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Regarding
a new
Supervising
Architect.

A change in the government administration has caused the subject of the appointment of a new supervising architect to be agitated, and the names of several prominent architects have been put forward to fill that position. Should a change occur, it will be time enough to discuss the appointment of a successor. If we read the President's policy aright, he seems to be inclined to make appointments and vacancies from a business rather than a political policy, and, meanwhile, we hope that this spirit will lead him and congress to see the unbusiness-like and detrimental policy of sustaining the present government practice in the designing and erection of our public buildings, and adopt in its place the plan urged by the architectural associations.

Third Annual
Convention
of Builders at
Philadelphia.

The progress and action of no other association has been watched with more attention by the class which it represents, than that of the National Association of Builders since its organization in Chicago two years ago. Through a strong necessity for its existence, and with men of phenomenal sagacity and ability to plan its foundations and project its policy, it seemed to reach maturity with its first convention. The architectural associations had already discussed measures looking to the better regulation of architectural and building practice, and these efforts were at once augmented by this association of representative builders. The first fruits of this mutual endeavor is the standard form of contract; and the adoption of a metrical system of measurements, the establishment of trade and manual training schools, or the passage of more equitable lien laws will be the product of further united effort, effected through the joint work of builders in conjunction with the architects. As the first convention of the National Association of Builders was the culmination of almost a year's assiduous labor on the part of its organizers, each convention since has received the same preparatory attention, and the third annual meeting, held at Philadelphia, was not an exception to the rule, and no association ever transacted a larger amount of business within a given time and with less confusion.

Unjust
Criticism
by the
Press.

While a large number of the architectural and building journals of the country were represented in that meeting, the editors of but two were in attendance in person, and but one stenographical report was taken and this was printed in abstract in a special edition of THE INLAND ARCHITECT. While the able secretary appointed three assistants, who had instructions to present to the press every facility for obtaining accurate reports, it was rather surprising to find in a leading architectural journal all their preparatory work and careful arrangement, the self-sacrificing work of the secretary and other officers, ignored, and the convention severely criticised for its lack of organization and definite purpose. Now, in noticing this and other inaccurate and damaging reports mentioned elsewhere, it is not with a wish to be anything but courteous to our contemporaries, or because in it we see a chance to be captious. Such is not our present intention or past policy, but we do stand upon the honesty of our convictions, and seek to right or condemn what we know to be wrong, especially where our position, as in the case under consideration, is one of personal knowledge as against newspaper report. We are glad to see that

the journals at fault have since printed corrections, but this cannot repair the damage done by inaccurate reports, and it is fortunate that those involved, both individuals and associations, are too well known and appreciated to be made or destroyed by avowed hearsay criticism.

**A School of
Architecture
to be started
in Chicago.**

We have more than once called attention to the need for the establishment of a school of architecture in Chicago, and but two months have passed since we gave positive assurance that the formation of such an institution was all but accomplished. Within the past few weeks these predictions have taken definite form, and we are glad to announce that a school of architecture will be in running order in Chicago within the year. The prime movers in the enterprise are the managers of the Chicago Art Institute, under the roof and direction of which the school will be established, the extension of the present building being ordered for that purpose. The co-operation of prominent architects is promised, and in fact it is not wholly without their direct effort that the movement has taken definite shape. Some three years ago we saw the demand for such an institution, and interviewed the president of the Northwestern University regarding the establishment of a chair of architecture connected with that college, but without encouragement. The matter was then brought before several prominent architects, and a plan formulated so far as to consider names of those capable of holding professorships, with the Art Institute in view as the possible home of the proposed school. The matter again came up at a meeting of the Chicago Architectural Sketch Club two months ago, and was fully reported and commented upon in our January number. Now that these efforts have brought about the consideration of the matter by the president of the Art Institute, Mr. Charles L. Hutchinson, and his associates, its success is assured. As we have said formerly in regard to an endowment fund, "With the intelligent moneyed men of the West interested in art, of which architecture is the highest type, the contribution of such a fund should not seem formidable." Chicago has all the essential requisites for such an enterprise. Citizens with intelligence and money; architects who have the future of their profession at heart; draftsmen who have established the best sketch club in the country for self-instruction, and who will gladly welcome an opportunity for receiving more systematic training; and a large and growing surrounding country of which she is destined to be the educational and art center, as she is now the commercial.

**The Facts
in regard to
the Owings
Building.**

That the pen is mightier than the sword, or even the average intelligence of the public, when operated upon by the facile newspaper correspondent, is perfectly exemplified in the effect of the recent report of an alleged disaster to a high building in Chicago. The omission of certain tile arches to facilitate hoisting until the completion of the work and the displacement of some of the newly set arches by careless workmen raising a tank, which fell with sufficient force to displace other material, caused the startling report to be circulated that the Owings Building had fallen. The facts are that in this building there are two well holes, each about twenty feet long; the one prepared for the stairs, the other intended to hold the elevators. These well holes extend from the bottom to top of the building, and between them is a hallway five or six feet wide, intended for communication between stairs and elevators and the

rooms of the building on the different floors. During the construction of the building both of these well holes were used as holes for hoisting, and the passageway between them was used for loading and unloading the hoists and was kept covered by a plank runway until the building was under roof and most of the material hoisted, and all the remainder of the building, except the two lower stories, were plastered. When all the hoisting of material had been done, this plank runway was removed and the space between the two well holes filled in each story the same as the remainder of the floors of the building, with tile arches. By some means the men (sailors) engaged early on a Sunday morning in raising a tank to the top story caused an angle of the same to drop on the tile arch in the eighth story, which, being green, not yet covered with concrete or floor, the beams on each side, as yet unsupported by elevator guide posts and stair strings, and not in their ultimate condition of stability, knocked out the arch in the eighth story, which, falling downward, carried with it into the basement all of the arches in this area of about 5 by 20 feet, without, however, injuring, in their fall, anything except five I beams near the bottom of the building, which were bent out of shape by the weight of some iron pillars intended to form part of the supports of the stair string, which pillars had been lying on one of the floors and fell downward with the arches. The absurdity of the newspaper reports and statements sent throughout America and Europe is so stupendous as to be almost inconceivable. There were circumstantial and elaborate descriptions of the shattered condition of the walls, with spider web like fissures extending all over them from bottom to top; that the external walls left standing were out of plumb to an extent that their downfall was momentarily expected, and so on, and so forth; and yet, the day after the accident, an examination of the plastered tile walls in the building in the immediate proximity of the fallen arches, did not show even a hair crack.

**False Reports
Regarding
Fireproof
Construction.**

The injury done by such reports cannot be repaired or excused, and they belong to a class that are common as they are censurable. Moreover, they retard the progress of perhaps the most important factor from a humanitarian standpoint in modern building, and that is fireproofing. Just as absurd was the report that "the fireproof Jewett Building" at Buffalo, burned, when it was in no sense fireproof. The same was true in regard to the Chicago Opera House and the "accident" to the United Bank Building, at New York, spoken of by a leading architectural journal, that should have known better, as a similar affair to that of the Owings Building, was just as far from the truth; the latter being in the shape of repairs involving the taking down of an unsuccessful system of fireproofing. No intelligent person can properly investigate the systems of fireproofing now in vogue without being convinced regarding the absolute fireproof quality of the material as applied, and impressed with the extraordinary strength of the flat arches laid between iron beams. The application is as simple as the building of a brick wall, and the lightness of the material makes construction safe as far as brick or stone walls can be carried up. We have used an extraordinary amount of space upon an absurdly small matter, but it seems imperative that one true statement should be made to counteract the absurdity and falsity of those that have made a very large mountain out of an infinitesimally small molehill.

Romanesque Architecture.*

INTRODUCTION.

OUT of respect for the labors of scholars, we must preserve the term Romanesque architecture, a term adopted and sanctioned by usage for over sixty years; but truth forces us to state that the adjective Romanesque applied to architecture (by the French) is not contemporaneous with the construction of the great works we are about to study.

If it is true that the glorious art of architecture dates back to the earliest ages, it is not less certain that the word Romanesque, designating the historical period which is the subject of this volume, is eminently modern, since it did not exist before the year 1825.

It was at this time, Jules Quicherat informs us, that the term became generally accepted, through the efforts of M. de Caumont, he receiving it from M. de Greville, who proposed to the antiquarians of Normandy that they should thus designate architecture after the Roman domination and before the twelfth century.

This architecture that, up to this time, each one christened according to his taste (Lombard, Saxon, Byzantine), appeared to M. de Greville worthy of being called by a name that was not that of a people, considering it had been used in all eastern Europe and was not proven to be the invention of either Lombards, Saxons or Greeks. Hence as the term Roman was applied to our old idioms, and the use of the Roman element was universally admitted to be as obvious in this style of architecture, for which they wished to find a qualifying adjective, as the presence of the Latin radicals in the languages called Romanic (Romanesque in French), as, finally, one might be called degenerate Roman architecture and the other corrupt Latin, M. de Greville concluded to give to Romanesque architecture the same name that they had given to Romanesque (Romanic) languages.

The idea is good, but the consequences that arose from it and the application of it were less successful, for they wished to limit the period during which works should be called by this name of Romanesque so happily found. These classifications were too precise, too absolute; for it is very evident that in the first centuries of the Christian era (an epoch in which it is safe to place the beginning of the architectural period, which we shall henceforth call by its name of archeological baptism, that of Romanesque architecture) the artisan constructors, that is, the architects, followed the traditions of the Romans and Greeks, as they, in their time, with such success had followed the traditions which their illustrious ancestors had left them. They constructed their buildings according to the customs of the time, or rather they modified them according to the changes in religious ideas.

Nothing is invented at once, especially in architecture. Discoveries were made and certain forms were adjusted according to the ideas of the time. They were modified while they were appropriated, but a new style of architecture is not born immediately with a new social state.

This fact is visible from the earliest times of the church. The civil basilicas, admirably arranged to contain large numbers, became the places of gathering for the disciples of the new religion, without other modifications than the suppression of the emblems of expiring paganism and their replacement by the symbols of new-born Christianity.

The churches erected in great numbers during the first centuries were built on the plan of the Roman basilica, with the necessary additions for the sacramental rites. If later they were transformed under Oriental influence, there can be found at the same time, in the East, as late as the eleventh century, indelible traces of the Roman traditions, shown by the particular arrangement of the modified civil edifice constructed in the first centuries of the Christian era, as if this basilica plan had been the hieratic form, imposed by the religion of Christ.

Several centuries were needed to found a new art; for the Christian religion born under Tiberius, in the golden age of Roman civilization, produced a great moral reaction, but met with violent resistance, and consequently was the occasion of bloody persecutions. The first Christians were obliged to hide themselves, and the public life remained pagan in all its outward manifestations, until the day when Constantine, by the celebrated edict of Milan, in 313, proclaimed Christianity the religion of the state.

From now on the Christians gathered openly, but robbed of everything, and, timid after so many trials, they contented themselves at first with the old pagan buildings, and established themselves in the

courts of justice, in the exchanges or markets, that is, in the civil basilicas, after having them ornamented according to the dogmas of the new religion.

Christian art could not rise until it had acquired officially the right to open its temples for public worship. The first Christian architects for a long time kept the general arrangement of those pagan edifices transformed into Christian churches, imitating the forms to which they were accustomed, employing the materials that they had at hand and with which they were familiar by long use.

It is thus they preserved antique art from ruin and oblivion, by retaining what was useful to them, adding whatever their new needs required, and at the same time maintaining the principles of construction used in secular buildings.

If anyone wishes to find the origin of Romanesque architecture, he must seek earlier than the end of the Roman domination, and study, in Rome, the civil basilicas, transformed into Christian temples, in the first centuries of Christianity.

He ought to make an excursion into the Orient, particularly into Central Syria, a journey singularly easy to accomplish, by means of a very curious work of the Count Melchoir de Vogue, which sums up the learned and valuable discoveries which he has so happily made in the history of art.

In the first years of the second century, after the birth of Christ, Syria became a Roman province, and became the center of a most extraordinary architectural movement, which was only terminated at the end of the seventh century. Houses, palaces, entire villages were built as if by magic, and as at Rome, they first remodeled the pagan temples and then erected new ones. It was the first time in all the period of Roman colonization that churches were dedicated to the new worship.

These discoveries open up new glimpses of the early Christian architecture from the fourth to the seventh centuries, hitherto unknown. They are of the greatest importance, because that period of art has had a considerable influence on the development of art in the West. One is transported into the midst of Christian society, surprises its every-day life, not the hidden life of the catacombs, not the existence of humility, timidity and suffering that it is generally represented by, but a life broad and rich in grand stone palaces, perfectly appointed, and surrounded by beautiful vine-clad gardens. Its fine pillared churches, flanked with towers, still exist almost perfect, and if it had not been for earthquakes, they would lack nothing but the woodwork.

