fact, and holding in the background of our consciousness those rules of criticism that could not be fitly applied to an art so remote as is this under consideration, in its main features, from the art from which these rules have been formulated, we approach the work of the painter Verestchagin.

Let us first note the characteristics of some of the more material forms of his art. The mere square feet of his canvases at first overwhelm us, and we marvel at the physical energy that these vast painted surfaces imply. But this feeling of wonder is soon merged in the sensations excited by the subject matter of them. A new world is under our eyes, presented on a scale and with a vividness of feature almost, if not quite, unparalleled. No word pictures have prepared us for the effect produced by this first view, and we gaze for a space dominated by the large spirit that has created for us this new world. When we find ourselves with reason and judgment again to the fore, we are impressed, first, with a sense of the painter's great mastery of his material, in the representation of facts of color, light and space. And here I would observe that an acquaintance with the locality that furnishes the material of a picture is not an essential part of the knowledge upon which an essentially sound estimate of such picture may be based, for while one's ignorance of local facts would make it impossible to know the exact measure of truth in the representation of some facts of local color and form, such as the outline of a mountain, the texture and material of a dress, or the color of a roof, yet such ignorance would not hinder a true estimate of those more vital facts, as air, light and space, upon which the main value of the picture depends, the truthful rendering of which facts (I speak not now of the canvases with a dominant human motive) have alone given these canvases that place in the world of art which brings them under our consideration.

We are impressed, I say, first, with the fact that the painter of these pictures has mastered completely his means in all those directions that concern the material part of landscape art. This impression becomes a conviction as we extend our observation. Take No. 90, "The Kremlin," what a glow of sunlight, what a vivid sense of the space implied, what a sense of the material in glowing wall and pinnacle. We know that these essential facts are true, and we will take a green roof or two that are outside of our experience on trust. Take No. 107b, "After Sunset," a picture remotely different in theme, and to our sense much more beautiful, greater, too, in its demand upon the painter, in that the rendering of its still beauty demands of him a more unfaltering directness of brush treatment; for we feel at once that the least consciousness in the observer of the material used in the transcription of a motive whose essence is aerial and intangible, as here, a consciousness inevitable were the treatment in the least labored would disturb the spell of this rare repose.

In the picture to the right, No. 107c, "My Fire in the Himalayas," there is the same impressive rendering of a theme whose quality is equally subtle and evasive, an impression wrought by the same means, namely, a consummate mastery of material. Here is no blank wall of night, but thin air, full of the mystery of unrevealed form and unknown spaces. Of 107a, "Before Sunrise," the same observation may be made. How palpable this faint, blue mist! How conscious we grow as we gaze, of mysterious spaces beyond, waiting for the day!

We pass from picture to picture, and find everywhere this mastery, more felt in some canvases than in others, owing to the nature of the subject, but always there, sunlight on snow, or on vapor, on sandy desert or on palace wall, always sunlight, morning or evening, noon or night, always the distinguishing trait, the distinctive charm, vast and desolate spaces or peopled interiors; horizons narrowed and inclosed under low clouds and whirling snow, or free and far, under the clear blue of sunlit noons, always or nearly always the same mastery of material means, with, perhaps, here and there some failure in completeness of achievement, just sufficient to accent the prevailing excellence. Of course, in this and in all other of our characterization, we bear in mind the scope and the greater or less completeness of representation intended, and are able to find in such suggestions as

No. 9 and No. 34 a mastery equal in its way to that found in the more complete representation of such pictures as we have referred to, finding always, with the slight exception we have suggested, the obedient, unfaltering hand. And now we come in natural sequence to consider more specifically the spirit that is back of this hand, for we have not meant to imply, by dwelling as we have upon the hand, that the technical excellences suggested are the only grounds upon which that portion of his work we are first considering (that is, all of these pictures in which the human does not dominate the material interest) might advance a just claim to our consideration.

We will note, first, the quality of this spirit in the purely landscape forms of his art, and referring again to three of the pictures already characterized, 107a, b and c, we find evidence of that perfect submission and losing of self, only possible to a soul that has in it a quality of greatness; for till he had touched that supreme moment of observation which in its absence of self-consciousness becomes the essence of worship, he could never have grasped, or rendered as here, nature's most subtle and evasive charm. And now we come to a canvas that seems to us to embody all that is greatest in this painter, both in spirit and in touch, when he deals with pure landscape art, and here we are filled with a poignant regret when we note the grandeur of this first picture, that the other two referred to in the catalogue, which complete the episode, are not here.

Though in its forms this picture is as we have intimated, an example of pure landscape art, yet, as the title of the episode of which this is the first chapter suggests, it contains a human meaning deep and tragic. The picture we refer to is No. 71a, b and c, which complete the story, being absent, and all three entitled, "The Forgotten Soldier." The picture represents a stretch of snow-topped heights, wreathed here and there with rolling vapor, and lifting their frozen crests into unfathomable blue. In the foreground, or rather fore air, of the picture, far, far in front of and over the nearest mountain top, a vulture wheels who has "far from his watchplace in the skies" spied a gleam of scarlet below where the battle has been fought, and hastens down to his prey.* There is a grandeur about this picture, with its frozen peaks and awful abysses, and the swooping bird of prey, connecting link between this material desolation and the tragedy of human life and suffering that defies words to express. The powerful impression conveyed is, we think, due more to the dramatic fitness of the conception, than to its achievement as painting superb as is this. And now this picture leads us to a consideration of the painter's methods and powers when he deals with human life. We will commence with his portraiture. Take two examples that seem to us on the whole the best, No. 89f and 89b.

The subject of the first is described in the following descriptive note, written by himself, in the catalogue: "Retired valet de chambre, 70 years of age, has been 50 years in service, and looks upon his masters with feelings not unmixed with irony." We recognize him perfectly. Every trait is presented. He is a type, and an individual too. We should know him among a thousand; just that smile, just that twinkle of the eye could never be another's, they could belong to but one individual in the whole world, this individual that he has painted. His manner of using the brush is here, as in that portion of his work we have been considering, singularly direct and forcible. He aims at character from the beginning. There is no evidence here of painting for its own sake, no striving for dextrous treatment; he simply paints right on. He leaves upon the observer the impression of a human face, undisturbed by any consciousness of the man who has painted it. In 89b, "Peasant Woman," there is the same subordination of small to large aim, and the same resulting vivid human impression. So in all of his other small heads there is conveyed the same impression of human character, rather than of painter's art, implying, of course, much mastery of his material in this absence of the sense of it.

And now we come to a consideration of that part of his production in which the human motive is first. The painter, when he deals with human life, must depend for the subject-matter of his production mainly upon his experience, and the direction of it will depend mainly upon the character of this experience. Verestchagin's has been largely of the life of masses. He has been familiar with episodes in which the actors were thousands, rather than individuals; episodes of a nature to touch the heart and excite the imagination, and impel production; that must of necessity lack the concentration that an episode whose action is confined within a small group of personalities may have, and it seems to us unfair characterization to say without qualification that his pictures lack concentration. We should rather inquire, is the spirit of the moment and action he has conceived rendered? Is this concentration insisted on a feature that

would help the impression of the episode he has selected to paint? Would not, rather, this narrowing of the interest to the action of one or two individuals, in a canvas that aimed to convey the action of many, be away from the spirit of the thing meant? Whether the painting of those forms of life, whose interest is so diffused as is that of many of his larger canvases, is the highest art; whether it is possible, in the portrayal of such aggregated life, heartrending as it often is in its framework of desolation, to touch in the most enduring way the heart and imagination of the beholder, this is not here the question. Rather let us ask, first, has he painted the spirit of the life, and often death, that he has tried to paint? We think that, in the main, he has, and that the insistence upon the individual that the concentration demanded by the canons of a conventional art would compel, would act as a limitation, and hinder rather than help the painter in such pictures as "After the Battle," No. 81; "The Road of the War Prisoners," No. 86, and "A Resting-place of Prisoners," No. 87. The life of the individual (and life, as he has painted it, means mainly suffering) does not seem to have impressed our painter so deeply as has the life of the mass; hence the material of many of his larger canvases. By insistence upon the individual, I mean an arbitrary arrangement, and selection that would force into the consciousness of the observer a figure or a group in a way to subordinate untruly, and beyond the subordination that relative distance and nearness of the figures would create, the rest of the life on his canvas. No. 81, "After the Battle," is a good illustration of the tendency to depart from some of the forms of established art. The picture is a collection of episodes, each of whose individuals and groups take just their place and no more in one large episode of weariness and pain. There is no conscious arrangement, no insistent personality. The only claim upon the eye that any one individual or group of the many that crowd the canvas has over the rest is the claim of nearness, with here and there some slight emphasis given to the individual by the greater interest of his face or action, but no one figure and group dominant, as in the work of a painter who, in the understood sense, composes his work; and we believe that this subordination of the individual to the mass of which he is a fragment is, from the standpoint of the painter's intention, sound, and a considerable condition in its realization. Now we may ask, and in order, is this intention the finest? We do not think that it is. To our mind, it is impossible for any moment or action of so diffused an interest as this to touch so deeply the heart as can the single figure or group, into which the great artist has compressed the whole sum of his passion and sympathy. So, while we concede that the painter has in this picture, and in others of which it is more or less a type, achieved his aim, and that the aim is a fine one, yet in that he has fallen short of the highest intention he has fallen short of the highest achievement. In so far as, in this picture and in others of its class, such as "Hanging in Russia," No. 93, and also, if we leave out one group in the left-hand lower corner, No. 91, "Crucifixion by the Romans" (such pictures as No. 50, "The Prince of Wales in India," where the human life has only a pictorial and decorative significance, not coming within our present meaning), in so far we assert as the artist has, in the wide distribution of the human interest, and the resulting large material claim upon the eye, diverted the thought from the human story, he is, with all his large resources of color and mastery of the material conditions of his art, less than great.

But there are, we think, in this collection some episodes in which, as to conception, surely, if not always in execution, there are elements of greatness. Here let us observe that we do not take into our estimate such meaning as is not contained entirely in the picture itself, without the assistance of a name. The thinker who uses the painter's art for the expression of his thought, can have no claim to distinction in this art (for we must bear in mind that it is the artist and not the man we are here considering) arising from any part of this thought, that is not suggested or embodied in the picture.

This unembodied thought, suggested by a name, presenting to the imagination a crowd of ideas outside of the picture itself, may result in an underestimate, as well as an overestimate, of the painter's work. This underestimate is inevitable, without a recognition of the necessity of confining ourselves to the canvas itself, in forming an estimate of its art, when the ideas excited by the name are directly opposed to the ideas embodied in the picture itself. Thus we think that the Christ pictures are better as art than they are generally conceded to be. Take the typical picture of the group, "The Holy Family." The prevailing ideas growing out of a familiarity with remotely different representations of the same theme, are so opposed to the forms of this representation as to make difficult an estimate founded upon

the actual performance of the picture, judged as a bit of human life. The picture does not come half-way to meet a prevailing preconception in favor of a conventional untruth, and on one hand is judged by its failure to meet this preconception, rather than on the grounds of its actual achievement, and so underestimated; while, on the other hand, a sympathy with its idea of protest against rooted falsehood enhances the sensation excited by its actual achievement, and tends to an estimate as unsound in its overvaluation as the other and more common estimate is undervaluing. To our mind, these pictures, while good, contain in themselves, in the human interest embodied, no large claims for consideration.

There are three other large canvases in the same room where the Christ pictures hang, catalogued under a text that tends to an untrue estimate of the pictures themselves; in this case the tendency being more to over than to under valuation, inasmuch as there exists greater sympathy with the sermon preached, for we are more ready in idea, if not in practice, to accept the abrogation of the old, cruel law, "An eye for an eye and a tooth for a tooth," the text with which he prefaces these canvases, than we are to accept the extreme forms of realism with which he has invested the Christ idea. Yet making due allowance for our sympathy with the moral purpose of the man, we find here in the painter more achievement than in the group of pictures before referred to, and at least one group that is great. We refer to the group in the left-hand lower corner of the first canvas of the three, "A Roman Crucifixion," and we judge this picture purely from the standpoint of its human interest, without taking into our account *The Crucifixion* suggested, more especially, by this group we have reference to, which, in its conception of the varying phases of passionate grief belonging to the moment and individual implied, appears to us unqualifiedly great, and in execution sufficiently good to convey the thought to the observer whose receptive capacity is not limited by an unduly insistent technical sense.

There is a figure now in our minds, whose execution perhaps more perfectly fills all the rational requirements of technique in such a theme, one where the spirit is as little technical as it can well be in any form of the painter's art. We refer to the figure of the soldier accompanying the priest in No. 88. A figure that forms the climax of a picture that in its conception and execution implies in the painter a quality of reserve that, on the whole, we would not infer from his other work, a reserve which is itself an element of greatness. The material composing the mass of the picture is as horrible, considered barely, and by itself, as any incident in life or death can well be. It is a field covered with mutilated naked corpses.

To the left, just entered upon the dreadful scene, are the priest with swinging censer and robe of office, performing the burial offices of the church. Had this subject been undertaken by the painter who loves sensation, and seeks it for its own sake, receiving his impulse from the physical horror of it, he would have painted it in a way to emphasize this horror, and if he had introduced any life into the picture it would have been accessory and not, as here, the motive. The motive here is the human sympathy of the priest and of the comrade. Having once allowed our eye to rest upon these two figures, we remain only conscious of the emotion excited in them, and the physical horror which has excited it is covered with the veil of this sympathy. This figure of the comrade is to us the typical, ideal expression of the emotion that would be excited by such a scene and such a moment, in such an individual. The priest, we think, fails, to a degree, in realizing the painter's intention. He has tried, we think, to convey in these features the idea of the man absorbed in the priest, there in Christ's stead, enduring, in his endowed personality the whole sum of the pain implied in the mutilated human remains before him, and he has measurably failed in the nature of things. We feel his intention in the attitude of the figure and in the upper portion of the head, and we feel his limitations, partly in what seems to us imperfect drawing, but more in the projecting under jaw, which was doubtless a physical characteristic of the model who furnished the human material out of which he must furnish his Christ idea.

Now, a word of brief characterization of some few of the pictures which seem to us the best among the host of those we have not mentioned in our broader characterization.

No. 87, "A Resting-place of Prisoners," is full of the spirit of the scene. We almost feel the wind and snow and cold through sympathy with the half-covered crouching mass who are passing under its bitterness. As painting, it is masterly production.

No. 86, "The Road of the War Prisoners," is to us one of the most perfect paintings in the collection. Every foot of the space from the base of the canvas to the horizon is clearly felt, and the dead and dying strewn along the desolate way are painted in such

manner as to accent the illusion wrought by this painted expanse of sunlit snow.

As an example of the rendering of flat spaces of snow, with a fidelity to almost cheat the sense, we would mention No. 75. Among his small pictures we would note as particularly charming in tone and quality, No. 1, "The Tomb of Abraham." No. 3 also has an exquisite quality. No. 99, a street in a Russian town under the setting sun, is an exquisite representation of the glow of late sunlight on snow. No. 13, "Solomon's Wall," illustrates the painter's capacity for picturesque and effective grouping—a capacity not betrayed in many of his crowded canvases, yet, as we find here, existing when the theme admits and suggests it.

No. 51, "The Window of Selim Shisti's Monument," with the faithful painting of its intricate and eye-confusing lattice work, is a good example of that courage of conviction which enables the painter to be true to his creed when dealing with the most exasperating conditions. The picture is also a marvelous expression of sunlight on material and on figures.

No. 60, "The Taj in the evening, from the river," is a fine example among the small pictures of the painter's resource as a colorist, realizing one of those extreme effects of material and of light only to be realized by one who has mastered every resource of color. No. 46, "Jesus with John the Baptist on the Jordan," is wonderfully luminous in quality. It breaks upon the eye as a spot of sunlight the moment one enters the room where it hangs. The "Man-eater" seems to us a marvel of execution. In this lithe repose, sheathed in this aspect of playful toying, lies waiting every pliant powerful muscle, every cruel instinct of the tiger cat. This picture has more than a touch of greatness.

We have tried in what we have said to define, or rather to suggest, the large characteristics of this painter's work. We have tried briefly to suggest his power, and also his limitations. We have tried to be on our guard against the impression created by mere size and quantity, and startling nature of incident. Yet the conviction remains with us that we have been in the presence of a man who, judged by any but the very highest painter's standard, deserves the appellation of great, and who as man and workman surely does deserve this highest rank.

Interior Work—Clock Cases.

BY WILLIAM MORGAN PETERS.

THERE are few pieces of furniture that admit of more variety of treatment, or can be made of more general interest, than the tall clock, samples of which, of more or less merit, are to be found illustrating the different styles of design as far back as the actual application of the pendulum for regulating a clock movement, which was in the early part of the seventeenth century. Although Gallileo is generally credited with conceiving the idea of the pendulum from seeing the oscillation of a chandelier in the cathedral at Florence, the application of this motion for controlling the works of a clock is a subject of considerable dispute, and was original with several different men, among whom were a son of Gallileo, and Hughes, a London clockmaker. In the museums and palaces of France, England, Italy and Germany are many examples worthy of the most careful study, and there are to be found in this country today a few perfect types of colonial handiwork.

Although there is a large amount of colonial furniture in the East and South, more especially in Massachusetts, Pennsylvania and Virginia, it is the exception, rather than the rule, to see really refined and studied designs of perfect construction and workmanship. If this statement is doubted by anyone, they are requested to search for themselves, and if experienced judges of such work, they will find that although there is plenty of genuine old furniture to be seen, it is rare to run across a really good example, either in clocks or any other pieces. The reason of this is, that by far the larger portion of colonial furniture was copied by only partially cultivated cabinet-makers in this country from the imported originals of Chippendale, Lock, Sheraton, Hepplewhite, and James and Robert Adam, and in only rare instances were the copies well executed, more especially as to details; but the general shape and proportions having been quite accurately reproduced, make the results on the whole pleasing, and when the construction is good, which it too often is not, such work is infinitely preferable to most of the modern monstrosities seen in stock goods, although not perfect to the eye of the critic.

It is a lamentable fact that most of the clock cases of today are but clumsy imitations of the old examples, exaggerating their faults, and lacking whatever distinctive character they possessed, the want of

education in the designer being the most noticeable characteristic, combined with the too evident intention of producing as much show for as little money as possible.

But to proceed to the consideration of two particular examples of modern clock cases, illustrations of which appear in this number.