These Syrian churches reproduced the arrangement and the forms of the basilica at Rome. The style of construction is Roman, modified by local influence. In countries situated near forests the temples were covered with wood, but in countries where stone alone was abundant, the covering of the edifice was formed of arches, joining the lateral sides of the bay of the nave, destined to support slabs of stone which formed at the same time the ceiling and the roof. In all these cases the means employed were the most simple, and their wise arrangement indicated consummate ability and a familiarity with science, allied to a most delicate feeling for art.

One sees, at more than one place, churches of the fifth and sixth centuries with arched roofs, surmounted in the center with a cupola of elliptical form, imitative of the Persian. These timid essays marked the commencement of a style of construction which, a little later, at Constantinople, was so superbly developed.

We should have to analyze Saint Sophia to state the solution of the problem, and give a perfect example of an edifice, breaking the traditions of Greek art, and inaugurating a system of which the vault is the principal element.

The stonework of this cathedral of Justinian is not cut like the Syrian monuments. It is made of pieces of stone and cutstone solidly counter-buttressed, arranged in arches, vaults and cupolas, whose thrust is upon distant points which are united by arches. The walls of the interior are covered with mosaics and marbles.

The Greek architects, Anthemius of Tralles and Isidorus of Miletus, built Saint Sophia according to Roman principles, bringing to mind, by the architectural expedients, the liberal proportions of those immense Roman edifices of the third century after Christ, notably the Baths of Caracalla. The great arches are subdivided into arcades, supporting an architrave, or a gallery, above, upon which windows or a stone fretwork open, lighting the central structure.

The influence of the Oriental school, on the development of art in the West, is no longer contested.

The arts of design were held in great favor there, not only technical drawing, but the sentiment of form and color was cultivated. Antique traditions continued to be felt, but transformed by the effect of the new spirit. Under the influence of a court, whose taste for luxury

* "L'Architecture Romane," by Edouard Corroyer, Paris. Translated and abridged from the French for THE INLAND ARCHITECT, by W. A. Otis, architect.

and habits of magnificence have never been surpassed, artists produced many works of eminence to meet the requirements of this rich, literary and refined society.

In this same epoch, the Western Empire was struggling in the rude embrace of the barbarians, and thinking how to defend itself, rather than cultivate architecture, the art par excellence of peace. Besides, for many reasons, it was dependent on the East, when it came to a question of art. It was from the East that it obtained fine stuffs, jewels, carved ivories, and all those objects of luxury for which it felt the need, but knew not how to produce. Finally, it was from the East that it demanded masters, and each great effort of art mentioned in history, between the eighth and the eleventh centuries, as well in France as in Germany and Italy, was marked by an emigration of Oriental artists.

The calamities which burst over Europe, before and after Charlemagne's reign, contributed still more to increase the influence which the East exercised over the West from the first centuries of the Christian era.

The year 1000 is a date made celebrated in history by the superstitious terrors of the middle ages. It was a common belief in the tenth century, that the world would come to an end in the year 1000 A. D. It is said that the church strengthened this belief with all its powers, which was by this time immense. The clergy spread it abroad, for a purpose, according to some chroniclers of the time, or from conviction, according to other historians. However, the churches derived great benefit from it, for considerable gifts were made to them and the monasteries, by sinners who wished to atone for their faults by abandoning their possessions while awaiting the end of the world.

But when the fatal date had passed without fulfilling the somber prophecy, humanity felt itself revived, filled with a new life. Its first sentiments were those of love and gratitude toward God, who had not annihilated it.

Thus commenced those innumerable pilgrimages, precursors of the crusades, to the holy places, to the tomb of Christ; and magnificent edifices rose over Europe because of this grand movement of religious faith, strengthened in the East, at the very source of Christian art.

After having established the origin of Christian architecture at Rome, in the East, studied its development at Constantinople, and its transformation in the West, it is proper to stop at the historical period, that scholars have so justly called the Renaissance of Charlemagne, and which was marked by the stepping forth of Romanesque architecture from the Roman and Byzantine leading strings that had supported its first steps. It was the desire to vault the churches, that toward the end of the year 1000 obliged the builders to abandon the old form of the Latin basilica.

From the end of the tenth century Romanesque architecture freed itself gradually from Latin traditions, to create new proportions, resulting, as early as the first years of the eleventh century, in the adoption of a new system, if not in detail, at least, in general arrangements.

The history of this architectural period is most interesting and most curiously instructive, because it shows the builders engaged in a struggle with difficulties which they conquered only after long efforts. We must follow their timid essays by the modification which they made in the traditional arrangement of the Roman basilica, first preserving the wooden roof over the central nave, and only covering the lower sides with ribbed arches. Then came bolder attempts, characterized, at first, by the barreled arch, reminding one of the constructions of the first century, which yet exist in the amphitheater and the nymphæa at Nîmes, and which seem to have inspired the Romanesque architects, later, by the continued barreled vault, covering the central nave, of which the thrust was maintained by half-barreled vaults in quarter circles. It is especially important to notice, first, the edifices built with cupolas, at the commencement of the eleventh century, as examples of an art achieved in and imported from the East, but modified in France, or rather in Aquitania at this epoch, and which were to have a great influence on the progress of our architecture. Finally, to notice the combination of the vault ribs, especially the diagonal ones which carry (the same as the prudentives of the cupolas but under another form) the weight of the vaulting upon points of support, which are solidly counter-buttressed, the whole being the commencement of a system of construction, which later had such astonishing applications.

The size of this work does not permit us to give all the developments of Romanesque architecture necessary to the study of it in all its branches. We have principally studied religious edifices, or religious architecture. This, at all times, is the expression of the

highest art with all people, that which gives us most clearly the idea of their civilization, of the creative power of their genius, and especially it is in religious edifices that Romanesque architecture shows most clearly the character of its transformation and progress.

It thus becomes necessary to understand well, from the start, the civil basilicas, the basilicas or Latin churches, and the Byzantine churches, of which the first part of this work treats, that we can fully appreciate the most characteristic monuments of Romanesque architecture in the second part.

(To be continued.)

Boston Sketches — Suburban Work.

BY C. H. BLACKALL.

THE difficulty of adequately presenting a consideration of any one department of architecture without the fullest illustrations in the shape of sketches or photographs, is never more strongly appreciated than when the subject has to do with suburban work, which is, in fact, the most indefinite in its nature and the least subject to precise rules, either of plan, design or criticism, of any of the problems which the architect is called upon to solve. Our villa architecture will always be capricious in its artistic character, to say nothing of possessing the strong sense of individuality which is so characteristic of every effort of Anglo-Saxon influence. Our suburbs never could present the smart, neatly stuccoed, painfully proper and irretrievably monotonous aspect of the Parisian banlieue, and it will never be possible to reduce our country styles to a system so precise that a few examples would serve as types of the whole. Nor would anyone wish it so. An irregularity in plan; quaint, unexpected oddities in design; a picturesque effect, the result of deliberate intent rather than of accident, or of the weather, are qualities which are to be avoided in all work of a city or monumental character, but which are permissible, and to most Americans are almost necessary features of rural art. Fergusson, in his history of the modern styles of architecture, indulges in a quiet sneer at American architects, who, he says, plan their houses by cutting out pieces of card, the proportionate sizes of the rooms desired, and then fitting them together like a child's puzzle, without reference to symmetry or regularity. Without carrying independence to quite so childish a conclusion as this, we are able to permit a freedom in disposition which places the living rooms at the sunny corners, which throws out the omnipresent bay-window in almost any direction, which can indulge in half-stories, floors on different levels, porte cochères through the basement or cavernous loggias in the attic. All this is very shocking to one trained in the rigid lines of French art, but it is what has made our suburban architecture the picturesque delight of the present building era, and it is the task of the architect to metaphorically wrestle with the arrangement of all the rooms on the sunny side, to curb the bay-windows, subdue the carriage portal, combine good taste with the picturesque and common sense with floor levels, and by a broad, simple treatment even of the petty irregularities, to secure the feeling of quiet, and repose which should never be absent from domestic architecture.

All of this can be said quite as truly of the suburbs of San Francisco as of those of Boston, but the peculiar manner in which the problems have been studied in the latter city gives it perhaps a special title to consideration. The natural beauties of the suburbs of Boston are such as few cities can boast of. From the extremes of the wild Middlesex fells, a vast tract of almost virgin wilderness, within ten miles of the metropolis, to the storm-beaten rocks of Nahant, or the low shore lines of Cohasset, with the broad ocean for a background, there is found every variety of landscape to suit the most exacting requirements of either picturesque solitude, or cozy, nestling village life. The very fact, however, of there being such a diversity of natural attractions, renders it difficult for a stranger to obtain a fair idea of all there is to be seen, except by a long continued residence and by frequent excursions in all directions. Indeed, it is doubtful if many of the Boston architects themselves appreciate the extent and value of the work scattered about the outlying towns, nor can it be hoped, in the brief lines of a single paper and the narrow compass of a few illustrative sketches, to more than indicate, in a general manner, the style of buildings which can be found for the seeking. Comparisons are always odious and dangerous, but perhaps it may be pardonable to consider as types only the creations of a few of the architects who are best known to the general public by the quality of their domestic work, without wishing to disregard in the least, however, the host of admirably designed houses which go to make up the sum total of the suburban architectural attractions.

Though H. H. Richardson evidently had a preference for public buildings, the few examples of domestic architecture executed from

his designs show how truly he viewed the humbler problems, and how boldly his conceptions could be made to depart from the lines followed by those about him. His work at North Easton, a few miles from Boston, on the Old Colony Railroad, is probably familiar to most of the readers of this journal. The gate lodge at the entrance to the Ames estate is simply unique. No one but Richardson would have imagined such tremendous proportions, with its cyclopean moss-grown masonry, its deep, heavy browed windows, its broad archway spanning the road with a single stride, and its wide, generous hipped roof, which alone would cover a multitude of architectural sins and give character to the most commonplace substructure. Distinct historic style the building has none. It is neither Gothic nor Renaissance; surely not Classic, nor even Romanesque, unless the single, round archway could entitle it to such a distinction. It is a law unto itself, as, for that matter, was the architect himself. It is a rustic gate lodge, simple, as befits its sylvan character; imposing, as the entrance to a fine estate; and large in its masses and proportions without covering a great amount of ground. Perhaps it is a little out of scale, but then Richardson always erred in this respect, and perhaps wisely as well as intentionally so, for his smallest buildings have a large, imposing look which is obtained only by disregarding what we sometimes consider the essential conditions of scale and proportions.

Scattered throughout Normandy are a number of old *manoirs* or farmhouses of the better class, which ramble over the ground in a seemingly aimless manner, with usually a large courtyard, a quantity of half-timbered gable and overhanging balconies; fat, conical roofed towers disposed at the angles; bulging moss-grown walls, and irregular ridges, forming general picturesque harmonies, which are at once the delight and the despair of artist and architect. A few years since Mr. Richardson built a summer house for a Dr. Bigelow, which is so nearly akin to the Norman *manoir* type, that from a distance it seems to possess all the distinctive features which make the French farmhouse so delightful. It is located in an out-of-the-way corner of Newton, two miles or more from the railroad, where not one stranger in a hundred would ever find it, though the house is built on a commanding hilltop, whence it looms up in a truly medieval spirit, with long lines carried across the entire hillside and down toward the farm barns, and a broad, fat-sided tower and ample roof. A nearer acquaintance shows that the walls and roofs are shingled, and that, in detail, the comparison with the *manoir* type cannot be carried out, while at the same time certain modern improvements within and without make the house more habitable and comfortable than ever any *manoir* could be. The ensemble is perfect, especially as viewed from one side, when the relative narrowness of the structure is lost sight of. Richardson never neglected mere bigness, and if he could not have it in all directions, he would surely devise it for at least one. Were this same design to be crowded into the limits of a square house of equal ground area, the result would show a comparatively insignificant magnitude; whereas, by adopting a narrow plan, carried out in extreme length, the element of size is added to the architecture in the most effective manner. Chicago readers will remember how happily Richardson utilized this arrangement in the Glessner house, corner of Eighteenth street and Prairie avenue, which by reason of its long, low proportions appears to be much larger than many houses which cover more ground.

There is a very delightful, old-fashioned house in Cambridge on Brattle street, near the Longfellow house, which was designed by Mr. Richardson, delightful chiefly for the rich coloring of the weather-beaten shingles, and for the picturesque mass. There is hardly a detail, properly so called, about the whole design; nothing but simple masses, a deeply recessed porch, and a rounded tower in one corner; a dear, comfortable looking homestead, even if the windows are filled with plate glass. The Nickerson house, in Dedham, should also be noticed, though only indirectly a product of Richardson's genius, having been executed by Shepley, Rutan & Coolidge.

(To be continued.)

Interior Work—A Bedroom.

BY WILLIAM MORGAN PETERS.

IN the illustration pages of this number will be found sketches of the four principal pieces of a bedroom set recently completed for Mr. William H. Crocker, of San Francisco, Cal.

These pieces are made of selected San Domingo mahogany, with all hardware in brass, antique finish, and French beveled plate mirrors. On the front corners of the three cabinet pieces are turned posts standing three-quarters free; the upper course moldings follow-

ing their outline and having a member of small beads throughout their length, as has also the lower horizontal course molding. The upper portion of posts are rendered vertically, having a small necking just below of increasing diameter, which continues into a bulb of foliage, from which the post runs straight and plain down to the encircling base member.

The mirror frames are made to swing on pivots, which can be tightened so as to fix them at any desired angle.

The dressing bureau is a combination of dressing table and bureau, 5 feet long, with ample shelf-room and eight small drawers for toilet articles or jewelry above main shelf, opening toward each other. The main shelf in case recedes slightly at the center in an elliptical curve, which allows of one sitting nearer the mirror and from this position having easy access to all drawers in the case and also the lower shelf at back of center portion. The standards which support the mirror finish in rounded bulbs of foliage at the terminals of the vertical framepieces, and the center portion of upper framepiece are also carvings of delicately detailed foliage.

The cheffonier, 3 feet 8 inches wide, has three large drawers below and two smaller ones just above these, the whole upper portion being a cupboard for hats and bonnets, with glass-paneled doors, having a brass grill over the outside. The upper or shaving case, which stands on four small balls, and is a wholly separate piece from the lower portion, can be used on a table or in any other position that may be desired. It has two doors in the base, with standards supporting the small swinging mirror, which is similar to the large mirror in dressing bureau. The washstand, with open corners for pitchers and slop-bowls, and an inclosed cupboard in the center, is 4 feet long, and has two doors in the upper section and two narrow shelves at the right and left sides above main shelf for small toilet articles. An open frame at the back, similar to the mirror frames, has a curtained center to keep the splashing water from the walls, the curtain-rod being also intended for hanging towels on.

The general design in all three pieces is as similar as the different requirements will allow.

The bedstead, 5 feet by 6 feet 6 inches inside measurement, is quite heavy in effect, the outer framing being made of 3-inch solid stock allowing of deep reveals for the panels, the vertical framepieces having slightly rounded corners with the upper crosspiece at head and foot board round in section at top of center portion and gradually changing to the same section as the vertical framings at their intersection with them. The panel moldings have one detailed member running throughout, and in section are a series of small elliptical beads, divided by sharp, fine fillets. The carvings of foliage at the terminations of the vertical framings, and also those flowing over the rounded surfaces of the center portion of the upper rail of head and foot board are executed with sharpness and delicacy.

The detail of all the carvings on these pieces is of a slightly modernized Romanesque character, designs being very carefully studied and rendered, with tool marks prominent. Great care was taken to make the construction and finish of all these pieces as nearly perfect as possible, and there are few beside practical cabinet makers of the highest grade, who realize the cost involved in obtaining such results, where to even the smallest particular only the best of everything is considered as good enough, both in work and material.

The room which these pieces are to occupy is about 28 by 20 feet, with a dressing room adjoining, both being lighted by extra large windows and finished throughout in mahogany. The floor has an inlaid border about 2 feet 6 inches wide, with a rich Axminster carpet center in a conventional foliage pattern, having a quiet general effect in olives and old gold. The walls are clouded in a brownish olive and terminate in a wide frieze of modernized Romanesque foliage pattern in old gold, below which is a picture molding and a small band of interlacing strap pattern finely pearled. Just below this, again, a large pattern of similar character and rather intricate design, about 18 inches wide, borders the ceiling which is in olive on a clouded ground of old gold. All ornaments are treated perfectly flat and touched with gold throughout.

The window hangings consist of straight valances of old gold silk, with a braid border similar to the strap pattern in the decoration behind which hang silk and lace curtains.

The remaining pieces completing the furniture are a small table, a stuffed over lounge, with an arm at one end and a loose pillow, two stuffed over easy chairs and two bedroom chairs covered with a foliage figured olive and old gold worsted tapestry.

It is well to note that the carving indicated in the illustrated designs is carried out in the less important pieces with the same simplicity and richness.

Illinois State Association of Architects.

THE regular monthly meeting of the Illinois State Association was held February, President W. W. Clay in the chair, Osborne J. Pierce, secretary.

After the usual lunch had been disposed of the meeting was called to order, the following members being present:

Louis J. Schaub, Dankmar Adler, W. W. Clay, N. S. Patton, Henry Raeder, S. A. Treat, O. J. Pierce, S. M. Randolph, Alfred Smith, Clinton J. Warren, Edward Baumann, C. L. Stiles, L. J. Halberg, H. B. Hill, R. C. Berlin, J. L. Silsbee, H. O. Hansen.

On motion of S. M. Randolph, the chair appointed a committee, consisting of S. M. Randolph, J. L. Silsbee and H. B. Hill, to draft resolutions upon the death of Edward Baumann, who died in Europe recently.

The following resolution was introduced by C. L. Stiles:

Resolved, That this association request of the Quarry Owners' Association samples of old stone, represented by them, from which analyses, crushing and frost tests, may be made, the expenses to be borne by the Quarry Owners' Association.

Resolved, That the president of this association appoint a committee of three to receive said samples, under whose direction the analyses and tests shall be made.

Mr. Adler: Here is a matter which ought to have been attended to before, but owing to Mr. Sullivan's illness and much work I have been unable to attend to.

The Western Association of Architects adopted a proposed form of legislative document, which was to be presented to the various associations, agitating that architects should be placed on the same footing as lawyers and doctors, and to pass examination as to capability, etc., and furnish satisfactory bond to be posted, and that a committee be appointed to confer with the Illinois State Association to present a bill, and that each architect shall constitute himself a committee of one to see the bill is passed; that a committee of three be appointed to represent the association at Springfield, and that the necessary expenses be paid by the association.

It was stated by members that the Texas State Association and the Western New York Association had similar bills before their respective legislatures, with a fair probability of passage. S. M. Randolph introduced the following resolution:

Whereas, The Illinois State Association of Architects, together with their professional brethren in all parts of this country, feel a deep interest in the course which the United States Government shall pursue in the designing and construction of its buildings; and

Whereas, A change of administration in the government is about to take place, and changes in this branch of the public service may follow; therefore be it

Resolved, That the Illinois State Association of Architects hereby respectfully petition the President-elect and the incoming Secretary of the Treasury to make such changes in the practice of designing and erecting public buildings as shall more nearly conform to the methods adopted by independent corporations and private individuals, thereby obtaining a much better grade of buildings at considerably less cost; and be it further

Resolved, That we distinctly disclaim any intention to reflect upon the incumbent of the office, or of any of his predecessors, believing that their comparative want of success is due to the system under which they were laboring; yet if a change is made in the office of Supervising Architect, we respectfully request the appointment of some architect whose energy, skill, experience, executive ability, and integrity shall be thoroughly established, and who is in sympathy with the desire for reform in the methods of the government as far as they relate to the architectural design and administration of its public buildings, as expressed by the resolutions of the Western Association of Architects and the American Institute of Architects.

It was also ordered that the secretary mail copies of the resolution to other associations, inviting their coöperation, as follows:

In pursuance with the instructions of this association, we take pleasure in forwarding copies of the above resolutions to you with the request that the subject matter of this communication may be laid before your society at the earliest available opportunity, and with the hope that you will earnestly coöperate with us in the endeavor to correct the obvious evils of the present methods of government building. Will you kindly distribute surplus copies to the officers of any local architectural societies or chapters which we may not have reached in this distribution.

On motion, the resolutions were adopted and the instructions so ordered.

Mr. Dankmar Adler was then called to the floor to address the association upon the subject of "Stage Mechanism," as applied to the stage of the Auditorium, and as compared with the new improvements in European theaters. Mr. Adler apologized for not having prepared a formal lecture on the subject of stage mechanism, and stated that he would simply indulge himself in a discursive chat on what he had seen during his late European tour.

Mr. Adler said that in London he had visited five new theaters in process of erection, and he considered their methods of construction admirable. Beginning at the bottom, the pit was literally what its name implied, in some cases sunk as much as 30 feet below the street level, and as the flooring was laid on the ground without any basement, there was no danger of fire from below. The framing constructions of the galleries and balconies were entirely of iron. The main beams about fourteen feet apart, with lighter iron cross-beams at the lines of the risers, and the whole then filled in solid from bottom to top of beams with Portland cement. The risers for the stepping of the seats were made of hollow bricks with three-inch plank bolted on the top to form floors of the steppings. The entrances, though somewhat primitive in their accommodations for ticket buyers, were quite well arranged, each part of the house having two entrances of its own without the lobby for common use customarily in this country. The stairs were usually of concrete, their width being about 4 feet 6 inches, generally, between brick walls, thus giving sufficient side support. In some cases where elegance was aimed at, the concrete was covered with thin marble slabs. The concrete forming the floors was covered with linoleum glued down. This material in addition to doors and sashes was practically the only one combustible in the auditorium proper and in the hallways. One thing, however, struck him as strange, that in every

case the roof and the trusses supporting it were made of wood, Mr. Phipps, the recognized authority for theater building in London, having an idea that in case of fire an iron roof construction would cause the walls to fall. Another peculiarity of these theaters was the construction of the proscenium wall. This was built of brick, the proscenium opening being covered with a heavy stick of timber into the ends of which notches were cut which served as skewbacks for a brick relieving arch. In answer to the inquiry what would become of this arch after the timber had decayed, he was told by the clerk of the works, that there was no danger of that in the climate of England. The only heating device that he observed in any of these theaters was in the form of open fireplaces in the dressing rooms. The gas and animal heat of the audience were supposed to be sufficient to maintain a comfortable temperature in the coldest weather to be expected in the mild climate of England. What little ventilation there was, was obtained by windows and alleged ventilating ducts, showing no connection with any motive power for moving the air either into or from the building, their efficacy depending entirely upon the arrows drawn on the plans to show the direction of the wished-for air currents, with the result that it was decidedly imperfect. Throughout London, it appeared that the small theaters were, as a rule, most scientifically constructed, in fact, that as they increased in size they decreased in safety. Some of the large ones being veritable fire traps, for even if the auditorium proper was moderately fireproof, the stage was a regular tinder box. The curtains were generally of corrugated iron covered with asbestos and painted so that they could be used as act drops. They were raised by counter-weights.

Leaving England, it appeared that on the continent the conditions were reversed. The larger theaters, being the property of the governments and municipalities, were by far the most thoroughly constructed, many of them fireproof as far as the auditorium was concerned, a few even with fireproof stage construction. The rarity of fireproof stage construction is due to the almost insurmountable difficulty, and the enormous cost of such an undertaking.

Before speaking of fireproof stage construction in particular, I wish to say a few words as to stage construction and mechanism in general. Up to a very recent period no effort has been made to apply upon the stage any of the results of modern progress in the science of mechanics. The block and tackle and winch, aided by "main strength and awkwardness," were, and on most stages still are, the only tools at the command of the manager of a stage performance. One reason why labor-saving devices were not adopted may have been because in the theaters on the continent of Europe, most of which are under state and municipal control, soldiers are always obtainable in case the services of a large number of extra men are required. Some twenty years ago a Mr. Brandt invented a system of balancing scenery with counter-weights, which was used in Germany, but to the best of my knowledge nowhere else. It enabled the stage manager to direct from one spot the raising or lowering, by men stationed on the stage floor, of anything required. After the disastrous fire in the Ring Theater, in Vienna, in 1881, Messrs. Degg, Kautsky and Roth, of Vienna, invented certain improvements to prevent, if possible, a recurrence of such disasters; chief of these was the substitution of iron for wood in the framing of the supports of the stage. The weight of the iron used was so enormous that the usual methods of raising and lowering the movable parts of the stage had to be abandoned and a system of hydraulic jacks, controlled from a single point was substituted. Their motive power was supplied by steam pumps, compressors, or the power given from an elevated tank, and was controlled by valve connections. The opera house at Buda Pesth has a curtain opening of 47 feet and a depth of stage 120 feet; the mechanism of the stage is almost perfect, and, in fact, it was chiefly to familiarize himself with the working of this theater that Mr. Adler's tour was undertaken. The most marvelous and rapid transformations are produced by proper applications of the power of the hydraulic jacks, somewhere from 100 to 123 in number. For example, the ship scene in "L'Africaine" which takes from twenty-five to forty-five minutes to set in an ordinary theater, but here eleven minutes are sufficient.