The colonial design was made for the library of a resident of Boston, Massachusetts, after the most careful study and inspection of nearly a dozen genuine old examples in different parts of the country. The best points in the three most perfect ones were combined in this modern production. The correctness of proportion in the different parts is the only point that can be fully appreciated in a sketch of this size, for the details are too delicate to be more than suggested. The case is made of San Domingo mahogany, the borders around door panels, and also around the one in base, being inlaid in dark, curly veneers, having the grain at right angles to the styles, and being bordered on each margin with a fine line of satinwood, the base panels having inlaid corners also in the same wood. The quarter columns below, and also the small detached columns above, are made with a slight entasis, and have delicately fluted shafts, with a small brass bead in each flute, for about one-third of their height. The bases and capitals are both in cast brass, finely chased and finished, being perfect examples of the Roman Corinthian order, with volutes and acanthus leaves as delicately produced as any jewelry work. The finials, and the acanthus rosettes which terminate the scroll of the cornice member, are also of brass. The dial plate is of frosted silver finish, delicately engraved, with index rings, figures, hands and moon in polished brass, the latter having the face on it engraved. The principal dial shows the hours, minutes and seconds, as usual; the upper one indicates the days of the month and phases of the moon. The movement is an imported English one, of the best quality, including, besides the regular running gear, a deep-toned gong, which strikes the hours, a set of Westminster chimes, operating on the quarters, half and hour, and a chime of bells for the same intervals. Any or all of these can be shut off at will, or made to repeat their last harmonies, by simply pulling a cord inside the case, which throws their movement back to the previous quarter hour, and sets them going. The height of case is about eight and one-half feet from floor to apex of finial.

The modern design is a clock made for the entrance hall of the Denver Club, of quartered white oak, specially selected for beauty of grain. This case is 8 feet and 9 inches high, the sight size of dial being 15 inches. The door in body of case has a clear, beveled French plate-glass panel, through which can be seen the polished brass weights and pendulum, the inside of case being finished and polished, as well as the outside. Small doors on sides of upper section give access to the works, having panels of pleated silk, with no glass over them, allowing the sound of the deep-toned gong, which strikes the hours, to be distinctly heard. The hardware and dial are of hammered iron, hearth finish, with index rings, figures and hands in polished brass, the strong contrast between the metals allowing of the time being easily ascertained from a distance. The movement is one of the best, a Howard, hour-striking one, and will run within about ten seconds per month.

The twisted columns at each corner have bases and capitals carved in conventional foliage of different designs, and the cornice members are intersected by seven brackets, three on the front, and two on each side of case, being of the same general outline as the cornice itself, and carved with grotesque heads of different designs, composed chiefly of foliage, their facial expressions varying from the deepest melancholy to the most fiendish glee. A modification of the egg and dart molding, carved in wood, encircles the face of dial; the two square finials, together with the surface directly above dial opening, are carved with foliage designs. All carving on the case is purely Romanesque in design, and, having been given the most careful study in every detail, is of extreme delicacy and refinement, executed in the solid wood in a sharp and crisp manner, with very little relief, and tool marks plainly visible. These two clocks present a marked contrast in every particular; the colonial in mahogany, quite light and delicate in effect, with most all the detail in brass, being a perfect type of its style of design, classic in feeling, with the influence of the colonial delicacy which is always a marked characteristic of the time, and gives a certain conventionalized freedom to the treatment, merely modifying the strictly classic feeling sufficiently to be applicable to the change from stone to wood construction, which change in material is the chief cause for most of the liberties taken with the classic orders by our forefathers; the Romanesque in white oak, solid and heavy in effect, with all the detail carved in the wood, presents a very marked contrast in its freedom of treatment.

Boston Sketches—Private Work.

BY C. H. BLACKALL.

DOMESTIC architecture has of late years been assumed to be a province in art in which this country has especially distinguished itself. Nearly all of the best critics on both sides of the ocean have admitted an artistic excellence in the designing and planning of our habitations, which certainly shows progress and opens possibilities for the future; and many claim that we have little to learn from European standards, our private architecture being *sui generis*, a growth from within, and not wholly an importation, or at best a thinly veiled adaptation, as is the case with nearly all American work of a public character. While this is undoubtedly true as regards the wooden dwellings and the residences of the well-to-do middle classes, if such a distinction may be allowed, it cannot be claimed for the work in which the architect has had the greatest freedom, in which the limitations have been least restricted, and the opportunities for artistic expression the most abundant. In other words, we build excellent cottages, but fail conspicuously on a palace; and even the most patriotically disposed champion of western art will acknowledge this when our work is contrasted with such piles as the Palazzo Colonna in Rome, or Haddon Hall in England; or, to compare on a more equitable scale, with the Hotel Pourtales in Paris, or the old Charter House in London. With a very few exceptions, there is nothing stately about our city houses; they lack style, in the French sense of the word. They are well built, generally well planned, cozy and comfortable. Unfortunately, some of them are picturesque, many are bad in color and outline, and few of them have the slightest pretension to architectural dignity. We, as yet, have not developed any national ability as monument builders, and the deficiency shows most plainly in our private work, wherein each is most free to follow his particular fancy; wherein mere individuality often passes for art.

All this can be said of the domestic architecture generally throughout the country, but is especially noticeable in Boston—a city wherein a great deal of wealth is aggregated—a financial center second only to New York, and where, perhaps, to a greater extent than in any other American city, many of the richest families bear names which entitle them to a pride of ancestry. There are, therefore, two of the elements essential to the creation of palatial homes: abundance of means and family pride; but anyone expecting a corresponding magnificence in the private architecture will be pretty sure not to find it. There are interesting bits of work by the score, and many houses which are well designed in a small way; but there is almost nothing that in its character fitly typifies the idea of wealthy city life, with all its social duties and opportunities. There is nothing equal to the Villard or the Tiffany houses in New York, for instance, both of which impress one with a sense of stateliness and magnificence, and are excellent illustrations of what a city residence of the highest rank ought to be. Perhaps some Bostonians would say that stateliness and magnificence are not proper attributes of a home, even if it be occupied by a hundred millionaire, and, as a fact, the domestic life in the Puritan city does seem very quiet and quaker like as compared with the dash and brilliancy of New York. But the artist naturally thinks of large, imposing residences in connection with a city of the size and importance of Boston, and the lack of anything of this sort on a large scale is but poorly atoned for by the quantity of less monumental houses.

It is very easy for a stranger to obtain a correct idea of Boston's domestic architecture, for the reason that nearly all of the best work is crowded within a very small circuit. Fifteen or twenty years ago there existed a large tract of water known as the Back Bay, really an enlargement of the Charles river to the west of the common. Since then, the residence quarter has pushed down Beacon street and away from the Public Garden, until what was once a tidal marsh, has come to be the center of the wealth and fashion of the city, and the Back Bay, instead of referring to a body of water, designates a tract of land about a mile long and a third of a mile wide, nearly all of which is covered with the best of Boston's domestic architecture. Everything has to be supported on piles. The water rises in the soil to within ten feet of the surface. The streets are swept by the bleakest of winds in the winter and scorched by the most torrid heats of summer. It is an unhealthy, expensive and naturally unattractive place in which to build, but fashion seems to have moved there to stay, and wealth makes it as habitable as possible. Commonwealth avenue, for what it laid out to be, is about as disappointing as anything could be. It is too wide for a comfortable street and too narrow to permit the strip of tree-edged turf down the center to assume any of the attributes of a park, while as for the general effect of the houses, it

is a continual kaleidoscopic change from one end to the other. The earlier work, at the eastern portion of the avenue, was by no means a bad beginning, in a pretty badly mangled version of the Renaissance, to be sure, but treated with a broad, lavish feeling which gave the houses considerable dignity, as well as a certain stately aspect which has been neglected in subsequent attempts. This work was mostly in brown sandstone, and was succeeded by long, dreary rows of brick or brick and stone, most hopeless in their architectural *laideur*, occupying the greater part of the avenue and the side streets as far out as Exeter street. Of course, these houses are well built and will outlive better looking ones, for in architecture as in the Sunday-school books, the good die first; but beyond Exeter street, the work of the past six or eight years begins to show, and is generally good and worthy of careful study. The interesting work may then be said to be restricted between Exeter street and West Chester Park, a distance of less than half a mile, and to lie along either Beacon street or the avenue, so that nearly all the best work is on a street frontage of about a mile and a half. It is the only portion of the city which shows serious study in the designing of the domestic work.

Perhaps the most noticeable group of buildings in the Back Bay is formed by the large marble house on the water side of Beacon street, near Exeter, one half of which was designed by H. H. Richardson, and the other by McKim, Mead & White. A sketch of the latter is published elsewhere in this issue. There are really two houses, the features in common being only the roof and a few of the leading horizontal lines. Otherwise, they are as unlike as the architects who designed them. The Richardson house is big and beetling, having a massive bay with battered walls, and a heavy round arched portal, with spiky foliage and stunted shafts; not altogether successful, though worth studying as being one of the very few city houses designed by this architect. The other house, by McKim, Mead & White, is large, but simple in treatment, with delicate, nicely studied details, some bits of knowing Renaissance carving, and a handsome porch, unfortunately, placed at one side. The contrast between the two styles, Romanesque and early French Renaissance, is by no means as shocking as might be supposed, but rather adds a charm to the picturesque outline of the entire group; and while illustrating the adaptability of the two styles for street work, also shows how different styles and motives may be combined in a long façade, without necessary confusion or inconsistency in either design.

Next to the Higginson house, toward the east, is a residence by Shaw and Hunnewell, which has many good points about it, and which, in its way, has as strong a "city" character as any house in the Back Bay. The front is entirely of pale sand or lime stone. The first story is treated as a basement, with plain openings and a broad course or cornice, above which are square, doric pilasters, carried through two stories, and crowned by a bold cornice and balustrade. The effect is quite colonial, and very pleasing, though it is marred by there being four motives across the front, necessitating a pilaster in the center, and consequently the doorway on one side. The details are all purely classic, and are very nicely studied. It seems so easy to compose a front of this description—perfectly simple in arrangement, with abundant sources of inspiration for the parts; and if owner and architect could always be as simple in their designs as in this instance, our street architecture might perhaps lose a certain amount of questionable individuality, but would be the gainer in every other respect. After all our struggles for originality, there is no style that seems as thoroughly satisfactory for street architecture as the Italian Renaissance.

Further out on Beacon street, near Hereford, is a house much similar to the last in general scheme, but spoiled by bad or injudicious detail. It is not a very successful house, though one of the largest and most pretentious on the street. It has its architectural mission, however, in serving as a foil to the house immediately adjoining it on the west, which is neither large nor pretentious, but which is too delicate in its refinement to pass unnoticed. The house is built of mottled brick. There is not much about it to describe; but the bit of early Renaissance carving over the door, the moldings of the simple, crowning cornice, and the air of thorough good taste which seems to pervade the whole, must be indicative of the artistic character of the designer, and it is a delight to notice how thoughtfully the perfectly simple motive has been worked out.

A very noticeable house is that of Gov. Ames, at the end of Commonwealth avenue, by Mr. Carl Fehmer. It is one of those designs which seem meant to be set in a large park, with plenty of foliage and green lawn on all sides, but which, instead, is crowded onto a narrow city lot, and carried out to the very sidewalk. It is in the style of François I, built of brown sandstone, and crowned by a high, slated

roof. If it were not for the excellent carved work so freely employed, the design would be very tame and uninteresting. As it is, the carving counts merely as detail, and does not relieve the monotony of the general effect. The carving is worthy a better setting, as it is about the best in its line in the city.

Within the past five years McKim, Mead & White have erected two houses which are, without much question, the handsomest residences in the city. A sketch of the first of these, the Andrew house, at the corner of Hereford street and Commonwealth avenue, is published elsewhere. The basement walls and the window finish, cornices, etc., are of light stone, and the main walls are built with a facing of long, thin, mottled yellow bricks, so that the color is an interesting feature. An additional note is given by the balcony railings, which are of black, wrought iron, following a fine, lace-like, fret pattern having the effect of the railings on the Palazzo Bevilacqua at Bologna—the effect of a Spanish mantilla thrown over dull yellow. But, aside from the color, the design is successful by reason of its carefully studied proportions and details, two points, which, when united to a general effect so pleasing and so satisfactory to Boston people as the one adopted here, are pretty sure of pleasing even the most exacting of critics. McKim, Mead & White have certainly shown by their work in Boston how thoroughly they appreciate proportions and pure details. There is not a great deal of detail about the Andrew house, but the richness is concentrated at just the right points, and every molding is studied to a line.

The second McKim house is on the avenue between Fairfield and Gloucester streets, occupied by Mr. Cochrane. It is built of long, thin, Roman brick of a delicate pinkish tone, with trimmings of brown sandstone. Here, again, the details show the utmost care, being carried out in an early Italian Renaissance style, recalling the doorway of the Badia, at Florence. The single door seems like an insufficient entrance to so superb a house, but the setting is too fine not to more than atone for the narrowness of the portal. The tympanum of the arch over the door is filled with a slab of sienna marble with a circle cut out and filled with a light iron grille, behind which is a very thin slab of onyx, in lieu of a sheet of glass—not a new device, by any means, but one which is always pleasing.

The long, thin bricks used in these two houses are very effective. It is difficult to say why a brick $1\frac{1}{2}$ by 12 inches should be any more pleasing than one $2\frac{1}{4}$ by 8, but the resulting wall surfaces are very different in the one case from what they are in the other. Philadelphia brick seems to be quite out of fashion with the Boston architects, and when brick must be used, something which will give a texture to the wall is preferred to the hard, glazed appearance of ordinary pressed brick. The pale Roman bricks used in the Cochrane house are exceedingly pleasing in tone, rather more so than the mottled yellow bricks, which are apt to assume a dusty hue.

The sketch of the Andrew house also shows the adjoining house of Mrs. Nathaniel Thayer, one of the best of the many Back Bay houses erected by Peabody & Stearns. On the corner next east of this, at Gloucester street, is another house by the same architects, for Charles Francis Adams, which has a tall corner tower, forming an interesting group with the gables of the house on each side, and an elaborately carved doorway on the side street. On the corner of Fairfield street is the house of W. G. Saltonstall, also by Peabody & Stearns, a view of which is published with the sketches. It is a simple, natural design in the colonial style; a little out of proportion in the attic and a trifle cavernous about the doorway on the side, perhaps, but harmonious in treatment and easily ranking as one of the best. The block between Exeter and Fairfield streets on the avenue, has quite a lot of good houses close together. On the corner of Fairfield is the Thayer house, by Sturgis & Brigham, a very pleasing, early French Renaissance design. Further along in the block are the Mason and Sargent houses, by Rotch & Tilden; two houses treated as one, and an excellent example of the value of plain, unbroken wall surfaces contrasted with a sparing amount of enriched cornice. Next to these is the Peabody house, by Peabody & Stearns, and close by, on the opposite side, is the New Algonquin Club. In this neighborhood there are a number of successful designs, and while none of them have the substantial dignity of the Andrew house, or the refinement of detail of the Cochrane house, they all have some points which render them worthy of careful study.

In such a brief notice as this it would be manifestly impossible to more than touch on the most noticeable and characteristic houses. Nor has anything been said about interiors, which form a very important feature of domestic architecture. Few of the Back Bay interiors are, however, in any sense open to the architect visiting Boston as a stranger, and for such has this article chiefly been written.

A Few Practical Hints.*

BY W. L. B. JENNEY, ARCHITECT.

SOME thirty years ago there were read on the same night, before the Linnean Society in London, two very remarkable papers that startled the scientific world, demonstrating the then new and far-reaching facts on the origin of species. One of these papers was by Wallace, written in the Malay Archipelago, and the other was by Darwin, written in London after his return from the voyage in the Beagle. These two naturalists reached the same general conclusions—that species were evolved and not created; that the environment was an important factor in the evolution; that species adapted to the environment lived and prospered, and that those ill-adapted to the environment perished. During the last thirty years these great truths have rapidly gained ground, until they are the great principles in every department of natural science, and have become common knowledge. The great lesson I would draw from this is, that this same law of "the survival of the fittest" is just as true of the order *Primates*, genus *Homo*, species member of the Chicago Architectural Sketch Club, as of any other animal.

Architects live in an environment consisting of clients—male and female—very exacting, and often unreasonable. They require novelty, beauty, thorough protection from all the elements. They must be warm in winter, cool in summer, comfortable at all times. There must be universal adaptability of things. Every one of their whims and needs, habits and notions, must be satisfied. Each one must have something handsomer, more novel, and generally better than anyone ever had before. All this must often be crowded into a 25 foot lot, and produced at an expenditure that will not pay for the half.

See what Vitruvius wrote some twenty-five years before the Christian era:

"Architecture is a science arising out of many other sciences, and adorned with much and varied learning, by the help of which a judgment is formed of those works which are the result of other arts. Practice and theory are its parents. An architect should be ingenious, and apt in the acquisition of knowledge. Deficient in either of these qualities, he cannot be a perfect master. He should be a good writer, a skillful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences both of law and physics, nor of the motions, laws, and relations to each other, of the heavenly bodies. Moral philosophy will teach the architect to be above meanness in his dealings, and to avoid arrogance; and will make him just, compliant and faithful to his employer; and, what is of the highest importance, it will prevent avarice gaining an ascendancy over him, for he should not be occupied with the thoughts of filling his coffers, nor with the desire of grasping everything in the shape of gain, but, by the gravity of his manners, and a good character, should be careful to preserve his dignity. Law should be an object of his study, especially those parts of it which relate to party walls, to the free course and discharge of the eaves' waters, the regulations of cesspools and sewage, and those relating to window lights. The laws of sewage require his particular attention, that he may prevent his employers being involved in lawsuits when the building is finished. Contracts, also, for the execution of the works, should be drawn with care and precision, because, when without legal flaws, neither party will be able to take advantage of the other. Pythius, one of the ancients, architect of the noble temple of Minerva, at Priene, says, in his commentaries, that an architect should have that perfect knowledge of each art and science which is not even acquired by the professors of any one in particular, who have had every opportunity of improving themselves in it. Practice alone can lead to excellence in any art; that architect, therefore, is sufficiently educated, whose general knowledge enables him to give his opinion on any branch when required to do so."

Well, that was about all that was required of an architect nineteen hundred years ago, but since then the environment has expanded and has taken in such things as plumbing, steam heating, electric regulators, electric lighting and electric bells, elevators, automatic mercurial fire alarms, exhaust ventilators, innumerable luxuries, etc., and a dozen or more stories added to the height of the buildings, exceeded only by the Tower of Babel. As the environment expands, so must the knowledge, skill and ingenuity of the architect expand. He must keep pace with the environment and be adapted thereto, that he may live long and prosper.

My subject is "A Few Practical Hints," and the object of this introduction is to get on the track, that we may spin along more smoothly for a half hour or so.

Engineering is the science of building well and economically, and architecture is the application of art to engineering. Ferguson's definition, "Architecture is ornamental and ornamented construction," is the same, both in idea and in application, and is but another way of expressing the same thing.

First, the construction, i. e., the engineering, which, it goes without saying, must be substantial and economical; then the application of art, the adjusting of the proportions, so that the construction is pleasing in its appearance; and then, for further ornamentation, the details of the construction are accented by moldings and carving that is ornamented. The practical is at the bottom of the whole and underlies all that makes claim to architecture. The plan and the entire construction, from turret to foundation stone, is purely practical science, leaving but a small and a superficial area for the application of art.

Inasmuch as art in architecture must, from the very necessities of the case, be used sparingly, like all other precious things, we find at

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the outset one of the fundamental rules of art almost forced upon us. We must admit, however, that the ingenuity of some architects has found the means of ignoring this rule. Instead of using art to accent the construction, designing with skill, making the details appropriate and subordinate to the construction, they have spread them all over the surface, hiding the construction, and, if we may judge by the results, they seem to have aimed to show how much labor and how little real art could be put upon a square yard. Let us remember the great golden rule of art in architecture. Ornamentation must be used with great moderation, and must in every instance be appropriate and of the very highest type. Poorly designed and poorly executed carving is a disfigurement. Far better a plain surface.

Gen. J. D. Webster, Chief of Staff to Gen. Sherman, an old resident of Chicago and a man of great refinement, once said to me: "If my cane was only a wand with which I could wipe off the miles of poor carving and ill-designed moldings that disfigure our buildings, how much I could improve the architecture of Chicago." It is a good rule whenever, after repeated trials, you cannot design an ornament that is thoroughly satisfactory, rub it out and leave the surface plain. A plain surface is never offensive.

It is not, however, with the art side of architecture that I propose to occupy your time this evening. On that subject you need no instruction from the old fogies, other than perhaps the caution to "go it slow." You are on the right road; you are all young, enthusiastic and full of energy, and are taking what I believe to be the right method to learn architectural art. You have formed this Sketch Club; you go to nature for your models; you are all learning to see art in nature, and to conventionalize it—that is, simply make it more geometrical—and to translate it into an architectural ornament, to be cut in stone or wood. It is to the purely practical side of architecture—the engineering, the science of building well and economically—that I would call your attention. There are no fascinations, no opportunity for enthusiasm in this, and in consequence it is often neglected in the early studies of the architectural student. To build well and economically necessitates that the building shall be the most convenient, the best adapted to the purpose, and thoroughly substantial. The material shall be the best to be obtained at a reasonable cost, and shall be used economically—that is, properly disposed and every piece calculated to do the work required of it with a proper coefficient of safety, enough and no more than enough to do the work.

We will begin with the plan. This is the great essential, the fundamental principle. It is to obtain the plan that the building is erected. We are not speaking of monuments. That is a special art. The success of all buildings devoted to the wants of life depends almost entirely on the plan. No amount of art can overcome the defects of the plan, and although it is perfectly possible to harmonize the two conditions of a good plan and an artistic exterior, still the first essential is the plan, and no convenience of arrangement, no opportunity to obtain sufficient light, no pleasing and desirable effect of interior must be sacrificed or even injured for the sake of the exterior. However, it is often possible by careful study to so arrange the plan that the desired exterior can be obtained without any injury to the interior. A perfect building will have a plan that satisfies every requirement of convenience and of pleasing effect and at the same time an artistic exterior, and as a whole will leave nothing to desire. But if we must hold to the one and lose the other, let us hold to the plan. In all French competitions, where the jury is chosen in part from the architects, members of the Academy of France, the first importance is attached to the plan. No elegance or beauty of exterior can redeem a defective plan.

In the one competition in this country where, perhaps, the best endeavor was made to treat this architectural delusion and snare in the least objectionable manner, the award was made wholly on the plan. I had it from the principal expert. He called in architects to assist him and together they studied the plans, and finally selected six that would do to execute. They then selected six elevations. And then they discovered that the plans of only two of these six selected elevations were to be found among the six selected plans. The experts again examined the six selected plans and the six selected elevations. Of the plans there were four without elevations. These elevations were found, again studied and again discarded. From the six plans one was chosen as the best. Its elevations were again examined and again discarded as unworthy of execution; and finally the award was made to this best plan without any elevation, and solely upon the condition that the architect presenting said best plan should design an exterior acceptable to the committee. Such is the importance attached to a plan by those who stand at the head of the architectural profession in this country and in Europe.

In designing a building it is best to confine oneself, as far as practicable, solely to the plan, with little or no regard for an elevation until a satisfactory plan is obtained. Then design the best elevation the plan will admit of, modifying the plan, if desirable, wherever this can be done without injury, but never sacrifice any part of the plan to the elevation. If you cannot make your elevation what you wish, without injury to the plan, *tant pis* for the elevation.

I do not expect you to agree with me, and I am well aware that some of the most successful architects have at times ruined a building for the sake of a monumental exterior, claiming that they make their reputations on the street view, which is seen by thousands, while a few only see the interior. This is not only morally wrong, for it is not their duty to their client who employs them and pays them to produce the building best adapted to his purpose, but it is sometimes fatal to the reputation of the architect.

In planning a house for the residence of the parties building, it is not at all sufficient that the architect should pronounce the plan a good one. He must go over it in the most minute details with those

who are to live in it—learn their habits, their tastes, and even their whims—all of which must be satisfied. It is sometimes very difficult to separate the well-established wishes which must be satisfied or cause disappointment, from those ideas that occur at the moment, and will disappear as quickly. A client does not wish the architect to allow him to have his own way, against the architect's judgment, without argument and without protest. If he is wrong he desires to be shown why he is wrong, and if possible convinced that something other than his pet idea is better, but at the same time he insists on being the judge from whose final decision there is no appeal. It is difficult to decide how far the architect can go in insisting upon what he feels that he knows to be for the best. I once had a serious quarrel with a client for allowing him to have his own way, after I thought I had done all that was becoming in me to prevent it.

I have dwelt so long on what I fear you will call the self-evident proposition, "a good plan is essential to the success of a building," because experience has taught me that, in general, this is where a young, enthusiastic, talented, artistic architect is most liable to fail, while those who show no ability in designing an elevation or an artistic detail will often produce the best plans.

The soil under the business portion of Chicago is compressible clay of great depth. The few soundings I have known show about sixty feet. The soil is quite uniform except that there is an occasional boulder, that cuts no figure, and that there are a few old sloughs whose bottom must be reached or there will be trouble. Experience has shown that the only reliable foundation on this soil consists of independent piers loaded uniformly per square foot of bearing surface, and the building must be tied together in every direction, rigidly, with iron, so that the slightest tendency to settle in any part will cause that part to be sustained by the balance of the building. To this end the tie rods and anchors must be strong, and must be so placed and tightened with screws and nuts or with turn-buckles, that the slightest movement is transmitted immediately, entirely across the building. The common way of bolting beams to lugs on the columns over the brackets, is insufficient. There is too much play. A rod hooked onto the beam or between beams by notching the flange, and the other end passing through the column and screwed up tight by a good large nut, satisfies all the requirements in a simple, inexpensive way. There should be tie-rods over every opening, built into the walls where practicable across the entire elevation, to tie it all together, that there may be no spread. All this tying and anchoring is quite as essential as the even distribution of the load per square foot of foundation. The latter can never be calculated with more than approximate accuracy, liable at times, by the unexpected use of parts of the building, to be gravely at fault. In calculating the sizes of the columns and the beams, the maximum load must be considered, multiplied by a proper co-efficient of safety, but for the foundations the probable load should be used, or the interior columns will settle less than the walls. Experience has taught that foundations calculated to carry 3,500 to 4,000 pounds per square foot of bearing on the clay, will settle four to five inches, and the grade line of the elevations should be placed that distance above the inside grade of the sidewalk, and the vault covers or the prismatic glass nearest the building, should be left off until the building has settled. There are two methods of constructing the footings, one of masonry, and the other a combination of masonry and iron. First a bed of concrete two feet or more thick. On this in the one case the dimension or rubble stone, and in the other case railroad irons or steel I beams.

The use of iron under ground is new and has not been tried long enough to give any data as to its durability, a question upon which engineers are not at all agreed. Instances are cited where iron has perished under ground in a few years, particularly where the filling has been coal ashes, which is often used for such purposes. There are situations which make the use of iron a necessity. The best soil we have in the business district is the top of the clay, some eleven or twelve feet below sidewalk grade. This being somewhat exposed to the air, has partially dried and hardened, and is called by comparison "hard pan." It is two or three feet thick and then gradually passes into soft, wet clay, which continues to great depths. Masonry piers under the tall, heavy fireproof buildings will take up most of the cellar. Wherever this cellar can be rented or used to advantage, iron piers must be resorted to. The iron piers should be covered with boiling tar or other protective coating, and then imbedded in rich concrete formed of English Portland cement and fine clean gravel, to keep the water and air from the metal. Do not paint the iron with red lead, as the lead in contact with the iron, in impure water, will give some electric action injurious to the iron. If a metal paint is used it should be ground iron ore and pure raw linseed oil. Steel is preferable to iron, as being less susceptible to oxidation. From our present knowledge, wherever the conditions will admit of masonry piers, they should have the preference. There are instances in this city where wooden timber has been used in heavy foundations. This I think dangerous. Timber continually under water will last indefinitely, but subjected to being at times wet and at times dry, it will decay in a few years.

Some years since, I had a hole dug, for a test, on the lot at the northeast corner of Washington street and Wabash avenue, to a depth below the sewers and below the water of the lake. I watched it for some months. At times it was quite dry, and then, although there had been no rain, it would fill with water to the sewers, and then again become dry. I could form no theory for this periodic change in the water level. The fact remained, however, that I could not use timber foundations in that hole. In one instance an artesian well was used to flood timber foundations. So long as they are kept flooded they will endure, but an artesian well may cease to flow, particularly if the water vein is tapped by other wells in the vicinity, so that it is best to avoid timber foundations in Chicago, and when it is

impracticable to use masonry, employ heavy steel I-beams, protected by every known means.

Every new building in the business quarter of Chicago is now carried to ten stories or more. The condition will sometimes arise where it will be impracticable to disturb the basement of the adjoining building—filled, perhaps, with steam-heating apparatus and electric-lighting machinery—so that to build at all, the addition to the party wall must be entirely on the side of the new building. Although one of the first principles of a good foundation, under ordinary circumstances, is that the center of gravity of the load should be in the center of the footings, in this instance we must find a method to place the footings largely to one side of the center of gravity, and yet prevent the tilting of the foundation. A given force acting in one direction can be counteracted by an equal force acting in the opposite direction, and in case of necessity, we can use this principle of elementary mechanics, tying the party wall to the opposite outer wall similarly constructed. Often, intermediate vaults, chimneys, heavy partitions, etc., can be used to assist in holding the wall and counteracting the thrust. Strange as it may seem, there have been attempts made to build walls on our compressible soil, with the center of gravity of the weights considerably to one side of the center of the foundations, without any attempt to counteract the thrust. As a matter of course, the result was a disaster.

Where the soil is compressible, in putting a heavy building beside one not built with this in view, unless some means are taken to keep the party wall up in place, the adjacent building will be seriously injured. The best method is to put the party wall on jack-screws, and by means of a Y level and a bench-mark on some building far enough away not to be disturbed, any settlement of the party wall can be detected, and the walls screwed up into place. At times, when the heavy weight is first applied, it will be necessary to take the levels daily, and even twice each day. Later, the movement will be much slower, until finally it will cease entirely, and then the screws can be removed.

Architects are often called upon to raise entire buildings. This requires great care, and is only safe in the hands of experienced men provided with every necessary appliance. The building must be carefully examined, and unless every floor is thoroughly tied together, temporary ties must be put in, entirely across the building, from out to out, and in sufficient number to prevent any possibility of spreading. A few weeks since I had occasion to raise one wing of a large brick four-story building. The contractor separated the wing from the building by sawing through the brick wall, after taking out the iron lintels, with a large handsaw, such as is used for cutting of joist, from the cornice down to the jack-screws. I was surprised at the ease with which this was done. The method was decidedly economical. This is one of those very many things which an architect learns from the intelligent contractor, and as we grow older we are more and more astonished at the number of useful things we can learn from the so-called practical men, things not found in the books.

The engineer corps of the army during the war was an excellent school to learn expedients. The problems as usually presented were to rebuild a bridge burned by the enemy; to construct a pontoon across a wide, rapid stream; to fortify a mile or more of front. Usually only a very few hours were allowed for this work. The army furnished any number of men and army wagons, a limited number of tools and sometimes boats. All material must be found in the neighborhood. The frame of a cotton gin furnished excellent bridge timbers, the seats of a church made good floor boards, the chimneys of a few houses served to sink the trestles, and, as if to make them more handy for this purpose, the chimneys of Southern houses were usually built outside. Cotton bale rope served for lashings, grapevines made excellent gabions and the telegraph wires made lashings for fascines of cane. The means were always found and the work was done. Black River, a considerable stream below Vicksburg, the night after the battle of Champion Hills, was bridged in a few hours with cotton bales and the timbers from negro huts, and by morning one entire division of Grant's army had crossed it in safety with its artillery and baggage wagons. So expert did Sherman's army become on the Atlanta campaign in building bridges, that a Southern paper announced that it was useless to burn any more railroad bridges, for Sherman carried a large supply, all ready made, and from the short delay the blowing up of a railroad tunnel caused him, they suspected that he also carried ready-made tunnels.

The best school in which to learn the practical details of construction, and the necessity of being clear and explicit in design, is at the building, and architects should give their assistants the opportunity to superintend work upon the designs on which they have been especially employed. The method now in vogue of employing a general superintendent to take charge of the construction of a considerable number of buildings, is open to serious objections. First, no general superintendent can be as thoroughly familiar with the details as the draftsman who has had the building particularly in charge. Second, it does not allow the draftsman the opportunity to learn the thousand practical things so necessary to his complete education. I believe it is far better for all concerned, to have the superintendence done by the draftsman who has done the most important work on the designs. Every change in detail in the construction, and every omission, immediately catches his eye. Every time he visits the building he is beset with numerous questions. He sees the defects in his designs and will be more explicit another time, and he learns a thousand practical things that make him of more value in the office and advance his education.

The best detail drawings I have seen are those of French architects. I do not mean those from students of the Ecole des Beaux Arts, who have had little or no practice. Far from it, for that is essentially an art school, of which I once heard an old French

engineer remark, "The students of the Ecole des Beaux Arts make beautiful drawings but the chances are that they are entirely unconstructible." I refer to details from the offices of French architects in successful practice. Everything is thereon shown or explained, by elevations, sections, bits of perspective, or by written explanations. These written explanations amount often to a full specification for that special work. Far more likely to meet the eye of the mechanic than when written solely in the usual form, all under one cover, which is too often left in the contractor's desk, only to be examined when he sits down to make his bill of extras before the final settlement.

I must beg your indulgence if I have been dry and tedious and have dwelt on things quite familiar to some of you. I well remember my own troubles, and have tried to suggest by a few practical hints, how you may avoid some of them early in life. Be as artistic as you can, but do not for a moment forget that you are not pictorial artists, but architects, and that your art is of little value unless you are practical.

Our Illustrations.

Clock cases; designed and produced by Wm. Morgan Peters, Chicago.

Boston sketches, Part V; private work; J. A. Schweinfurth, Boston, del.

High school, La Grange, Ill.; Clarence L. Stiles, architect, Chicago. Built of pressed brick and brownstone trimmings; cost \$30,000.

Warehouse at southwest corner of Eleventh and St. Charles streets, for Messrs. Drey & Kahn; A. F. Rosenheim, architect, St. Louis, Mo.

Central Station of Wisconsin Central Railroad, corner Fifth avenue and Harrison street, Chicago; S. S. Beman, architect. The depot will occupy a block of about fifteen acres, bounded by Fifth avenue and the river, and running south from Harrison street to 300 feet beyond Taylor street. The main building will have a frontage on Harrison street of 232 feet and 484 feet on Fifth avenue. Beyond this, beginning at the south end of the baggage rooms, is the express office, built in connection with an approach to Polk street bridge, which will form its roof. This approach is now partially constructed, the material being brownstone. The walls of the approach are constructed to carry a six-story building. The total frontage on Fifth avenue will be 670 feet. The clock tower will be about 250 feet high. The corner building will be eight stories, and the wings five stories high. The materials will be brown pressed brick, brownstone, and brown terra-cotta. The structure will be fireproofed, and the finish and equipment will include every modern appliance. The depot will be finished during the coming year, and be one of the finest in the country.

The "Frances Building," erected on the southwest corner of Jefferson and Monroe streets, Chicago; Treat & Foltz, architects. It is 50 by 100½ feet, six stories and basement in height, and is faced with St. Louis brick and terra-cotta trimmings. It will be used for manufacturing purposes, power and heat being furnished from engine and boilers in the basement. There is probably no building of this class more substantially built, and a few of its peculiarities of construction are worthy of mention. The interior construction shows but four tiers of columns—the ordinary building would have at least ten. The girders are doubled 20-inch rolled I-beams, and extend across the building; wooden girders, 8 by 14 inches, of yellow pine, are suspended on these girders by stirrups, and placed 4½ feet on centers; upon these girders is laid 3 by 12 inches floor plank, with a 2½ by ¾ inches white maple floor for a wearing surface. The stairways are inclosed in hollow tile from basement to roof. The freight elevator is placed in a brick shaft extending above the roof. The passenger elevator is supplied with trap-doors at each floor, which close automatically in case of fire. This building is so constructed as to combine the maximum of strength and light, and the minimum of danger from the spread of fire. An artesian well furnishes all the water used in the building. The cost of the building will be \$50,000.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Residence of M. C. Bullock, Chicago; M. L. Beers, architect.

Residence of H. R. Wilson, Evanston, Ill.; Burnham & Root, architects, Chicago.

Residence of W. H. Wesson, Springfield, Mass.; Clarence S. Luce, architect, New York.

Double houses, corner of Highland avenue and MacMillan street, Cincinnati, Ohio; Bruce Price, architect, New York.

Entrance to Convent of St. Paul, Seville, Spain. This is one of the many fine convent buildings in Seville, and, perhaps, as to the façade the most noteworthy, especially in its suggestions to modern architects. Our illustration is of the garden front, through which is the principal entrance treated, not in the style of the Spanish Renaissance but after that style, in that the features in fine detail are massed effectively in broad, plain wall spaces. The materials of this front are buff and red brick and terra-cotta on a groundwork of cream-colored stucco. The smaller openings are dressed in red terra-cotta, while the cornice, rich and heavy in design, is harmoniously treated in deep color, making one of the most effective fronts to be found in that class of buildings in Spain.