The same system of stage mechanism and construction is in use in the Municipal Theater at Halle, and in the German Theater at Prague. But efforts to assimilate existing theaters to the improved system are being made in many places. In the Court Opera House at Dresden they have begun to take out the woodwork and are substituting iron in the rigging loft of the extensive stage, also replacing hemp with wire ropes, the wooden pulleys and blocks by iron ones, etc. In the Imperial Opera House at Berlin all the old wooden traps, sinks and bridges have been removed and iron ones substituted for them. A system of hydraulic motors is used here, differing somewhat from the one in use at Buda Pesth. It was designed by and erected under the direction of a son of Mr. Brandt, by whom also the Court Theater has been remodeled and its entire stage rebuilt, and iron framing, iron pulleys and blocks and wire ropes used everywhere. A hydraulic apparatus is also being built for this stage, to be put in place during the summer of 1889. The new Lessing Theater at Berlin is fireproof and its rigging loft entirely of iron, though the sub-stage is mostly of wood.

The Hofburg Theater, at Vienna, is certainly the most magnificent in the world. The artist, sculptor and painter seem to have vied with each other to make this building a marvelous work of art. The staircases equal in quality of design that of the Grand Opera House at Paris. There are two main stairways, both straight with a landing in the middle. The steps, balustrades and wainscots are of the rarest and richest marbles selected and combined with the most exquisite artistic skill. The frescoes of the ceiling are so carefully arranged that as you mount the stairs, picture after picture presents itself each

from its proper and effective point of view without necessitating that craning of the neck so distressingly destructive to the comfortable enjoyment of such decorations as ordinarily found. Bronze is used on the staircase, and the house is adorned with many basso-relievos. This theater, considered abstractly as an artistic creation and as an exponent of the utmost development of the application of the fine arts to decorative building purposes, stands without a peer. Yet it is from the utilitarian standpoint a lamentable failure. Fully one-third of the audience can hardly hear a word, and although this theater covers much more ground than the entire Chicago Auditorium Building, yet the seating capacity is only 1,800, the rest being taken up in foyers, etc. The stage mechanism is a most stupendous and egregious blunder. The constructor, having decided to use a system of his own, and determined to evade the patents of Messrs. Gwinner, etc., has substituted for the direct transfer of hydraulic force used at Buda Pesth, a transmission of power by ratchets, gearings, pulleys, ropes and winches, which has multiplied the cost of the apparatus by three and divided its efficiency by nine. To overcome the vastly increased friction, the size and weight of the moving parts was largely increased, this again increasing friction and so on indefinitely.

Mr. Adler stated that he had seen a letter from the Vienna correspondent of the *Staats-Zeitung*, which stated that public interest in this theater had divided the population of the city into two factions, one of which seemed to think that the architect ought to be treated to "something lingering, as in boiling oil," or at least that he should be condemned to perpetual imprisonment, while the other held the ground that the creator of so exquisite an art work must be held as moving on a higher plane than ordinary mortals, and should not have been expected to be *au fait* in such little matters as sight lines, acoustics, stage mechanism, etc. Not only is the populace excited on the subject, but the local association of architects, civil engineers and others are continually holding stormy meetings, endeavoring to decide if the architect shall be indorsed or condemned.

The stage mechanism of the Chicago Auditorium will be similar to that used at Buda Pesth, and will have a depth from curtain line to back wall of 62 feet, by a width of 110 feet. It will be divided into sections, four of which, each measuring 9 by 46 feet, will each have a downward motion of 8 feet, and upward one of 13 feet, and capable, besides, of a rocking motion, and each section capable of any of these motions independent of the others. In the middle of each of these four sections a space 4 by 26 feet is capable of a downward motion of 18 feet, and an upward one of 18 feet. On the 26-foot section any stage picture and a group of performers can be raised from below to a height of 18 feet above the stage. There will also be three smaller divisions, two of which will be capable of an 8-foot downward motion, and one with an upward and downward motion of 8 feet each way. When raised above the stage, the aperture below the platform was concealed by scenery from the audience. The drops, being light, are worked by counter-weights with hemp ropes, handled from the stage, the rest of the ropes used being of wire. The floor is of three-inch plank, and this and the canvas are the only combustible materials used. The canvas can hardly be considered as very inflammable, owing to the paint used being distemper—mineral paint, ground with water and mixed with glue. It has been found impossible to use any preparation to render the canvas perfectly unflammable, as all the solutions recommended absorb damp, and cause the paint to peel off. It has been found in fires that it is the woodwork that is the great source of danger, and that the thick coating of distemper paint renders the scenery very slow-burning material; so that with electric light instead of gas, and the substitution of the arc light effects for the calcium light formerly used, the two greatest dangers have been eliminated. In the larger European houses the stage is provided, for the purpose of gaining control of fires among scenery and properties, with perforated copper pipes, controlled from the stage by valves. The great height, 90 feet, would render automatic sprinklers both uncertain and slow in operation, as a current of hot air is so easily deflected to a sufficient distance as to cause a sprinkler to work in the wrong place; also, as at that distance the heat would not penetrate rapidly enough by radiation, but as the heating effect upon the sprinkler would have to be made by the actual lifting of the smoke and heated air to the fusible plugs, the response of an automatic sprinkler to a fire would be comparatively slow. The sprinklers used in Europe are from eight to ten feet apart, and are worked by cords from the stage, each pipe having a shut-off on the stage floor, so that by pulling a cord, every section can be used by itself. Copper pipes are used in preference to iron pipes, because the latter, having greater thickness of metal, and greater tendency to form oxides, present more risk by stoppage of the perforations in the pipes by dust and rust.

Mr. Adler narrated a few instances where incipient theater fires were extinguished very quickly through the presence of mind of the manager and the excellent discipline of the stage employes. Mr. Rudolph, the stage manager of the Municipal Theater, at Frankfort, saw a fire break out among his gauze hangings over the back part of his stage. He gave the signal to pull the rope controlling the counterweight of that particular drop and in a few seconds the burning material was lowered to the stage floor and the fire stamped out without the audience having been any the wiser.

The boiler of McVicker's Theater is on the opposite side of an alley, and the ceiling over the boiler room formed of wooden joists, which were to have been covered with porous terra-cotta, but at the time of opening the theater after its recent reconstruction this part of the work was not finished, and at one of the first performances some of the unprotected joists caught fire. The smoke passed into the air duct and the manager smelt it, at once shut off the air supply and stopped the ventilating fans; he then ran over, and with the aid of the well-drilled force of the theater and a few buckets, and the often ridiculed but very efficient syringes, provided for such emergencies by

Mr. McVicker, had the fire out before the fire department, which had been summoned at once by the automatic fire alarm, could arrive. In consequence of this occurrence, Mr. McVicker caused the removal of the entire wooden framing over the boiler room and the substitution thereof of iron beams and tile arches.

Mr. Adler terminated his talk, which was altogether conversational and without reference to manuscript or notes and which had been frequently interrupted by the inquiries of the listeners, by stating that although he was far from having exhausted his subject he had exhausted himself and feared that he had exhausted the patience of his hearers.

The meeting then adjourned to Monday, March 18, 1889.

Western New York State Association of Architects.

THE fourth regular meeting of the Western New York State Association of Architects was held at the Chamber of Commerce, Rochester, N. Y., February 5 and 6, 1889. The meeting was called to order by President J. G. Cutler, and Secretary W. W. Carlin called the roll, the following members being present:

Otto Block, Rochester; E. M. Buell, Syracuse; R. A. Bethune, Buffalo; Joseph Blaby, Palmyra; H. C. Burdett, Buffalo; James G. Cutler, Rochester; J. R. Church, Rochester; C. F. Crandall, Rochester; Charles E. Colton, Syracuse; E. A. Curtis, Fredonia; W. W. Carlin, Buffalo; O. W. Dryer, Rochester; Otis Dockstader, Elmira; J. M. Elliott, Syracuse; Jay Fay, Rochester; Orlando K. Foote, Rochester; Fred H. Gouge, Utica; W. Foster Kelly, Rochester; T. I. Lacey, Binghamton; B. T. Lacey, Binghamton; J. H. Marling, Buffalo; Thomas Nolan, Rochester; J. H. Pierce, Elmira; L. P. Rodgers, Rochester; W. H. Richardson, Rochester; Wm. C. Walker, Rochester.

President Cutler then read an interesting address, and at its close a vote of thanks, moved by Mr. Curtis, seconded by Mr. Bethune, to President Cutler for his very able address, was passed.

Mr. Carlin: In connection with the admirable address to which we have just listened, and referring especially to that part of it in relation to licensing architects, I should like to read a draft of a bill which is now being introduced to the Illinois State Legislature providing for that very matter.

Mr. Carlin then read the bill formulated and adopted at the St. Louis convention of the Western Association three years ago (printed in the official report in the *INLAND ARCHITECT* Vol. VI, No. 5, page 82).

In order to get this matter properly before the meeting, I would move you that a committee be appointed by the chair to whom shall be referred this bill, with instructions to report their action thereon tomorrow.

The motion was seconded by Mr. Buell, of Syracuse, and, after considerable discussion, was carried unanimously.

President Cutler: I will put as such committee W. W. Carlin, of Buffalo; Otis Dockstader, of Elmira, and C. E. Colton, of Syracuse. I have received a communication addressed to the society from the Rochester Builders' Exchange, that association requesting that this society will take early action with reference to the adoption of the uniform building contract which has been accepted and adopted by the Western Association and the American Institute of Architects in conference with the National Association of Builders. Our local Builders' Exchange has affiliated with the National Association, and has been charged with the duty of bringing about the adoption of this contract if practicable. This is also a matter of the greatest consequence to the public and the profession, and one which should be acted upon with deliberation, and I think that before any final action is taken upon it by the society the matter ought to be considered by a committee. If there is no objection I suggest that the secretary read the form of contract proposed, as it may not be familiar to all members.

The form of contract was read by Secretary Carlin.

President Cutler: Of course, this contract comes to us with the official recognition of a joint committee of the Institute, of the Western Association and of the National Association of Builders. I suppose it has been very carefully looked over by persons competent to pass upon the matters involved in building operations, but at the same time I think the question of its application to this particular locality ought to be carefully considered. I am almost ashamed to say that I have not given the subject the consideration which it deserves, but we are asked now to say definitely whether we will or will not agree to use it. I should be glad to hear from any member who is willing to express his views on the subject.

Mr. Block, of Rochester: I move to refer it to a committee for consideration, to report tomorrow.

President Cutler: The contract comes to us with the indorsement of both the national architectural societies as well as the National Association of Builders.

Mr. Carlin: It seems to me it is high time we had one specific form of contract, and if there can be a better one devised, there has been a great deal of labor wasted on this one. The subject was brought up in Buffalo, and a committee was appointed by the Buffalo society to get up a uniform contract for the city, and this contract was recommended by that committee. I think a great deal of trouble and misunderstanding comes from each architect in the same place using a different form of contract. I think if we had a uniform form of contract, and so understood by the builders and owners, that it would be much better for our peace of mind and for the profession.

Mr. Kelly: I suppose that contract has been looked over by some legal gentleman, as well as architects and builders. The old form we

use about here I have known lawyers to pick so many holes in that when they got through with it it was impossible to tell who contracted to do anything or whether anybody had anything to do with it. Now, I think if this contract has been so carefully looked over as they say, and adopted by the three institutions most interested in it, I should think it would be the best thing to adopt it. I agree fully with Mr. Carlin that a uniform form of contract would be the best thing for the architects, and people building as well.

Mr. Dockstader: It seems to me advisable to adopt a uniform form of contract for the advantage it will have legally. There is no doubt but that questions will arise, but for the present it seems to me the very best way to do is to adopt it. In fact, I am using the contract myself, and as fast as questions arise in regard to the construction of any clauses in it, and they are settled by the courts, it establishes precedents which give a value to that contract.

Mr. Carlin: One word as to the cost of these forms of contract. The Inland Publishing Company, of Chicago, publishers of THE INLAND ARCHITECT, have been licensed to publish the blanks, and any number of copies can be obtained from them on application. The blanks will be furnished at \$1.10 per hundred, and in larger quantities at a cheaper rate.

After some further discussion, the motion was put and carried, Messrs. Curtis, of Fredonia; Marling, of Buffalo, and Walker, of Rochester, being appointed as such committee.

After some discussion upon the respective uses and merits of two copying processes, the session adjourned to 10 A.M., February 6.

SECOND DAY—MORNING SESSION.

The meeting was called to order by President Cutler, at 11 A.M. The calling of the roll was dispensed with and the report of the Committee on Competitions being called for, Mr. Block stated that though the committee had held no meetings he had subject matter to present and read an article from an architectural journal entitled, "Suggestions for the conduct of architectural competitions." Mr. Carlin read the suggestions regarding the same sanctioned by the Royal Institute of British Architects, from Mr. Illsley's report to the Missouri State Association.

Mr. Carlin was opposed to any cast-iron rules covering this subject adopted by a society of architects, or, in fact, covering any other subject, and to laying down a set of rules for the government of the members of an association of this kind, and more especially in such a matter as covering the question of competition, and that committee ought to be continued, and asked to formulate a series of rules for the three different kinds of competition, as follows:

First.—A competition open to anyone who chooses to come in, the remuneration for which consists in a series of prizes.

Second.—A competition to which only those are eligible who are invited, but in which the remuneration consists in a series of prizes.

Third.—A competition to which only particular ones are invited, and where each is paid a fixed amount for the sketches submitted, the successful one to receive the work at the usual compensation.

Mr. Carlin suggested that the committee be empowered to prepare a scheme of that kind, that it be printed either in pamphlet form or as an addition to the by-laws, and a number of copies sent to each member so he could have them for distribution as the occasion demanded.

Mr. Carlin's suggestion was received as a motion, which was passed.

President Cutler: On motion, the resolution passed at the meeting in Buffalo, in October, binding the members of the association not to enter a competition, except a paid competition under the rules of the American Institute, was reconsidered, and, upon motion of Mr. Carlin, was rescinded.

Mr. Curtis: The Committee on Uniform Contracts have to report that while your committee might find some points in it which they would like to see changed in a degree, after due consideration we have thought that it having been adopted by other bodies who have thought it all over carefully, and probably spent a great deal more time on it than we have, we would recommend the adoption of the contract.

President Cutler: I should like to say briefly with regard to this that as I understand the recommendation to adopt the contract does not bind any member, and is quite in line with the suggestions which have been heretofore made at this meeting, that we are not here for the purpose of making castiron regulations. A recommendation to adopt is, of course, only binding so far as the individual members choose to act upon it.

Mr. Colton: I move that the report of the committee be accepted, the recommendation adopted, and the committee discharged.

The motion was seconded and carried.

Mr. Carlin: I wish to announce that there is an exhibit of building materials, in room 220 of the Powers Hotel, that the agents of the firms represented are there, and will be glad to have anyone interested in the subject call and see them.

President Cutler introduced Mr. J. Y. McClintock, secretary of the Chamber of Commerce, to whom the association was indebted for the use of the room. Mr. McClintock made some remarks of welcome and approval.

On motion of Mr. Walker a vote of thanks was extended to Mr. McClintock, including a vote of thanks from the association to the Chamber of Commerce, of Rochester, for the use of their rooms, after which the meeting adjourned to 2 P.M.

SECOND DAY—AFTERNOON SESSION.

The meeting was called to order at 3 P.M., President Cutler in the chair.

The report of the Committee on Legislation was called for.

Mr. Carlin: I would state that the committee have had scant time to go into the provisions of this bill as much as the case merits. They

have hastily scanned it, made some additions and alterations, and would merely read it again with a view of bringing out such a discussion by the members here present as would instruct a committee which may be appointed as to what the sense of this meeting is.

The corrected bill was then read by Mr. Carlin, changes having been made to better suit local conditions.

Mr. Carlin: I would further recommend as a part of the report of the committee that the committee be continued, with the addition of Mr. James G. Cutler, of Rochester, and Mr. J. H. Pierce, of Elmira; that this committee be empowered to reconstruct this bill as may seem best to them, returning practically the same provisions, after consulting with the members of the legislature from their respective districts, and, if necessary, with the committee on judiciary at Albany, and if, in their judgment, such action is wise, they shall be empowered to present the matter to the present legislature, but they should not be instructed to present such a bill unless, in the judgment of the committee, it was deemed expedient to do so at this session.

Mr. Bethune, of Buffalo: I will second the motion.

The discussion of the bill occupied the entire session. The report was finally amended to include some minor details, including the cooperation of other associations, and carried unanimously, the committee in charge being Messrs. Carlin, Colton, Pierce and Cutler, and their instructions being to prepare a bill upon the lines of the draft presented by the committee, and, if possible, to get it presented to the legislature at the present session.

On motion, it was ordered that the annual meeting in October be held at Syracuse, and the place of the June meeting be left to the Executive Committee.

A vote of thanks having been passed to the press for the full and complete manner in which the proceedings had been reported, the convention adjourned.

BANQUET.

On the evening of February 6, the association, as the guest of the Rochester architects, sat down to an elegantly arranged banquet, President Cutler presiding.

Letters of regret were received from Mayor Parsons, C. R. Percival, R. M. Upjohn, E. G. Hall and others.

There were no formal speakers, but, as Mr. Cutler remarked, "but, of course, an affair of this kind cannot be allowed to go off without more or less talking," some excellent speeches were listened to.

Mr. Charles B. Fitch spoke of journalism, and of the needs and the privileges of the architectural profession.

W. W. Carlin spoke of the Western Association of Architects, of which he is the president, giving a brief outline of its history from its inception at Chicago by the editors of THE INLAND ARCHITECT to the present time, and stated that one of the best features and most valuable results of association was the fraternal feeling awakened by mutual acquaintance.

Mr. Theodore Bacon, as a member of the bar, made a very witty and enjoyable speech in which he styled the standard contract "a protection alike to the producer and the consumer." In regard to the adoption of the standard contract form Mr. Bacon said, "This contract, by the way, is one of the things, it seems to me, seriously, in respect to which this association is doing a very substantial service both to the members and to everyone with whom they may have relations, either as owners or as contractors. It is of immense consequence not so much that the contract which you see is in the best possible form, as that the contract which you use shall be the same in form as the contract which everybody else used. That is of infinitely more importance than that the contract shall be just right. It is better to have a uniform contract even defective in its details, than it is to have a thousand or an infinite number of forms of contracts differing in details one from another, so that everyone must be subject first to specific detailed examination; first, on the part of the architect; second, of the owner, and third, of the contractor; and then after it is executed and after the rows begin, as I believe they usually do, then it must be subjected to a new kind of examination on the part of three sets of gentlemen learned in the law; one set on the part of the architect; another set on the part of the owner and another set on the part of the contractor, and then each new contract requiring new determination as to the meaning of its specific provisions must be made the subject of lawsuit after lawsuit which would be saved to everybody if only the intelligent comprehension of the parties to it had been provided for in advance by experience with an adopted generally accepted form of contract which everybody knew of just as they know of the standard form of fire insurance policy. Now, the adoption in this state of the standard form of fire insurance policy has saved already, I doubt not, to the vast loss of the profession to which I belong, but has saved already in this state enormous losses by litigation, by dispute, by contest, of reasonable claims in the non-presentation of unreasonable claims; has saved already, I doubt not, millions of dollars to the community in which we live. And, therefore, if you exist for no other purpose than that of Mr. Carlin to discover, in regard to one another, that you are not quite so bad as you have been supposed to be, and second, to aid in establishing the use of a uniform contract, whether this particular one or some other, you will have given abundant justification for having been formed into an association and having existed as such." Mr. Bacon closed his remarks with a eulogy upon Architect H. H. Richardson, which was finely worded and provoked much applause.

Professor Latimer spoke upon the educational aspect of the profession, and speeches were made by Messrs. Burdette, Colton, McClintock, Marling, Fay, Grant, Dennis, Gouge, Curtis and others, after which the company sang "Auld Lang Syne" and separated.

The arrangements for the banquet were exceptionally complete and were creditable to the hosts, the architects of Rochester.

Texas State Association of Architects.

THE fourth annual convention of the Texas State Association of Architects was called to order at 2:20 P.M., January 15, 1889, at the McClelland Hotel, Waco.

The proceedings opened by the following address from the president, W. C. Dodson, of Waco:

PRESIDENT'S ADDRESS.

GENTLEMEN OF THE TEXAS STATE ASSOCIATION OF ARCHITECTS.—In its annual course the day returns for us to meet in council in the interests of our profession; and in the beginning of our deliberations I return to you my thanks for the honor conferred in unanimously choosing me to the responsible position of president of our association.

To us this meeting is of importance, because questions are to come before us of high interest—some of which will be hard to determine, but I believe the sound sense of the association, coupled with the intelligent understanding of our wants by each member, will enable us to so take counsel together in such a manner that right conclusions will be reached, and an impetus given to the objects and aims of our association which will terminate in the fruition of our hopes.

Three years have passed since our organization, and during that time much has been accomplished for our own benefit, and much also for the welfare of the people. Our social relations have become more intimate by better acquaintance with each other, and our influence has been increased with the people by educating them to a better apprehension of the duties and vocation of the architect, and of the necessity requiring the services of men skilled in the science and practice of building, and in the wants and needs of the citizen and the community. But while we have made some progress, we have hardly begun the work which lies before us. A vast field is to be traversed if we accomplish anything worthy of ourselves in the achievement of the objects for which we are associated, and secure the benefit to ourselves, to the people and to those who may follow in our footsteps, which we should work to accomplish and bend all of our energies to attain; so in addressing you today I wish, in a cursory manner, to present the subjects in such a light that each of us may be stimulated to more zeal and have increased energies for the work before us.

There are several questions which will come before you, but none of more importance than our proposed bill to regulate the practice of architecture. This is a matter of importance to every member and should receive their earnest support, and careful examination that it contains nothing which would not stand affirmed in the courts and receive the approbation of all enlightened and just men. There are persons who make light of it, as there are of the same class who make light of anything when they do not comprehend its importance, and are not enough acquainted with history to know its age and its influence.

Architecture, or the practice of building, is venerable with age and honorable with the accumulation of years, and none can be ashamed of it. From the first, human necessity required protection from the summer heat and winter's cold; and diseases, wounds and sickness begot the use of medicine, however simple, to allay pain, to heal sickness and restore to health; and the wickedness of men produced crime, which gave birth to the necessity for law to protect the innocent and punish the guilty; hence these three avocations—architecture, medicine and law, are the children born of the same parents, the frailties of our nature and the needs of our race, each simple and rude in their beginnings, but keeping pace with man in the increase of his knowledge and the enlargement of his faculties.

But in their advancement they did not keep abreast each with the other. Law nor medicine advanced to lead or to meet the wants of society, as did the other, and neither of them have left monuments to their skill and efficiency, either in material good or in song or story, that marks the achievements of the architect when the nations were in their infancy. They have nothing in Egypt to compare with her pyramids, or her broken entablatures and fallen columns, broken and fallen, but wonderful even in their ruin, and eloquent with the history of the architects who, in science and knowledge, had outstripped all others. There is no remembrance of either, which has come down the aisles of time, in history or in their technical works, from cultured Greece or classic Rome, which can stand with the genius of those who designed their amphitheaters and their temples; while later yet St. Peter's was built, before medicine knew the functions of the heart or had discovered the circulation of the blood; and St. Paul's had amazed the world with the symmetry of its proportions and the grandeur of its magnitude before Blackstone wrote his commentaries, and law was in a formative state. Since that time law and medicine have been pushed by means of technical education which has been provided in universities and other institutions of learning, while architecture has made such progress without these adventitious aids, that the high plane to which it would have attained with them would have been the envy of the others. Thus by means of both a liberal and a technical education the former two are more sought after by men of education than is the other; and this mistake would not be so often made by men of merit if equal facilities were provided for the technical education of each. I do not see any sound reason why the state should make discriminations in providing facilities for the education of two of these branches and none for the other. It is true, there is not the glamor and show in ours there are in the others, nor is there the room for incapacity, but if the necessity for this chair in our university is rightly apprehended by our law makers they will not be long in making suitable provision for it. I have not time at the present, nor is it necessary, to investigate the cause of this discrimination which has been made against our profession; it is enough to know it has been done, partly because it has not been represented in the halls of legislation, as the other two have been, and partly from the mistaken idea that it was not of sufficient importance to provide for it. This feeling will give way as the light of truth breaks in upon the minds of the people and they better understand the functions, duties and responsibilities of an architect. This matter is of importance to the profession and is of equal importance to the public, and should be insisted on continually, for the public will have to understand that it is for their interest before we can succeed in its attainment.

This subject is intimately blended with the bill for the regulation of the practice of architecture which we are preparing to present to the legislature; it is blended with it because a profession of sufficient importance to require a license for the protection of the people before it can be practiced should require suitable proficiency to be made in the science and knowledge attaching to that profession, and ample means should be made for the attainment of this proficiency. Do you not believe that if there had been an architectural department in our university, as there is for law and medicine, that the legislature would not have enacted some law, on its own motion, at least similar to the one we are asking for? Because it is an unnatural father who will disown his child. Graduation and license are linked together. I do not wish to be understood as advancing the idea that no man should be allowed to practice architecture unless he has gone through the curriculum which would be adopted in an institution of learning before he could be examined and licensed to practice, any more than the student of law or medicine is required to do so, but only that the same opportunities should be given the one as are given the other, thus putting each upon an equal footing; but I do insist that men should be examined and licensed by competent authority before they are allowed to practice. Many persons have fallen into the error that architects desire the enactment of a law requiring examination and licensure before practice can be followed, from a desire of respectability and self-interest. This is a mistake, for as a class, they have too much self-respect for any desire for factitious respect, and sense enough to wish only to pass in the light of their own merit and individuality rather than in a borrowed light which might be given by a recognition from the state; neither is it from a selfish motive that the enactment of this law is desired, for I know of no facts showing them to be more selfish than other classes; but we know enough to justify us in the attempt to get such a law for the protection of the people. Law and medicine have such laws and the man would make himself contemptible who brought such a charge against lawyers or doctors. They advocated such protection not for themselves only, but for the people, because each in their own profession were better qualified to detect charlatans and impostors than were others, and what the facts are in their case are exactly the facts in our case.