The court façade of the Alcazar at Seville, Spain. To illustrate the brilliancy of the early Moorish work in Spain we give a portion of the façade on the principal outer court of the Alcazar at Seville, showing the entrance to the royal courts or *pacios*. The material from which the details of the wall ornamentation is worked is the fine and enduring stucco, a knowledge of which the Moors were happy in gaining. Marble, brick, wood and tile, glazed and with dead surface, enter into this exquisite combination. The façade is wondrously rich

in detail, and contains the key to all that wealth of ornament which afterward made the Alhambra so fascinating a structure. The number and variety of architectural features in this seemingly simple design will strike one more and more on close study, and will strengthen the belief that the Moors were more than surface decorators, and that their rich imaginative feeling permeated the whole of their art.—I. K. P.

Proposed Constitution and By-Laws of the Consolidated Architectural Associations.

As accepted and recommended for adoption by the Board of Trustees of the American Institute of Architects, and the Board of Directors of the Western Association of Architects, January 30, 1889.

CONSTITUTION.

ARTICLE I.

The corporate name of this society shall be the American Institute of Architects.

ARTICLE II.

The objects of this Institute are, to unite in fellowship the architects of this continent, and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the profession.

ARTICLE III.

SECTION 1. The Institute shall consist of fellows, of corresponding and of honorary members.

SEC. 2. The condition of membership as fellows shall be the honorable practice of the profession of architecture, in accordance with the constitution and by-laws of the Institute.

SEC. 3. The status of an architect is hereby defined as follows, to wit: An architect is a professional person whose occupation consists in originating and supplying artistic and scientific data, preliminary to and in connection with the construction of buildings, their appurtenances and decorations, in supervising the operations of contractors therefor, and in preparing contracts between the proprietors and contractors thereof.

SEC. 4. No member shall accept direct or indirect compensation for services rendered in the practice of his profession, other than the fees received from his client.

ARTICLE IV.

The officers of the Institute shall be as follows: A president, a first and a second vice-president, a treasurer, a secretary, and a board of directors, consisting of the before-mentioned officers, *ex-officio*, and of twenty-four other fellows of the Institute.

ARTICLE V.

The Institute shall hold an annual convention, and such other meetings as shall be ordered.

ARTICLE VI.

This constitution may be altered or amended only upon a two-thirds vote of all the fellows, ascertained by a letter ballot, on the proposition of the Board of Directors or of an annual convention.

BY-LAWS.

ARTICLE I.

MEMBERSHIP.

SECTION 1. Fellows shall be practicing architects residing in America whose professional status shall be demonstrated to comply with the constitution, and who shall be admitted or elected in the manner hereinafter set forth.

SEC. 2. Candidates for admission to fellowship shall submit to the Board of Directors, through the secretary, an application for membership, made as follows:

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To the Board of Directors, American Institute of Architects:
My full name is.....
My business address is.....
The name of my firm is.....
I have practiced the profession of architecture for.....years.
The accompanying photographs numbered respectively 1, 2 and 3, show completed buildings erected from my plans and under my supervision.
No. 1 is a (here give general description of building).
No. 2, do.
No. 3, do.
The accompanying drawings are (here enumerate and describe such drawings as the candidate desires to submit).
We, fellows of the American Institute of Architects, hereby indorse Mr.....'s application for fellowship. We know him personally; we know his work; we believe him to be worthy of fellowship.
.....

All applications of, and any further information concerning any candidates, shall be considered confidential by the Board of Directors, which shall absolutely reject, or provisionally accept, each application, and shall cause the secretary to send each fellow of the Institute the names and addresses of the candidates provisionally accepted, together with those of their indorsers. The Board of Directors shall at its first session under these by-laws, formulate and publish rules for the conduct of a letter ballot by all the fellows of the Institute, in accordance with which rules the application of each candidate shall be balloted upon; in the case of each candidate these ballots are to be opened and counted by the Board of Directors at a meeting held not less than thirty days after the above prescribed notice of such application shall have been sent to each fellow by the secretary. If, upon counting the letter ballots received, it is found that five or more ballots have been cast against the admission of any candidate, he shall be declared rejected, otherwise he shall be declared duly elected a fellow of the Institute. Any rejected candidate may make a new application after the expiration of one year.

SEC. 3. Fellows who have relinquished the practice of the profession and thereby lost their right to fellowship of the Institute, also foreign architects, civil engineers and other scientific men, as well as amateurs of distinction, may be elected corresponding or honorary members of the Institute at any annual convention upon the recommendation of the Board of Directors. Corresponding and honorary members shall have all the privileges of the Institute except that of voting and of eligibility to office. The membership of any honorary or corresponding member, residing on this continent, shall cease whenever he engages in the active practice of architecture.

SEC. 4. All resignations shall be made in writing to the Board of Directors and addressed to the secretary, but a resignation shall not release the member presenting it from any obligation to the Institute, and all interest in the property of the Institute of members resigning or otherwise ceasing to be members shall be vested in the Institute.

SEC. 5. All questions of discipline shall be acted upon by the Board of Directors, which shall decide absolutely and without recourse any questions of unprofessional conduct, non-payment of dues, or action conflicting with the constitution or by-laws; and acting under this by-law, the board may pass a vote of censure, or drop a name from the roll, but no such action shall be taken until the accused shall have had an opportunity to be heard in his own defense.

ARTICLE II.

MEETINGS.

A convention of the Institute shall be held annually.

The time and place of holding the convention when not fixed by the preceding convention, shall be determined by the Board of Directors. Special meetings of the Institute may be called at any time by the Board of Directors, and shall be called by the secretary whenever the president or a vice-president shall have been so requested in writing by not less than fifty fellows, setting forth the purpose of such meeting. At any such special meeting no business other than that specified in the call shall be considered, except by a three-fourths vote of the fellows present and voting. Fifty fellows shall constitute a quorum for the transaction of ordinary business.

ARTICLE III.

ELECTION OF OFFICERS AND STANDING COMMITTEES.

An election for officers of the Institute, as enumerated in Article IV of the constitution, shall be held at each annual convention. The election shall be by ballot. A plurality vote shall elect. The officers elected shall enter office on the first of January following their election, and shall hold office until their successors qualify.

ARTICLE IV.

PRESIDENT AND VICE-PRESIDENTS.

SECTION 1. The president shall be elected at each annual convention to serve one year—and he may be reelected for the next following year—but after serving such second term no president shall be eligible to reelection until two years shall have elapsed. Any fellow shall be eligible to the office of president. The president shall preside at all meetings of the Institute, and shall be chairman of the Board of Directors.

SEC. 2. A first and second vice-president shall be elected at each annual convention to serve for one year, and in case of the absence of the president or of his inability to act, his duty shall devolve on the vice-presidents in the order of precedence.

ARTICLE V.

SECRETARY.

SECTION 1. The secretary shall be elected at the annual convention to serve for one year.

SEC. 2. The secretary shall keep a record of the proceedings of the Institute, and of the Board of Directors, and of all matters of which a record shall be deemed advisable by the Institute in convention or by the Board of Directors.

The secretary shall notify the members of their election, shall keep a roll of the members of the Institute, shall issue notices for all meetings of the Institute, and shall conduct its correspondence. He shall also be the keeper of the seal of the Institute.

SEC. 3. The records and the correspondence, except in relation to qualifications of candidates for membership, shall, at all reasonable times, be open to the inspection of fellows of the Institute.

SEC. 4. The secretary shall be allowed the sum of \$1,500 per annum for clerical assistance.

ARTICLE VI.

TREASURER.

SECTION 1. The treasurer shall be elected at each annual convention to serve for one year; he shall collect and, under the direction of the Board of Directors, disburse the funds; he shall keep the accounts of the Institute in books belonging to it, which shall be at all times open to the inspection of the Board of Directors; he shall report at every annual meeting, and oftener if required, on the state of the funds.

SEC. 2. The accounts of the treasurer shall be audited by a committee of three, appointed by the Institute at the first session of each annual convention. The committee shall report before the close of convention. No member of the Board of Directors shall be an auditor.

SEC. 3. The treasurer shall have power, with the approval of the Board of Directors, to employ, at the expense of the Institute, such clerical aid as may be necessary in the discharge of his duties.

ARTICLE VII.

FINANCE.

SECTION 1. The initiation fee of fellows admitted after the first convention shall be ten dollars (\$10), and shall be paid to the

treasurer within three months of the date of notification to the candidate of his election, in default of which payment the elections shall be void. The annual dues of fellows shall be as fixed by a majority of the members at the first annual convention, payable to the treasurer in the month of February in each year.

SEC. 2. No fellow who shall be in arrears for dues shall be permitted to vote, or to exercise any of the privileges of membership, and any fellow who shall be twelve months in arrears shall be subject to a penalty of *20 per cent per annum* added to the amount of the dues.

SEC. 3. Fellows elected in any year after August 1 shall only pay one-half of the annual dues for that year.

SEC. 4. Actual traveling expenses, and necessary disbursements of the president, secretary and treasurer shall be paid by the treasurer, when audited by the Board of Directors, who shall also have power to approve and audit like expenses and disbursement committees.

ARTICLE VIII.

BOARD OF DIRECTORS.

SECTION 1. At the first convention of the reorganized Institute there shall be elected twenty-four directors, of whom eight shall be elected for three years, eight for two years, and eight for one year; at each succeeding annual convention eight directors shall be elected for a term of three years. No director whose term of office has expired shall be reelected for the next ensuing term. This provision does not apply to *ex-officio* members of the board.

SEC. 2. The duties of the Board of Directors shall be as follows: In the interim between the conventions and the Institute the directors shall be the custodians and conservators of all the properties and interests of the Institute, and they shall have full power and authority, and it shall be their duty to do all things (within the limitation fixed by the constitution and by-laws) which in their opinion shall be conducive to the welfare of the Institute.

SEC. 3. The Board of Directors shall hold at least two meetings in each year, one within ten days after the beginning of its term of office, and another within thirty days before the regular annual convention of the Institute. At the former meeting it shall elect an executive committee, and formulate a plan of action for itself and for said committee for the ensuing official year, and at the last mentioned meeting it shall receive and act upon reports of officers, of chapters, and of standing and of special committees, and shall prepare its annual report to the convention.

SEC. 4. The Board of Directors shall also, at its first meeting, formulate and publish for the information of the Institute such rules and regulations as it may deem expedient and necessary to establish for the furtherance of the discharge of its duties and responsibilities. In these rules and regulations shall be embodied a statement defining its delegation of powers to the Executive Committee, and to any other committees that may be appointed by the Board.

ARTICLE IX.

The Executive Committee shall consist of seven members, of whom the president, the secretary and treasurer of the Institute shall be three. The president and secretary of the Institute shall be respectively chairman and secretary of said committee.

ARTICLE X.

The Institute shall encourage the formation and continuance of state and local associations, which shall be known within the Institute as chapters. These bodies shall continue and shall be organized under charters from the Institute, which may be granted by the Board of Directors, and which shall clearly define the limits of territory and jurisdiction of the bodies existing or to be formed. The general formation, government, standard of membership and form for election of members in these bodies, shall be uniformly prescribed by the Institute, but each body shall have the power to make such other further rules and by-laws as it may deem best, provided that no action shall be taken which shall conflict with the constitution and by-laws of the Institute.

ARTICLE XI.

These by-laws may be amended at any meeting of the Institute by a two-thirds vote of the members present and voting. Provided notice of any proposed amendment shall have been sent by the secretary to each fellow at least thirty days before the amendment is to be voted upon.

ARTICLE XII.

SECTION 1. The associates and fellows of the American Institute of Architects and the fellows of the Western Association of Architects shall become fellows of the reorganized American Institute of Architects, upon their membership being certified to by the Board of Trustees of the one, and the Board of Directors of the other, respectively, attested by the signatures of the president and secretary of each organization.

SEC. 2. All property belonging to the American Institute of Architects and to the Western Association of Architects shall upon consolidation become the property of the reorganized body.

ARTICLE XIII.

The officers elected at the first convention of the reorganized Institute shall enter upon the discharge of the duties of their respective offices immediately after their election thereto, and shall hold office until January 1, 1891, or until their successors shall have been elected and shall have qualified.

ARTICLE XIV.

This constitution and these by-laws and the consolidation of the two organizations into the reorganized American Institute of Architects therein provided for shall not take effect until the meeting of the two organizations in joint convention.

Chicago Builders' and Traders' Exchange.

ON February 5, the Chicago Builders' and Traders' Exchange held a special meeting to discuss the operation of the Illinois Mechanics' Lien Law. President Purington occupied the chair.

The Master Masons' Association had appointed a committee on the subject, and their report was discussed and adopted by the Master Masons' Association at a meeting held February 3. As the report contained a recommendation that the subject be brought before the Exchange for further action, it was presented to this meeting of the Exchange by Joseph Downey, chairman of the committee. The report is as follows:

To the Chicago Masons' and Builders' Association:

GENTLEMEN.—Your committee, appointed to consider the Mechanics' Lien Law of this state, after due deliberation, are of the opinion that the law in its present state does not, and cannot, effect the purpose for which it was enacted.

The widespread dissatisfaction among masons, whose interests are daily affected by the law, furnishes the best evidence that the law, as recently amended, is not only ineffectual but in a measure prejudicial to our interests.

Well grounded objections to the law are manifold, and its objectionable features operate, in many cases, with equal severity upon all the parties directly or indirectly interested in a building contract, whether owner, contractor, subcontractor or material man.

The chief objection to the law is, that, as our business is conducted and must necessarily continue to be conducted, we cannot strictly, or with even tolerable precision, comply with the provisions of the statute, and by our failure to comply we defeat our right to claim the benefit of the law.

By way of illustration, suppose a mason doing a considerable business and having a number of buildings under construction: he has a large number of men in his employ; he has a large amount of material on hand, and he has, perhaps, a still larger amount contracted for, not with reference to any one building but with reference to his operations generally: a day comes when he wishes to draw money from the owner of some one of the buildings in question, and he is confronted with Section 35 of the lien law, which makes it his duty to furnish the owner with a statement, under oath, containing the name of every man in his employ and of every person furnishing material, the rate of wages at which each man is employed and the terms of the contract under which material is furnished him; this statement must set forth the amount due or to become due to every workman, and the amount due or to become due to every material man. Now, as our business is conducted our workmen are shifted from one building to another, and material contracted for is sent, part to one building and part to another, yet in order to comply with the lien law we are required to ascertain at any given moment what proportion of each workman's labor, and what proportion of all the material contracted for has been applied to the construction of one particular building.

What contractor, without the aid of as many clerks as he has workmen in his employ, can, day after day, keep his business so nicely adjusted as to furnish, at any moment, such statements as the law requires?

Such is one of our objections to the law. It is ill-suited to the mode of doing business now current among us; it is too exacting to be even substantially complied with. But it is not alone with respect to the lapse of our lien by failure to comply with the law that the law is objectionable. We find that owners, relying upon the fancied security which a law imposing so many duties upon the contractor gives them, are less circumspect than heretofore, and look rather at the lowest bids than at the business integrity and responsibility of the parties offering the bids. Their argument is that a contractor, however irresponsible, is, by the provisions of a most exacting lien law requiring him to show his books at every pay-day, easily within their control. The result is that honesty and financial responsibility is often at the mercy of the lowest bid, no matter what its source.

And so, while we imperil our rights through inability to comply with so exacting a law, our business is steadily undermined by the sense of security into which owners and their agents, the architects, are betrayed by the safeguards which they fancy are woven about them.

It is not our purpose to go at greater length into this matter, nor can we, at this time, suggest an adequate remedy. Any substitute for or amendment of the present lien law should be framed only upon mature consideration and in a spirit of friendliness to all interests to be affected. And to the end that we may secure the enactment of a law at once simple and effectual,

We recommend that this Association call the attention of the Builders' and Traders' Exchange to the operation of the law as herein outlined, and that the Exchange be asked to appoint a committee representative of its various interests, to further consider the embarrassments of the existing law, and to cause to be drafted a substitute law.

We purposely refrain from making any suggestions in regard to the provisions of such new law, for such suggestions cannot be made hurriedly without encountering a host of objections. If we can, as the result of this report, secure the cooperation of the Exchange at large, we shall be in a fair way of effecting our ultimate purpose.

Respectfully submitted,

JOSEPH DOWNEY,
SAM'L FREEMAN,
E. S. MOSS,
GEO. TAPIER,
A. J. HAGEMAN,
Committee.

CHICAGO, February 4, 1889.

The report was read by C. A. Moses, and, after brief discussion, was adopted.

The Exchange will appoint a committee to draw up a substitute for the present law, and while no further action is ordered, it contemplates urging its passage in the present legislature.

Association Notes.

THE NATIONAL ASSOCIATION OF HOUSE PAINTERS.

The fifth annual convention of the master house painters of the United States will be held at Washington, D. C., February 26, 27 and 28. The convention will be held in Elks Hall, corner Pennsylvania avenue and Ninth street, and will occupy two sessions daily.

The headquarters for delegates will be at the Harris House, where arrangements have been made for special rates. All employing painters are invited to be present at this meeting.

Papers will be read as follows: "The Painter Abroad," Walter Reid, of New York City; "Progress in Decorative Art," S. P. Fox, of Hartford, Conn.; "The Grading of Workmen," by E. E. Blohm, of Brooklyn, N. Y.; "Our Relations with Manufacturers," by J. Leaver Page; "Our Relations with Architects," by George Hook, of Memphis, Tenn.; "Modern Methods in Decoration," by T. C. Johansmeyer, of New York City; "Technical Education," by Joseph Scott, of New York City; "Removal of Old Paint," by Julius Mountney, of Philadelphia.

The subjects to be discussed include "How Should Mold and Dampness in Plastered Walls be Treated?" Report of Committee on Uniform Time Reports. "Effects of an Excess of 'Dryers' on

Oil." "What is the Best Treatment for Fire Cracks." "Should 'Fillers' be Used on Exterior Work?" "What are the Best Wearing Colors for Exterior Work?" Report of Legislative Committee. "Is a General System of Measurement Practical?" "Uniform Contract of National Builders' Association." "Simplest Method for Testing Colors and Varnishes." "How should Hardwood Floors be Treated?" "Best Method for Painting Cement." Report of Committee on Official Organ.

J. G. McCarthy, of Chicago, is president and Francis F. Black, of Philadelphia, is secretary.

CHICAGO ARCHITECTURAL SKETCH CLUB.

At the meeting of January 14, Mr. John K. Allen gave a stereopticon exhibition of views from Egyptian ruins, with an explanatory lecture, which was exceedingly interesting. Mr. Allen's interest in and friendship for the club is deeply appreciated by its membership, and the formality of a vote of thanks tendered him illy expressed how grateful the club members are for the many delightful evenings experienced through his illustrated lectures on foreign architecture.

An appropriate vote of thanks was tendered H. L. Gay for his interest in the club.