We cannot expect success if each is trying to work the injury of others by depreciating all merit, and by innuendoes and evil speaking, seeking to pull others down that we may rear ourselves upon their ruins. Remember, that if we are to accomplish anything, it is to be by a united effort, and to attain to a united

effort self-respect and respect for others must unite us into a band of workers, each rejoicing in the success of his associates.

What I have said to you is for the best interests of our association, and, in the hope that these suggestions will be acted upon, each of us can have the assurance that we will attain the high ends for which we are united.

On motion of J. J. Kane, of Fort Worth, it was resolved that the thanks of the association be tendered President Dodson for his masterly address, and that the address be spread upon the minutes and published in the next annual report in full.

Moved by George E. Dickey, of Houston, that the reading of the minutes by the secretary be dispensed with, as each member of the association was in possession of a copy. The motion prevailed.

The Executive Committee reported the following architects as new members of the association:

Geo. F. King, El Paso; Burt McDonald, Austin; M. McQuirk, Dallas; J. R. Gordon, San Antonio; Geo. S. Kane, Fort Worth.

The chairman of the Executive Committee desired further time for a full report from the committee, which was granted.

The bill entitled "An Act to Regulate the Practice of Architecture in the State of Texas," was called up, and, after able discussion, it was moved by A. O. Watson, of Austin, that further discussion on the bill be laid over until Wednesday morning so as to enable the newly elected members to study the bill carefully.

Architect George W. Stewart, of Dallas, by request of the association gave a brief, well-worded history of the character and workings of the Dallas Board of Architects. At the conclusion the thanks of the association were tendered Architect Stewart.

The following resolution was offered by A. O. Watson, of Austin: Resolved, That the question of a uniform contract between client and architect, and client and contractor be set aside for discussion Wednesday.

Carried.

The treasurer, Eugene T. Heiner, submitted the following report:

FINANCES.	
Amt. received from former treasurer, W. W. Larmour.....	\$125 50
Amt. received from membership fees.....	35 00
Amt. received from annual dues.....	95 00
Paid order secretary, W. W. Larmour.....	\$ 75 00
Balance in hands of treasurer.....	180 50
	\$255 50 \$255 50

Respectfully submitted,

EUGENE T. HEINER,
Treasurer T. S. A. A.

On motion of J. J. Kane, of Fort Worth, the report was referred to an auditing committee.

The president appointed the following members on the above committee: Geo. E. Dickey, Houston; A. O. Watson, Austin, and Frank W. Kane, Fort Worth.

The following is a complete list of members in good standing:

John Andrewartha, Austin,	Geo. F. King, El Paso,
A. B. Bristol, Dallas,	J. Larmour, Austin,
Albert F. Beckman, San Antonio,	W. W. Larmour, Waco,
Cortez Clark, Dallas,	Burt McDonald, Austin,
W. C. Dodson, Waco,	M. McQuirk, Dallas,
Geo. E. Dickey, Houston,	Oscar Ruffini, San Angelo,
Alfred Giles, San Antonio,	Natl. Tobey, Dallas,
J. R. Gordon, " "	W. H. Tyndall, Galveston,
Eugene T. Heiner, Houston,	Guy M. Tozer, Dallas,
Sam P. Herbert, Waco,	Geo. W. Stewart, " "
J. J. Kane, Fort Worth,	Albert Ullrich, " "
F. W. Kane, " "	Jas. Wahrenberger, San Antonio,
Geo. S. Kane, " "	A. O. Watson, Austin,

On motion of George E. Dickey the convention adjourned until Wednesday morning, 10 A.M.

WEDNESDAY—MORNING SESSION.

The association was called to order at 10 A.M., President W. C. Dodson in the chair.

By special invitation expressed by a unanimous vote of the association, James Wahrenberger delivered a well-considered and able address, at the close of which the following resolution was offered and accepted by a unanimous vote of the association:

Resolved, That the thanks of this association be extended to Vice-President Wahrenberger for his able and interesting address, and that they be spread upon the minutes and published in the next report.

The secretary read a congratulatory telegram from R. C. McLean, editor of THE INLAND ARCHITECT, of Chicago. It was resolved that the secretary be instructed to return sincere thanks to THE INLAND ARCHITECT for the interest manifested in the association's good work.

A motion by Burt McDonald, of Austin, that the bill "An Act to Regulate the Practice of Architecture in the State of Texas," be taken up and discussed. The motion was seconded by George E. Dickey and carried.

The bill was discussed and amended. The bill, after final revision, reads as follows:

A bill to be entitled an act to regulate the practice of architecture.

SECTION 1. Be it enacted by the Legislature of the State of Texas: That hereafter no person shall pursue the business or profession of architecture in this state except in accordance with the rules and regulations herein prescribed.

Sec. 2. Within thirty days after this act takes effect, it shall be the duty of the governor to appoint and commission a board of architects, to consist of three professional architects, each of whom shall be a citizen of the state, and shall have practiced the profession of architecture for at least the period of seven years. The members of said board shall hold their offices for the term of two years, and until their successors are appointed and qualified; but no member of said board shall receive any compensation for his services, nor shall the expenses of said board become a charge against the state. After the first appointments of said board, all subsequent appointments shall be made only from licensed architects within this state.

Sec. 3. Said board shall be styled the "Board of Architects of the State of Texas." They shall keep a record of all their proceedings and such records are hereby declared to be public records. The presiding officer of the board shall be ex-officio the custodian of such records; and copies of such records certified

by the presiding officer of the board and attested with the seal of the board shall be admissible in evidence in all of the courts of this state, and in all cases, civil and criminal, without further authentication. The seal of the board shall consist of a Texas star with the words "Board of Architects" around the margin.

SEC. 4. Within thirty days after their appointment, the members of said board shall meet at the capitol and organize by the selection of one of their number as presiding officer, and they may appoint one of their number to act as secretary of the board. When organized, the board shall have power to administer oaths and to take testimony upon all matters properly within their cognizance. Said board shall meet regularly at the capitol of the state once in every six months, at such times as may be designated in the minutes of the board, and at such other times and places as the presiding officer may designate, who is hereby vested with authority to call special meetings of the board for the transaction of any business properly within their cognizance. Notice of all special meetings of the board shall be given by publication in some newspaper published in the city of Austin for five consecutive days before such meeting, and in case it is known to the presiding officer that other persons may have an interest in such meeting, he shall also notify such persons by due course of mail.

SEC. 5. No person shall practice the profession or pursue the business of an architect without a license from the Board of Architects. Any person desiring to pursue such occupation shall apply to said board for license, and thereupon the board, at some regular or special meeting, shall proceed to examine the applicant as to his qualifications, and with special reference to the proper construction of buildings, the strength of materials, the laws of sanitation as applied to buildings, and the ability of the applicant to make practical application of such knowledge in the ordinary professional work of the architect. If such examination is satisfactory to a majority of the board, a license shall issue to the applicant, under the seal of the board, authorizing him to practice the profession of architecture within the limits of this state. All members of the Texas State Association of Architects shall be entitled to license without examination.

SEC. 6. All licenses shall be subject to revocation by the board of architects, for gross ignorance, negligence, recklessness, or dishonest practices; but, before any license shall be revoked the holder thereof shall be entitled to at least ten days' notice of the time and place for the hearing of the accusation against him and shall be informed of the nature of such accusation. He shall also be entitled to process for his witnesses, and to be heard by himself or his counsel or both in open, public trial. And no license shall be revoked except by the unanimous vote of all the members of the board.

SEC. 7. If any person shall pursue the business or occupation of an architect in this state, without first obtaining a license therefor, in accordance with the provisions of this act, he shall be deemed guilty of a misdemeanor and upon conviction, shall be fined not less than one hundred nor more than five hundred dollars. But nothing herein contained shall be construed to prevent any person in this state from planning or supervising the erection of his own building; nor shall the provisions of this act apply to architects from other states who may desire to compete for some special building, public or private, and who may visit the state in person for such special purpose; nor shall it apply to students or employees of licensed architects within this state, acting for and by authority of such licensed architects.

SEC. 8. The fee for each license shall be \$10, which shall be paid to the board of architects upon delivery of the license, and the fund thus accrued may be expended by the board for the payment of their traveling and other expenses. An itemized account shall be kept of such receipts and expenditures, which shall be reported to the governor thirty days before the regular meeting of each legislature.

The Committee on Revision of the Constitution and By-Laws, J. J. Kane, Samuel P. Herbert and Eugene T. Heiner reported no change necessary and asked to be discharged from further consideration on that subject.

On motion of Nathaniel Tobey the committee was discharged.

The following resolution was offered by Burt McDonald, of Austin:

Resolved, That the Uniform Contract adopted by the American Institute of Architects, the Western Association of Architects and the National Association of Builders be adopted by the Texas State Association of Architects and recommended for their use when practicable.

The resolution was adopted.

After an able discussion between members it was moved by George E. Dickey that the chair appoint a committee of three members to report at the evening session upon a uniform contract between client and architect.

The resolution was passed and the chair appointed the following members as a committee on contracts: George E. Dickey, A. O. Watson, Nathaniel Tobey.

On motion of J. J. Kane, of Fort Worth, Mr. E. F. Redfield was admitted as an honorary member to the association.

The following resolution was offered by J. J. Kane.

Resolved, By the Texas State Association of Architects, that the Galveston *Journal of Commerce and Building Record*, be adopted as the official organ of the association.

Adopted.

WEDNESDAY—AFTERNOON SESSION.

The association was called to order at 2 P.M., President W. C. Dodson in the chair.

The auditing committee reported the statement of the treasurer correct and on motion of Burt McDonald the report was received.

The Committee on Uniform Contract between Client and Architect submitted their report, together with a form of contract, and on motion of J. J. Kane, seconded by James Wahrenberger, the report and uniform contract was adopted and the committee continued.

J. J. Kane, chairman of the Executive Committee, submitted the following report:

To the President and members of the Texas State Association of Architects:

GENTLEMEN,—The Executive Committee beg leave to report that we have held our annual meeting and transacted all the business that came before our committee. We find the annual report of the secretary correct and very satisfactory.

The resignation of N. J. Clayton and W. W. Dudley was received. We also elected as members of the association, George F. King, El Paso; Burt McDonald, Austin; M. McQuirk, Dallas; George S. Kane, Fort Worth, and I. R. Gordon, San Antonio.

We find the affairs of the association in a healthy and prosperous condition, and a bright prospect for the future.

J. J. KANE,
Chairman Executive Committee.

Moved by Nathaniel Tobey that the report be received and ordered filed. Carried.

On motion of J. J. Kane, of Fort Worth, that \$75, or so much thereof as may be necessary, be appropriated to pay the current expenses, and for publishing 500 copies of the annual report of the secretary. It was so ordered.

It was moved by James Wahrenberger that the Executive Committee, in conjunction with the president of the association, be authorized to employ a suitable person to aid in properly presenting before

our legislative bodies the act entitled "An Act to Regulate the Practice of Architecture in the State of Texas." The motion prevailed.

Mr. James Wahrenberger presented the following resolution:

Resolved, That a committee of three members be appointed by the president to form a code of rules to govern members of the association in taking part in architects' competitions and to report at the next annual meeting.

The resolution was seconded by George E. Dickey, and carried.

The president appointed the following members as the committee:

James Wahrenberger, J. J. Kane, W. W. Larmour.

The following resolution was offered by Burt McDonald, of Austin:

Resolved, That the secretary be requested to procure one of the group pictures of some of the architects, and that they be sent to Mr. R. C. McLean, editor of THE INLAND ARCHITECT.

Adopted.

On motion of J. J. Kane, Fort Worth, that a committee of three members be appointed by the chair to make nominations for officers for the ensuing year. W. W. Larmour offered as a substitute, that the election be made by open ballot. The amendment prevailed.

The results of the ballots were as follows: For president, W. C. Dodson; first vice-president, James Wahrenberger; second vice-president, Nathaniel Tobey.

Executive Committee: Chairman, J. J. Kane; secretary, W. W. Larmour; treasurer, Eugene T. Heiner; Samuel P. Herbert, George E. Dickey, George W. Stewart.

In the ballot for place of holding the next meeting Dallas, Fort Worth, Galveston, and San Antonio were placed in nomination. San Antonio receiving the majority of the votes cast, it was selected as the place for the next annual meeting.

The following resolution was offered by George E. Dickey:

Resolved, That a vote of thanks be tendered Mr. Lane Orand for the use of the new McClelland Hotel parlors and courtesies extended.

Motion prevailed unanimously.

The following resolution was offered by J. J. Kane:

Resolved, That the thanks of this association be tendered the *Day*, of Waco, for their kindness in publishing the proceedings of our meeting.

Carried.

The following resolution was presented by George W. Stewart:

Resolved, That the president shall appoint a committee of five members whose duty it shall be to endeavor to arrange with railroads for excursion rates for architects attending the next convention.

The president appointed the following members as the committee: James Wahrenberger, George E. Dickey, Frank W. Kane, W. W. Larmour, Burt McDonald.

The following resolution was offered by A. O. Watson:

Resolved, That the thanks of this association be and are hereby extended to the president and secretary for their able services rendered during the past year.

The resolution was adopted.

The following resolution was offered by Samuel P. Herbert:

Resolved, That the press throughout the state be tendered the thanks of this association for courtesies shown.

The resolution was adopted.

On motion by A. O. Watson, the Texas State Association of Architects adjourned, to meet at San Antonio the third Tuesday in January, 1890.

Association Notes.

THE ST. LOUIS ARCHITECTURAL LEAGUE.

The League is rapidly gaining in membership, and judging by the recent competition for a street entrance to a residence, the standard of draftsmanship is above the average. In this competition, which closed March 2, there were seventeen entries.

On that evening, at the invitation of members of the club, Mr. W. H. Crannidge, of THE INLAND ARCHITECT, gave a brief sketch of the methods and work of the Chicago Architectural Sketch Club, which was listened to with interest by the assembly. A vote of thanks was passed to Mr. Crannidge. The members of the League average younger than those of the Chicago club, but they seem to be imbued with the same progressive spirit, and they deserve success.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The regular monthly meeting of the Chicago Architectural Sketch Club was held at the club rooms in the Art Institute building, Monday, February 12, President Williamson in the chair.

The minutes of the preceding meeting were read by Secretary C. A. Kessell, and approved as read. Motion to admit non-residents to membership was laid upon the table after a general discussion.

On the question of appointing a jury on the Clark medal, Mr. Kessell suggested that the number of the jury be three. The chair suggested five; Mr. O. C. Christian seven. By a vote of the members the number of five was decided upon, it being understood that two of the five should be non-residents, and that none of the resident members should be connected by regular or honorary membership with the club, and that one of them should be a sculptor. The object of this is to have it go out that there is to be no favoritism in the competitions for the Clark medal.

On an informal ballot the following candidates were found to be put in the field by their friends: Dankmar Adler, J. L. Silsbee, C. M. Palmer, Henry Ives Cobb, S. A. Treat, F. M. Whitehouse, J. J. Egan, S. S. Beman, W. W. Clay, W. W. Boyington, I. K. Pond, P. C. Lautrup, Loreda Taft (sculptor), Lawrence C. Earle, S. W. Volk (sculptor), D. H. Burnham, J. J. Flanders. Ninety-one votes being cast, and Messrs. Adler, Cobb and Taft receiving, respectively, 15, 12 and 18, they were by vote declared to be the resident members of the jury. Prof. N. Clifford Ricker, of the Illinois State University, and Richard M. Hunt, of New York, were selected as the non-resident members.

Modern Hardware.

A RECENT writer argues that as art is within the reach of everyone, if it does not impress itself upon every product of social life it is due either to a defect of education or to a false definition of art. This statement must, however, be modified by the consideration that the "art idea" is the product of slow growth, and that it is only after the material needs developed by the advancement of society in various directions have been met with that the same efforts can be continued into a higher profession—that of taste. From this point of view the great development of ornament and decoration which we see in the locksmith's art of the middle ages, is explained partly by the immense activity of metal workers in the production of the weapons and armor which the warfare of that period demanded. In our time and country it is evident that we have new conditions of life to deal with; skill and ingenuity, aided by the great advances of modern sciences, have been offered a splendid field for the development of our natural resources, and manufactures organized on a large scale are carried to a greater degree of mechanical perfection than ever before. It is interesting to consider the new relations which many of our industrial products have assumed under the immense stimulus of inventive skill and new discoveries. In some cases it would seem that a new faculty of mind is appealed to in the keen enjoyment which the sense of perfect mechanical adaptation affords. On the other hand, a universal effort to express the idea of beauty (shown by the great styles of ornamental art which embody the artistic growth and sentiment of ages) is clearly determined by laws of mental action as real as those of mechanics. If we examine, for instance, any article of common use, it is evident that a right mechanical adaptation has no necessary connection with beauty of effect or decoration; the former is concerned simply with the character, size and shape which will best adapt the article to its intended use. This forms the skeleton which the designer uses, and his art consists in the choice and arrangement of ornament so as not to interfere with or obscure the natural use of the article, but to express, in addition, an idea of character and beauty, thus combining elegance with fitness.

It has been well said that beauty of effect or decoration is no more a luxury in a civilized state of society than warmth and clothing are to every state, for the mind makes everything necessary that it is capable of permanently enjoying. While these ideas are not new, their appreciation is gaining force to the end that life becomes interesting in the effort to make a right combination of the useful and the beautiful under the complicated conditions of modern surroundings.

Architects, by reason of their artistic training and taste, appreciate the development of decorative art based on correct principles and in harmony with those essentials which were established long ago. Every man's impressions are largely the product of his times and environments, and as no one can live in the past ages, so should appropriate expression be found for the old feeling in a new form. Our efforts in industrial arts should, therefore, be directed to a production of articles combining mechanical efforts with a high class of artistic design. The best results can only be obtained by gradually combining the skill of the designer with the knowledge of the manufacturer.

The interesting articles now being published in the INLAND ARCHITECT, by Mr. William Morgan Peters, suggest, indirectly, some thoughts upon what might be called, from a decorative standpoint, a kindred subject, namely, modern builders' hardware. Although it is only within the past four or five years that this class of work has received, in this country, any attention worth speaking of as a means of producing artistic decorative effect; until then it seemingly had been looked upon as a somewhat trivial though necessary detail; occasionally some attention was given to it in regard to durability and utility, but nothing more. It is true that some attempts were made to obtain decorative effects, but so entirely unintelligible were these efforts that the effects produced were not only artistically ungrammatical, but positively vulgar to the educated eye, the employment of a professional designer being unthought of by those who were engaged in producing such work; the design, or "pattern," was left to the humor or idiosyncrasies of the "pattern maker," whose untrained perceptions of decoration usually led him into crude mannerisms or into a cheerful production of barbaric monstrosities by the blind combination of unrelated styles of ornament, resulting in products whose only virtue was novelty, and which in attractiveness and appropriateness resembled the caricatures upon cheap Japanese fans, their only effect being startling.

The absurdity of the earlier efforts in this direction, and indeed of some attempts of recent date, is best shown in the absence of the designs themselves by the truly artistic names given them, such as the "Brocade pattern," the "Venetian pattern," "Ekado pattern," "Upholstered or Cushion pattern," etc., names unknown to Owen, Jones or Racinet, but each of which it was fondly hoped by its sponsor would some day be known as American Renaissance.

There were, of course, many architects who would have been glad to use better and well designed work of this kind if it could be obtained, but manufacturers were slow to yield to the demand for improvement, being unable to comprehend the requirements, until, finally, at the request of several leading members of the profession who had vainly tried to overcome the apathy of manufacturers of this class of work, the Yale & Towne Manufacturing Company, whose locks have been for years, and still are, recognized as the standard of excellence, not only in America, but throughout the world, was induced to turn its attention to the question of producing appropriate designs in general builders' hardware, and the progress which has been made in this branch of industrial art within the past three or four years, is almost entirely due to the efforts of this company, and instead of the novelties referred to above, it is now possible to obtain admirable work in any of the recognized styles of ornamentation.

The good work done by this company has directed attention to this class of products as an important auxiliary of interior decoration, and has shown that in this as in other things, the useful can be made beautiful.

The leading architects and interior decorative artists have been quick to recognize this advancement, and finding that genuinely artistic work of this kind can be produced, they have done much to encourage it, and it is rapidly becoming understood by people of good taste, that, it being possible to obtain correct and appropriate work of this kind, they must use the same judgment in its selection as in the decoration of their walls or the selection of their bric-a-brac.

No branch of industry has more varieties than that of builders' hardware, and in its selection for a residence, the greatest care should be taken, as by lack of this attention to this detail, great annoyance is often caused; poorly applied knobs become loose, hinges crush down, thus causing the doors to sag, and the locks to refuse to operate; windows will not lock, and numerous difficulties arise, until the cost of repairs, to say nothing of the injury to the finish of the doors, and other work, in the end causes the so-called cheap hardware to be the dearest. In addition to all this, the element of security is entirely lost sight of by some manufacturers—their only object being to produce something which can be sold for little money—resulting in productions which possess merely the semblance of that security which is so important in locks and window hardware. It often happens, even now, that when the greatest care is taken in the other details of both private and public work to produce harmony in designs and colors, and when woodwork is scrutinized to discover blemishes in either material or finish, the selection of the hardware is left to the esthetic taste of the contractor or the dealer, whose knowledge of art is acquired by the contemplation of nickel-plated stoves and decorated coal buckets, both of whom follow lowest prices as the direction of least resistance, and then exert a further pressure on the manufacture in the same direction, the resulting appropriateness of design, color and workmanship being what should be expected from such a combination of disinterested artistic talent.

The above mentioned company was founded at a time when the security of its locks and the perfect mechanical adaptation of all its products were the chief considerations, and it has achieved a reputation for its manufactures over the whole civilized world. It now occupies an independent position among manufacturers, standing for that high plane of workmanship in all its products which it has so long steadily maintained. To this end it has been necessary to decline a competition based on price alone, since the sacrifice of thoroughness of construction and durability which such competition necessarily involves, is incompatible with true economy and value in hardware as in all other products. Experience shows that a right standard of mechanical construction in the matter of builders' hardware is difficult to obtain; compromises involving a sacrifice of efficiency and thoroughness to cheapness must constantly be opposed. For the most part, architects and owners desire to know simply where, at a moderate cost, locks and hardware can be obtained which, by thorough mechanical construction and simplicity of design, will afford proper security and convenience, and be in harmony with their surroundings. These conditions have been fulfilled in the regular line of builders' hardware produced by this company. That the best hardware is the cheapest in the end is not open to serious question, although naturally every one prefers to reach this conclusion by independent investigation. Under the incentive of a low first cost as the chief consideration, the art of lock making is being rapidly reduced to the level of nail making, and the choice then becomes largely a matter of indifference. The Yale & Towne Manufacturing Company makes an extensive line of builders' hardware suitable for all styles of buildings and in all varieties of finish. The prices of this hardware vary greatly according to the different finishes and the elaborateness of the work, and none of its products are sold at such prices as would compel it to sacrifice quality. Architects and those building houses should ascertain by inquiry from the above company the actual cost of fitting houses or buildings with its hardware throughout, and not be misled by the statements of interested contractors or manufacturers that its prices are exorbitant. It is the exclusive licensee among hardware manufacturers of the Bower Barff Rustless Iron Company, and produces hardware in wrought-iron, cast-iron and steel, finished with the Bower Barff rustless finish. This finish is a lustrous blue-black, which is absolutely unchangeable under exposure to the weather, and is very appropriate for public buildings throughout, and attractive in many situations in private dwellings.

In the execution of special designs by architects and smith work, such as wrought-iron hinges, escutcheons, grills, etc., finished by the Bower Barff process or otherwise; also in gold, brass, silver, bronze or copper, it is producing work in which the same high standard is employed which has made the company's name famous throughout the world.

ONE of the interesting advertisements in this journal calls attention to a valuable roof covering, known as the "metallic hip shingle." It has been practically tested throughout Ohio and in many parts of Indiana, and has received universal praise from all architects and owners who have adopted it in their buildings. The claims made for this metallic shingle are, complete protection to the hips for each course of shingles or slates; preserving the symmetry of the building, and neat finish to the roof; can use points cut from valley shingles to put on the hips, thus saving four shingles in each course; saving of time; a man can lay three times as much in a day; holds the shingles firmly, without exposing the nails; can readily be put on old roofs. Full particulars can be learned by addressing the Metallic Hip Shingle Company, Toledo, Ohio.

Our Illustrations.

House for Mr. F. Greeley, Winnetka, Ill.; J. L. Silsbee, architect.
Boston Sketches, Part VI; suburban work; J. A. Schweinfurth, Boston, del.