The evening of January 28 was occupied by the reading of a paper entitled "A Few Practical Hints," by Architect W. L. B. Jenney (published on page 7 of this issue). The report of the Adjudicating Committee upon the "stone fireplace for hall (8 feet wide)" competition was received and read as follows:

Mr. W. G. Williamson, President Chicago Architectural Sketch Club.

DEAR SIR.—Pardon me for having kept the drawings so long, but I have been in New York for some time, so did not get around to them.

Mr. Sullivan is of the opinion that the best work is that marked with a shield; second, Aaron; third, Damsel. Mr. Jenney thinks Aaron is first, Flies second and the shield third.

In my opinion, the best is that marked with a shield; second, Aaron; third, Flies.

We agree that very considerable meritorious drawing is in the sketch marked Sirah, and that there are some good ideas in the drawing marked by the sketch of the castle, with the motto submitted beneath.

In general, as you see indicated by the above diversity of opinion, the drawings are exceedingly interesting and promising, and I am more than delighted in noting the very rapid progress being made by the Sketch Club.

Yours truly,

JOHN W. ROOT.

The president announced first prize, "Shield" (T. O. Fraenkel); second prize, "Aaron" (Oscar Enders); third prize, "Flies" (W. E. Kleinpell). The other mentioned drawings, "Damsel," "Sirah," and that marked by a sketch of a castle, are by R. A. Dennell, A. Heun and C. D. Schaefer, respectively.

The competition for a "wrought-iron gate for a residence (6 feet wide), with stone posts, one-inch scale," was closed.

Mr. Richard Wood asked if an engineer could become a member by submitting a drawing of a roof truss.

The chair stated that the executive board had passed on two such cases, and ruled that something showing artistic talent would be required of applicants.

A proposition was received from the publishers of the *Railway Review*, offering a prize of \$25 for the best railway depot, to cost \$5,000.

A motion by Mr. Dennell that the offer be accepted by the club was amended, and the matter referred to the Executive Committee.

An amendment to the by-laws was presented for discussion, which brought up the question of the admission of members from other cities in the United States. A test motion, offered by R. C. McLean, that draftsmen in the United States be allowed to become members of the club, was carried by a vote of 16 to 8. In the discussion of a subsequent motion in regard to the status of such non-resident members, which also involved that of members who were temporarily or permanently absent from the city, a large diversity of opinion was expressed.

All members seemed to agree that the initiation fee should be the same, and the annual dues about one-quarter that paid by resident members. While some thought their privileges should be the same, others thought that they should be allowed to vote, but not to enter club competitions, while one prominent member thought that they should be debarred from voting at annual meetings, holding office, and entering club competitions.

The different phases of the subject were discussed till a late hour, when, on motion of W. B. Mundie, the entire matter was laid on the table for two weeks, and the meeting adjourned.

Mosaics.

For the convenience of customers, the Tiffany Pressed Brick Company have removed to 161 La Salle street, in the building with the Builders' and Traders' Exchange, the headquarters of contractors, builders and material dealers. The Tiffany pressed brick have acquired a very high reputation for beauty of color, perfection of form and great strength. The company manufacture a large variety of ornamental and molded brick of their own designs, and can produce special designs as required. Besides their standard red brick, they produce brown, green, cream, and a variety of other colors. They are, therefore, prepared to meet all requirements. The company anticipate a large demand for their brick the coming season. They have a large stock on hand, and can fill orders promptly.

JAMES W. QUEEN & Co., the well-known Philadelphia manufacturers and importers of engineering mathematical instruments and kindred goods, now occupy a new, handsome, five-story iron building at 934 Chestnut street. The first floor is devoted to retail purposes; the second to wholesale stationery, drawing materials and as the headquarters of the Johann Faber celebrated lead pencils, for which the firm is the American agent; the third floor to drawing boards, T-squares, triangles, etc.; the fourth floor to paper warehouse and

salesroom purposes—the firm carrying a very large stock, embracing the specialties Acme, Acme Helix, Bon Accord, Dappelt, Germania and other well-known lines of drawing paper; the fifth floor to factory purposes—the main factory of the firm being in a large, five-story building on Filbert street, where the transit Y-levels, architects' levels, compasses, rods, chains and other instruments for which the firm's stamp is a guarantee of superiority are made.

F. W. BARKER & Co. is the new style of the very old and very well-known architectural iron concern of Chicago, formerly known as the Union Foundry Company and the Bouton Foundry Company. A change in the management occurred January 1, the principals now being Frank W. Barker and W. R. Gwinn. For the third time in the history of this company it has been compelled to move its plant to make way for a railroad. The works are now located at Grand Crossing, and the office of the company is 212 First National Bank Building. The new company has all the patterns, machinery, etc., of the former companies and is fully equipped for the filling of all contracts for the manufacture and placing of architectural iron, and the facilities for shipment from the works are unsurpassed.

Railroad Notes.

In attending the convention of the National Association of Builders at Philadelphia, those from the West should take the Michigan Central Railroad and visit Niagara Falls, either going or, which is better still, on the way home. Solid vestibuled trains run over the Michigan Central, "The Niagara Falls Route," between Chicago and Buffalo. These trains are not only equipped with the finest Wagner palace sleeping cars, but are made thoroughly complete by having vestibuled dining, smoking, first-class and baggage cars, and although constituting the famous "limited" of the Michigan Central, carry all classes of passengers without extra charge. These trains carry through vestibuled sleeping cars between Chicago and New York, via New York Central & Hudson River Railroad, and between Chicago and Boston, via New York Central and Boston & Albany railroads. The east-bound "limited" also carries a through sleeper, Chicago to Toronto (via Canadian Pacific), where connection is made with parlor car for Montreal. Accommodations secured at the Michigan Central ticket offices, No. 67 Clark street, corner Randolph, and depot, foot of Lake street, Chicago, in any city on the line or at the company's office in Philadelphia.

Building Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, February 5, 1889.

The probabilities point to heavy building operations in nearly all of the larger cities. It is probable that about as much building will be done in the larger western cities as last year, although influences may develop to check enterprise. In New York and Philadelphia, \$77,000,000 were expended last year in new buildings. The outlay in New Orleans and a half dozen of the thriving cities of the South are about double that of the preceding year. In northwestern cities the outlay was far in excess of any previous year, while through the Ohio valley only a moderate amount of work was done. Builders and investors in large building enterprises are quite willing to continue in their policy of anticipating commercial and manufacturing requirements in the larger cities. An immense amount of new work is projected in the small cities and towns throughout the country. A great deal of work is projected along the lines of road centering at Chicago, St. Louis and Louisville. Investors interested in the building enterprises throughout the Southwest, speaking generally, say that the spirit of enterprise has received an impetus in that section, and that successful agriculture and profitable mining enterprises, and a fair success in railroad building, there will be need of a great deal of manufacturing and house building along the lines of the new roads through that section. Of course, statements of this kind must be accepted with more or less allowance, but it is quite safe to say that taking the country all through at least as much money will be expended in buildings a last year. The promoters of industrial enterprises feel assured. Railroad builders are not quite so sure of continued activity. Managers are making giant efforts to bring harmony out of confusion, and to restore rates upon a permanent basis. If this is done it will have a very marked influence upon trade and business generally. The manufacturers of iron and steel and the manufacturers of lumber North and South, all feel that the coming year will keep their capacity busy. The new work in progress and in sight in the South will furnish the mills in that section with constant work. Northern markets for southern lumber are steadily increasing their requirements. Prices will probably harden. Notwithstanding the fact that the increase in productive capacity has been enormous within twelve months, statements concerning the future must be general at this time, as plans and programmes for the ensuing season have not been fully completed. Among the favorable features to be mentioned are the placing of orders for rolling stock to a degree which has enabled car builders to engage their capacity for at least three months. Locomotive builders are sold up from two to four months. Builders of wood-working machinery are not so well fixed, but the leading spirits in this industry believe that there will be an abundance of work for all. Small house building will be prosecuted on a large scale. Notwithstanding the activity that has been mentioned for a year or two, there is still a demand for small houses in cities and towns throughout the country. Lumber will probably remain about where it was last year. Iron and steel products are weakening now, but a restoration of prices is looked for.

Building material is manufactured in anticipation of a heavy demand. Brick is declining a little in price. Association rates for lime are well maintained. The salt combination is threatened, but it will probably maintain its organization intact. Money lenders are quite willing to advance cash to prosecute building work in all of the larger cities, and capital is finding a welcome in the newer sections of the country in stimulating all kinds of manufacturing and business enterprises. The building statistics for the past year are full of interest and encouragement. The possibility of doing too much is kept constantly in view, and the trade is acting in a conservative way to prevent rushing into extremes.

Synopsis of Building News.

Benton Harbor, Mich.—J. H. Graham is taking figures for a fine three-story business block; brick, with stone trimmings; composition roof, plate glass, gas fixtures and fittings; cost \$15,000.

Buffalo Creek Park, Cal.—The Buffalo Creek Park Co. are proposing to make extensive improvements this year for a summer resort. A lake of five acres is being constructed for boating and bathing, and will be stocked with fish. A new hotel is being constructed, and water will be brought down into the park from springs in pipes.

Chicago, Ill.—While there is no very marked change in the situation from last month, yet there is, as a general thing, some improvement in the character and amount of work in the hands of architects, and the promise of an active season, as stated in the January report, is materializing very perceptibly. Aside from a number of important building projects on the *tapis* which may be considered for the most part foregone conclusions, there is a very palpable movement toward the erection of private residences and dwellings, particularly in extreme portions of the city and suburbs. If nothing, now unseen, arises, there is but little question that the close of 1889 will afford an exhibit of building prosperity beyond casual expectation, and architects, builders, and material men will have occasion to congratulate themselves on the success of the year.

Architect Perley Hale: For I. I. Phillips, three-story flat building, 110 by 75 feet; pressed brick with stone trimmings; galvanized iron bays; cost \$20,000. For Jacob Weil, eight two-story dwellings; cost \$30,000. For Dr. Hart, apartment house, 25 by 58 feet; cost \$7,000.

Architects Lutken & Thisslew: For Tellef Olsen, flat building, 21 by 55 feet; cost \$5,500.

Architect C. C. Miller: For Joseph Rutledge, five three-story flats, 72 by 100 feet; cost \$30,000.

Architect Theo. Karls: For E. H. Wachs, factory building; cost \$6,000.

Architect J. H. Wagner: For H. H. Forsythe, commercial building, 100 by 150 feet; cost \$60,000.

Architect C. H. Gottig: For P. Mason, four-story and basement warehouse, 23 by 100 feet, pressed brick; cost \$10,000. For Chas. Cooper, residence, 25 by 60 feet; cost \$6,000.

Architect John J. Kohn: Six-story and basement apartment house, containing thirty-two flats, 50 by 100 feet, pressed brick with brownstone trimmings, hard-wood 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 raintop 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.

Architect C. H. McAfee letting contracts for twelve story-and-half cottages at Lawndale, eight for Jones & McKellop, and four for L. C. Bonney; cost \$17,600 and \$8,800, respectively.

Architects Thomas & Rupp: For David Coey, three-story store and flat building, 100 by 75 feet, pressed brick with stone trimmings; cost \$40,000. For G. W. Hoffman, four-story apartment house, 100 by 70 feet, exterior Georgia marble rock work, interior hardwood; cost \$40,000. For F. W. C. Hays, three-story flat building, 30 by 76 feet; cost \$12,000.

Architects Doen Bros.: For John Phillips, store and flat building, 22 by 94 feet; cost \$7,000.

Architect H. B. Seely: For Le Grand W. Perce, block of stores, 100 by 70 feet; cost \$60,000. For H. A. Hurlbut, six-story and basement warehouse, 50 by 163 feet; cost \$100,000.

Architect B. H. Shaw: For C. H. Low, residence, 50 by 37 feet; cost \$6,000.

Architect Swen Linderoth: For Hanson & Phil, stores and flats, 22½ by 70 feet; cost \$9,000. For Rowley & Jernberg, stores and flats, 75 by 65 feet; cost \$12,000. For Nelson & Johnson, flat building, 44 by 48 feet; cost \$10,000.

Architect J. F. Warner: For D. J. Murphy, residence at Ravenswood; cost \$6,000. For W. H. Jackson, two-story flat building; cost \$4,000.

Architect E. R. Krouse: For E. J. Lehman, flat building, 22 by 80 feet; cost \$5,000.

Architect M. Anderson: For Mrs. G. Olson, flat building, 22 by 50 feet; cost \$7,000.

Architect Fred Wolf: For Windish & Mulhausen, Cincinnati, brewery plant, 157 by 186 feet; cost \$175,000.

Architect John Addison: For John P. Barrett, three-story apartment building, 85 by 65 feet, pressed brick, stone trimmings; cost \$20,000.

Architect Wm. Thomas: For Walter Lister, four-story flat building, 75 by 60 feet; pressed brick and stone; all modern conveniences; cost \$35,000. For J. B. Carter, four-story and basement store and flat building, 25 by 99 feet; pressed brick and stone; cost \$12,000.

Architect I. C. Zarbell: For Samuel Steinager, two-story and attic dwelling, 31 by 65 feet; blue Bedford stone, slate; hardwood interior; furnaces and modern improvements; cost \$12,000. For J. Gilmore, three-story store and flat building, 25 by 60 feet; cost \$7,000.

Architects Frommann & Jepsen: For L. F. Nonnost, four-story and basement factory building, 55 by 120 feet; brick, stone and iron; cost \$20,000.

Architect M. L. Beers: For A. S. Klein, residence, 30 by 52 feet; cost \$9,000.

Architect W. L. B. Jenney: For General Stiles (already under way) three-story and basement residence; New England granite and Koosta limestone; hardwood interior, hot water heat; cost \$15,000. For R. W. Cox, residence; front of pressed brick, in soft tints; hardwood interior; steam heat; cost \$8,000. Preparing plans for the extensive improvement of the property owned by the Young & Farrell Stone Company on the west bank of the river, near Polk street. The improvements are a part of a big project to cover the entire three acres with buildings to be used almost exclusively for manufacturing purposes, of which their own works were the beginning. The intention is at present to build two wings, six stories high, each 160 by 68 feet, of stone and brick.

Architect C. M. Palmer: For Potter Palmer, four story dwellings; 80 by 75 feet; buff Bedford stone fronts; copper cornice; interior finish mahogany and oak; furnace heat; cost \$70,000.

Architect J. J. Egan: Receiving bids for De La Salle Institute (Christian Brothers' High School), a four-story (with tower) structure, 100 by 163 feet. Exterior will be of Bedford stone, with slate roof; interior will be divided into school-rooms and residence; hardwood finish; steam heat; cost about \$75,000. Work will be commenced in the spring.

Architect M. E. Bell: For Thomas E. Moran, residence; 22 by 70 feet; pressed brick front, with stone trimmings; cost \$6,500. For E. A. Adams, two-story attic and basement residence, frame; mantels, furnace heat, etc.; cost \$5,000. For Gus. Wilkie, two-story, attic and basement stone residence; electric work; steam heat, and all latest improvements; cost about \$30,000.

Architect W. W. Clay is preparing plans for a new hall building to be erected in connection with the Episcopal Female Seminary at Sycamore, Ill., to be known as Waterman Hall. The seminary is under direct charge of the Rt.-Rev. Bishop McLaren, with the assistance of the Rev. B. F. Fleetwood, who will have the management of the school when completed. The new structure is the first of a number of buildings which will be erected in connection with the institution. The general style of architecture will be Gothic. It will be three stories high, 80 by 100 feet, and will be constructed of pressed brick. The estimated cost is \$30,000. Mr. Clay has planned a charming summer house for John Dupee. It will be built at Buzzard's Point, and will command a magnificent view of Lake La Belle, near Oconomowoc. In height it will be two stories and attic, the extreme ground measurements being 60 by 90 feet. The interior will be elaborately finished. The features of the design are the broad gables and roof. It will cost about \$15,000. For D. Harry Hammer, Mr. Clay is preparing plans for a three-story brick building on West Harrison street, 48 by 85 feet, to contain two stores, two basements, and twelve five-room flats; cost about \$15,000.

Architects Beman & Parmentier: Designing extensive improvements contemplated in Hyde Park high school building, to cost \$6,500. For M. Coker, residence; cost \$7,000. For Dr. Almon Brooks, a four-story apartment house; common brick; cost \$30,000. For W. I. Beman, two dwellings, to cost \$10,000. For Henry McKee, two dwellings in Hyde Park; cost \$10,000. For William McKee, an \$11,000 dwelling, to be erected in same place.

Architects Cobb & Frost: The following were designed for Lake Forest, Ill.: For Julia E. Ralston, frame residence, exterior in shingled designs; cost about

\$8,000. One of similar design for Amzi Benedict; cost about \$8,000. For Prof. Thomas, residence; brick, slate roof, hardwood finish; cost about \$12,000. For E. F. Chapin, residence, frame, with half timber treatment second story; cost about \$8,000. For Joseph T. Bowen, extensive alterations and addition, treated in the old Colonial style, with extensive and elaborately finished dining room; new plumbing throughout.

For Anthony Van Schaik, frame summer dwelling at Highland Park, Ill.

Just closed contract for a passenger railway station at Milwaukee for C. & N.-W. Ry Co., including iron train shed, to cost about \$150,000. The entire work, exclusive of train shed, has been awarded to Chas. W. Gindell, of Chicago.

Architect H. F. Starbuck: Plans for Church of the Transfiguration, 25 by 125 feet; brick and wood; cost \$3,500.

Architect F. L. Lively: For F. D. Patterson, three-story store and flat building on Wentworth avenue and Forty-sixth street, pressed brick front; cost \$5,000. For H. V. Shepard, three-story store and flat building, 40 by 65 feet, pressed brick and stone front, modern improvements; cost \$10,000.

Architect C. A. Weary: For Mr. Brady, of Brady, Kennedy & Brady, seven three-story flat buildings, 132 by 105 feet, pressed brick, interior, oak finish; cost \$50,000. For F. G. Leonard, four three-story and basement store and flat buildings, 65 by 72 feet; exterior pressed brick, interior finished in pine; estimated cost \$30,000. For J. L. Campbell, a block of stores and flats, to be erected on West Twelfth street, near Albany avenue; frontage of 400 feet; cost \$100,000. For E. T. Golding, residence, West Monroe street, near Kedzie avenue, 25 by 58 feet; cost \$5,000. Flats for George C. Sanborn, Warren near Kedzie avenue, to cost \$14,000. For F. W. McFarland, flats, to be erected on Paulina near West Polk street, 20 by 60 feet, to cost \$5,000. For J. L. Campbell, four houses, to be erected on Washington boulevard, 88 by 60 feet; cost \$25,000. Livery stable, 50 by 125 feet, to be erected on Western avenue near Madison; cost \$20,000.

Architects Burnham & Root are preparing plans for Rand, McNally & Co., printers, for a nine-story building, to be erected on Adams street, between La Salle street and Fifth avenue. It will have a frontage on Adams street of 150 feet and extend back to Quincy street, 165 feet. The outer walls will be of red brick and red terra-cotta. It will be absolutely fireproof, no iron work in the building being exposed. All the iron will have an air chamber next it surrounded by fire-clay, making it impossible for fire in the building to heat the iron. The stairs will be of iron throughout. There will be five swiftly-running passenger elevators. The seventh floor will be made with twenty-inch deep joists and arranged to carry the heaviest printing presses. There will be a court 60 by 66 feet deep in the center of the building, with a skylight at the top of the first floor, the rest of the light shaft being open to the outer air. The light court will be finished with white china tiles and terra-cotta. Rand, McNally & Co. will occupy the space beneath the skylight on the first floor for their offices. The frontages on Quincy and Adams streets will be level with the sidewalk, and will be rented as stores. Two floors will be rented for offices, and the remaining part of the building will be occupied by Rand, McNally & Co. It will be heated by steam and lighted by incandescent light. It will cost \$500,000 and require about one year to complete it.

Architects Schaub & Berlin: For A. Ortlepp, a double four-story store and flat building, 45 by 85 feet, at Nos. 273 and 275 West Indiana street. The exterior will be of La Salle pressed brick, with Bayfield brownstone trimmings. It will cost \$20,000. Contracts let.

Architect L. G. Hallberg: For F. M. Luce, four-story and basement, 20 by 60 feet; brick; buff Bedford stone front; hardwood finish, and all latest improvements; cost \$10,000. For Judge Altgeldt, five-story block of stores and flats; cost \$50,000.

Architect W. D. Cowles: For Burry Bros., twelve two-story, attic and basement dwellings. The fronts will be of different designs, and will be built of buff Bedford stone. The interiors will be finished in hardwood, and heated by furnaces. They will cost \$60,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: The favorable indications for a good spring trade still continue, and the building will not be confined to any particular class or locality. Real estate, particularly in the suburbs, is on the move, and purchasers are of the improving class.

Through an error your journal attributed the following to L. F. Plympton, whereas the improvements are from the office of H. E. Siter.

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.

Jas. W. McLaughlin reports the plans named below. For Samuel P. Post, a brick dwelling of twelve rooms, with hardwood finish and slate roof; cost \$10,000. The house stands on a side hill, and will be quite picturesque.

Stone addition to the "Church of Our Saviour," on Mt. Auburn, consisting of tower, 100 feet high, transepts and new chancel. It is pure Gothic, and will cost \$15,000. It is in perfect keeping with the proverbial good work turned out of this office.

For Thomas McDougall, Esq., a stone front apartment house of ten rooms, slate and tin roof. Romanesque in treatment; cost \$10,000.

Lucien F. Plympton reports: For Mrs. Widdefield, a double house of half timber, sixteen rooms, slate roof finish; cost \$7,000.

Emil C. Rueckert has the following on the boards:

For Charles Cramer, a frame residence of ten rooms, slate roof; hall finished in quartered oak, balance of house yellow pine; cost \$7,500.

For Charles Partington, Newport, Ky., a brick house two-and-half story, seven rooms, slate roof, pine finish; cost \$4,500.

Store and flat building for Charles Mueller, city, three stories high, eighteen rooms, tin roof, pine finish; cost \$8,500.

Store and flat building for Hollenbeck Bros., city, containing forty rooms, dumb waiters, tin roof, pine finish; cost \$18,000.

Architect S. S. Godley reports: For Hon. Charles Fleischman, two two-and-a-half story brick houses of ten rooms each, slate roof, hardwood finish in first story; pine, second story; cost \$16,000.

For A. Steinan, a two-and-a-half story brick house of twelve rooms, with hardwood in first and pine finish in second story, and slate roof; cost \$10,000.

For J. P. Cummins, a frame residence of eight rooms, pine finish, and slate roof; cost \$3,500.

Architect Thornton Fitzhugh reports: Two frame houses, two-and-a-half stories, ten rooms each, slate roof, pine finish, cement and shingle stains; cost \$10,000.

Another residence, same as above; furnaces, concrete cellars, wood mantels, etc.; cost \$6,000.

Messrs. Mabley & Carew are to build a six-story business block, 182 by 91 feet, from pavement to roof, 102 feet. The entrance to the building will be an imposing one, vestibule style. The outside of the building will be constructed with an especial view to light, while the style will be the Romanesque, similar to the new Chamber of Commerce, yet present a more light and airy appearance.

The first two stories will be constructed of iron and immense French plate-glass windows; the basement will be light, and the four remaining stories of free-stone, with no semblance of galvanization. There are to be large arches in the fifth story 19 feet wide, while there will be heavy cornices over the second and fourth stories, and an especially ornamental and heavy one over the sixth story.

The sixth story will also have columns, and there will be a number of them. An especial feature will be the enormous French plate-glass windows, 15 feet wide and 10 feet high. Under the sidewalks to the curbstones on both sides will be utilized as a salesroom, while in the alley will be constructed a chute for freight to the basement. The interior will disclose iron girders and columns, protected by porous terra-cotta and plastered with Keene's cement. On the east side there will be a grand marble staircase, with polished brass uprights, leading to a raised platform, commanding a superb view of the interior, and from which the ladies can take more than a passing glance. Ladies waiting rooms, with toilet attachments, will be close at hand.

The roof is to be of asphalt, substantial and strong, while the entire building will be heated by steam. It is the intention of the architect and builders to have the building ready for occupancy September 1.

Detroit, Mich.—By the official report there were 2,422 buildings erected in the city, of the following classes: dwellings, 1,832; barns, 283; stores, 140; shops, 39; churches, 10; schoolhouses, 4; storehouses, 27; warehouses, 1; manufacturing, 27; engine houses, 6; sawmills, 1; foundries, 4; dry kilns, 3; offices, 9; parish buildings, 1; halls, 3; bakeries, 3; grain elevators, 1; livery stables,

1; planing mills, 3; machine shops, 3; car barns, 5; saloons, 1; boat houses, 1; hospitals, 2; greenhouses, 1; block of offices, 1; potteries, 1; fire engine houses, 3; skating rink, 1; hotel, 1; depot buildings, 2; printing office, 1; medical college, 1. The aggregate cost of the above, \$3,389,772.

The present condition as reported, quiet; considerable brewing; outlook, good.

Architect C. A. Preston reports: For Chas. G. Pease, two-story dwelling, 27 by 44 feet, brick, with stone trimmings; cost, \$8,000. For H. W. Holcomb, two dwellings and barn, brick; cost, \$5,600. For Saml. G. Caskey, double dwelling, 37 by 80 feet, brick, with stone trimmings; cost, \$10,000. For Detroit Medical Society, three-story college building, 60 by 60 feet, brick and stone; cost, \$26,000. J. K. Gailey, two-story dwelling, 41 by 75 feet, brick, stone trimmings; cost \$10,000. For Limback, four-story store building, 20 by 54 feet, brick, stone trimmings; cost \$4,000. For E. Moran, two-story barn, 40 by 74 feet; cost \$4,350. For Flynn & Durfee, three-story store building, 32 by 100 feet, brick, with stone trimmings; cost \$7,500. For W. M. Durand, two two-story dwellings, 22 by 44 feet, frame; cost \$5,000.

D. J. Campu will build a three-story stone residence; cost \$30,000.

Mrs. Hammond will build a six-story bank and office block.

Architect P. Dederick, Jr., has prepared plans for a three-story hospital building to be erected at Omaha, Neb., by the Franciscan Sisters, to cost \$125,000. Architects Mason & Rice are preparing plans for a brick and stone church building, for the First Presbyterian Society, to cost \$75,000. For Sievers & Erdmann, four-story brick factory building, to cost \$30,000.

Denver, Col.—Outlook good. A larger number of permits are being taken out than any previous year at this time. All architects have work on hands.

S. V. Furnum will build a fine residence—outer walls, white lava stone; cost \$12,000. L. A. Watkins will build in the spring a four-story business block, to cost \$20,000. Work has begun in preparing the site for the \$200,000 Kittridge Building.

Fort Worth, Tex.—Architects Haggart & Sanquinnett: For W. H. Holt, three-story and basement flat building, 60 by 100 feet; brick and frame, modern improvements; cost \$6,000. For Geo. Strong, residence; cost \$4,000.

Architect Kane is preparing plans for an \$80,000 business block and a number of residences.

Architect Armstrong has prepared plans for a large cotton mill; also has plans underway for a business block and a number of dwellings.

add Hastings, Neb.

Architect C. C. Rittenhouse: For J. N. Potts, of Holdredge, Neb., one-and-a-half-story residence, 30 by 30 feet; common brick and frame, with wood shingle roof, have carpets, galvanized iron cornice, stained and ornamental glass, grates, hardwood finish, stoves, iron castings, mantels, etc.; cost about \$2,500.

Hastings, Neb.—Plans have been prepared for the erection of a \$65,000 building and a \$25,000 mill.

Kansas City, Mo.—There were 5,018 permits taken out during the year at a reported estimated aggregate cost of \$9,410,507. Thirty-five of the principal permits called for buildings ranging from \$30,000 to \$200,000. During the month of January, 1889, the number of permits issued called for eleven buildings, at an aggregate cost of \$52,040 against \$37,350 for the same month in 1888. The erection of a Builders' and Traders' Exchange building, to cost \$70,000, is among the present projects. Sites are now being examined.

Architect E. F. Chamberlain has prepared plans for a hotel building and apartment house, to be 64 by 90 feet in size, and six stories high; built of pressed, ornamental, enameled and common brick, fireproofing, granite, marble and stone; have metal roof, annunciators, bathroom outfit, electric bells, billiard tables, inside blinds, boilers, carpets, copper cornice, copper work and bays, frescoing, dumb waiters, are and incandescent electric lighting, electric work and burglar alarms, four passenger and freight elevators, engines, iron fence, fire apparatus, fire escapes, reels and hose, furniture, gas fixtures, gas machine, cut, beveled, cathedral, stained, plate and common glass, wood and coal grates, steam heat, oak and redwood finish, corrugated and galvanized iron work, iron beams and columns, iron stairs and store fronts, kitchen and laundry fixtures and tubs, marble and slate mantels, marble work and wainscoting, marble tiling, stairs and floors, office fixtures, railings and desks, plumbing, burglar-proof safes, vaults and deposit boxes, opera chairs in hall, cement and stone sidewalks, show cases, metal skylights, speaking tubes, stable fittings, steam-pipe covering, store fixtures, counters and shelving, American tiling, ventilators, wire elevator work and railings, lawn fountains, etc. It will cost about \$250,000.

Lincoln, Neb.—The architects report a large amount of figuring on new buildings, and predict a great building record for the present year.

Los Angeles, Cal.—There were erected during the past year in Los Angeles, of which a record was kept, 635 edifices, at an aggregate cost of \$9,435,553. It is estimated that cottages and dwellings valued at \$600,000 were built without the aid of architects, and of these no record was kept.

The work of the leading architects comprised the following: Curlet, Eisen & Cuthbertson, 17; Dorn & Slolcum, 14; J. W. Forsyth, 22; Coxhead, 11; J. C. Pelton, 26; C. L. Strange, 20; C. H. Brown, 40; W. O. Merithew, 21; J. C. Newsum, 27; S. I. Haas, 13; Capitan & Burton, 17; Costerisan & Forsyth, 28; W. R. Norton, 25; Kyson, Morgan & Walls, 50; B. J. Reeve, 26; R. B. Young, 25; A. M. Eidelman, 26.

Architect C. L. Strange is preparing plans for a three-story brick and stone building, to cost \$70,000.

In the December report of building news credit was given for the plans of the building for the Philadelphia Brewing Company to Messrs. Capitan & Burton, whereas the Fred Wolf Company, of Chicago, made all the plans, specifications and details. The above-named gentlemen are the local supervising architects.

Louisville, Ky.—The various offices here are busily engaged for spring work and the season promises to be a very good one. Among the most prominent buildings to be started with the opening of the weather are: Commercial Club Building, 80 by 150 feet, ten stories high, of granite, brick and terra-cotta, for

store and office purposes, to cost \$450,000; Campbell & Curtain, architects. Library for the Baptist Seminary, 50 by 80 feet, ten stories high, brick and stone trimmings; cost \$30,000; Mason Muray, architect. McDonald Bros., architects, keep their force of draftsmen busily engaged with public work, and have the following buildings now under contract: Court house, Mayfield, Ky.; cost \$40,000; court house, Pineville, Ky.; cost \$30,000; court house, Lawrenceville, Ill.; cost \$40,000; all under way. Court house, Greensburg, Ind., to be remodeled; estimated cost \$35,000. Public school, Franklin, Ky.; cost \$25,000; Union depot, Louisville, Ky., for the C. & P. R. R.; estimated cost \$40,000; St. Andrews P. E. church contract awarded at \$55,000 Phoenix tobacco warehouse, 250 by 135 feet, five stories high; cost \$60,000; under way. Farmer's tobacco warehouse, 100 by 200 feet; cost \$50,000; nearly completed. For H. Glover, stable; cost \$6,000. For J. Caperton, flats, cost \$8,000. For Captain Abbot, residence; cost \$6,000. For Mrs. Terry, residence; cost \$6,000. Architect H. Wolters, factory for the Louisville Chair Manufacturing Co.; cost \$10,000. Architect Charles D. Meyer, tannery for the Ohio Tanning Co.; cost \$25,000. Brewery for the Shelby street Brewing Co.; cost \$60,000. Brewery for Frank Fehr; cost \$20,000. Architect Charles Clark: cotton mills; cost \$75,000. For Mrs. J. Armstrong, residence; cost \$25,000. Architect J. C. Curtain: For James Clark, residence; cost \$25,000.

Minneapolis, Minn.—The following permits were taken out during the month of January: G. A. Campbell, three-story wood store and flat, \$14,000; C. Babcock, brick store, \$3,000; F. Thornhill, wood dwelling, \$3,200; J. Newgood, brick store, \$5,000; T. P. Healey, wood dwelling, \$6,000; Klarquist Bros., brick store, \$7,500; R. C. Kalkhoff, brick addition, \$3,000; J. B. Basset & Co., stone engine house, \$5,000; Olson, Bros., wood dwelling, \$4,000; J. W. Higby, wood dwelling, \$3,500; J. A. Peterson, wood dwelling, \$3,500; S. Wallace, brick dwelling, \$7,000; D. Mahoney, wood dwelling, \$7,500; A. G. Hanson, wood dwelling, \$4,200; C. Rhone, wood dwelling, \$7,000; G. M. McGregor, ten wood dwellings, \$18,000; G. M. McGregor, brick tenement, \$10,000; W. F. Smith, wood dwelling, \$3,500.

The number of buildings erected in Minneapolis in 1888 amounted to 4,339, at an aggregate cost of \$15,033,071.

North Branch, Mich.—Dr. Wm. E. Best has the plans for an opera house and business block, which he will erect in this city. To be built of brick, with stone trimmings, have composition; roof, furnaces, plate and stained glass, artistic decorations, scenery, opera chairs, speaking tubes, carpets, etc.; it will cost about \$12,000.

Peoria, Ill.—Architect Ph. F. Mehler has prepared plans for Joseph Huber for a three-story store and flat building, 48 by 60 feet; common brick and frame, with tin roof; have annunciators, bathroom outfit, electric bells, inside and outside blinds, wood cornice, frescoing, electric work, wood fence, cathedral and plate and common glass, pine finish, wainscoting, iron store fronts, kitchen fixtures, plumbing, ranges, refrigerators, speaking tubes and ventilators; cost about \$5,000. For David Black, three-story residence, 42 by 80 feet. A two-story residence for Wm. Hall, 30 by 50 feet; brick and frame, with wood shingle roof; have annunciators, inside and outside blinds, wood cornice, wall papering, electric lighting, wood fence, gas fixtures and fitting, plate, stained, cathedral and common glass, wood and coal grates, furnace, oak finish, hard pine paneling and wainscoting, kitchen fixtures, marble mantels, plumbing, ranges and refrigerators, speaking tubes, stoves and ventilators; cost about \$2,500.

Port Townsend, W. T.—Mr. McCurdy will build a three-story brick residence; cost \$6,000. Geo. Sunning, a three-story brick building; cost \$12,000. D. N. McPhee, a three-story brick block for the Hastings estate; cost \$25,000. M. Smith will build a four-story hotel; cost \$75,000.

Rock Island, Ill.—Architect D. S. Sherman is preparing plans for a \$25,000 church edifice for the First Methodist Episcopal Society.

San Jose, Cal.—Plans for a proposed conservatory of music, by Architect C. W. Page, have been accepted, to cost \$35,000.

Seattle, W. T.—Arrangements are being made to erect a \$100,000 furniture factory. H. Griffith, R. Holyoke and D. R. Jackson are to erect a large brick business block. Amos Brown will build a three-story brick residence. A large Masonic temple is to be erected by the fraternity. David Gilmore has had plans made for a large brick and stone building.

Spokane Falls, W. T.—A. H. Travers and J. H. Stokes are to erect a cotton-mill plant at a cost of \$60,000. The Jesuit Fathers contemplate erecting a \$100,000 college.

Springfield, Mo.—The County Court has made an order appropriating \$18,000 for the purpose of building a new jail. The money was derived from selling the court house annex. It is said this is the first step toward building a new court house.

St. Louis, Mo.—Architect Isaac S. Taylor has been instructed and is engaged in preparing plans for the Richardson drug store, recently burned. The same general ground plan is to be followed as in the original design. The construction of the new building, however, will be much heavier, and it is to be erected with a view to obtaining a lower rate of insurance, and will be built on the mill-construction or slow-combustion theory—that is, four to six inch flooring, supported by heavy wooden girders.

St. Paul, Minn.—The following permits were taken out during the month of January: E. F. Berrisford reported four-story building, \$5,000; estate of N. W. Kittson, addition to stone building, \$5,000; T. Fitzpatrick, change of stone building, \$5,000; H. C. Schilling, wood store and flat, \$5,000; Roadfield & Erickson, wood store and flat, \$5,000; C. A. Johnson, wood dwelling, \$4,900; F. W. Root, wood dwelling, \$4,000; Johnson & Fitch, brick tenements, \$25,000; S. A. Flagg, wood dwelling, \$5,000; G. H. Hossmar, wood dwelling, \$7,000.

Walla Walla, W. T.—T. H. Burke, of Seattle, will build a six-story business block, to cost \$125,000.

Wichita Kan.—Architects Dumont & Haywood have prepared plans for a \$10,000 business block.

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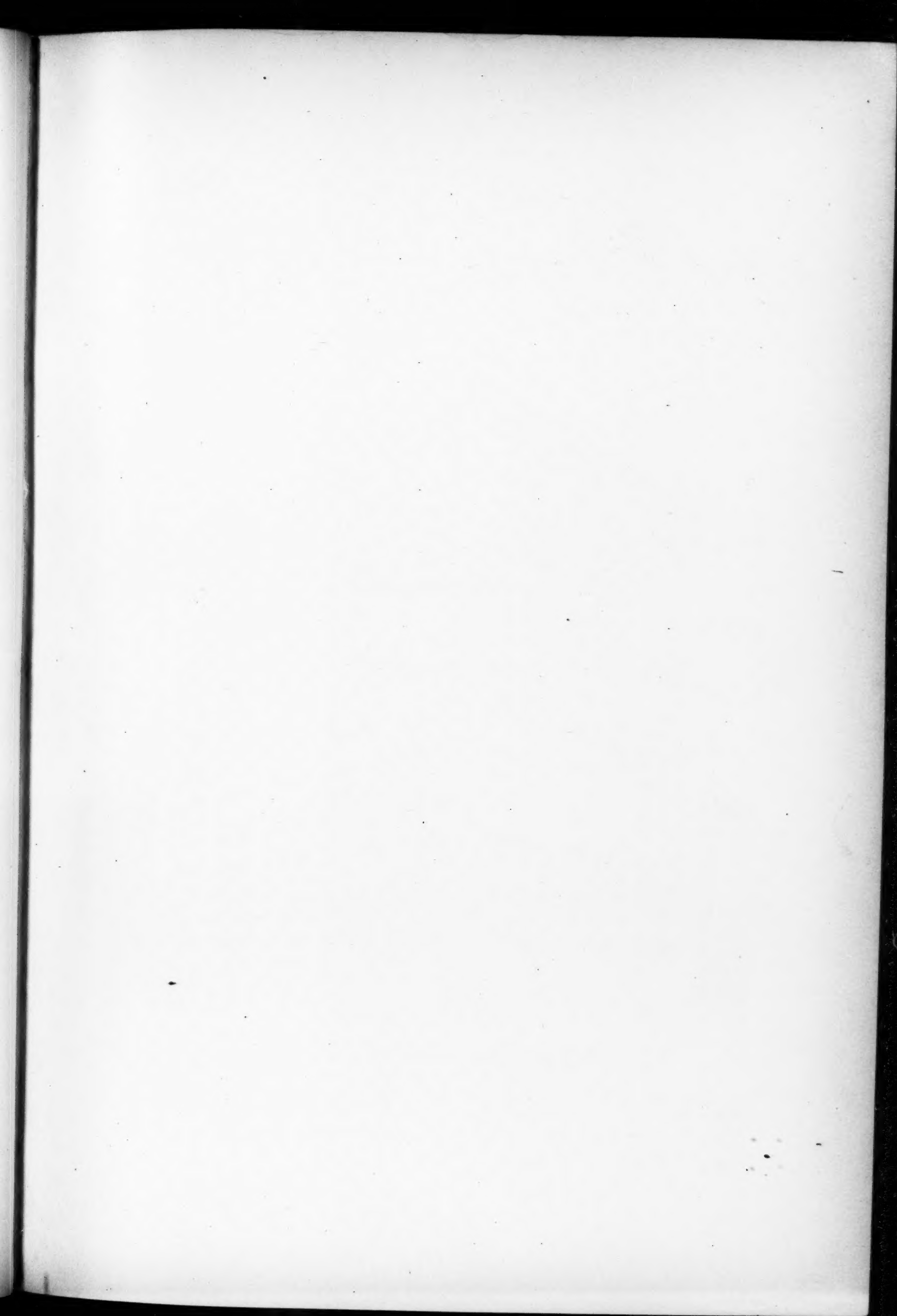
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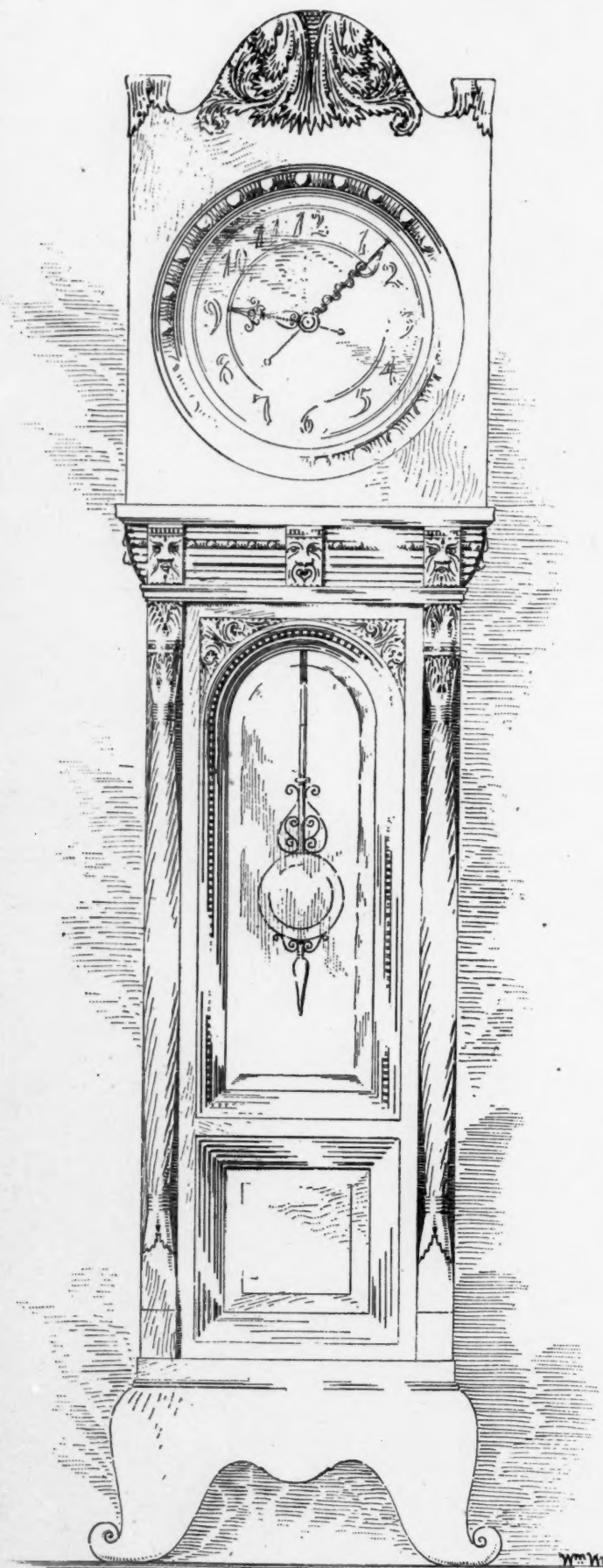
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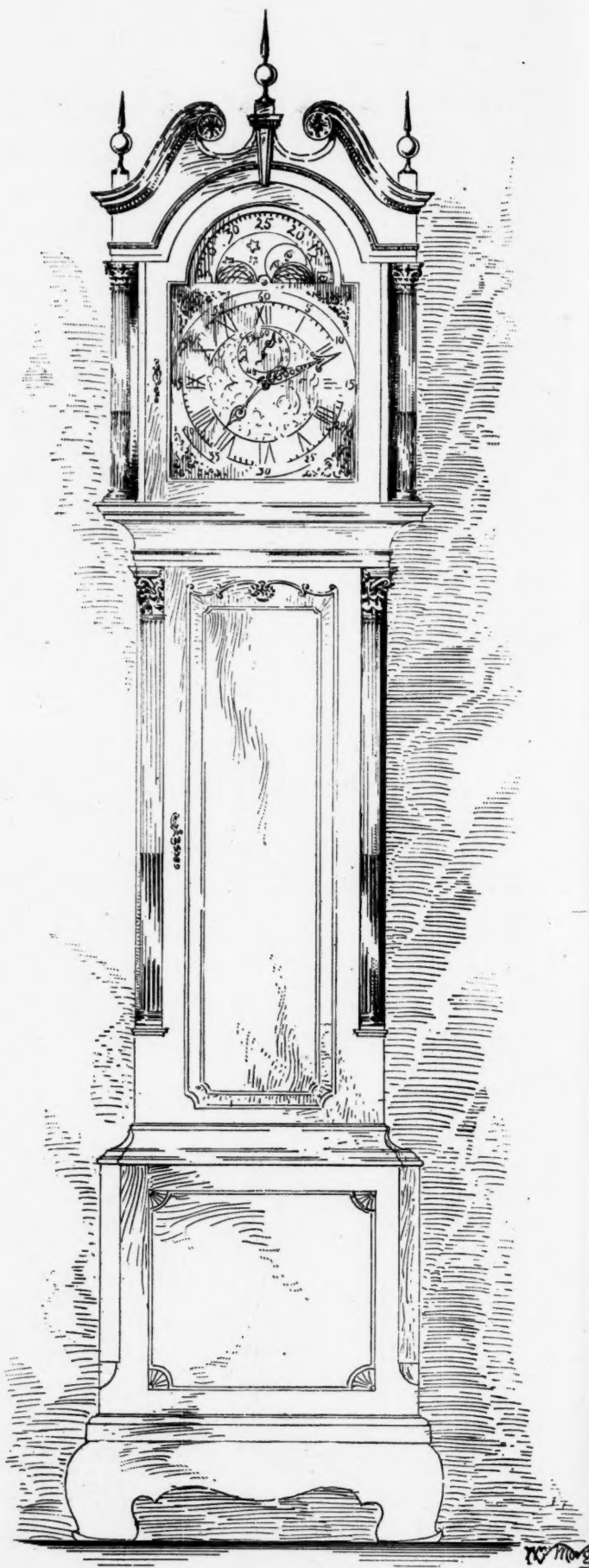


WAREHOUSE AT S.W. CORNER, 11TH & ST CHARLES ST. FOR MESSRS. DREY & KAHN. J. T. ROSENHEIM, ARCHT. ST. LOUIS MO.



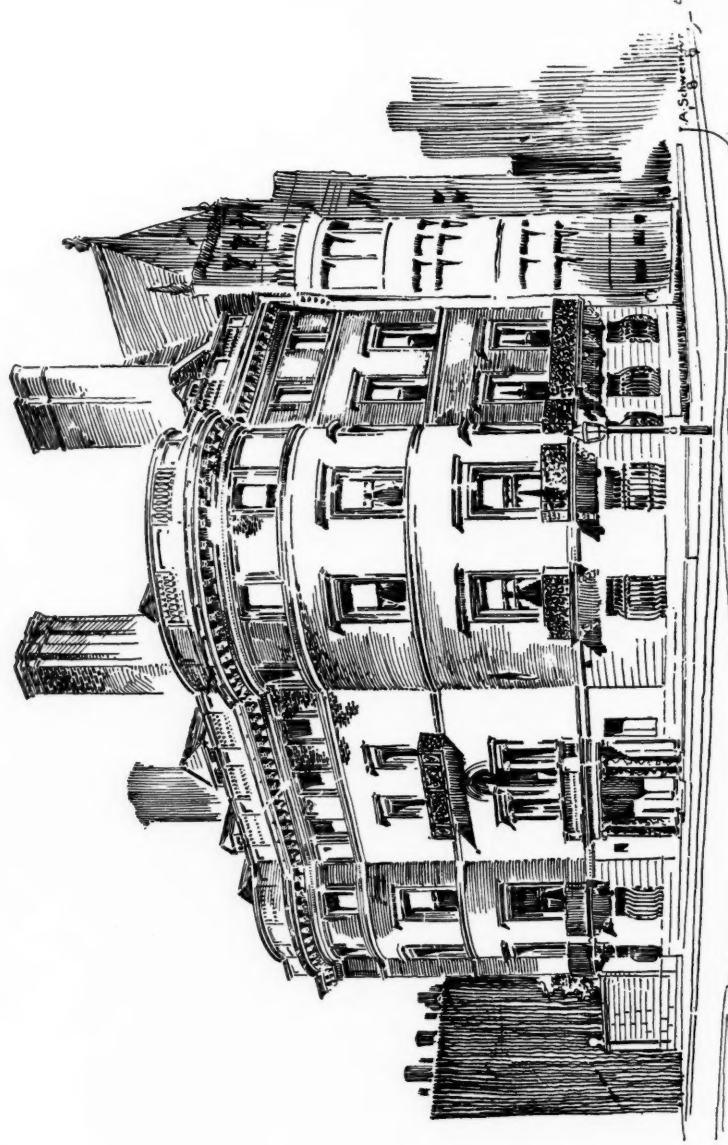


FOR THE DENVER CLUB, DENVER, COL.

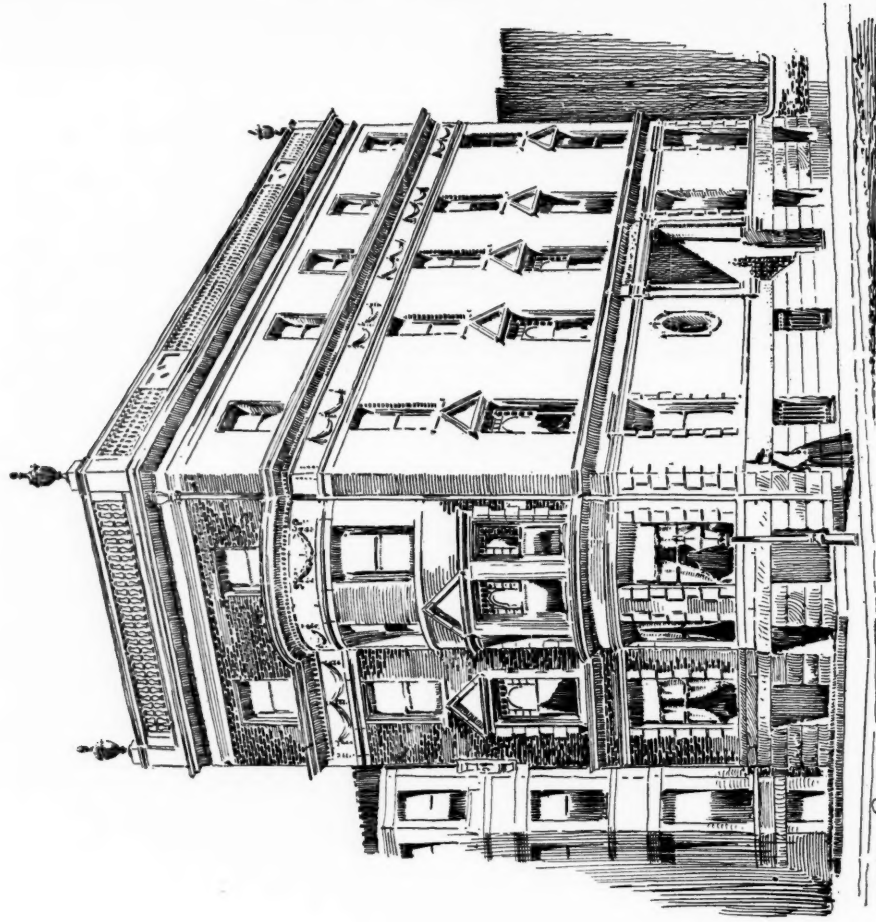


FOR LIBRARY OF A RESIDENCE, BOSTON, MASS.

DESIGNED AND PRODUCED BY WM. MORGAN PETERS, CHICAGO.



*The F. J. Anderson House.
Designed and built by the architect.*

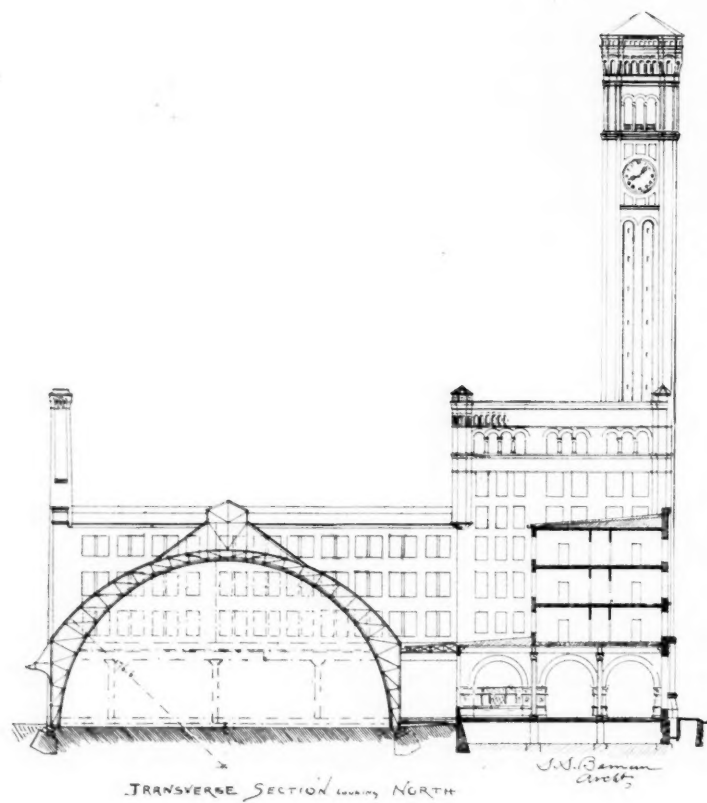


*The Saltwater House.
Designed and built by the architect.*

The J. J. Andrews House
New Haven Conn. 1840

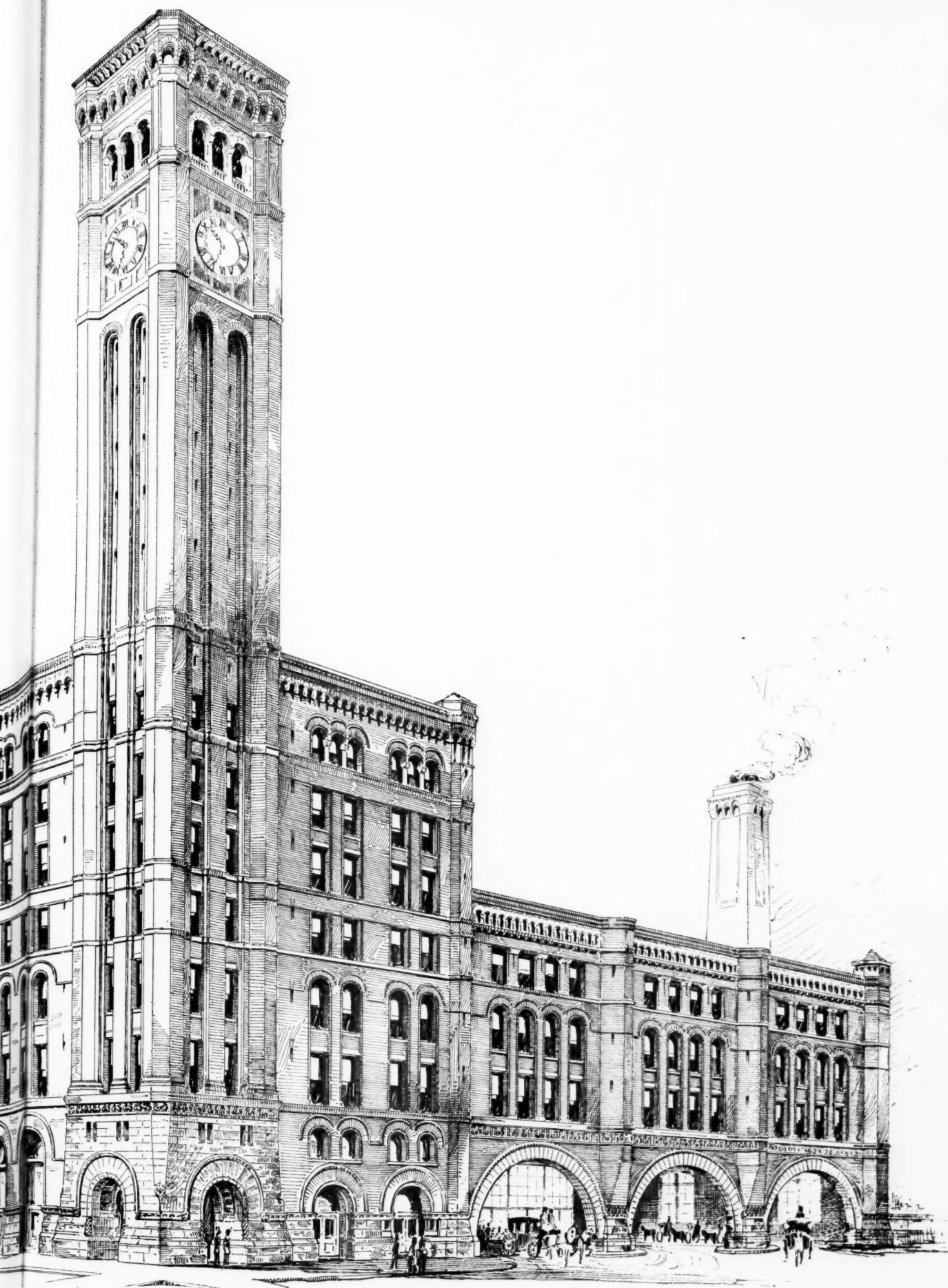
The Saltwater Stall House
Packing of Stems. 1840.

1840

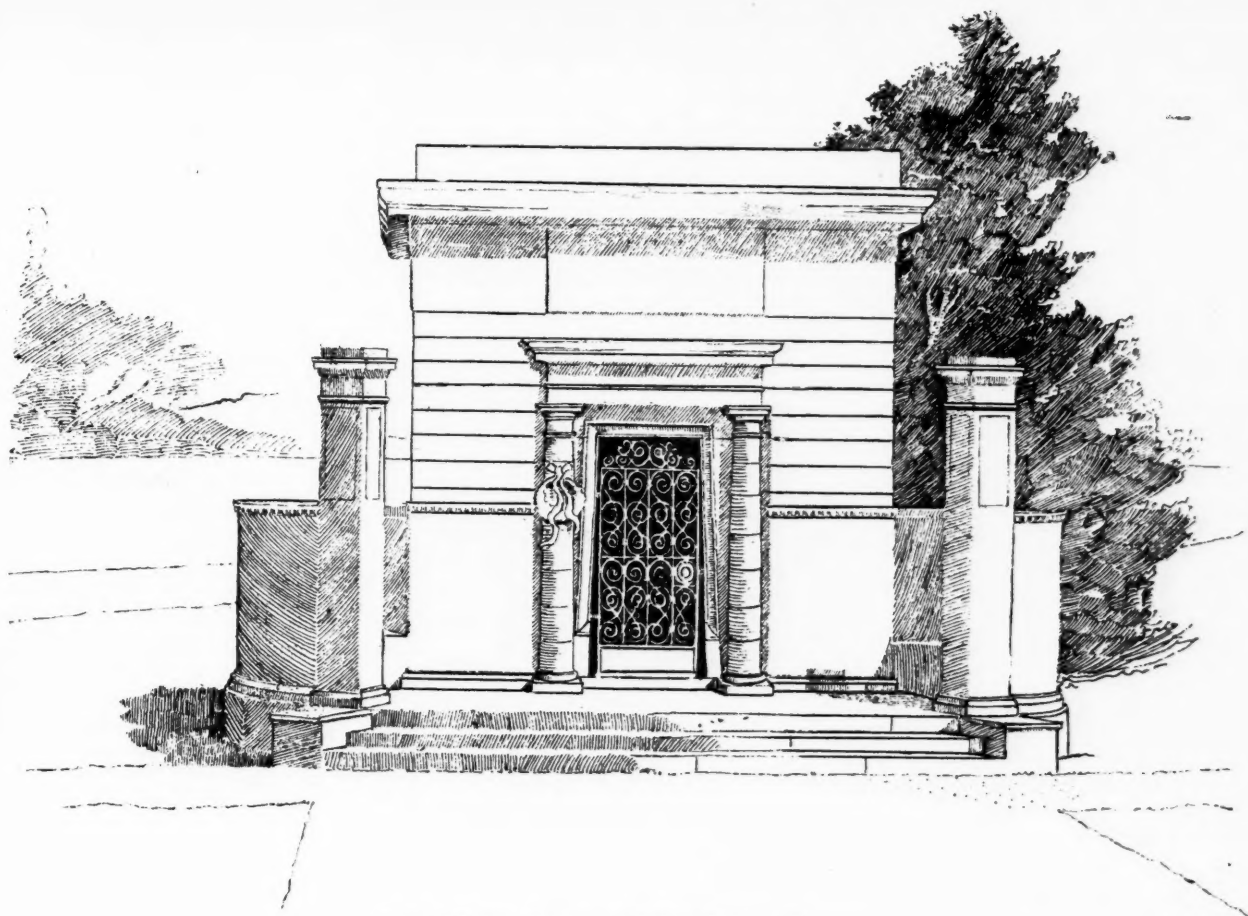


CENTRAL STATION, WISCONSIN CENTRAL RAILWAY, CORNER FIFTH AND

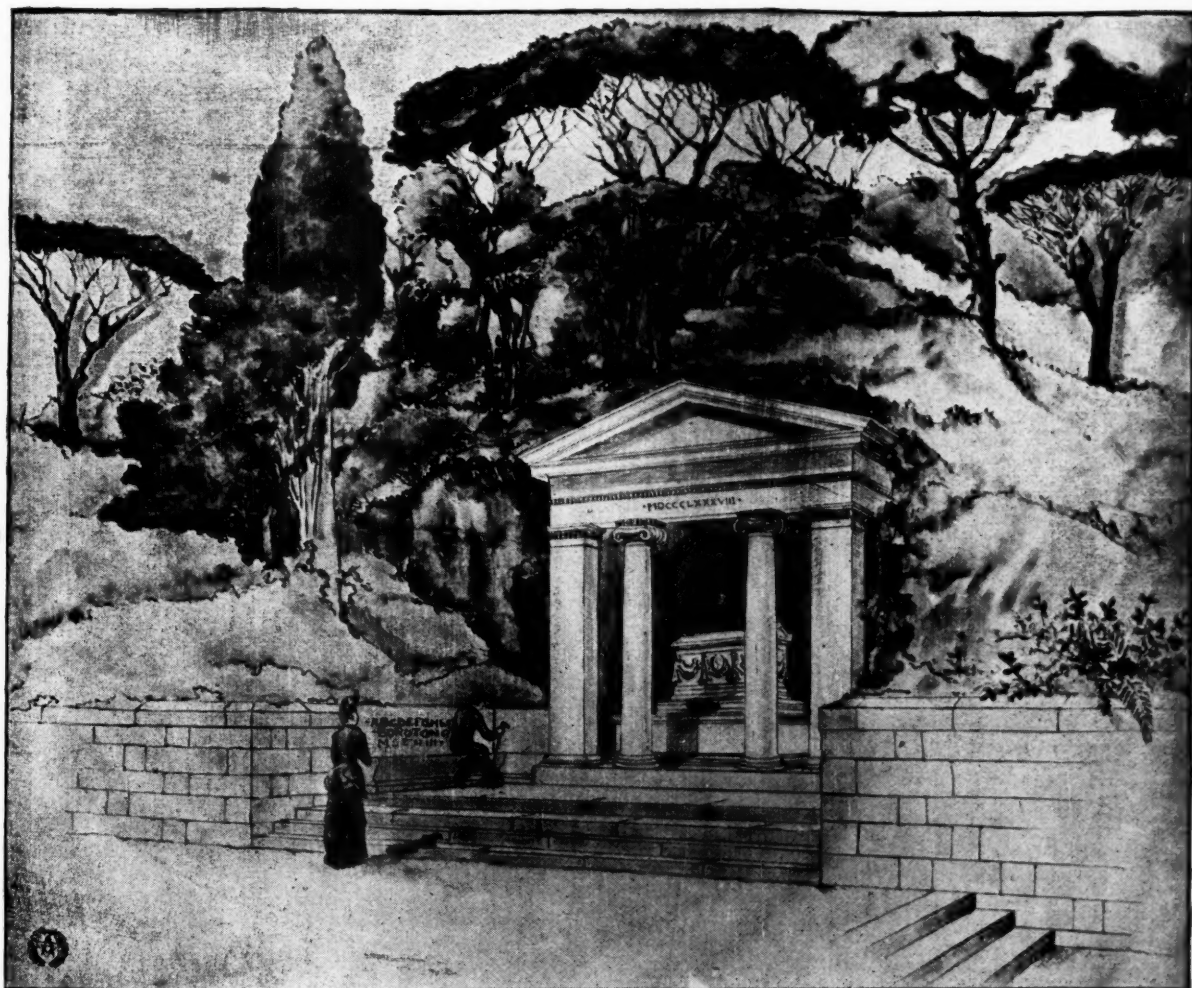
S. S. BEMAN, ARCHITECT.



CORNER FIFTH AVENUE AND HARRISON STREET, CHICAGO.
AN, ARCHITECT.



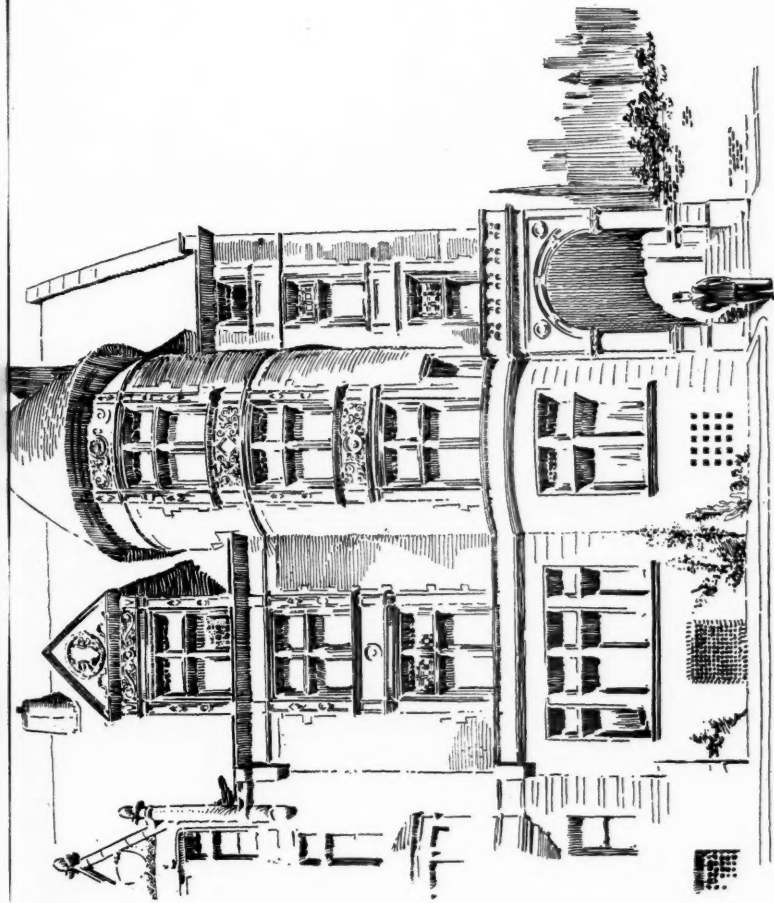
SILVER MEDAL DESIGN, BY OSCAR ENDERS, CHICAGO.



GOLD MEDAL DESIGN, BY JAMES BRITTE, NEW YORK.

Process of Art Etching Co., Chicago.

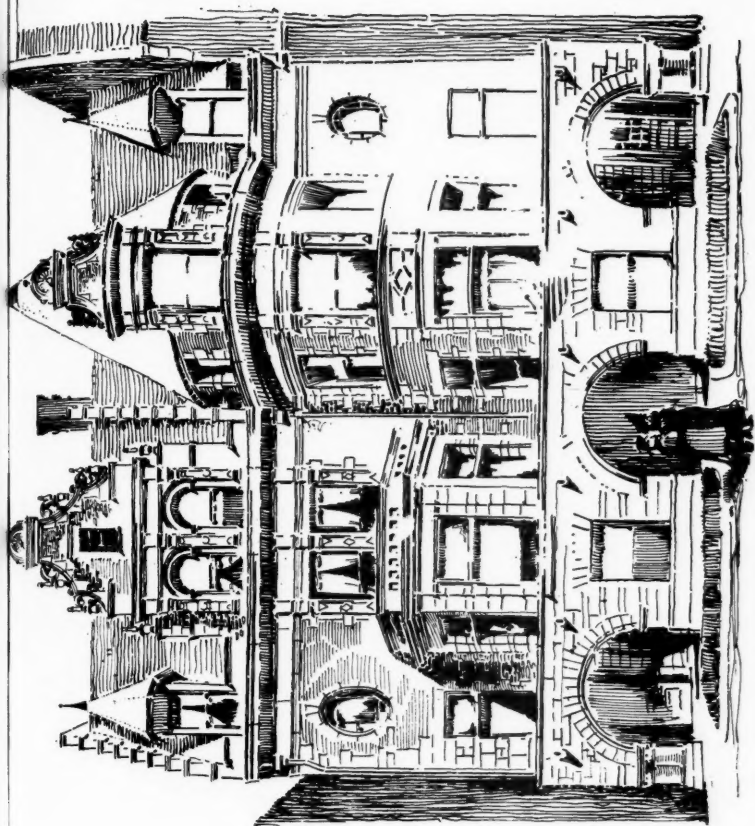
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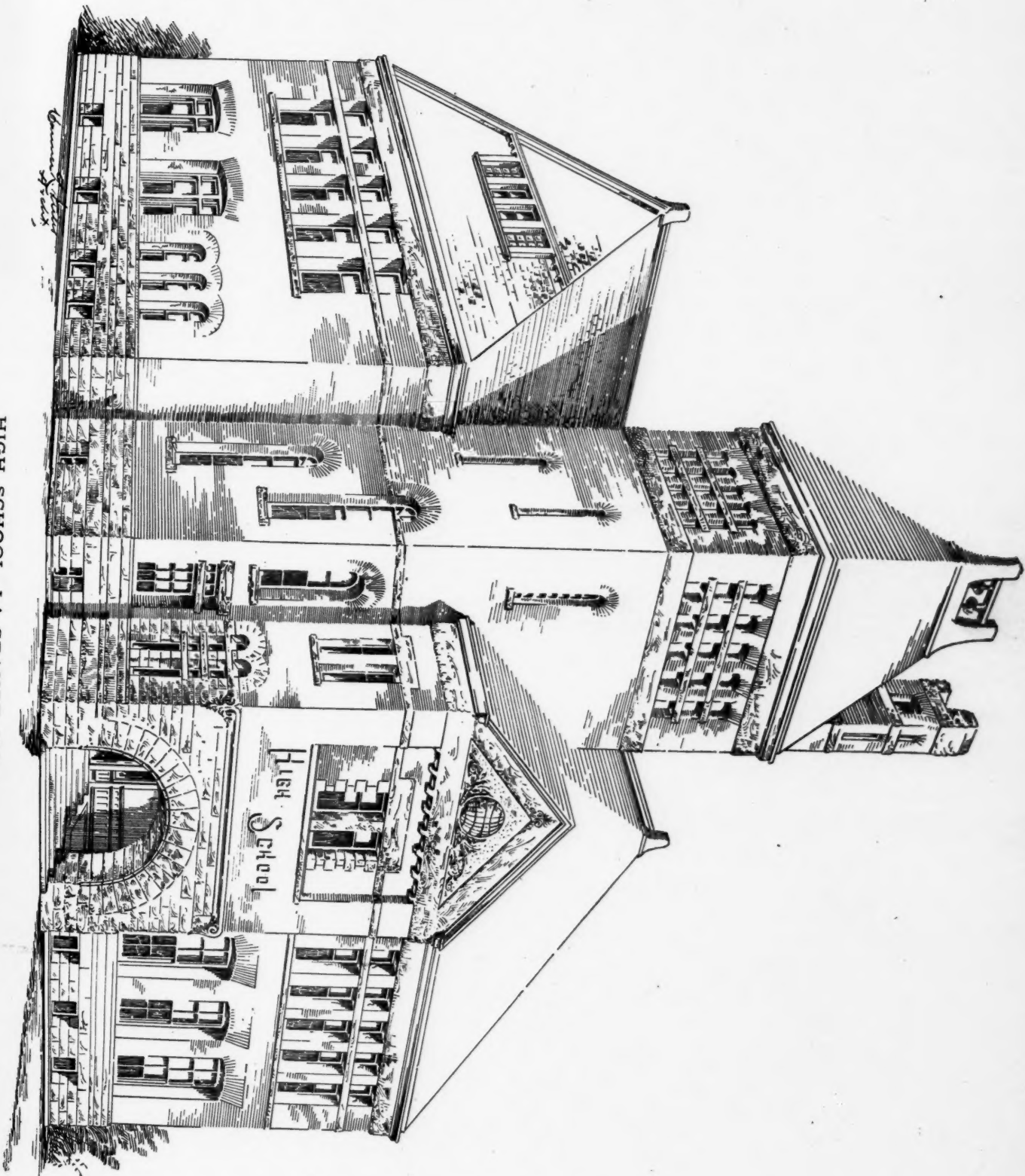
J. A. Smith, South 20th
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BOSTON SKETCHES V: PRIVATE RESIDENCES.



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 Commonwealth Avenue.
 C. B. Alvord Architect.

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