Bedroom furniture, designed and produced by William Morgan Peters, Chicago.

Residence for General Walter C. Newberry, Chicago; W. L. B. Jenney, architect.

Residence for Mr. S. K. Martin, corner Twenty-sixth street and Michigan avenue, Chicago; J. A. Thain, architect; cost \$80,000; steam heat, hardwood throughout, mosaic floors.

Chicago Architectural Sketch Club, competition for a stone mantel for hall. First place, T. O. Fraenkel; second place, Oscar Enders; third place, W. E. Kleinpell; special mention, R. A. Dennell, A. Heun, C. D. Schaefer.

Passenger station at Milwaukee, Wis., for Chicago & North-Western Railway Company, Charles S. Frost, Chicago, architect. The building will be located on the lake shore, fronting the park, and occupy substantially the site of the old station. The Wisconsin street portion contains the main entrance, ladies' waiting room, dining and lunch rooms, on first floor; second and third stories, hotel accommodations to be used in connection with the restaurant. That portion of the building running parallel with the tracks, contains the large general waiting room, smoking and baggage rooms and main lavatories. The general waiting room is to have an iron and tile floor, with face brick walls, and an open timbered oak ceiling. Ladies' waiting room has been designed with the idea of giving as much retirement as possible; at the same time the windows command a view of the park, the lake and the trains. It is to be furnished like a sitting room. The exterior of the building to be of stone from the ground up to first story window sills; above this, red face brick and terra-cotta. The main roof to be of slate. The tower will be 176 feet from the sidewalk to the finial. Roof of tower, red Akron tile, with copper trimmings. The train shed will be 400 feet long. Contracts have been let. The entire building to be ready for occupancy the middle of October. The cost complete, including train shed, will be \$150,000.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Residence of Mr. John B. Kirk, Evanston, Ill.; Edbrooke & Burnham, architects, Chicago.

Residence of Colonel E. H. Haskell, Newton Centre, Mass.; O. F. Smith, architect, Boston.

Industrial Series—Exhibit room, western office, of the Yale & Towne Manufacturing Company, Chicago.

Residence of Mr. Thomas Chalmers, Chicago; Treat & Foltz, architects. Front of Connecticut brownstone; cost \$35,000.

Residence of Mr. H. S. Leech, Saratoga Springs, N. Y.; S. Clifford Slocum, architect, Philadelphia. First story of Jersey redstone, second story, timber work with rough-cast plaster.

The Victor Emanuel arcade connects the cathedral square with that of La Scala, and is the most noteworthy structure of the kind in Europe. The arcade is in the form of a Latin cross with an octagon at the intersection, over which rises a cupola to the height of 180 feet. The octagon is adorned with frescoes representing Europe, Asia, Africa and America. Gius. Mengoni, the architect of the structure, lost his life by a fall from the portal in 1877.

Monaco is distinguished as being the smallest principality in the world, and still more distinguished as possessing the most elaborate and attractive of gaming establishments. The Casino, of which two views are presented, was designed by Garnier, with an associate, and is a fair example of Garnier's power in this style. The building overlooks the sea from its position high up on the hill, and is a most attractive object to the vision as it rises out of its base of palms and tropical foliage. The concert hall is most elaborate in detail and complete in all its appointments. The gaming rooms are done in an Indian style, which, while not strictly in harmony with the work generally, is pleasing and satisfactory in treatment. Yet the green of the "table covers" seems to be more attractive than the rich Indian and Renaissance decorations.—I. K. P.

New Publications.

NOTES ON THE ART OF HOUSE PLANNING. By C. FRANCIS OSBORNE, architect (Assistant Professor of Architecture in the Cornell University). Published by W. T. Comstock, No. 6 Astor Place, New York. Price \$1.00. Sent by mail free to any part of the world.

The above is a clearly printed volume of 106 pages, thoroughly illustrated. The subject matter of the book consists of a compilation of a portion of the notes used by the author in his lectures before his classes, and may be said to cover the ground intelligently and, without a pretense to completeness, thoroughly. It is a book intended more for students than practiced professionals, yet there are even of the latter those whose experience may be reinforced by a careful perusal of its contents. Laying down as truisms that "planning is nearly, or quite, an exact science," and "as our houses are built to live in, the purpose they are expected to serve is that we shall be enabled to live in them comfortably, conveniently, and decently," the author proceeds with them as the text, to discuss the question under twelve chapters devoted respectively to: Planning—method of investigation; thoroughfares; entrances; dining and breakfast room; dinner

route; aspect; drawing room and parlor; library; kitchen; billiard room; bedroom floors, and a concluding chapter summarizing the arguments.

No. 1 of Volume 1 of the *Beacon*, a journal devoted to photography in all its phases, is a welcome visitor to the INLAND table. It is published by the Beacon Publishing Company, Tribune Building, Chicago. Price, \$1 per annum. To announce that the editor-in-chief is Dr. John Nicol is sufficient to establish the character of this beautifully printed monthly, and to insure its success among professional and amateur photographers, as well as artists, architects and scientists, to whom it addresses itself. The contents of the initial number embraces a number of valuable papers, among which may be mentioned: "Concerning Exposure," "On Printing," "Optical Lantern Condenser," "Intensification and Brilliance." The editorial comments are pithy, and the letters from correspondents and answers to the same make very interesting and instructive reading; so, too, the reports of meetings.

Mosaics.

An excellent opportunity to travel quietly and harmoniously to the City of Mexico, and escape March winds is given by the Chicago & Alton railway. The Pullman palace hotel car, International, leaves Chicago March 12. The trip will consume eleven days, frequent stops will be made, and the entire cost is \$150.

For architects and builders interested in hardwood lumber, it is desirable to know just where a large collection is located, and the completeness of the stock, in variety and quality. As a matter for future reference, it may be well to mention the firm name of Hayden Bros., of Chicago, who are known among the most extensive operators in all the native hardwoods, such as cherry, oaks, beech, ash, birch, red gum, red cedar, walnut, butternut, California redwood, hickory, elm, basswood, maple, whitewood, etc. Their stock embraces millions of feet, and their yards, dry kilns, etc., cover almost seven acres of territory.

The Joseph Dixon Crucible Company (crucibles, graphite paints, pencils and lubricants), Jersey City, N. J., write: "The year 1888 was chiefly notable with us for the large increase in the business of graphite specialties made by us, such as silica graphite paint, graphite pipe joint grease, graphite grease, and this verifies a prediction made by us years ago, that graphite would prove to be one of the greatest smaller articles in the arts. The total amount of business done by the Dixon Company in 1888 was larger than in any previous year. We had to increase our plant by putting in one large new blacklead mixer, one large paint mixer, and one 100-horse power steam boiler. We are heating a large portion of our buildings here by exhaust steam, having equipped for that purpose."

The William Powell Company, of Cincinnati, seem to have solved the rubber stopper problem in plumbers' supplies by the invention of the Powell Patent Star Stopper, which is designed to overcome all the heretofore objectionable features that obtained in the use of rubber for plug and faucet purposes. Architects, contractors and house owners are familiar with the other devices and it is only necessary to state the method of construction of the Powell stopper to have its merits fully understood and its points of difference made plain. Its whole construction comprises a true and perfectly formed brass core shaped to the purposes intended, and over this metal core a complete vulcanized rubber covering of a proper thickness and elasticity. The metal core projects through the rubber far enough, in the plugs, for the insertion of rings, and in the faucet plugs for connections. Of course, such a combination must make a double stopper, and in the case of basin, bath and sink plugs be sufficiently weighted to insure fixedness in the socket.

Business Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, February 28, 1889.

A great many promoters of industrial and building enterprises are awaiting the result of the downward tendency in prices of raw material, such as lumber, iron, steel, coal, ore, and a variety of other products which can hardly come under the heading of "raw material." Some careful business men think that prices have reached bottom, and that any further delay in covering requirements is fraught with danger. Other equally reliable business men think that there is a downward tendency in all markets and all channels, which will make it dangerous, in fact, disastrous, to contract largely for supplies. On one hand, it is said that there will be no general steadiness in prices as long as railroad-building requirements are unclosed. On the other hand, it is said that the enormous productive capacity of this country must and will succeed in crowding prices down to at least ten per cent lower than they are today. The iron and steel makers throughout the country are quite busy, though by no means crowded. Lumbering operations are being prosecuted zealously in all sections, and spring supplies will be as large as manufacturers are accustomed to have at the opening of the spring trade. Money for all business requirements is abundant, and the rate of interest is such as to encourage the prosecution of new undertakings. Business, on the whole, is in a healthy condition. The builders and contractors, so far as they have given expression to their opinion, expect to be fully as busy as last year. Ship owners, mill owners, mine operators, railroad managers, and the busy men in all channels of trade and activity, are preparing in a conservative way for the spring and summer. Apparently there are no evidences of an overcrowding of the channels of trade. Borrowers are sailing close to shore. The mortgaging of properties is not endangering the solvency of borrowers. The earning capacity of the people is increasing, rather than decreasing, taking the whole country into account. Producing interests are creeping along safely, watching market requirements with wisdom, and not rushing forward. Good opportunities are enticing capital in the southward direction. The experience of the past ten years is being applied to the upbuilding of industries, trade and markets, upon a sound basis.

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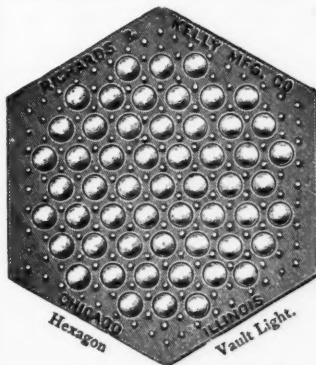
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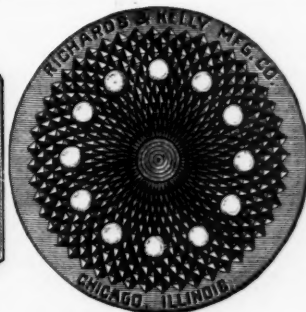
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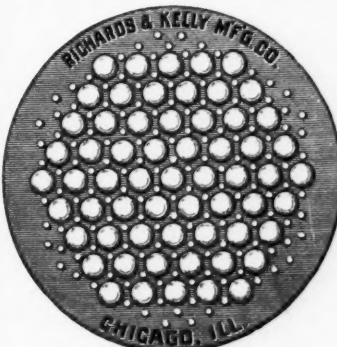
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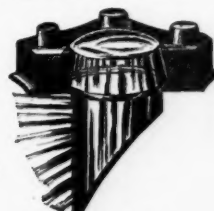
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Synopsis of Building News.

Benton Harbor, Mich.—Architect J. H. Graham is taking figures for a business block, to cost \$15,000.

Buffalo, N. Y.—Architect G. J. Metzger: For Jacob Dold, store and office building; cost \$20,000. For C. Weiland, residence; cost \$7,000.

Architect S. A. Bishop: For Geo. E. Zeiler, store and flat building. Architects Falkner & Johnson: For Mrs. Brush, residence; cost \$4,000. For J. H. Griffith, parsonage; cost \$5,000.

R. Dempster has had plans made for a \$7,000 residence, and J. H. Caldwell for a \$3,500 residence.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: There seems to be no change in the situation as to the favorable trade prospects. So long as the world stands there will be wars and rumors of wars, but none of our contractors are arming themselves to repel attacks. The eight-hour agitators will accomplish nothing this season, and it would be a case of fatal diplomacy should the issue be forced. Even the labor leaders themselves are counseling against strikes, boycotts, etc., the lessons of the past demonstrating the fallaciousness of former methods. A sensible proposition in adjudication of troubles should always be considered in a sensible manner.

Our Builders' Exchange is on the eve of an annual election, and while each of the three tickets in the field is headed by a plasterer, there will be no "mud slinging" or pulling of hair, although the candidates are like Arabian thoroughbreds, ready for the fight. There will be a sumptuous banquet spread, where many a vote will be found sandwiched with spiced tongue.

Our sister city of Newport, Ky., has assumed metropolitan airs in the organization of a builders' exchange. I know that THE INLAND ARCHITECT will wish her success.

James W. McLaughlin reports among other plans not ready for the public the following:

For Mrs. Maynard French, Glendale, Ohio, the remodeling of her residence. The old house space is well utilized, and the rooms all enlarged. There will be furnaces, stained glass, electric lighting, grates, hardwood finish, wood mantels, laundry fixtures and slate roof; cost \$4,000.

Mr. McLaughlin is also the architect of the new Mabley & Carew building, described in last issue, and now in process of erection.

H. E. Siter is busy on the plans of the Mt. Auburn Presbyterian Church, also on those of the German National Bank, Covington, Ky. This building will be Romanesque in treatment, three stories high, of stone, slate roof, vaults, etc.; cost \$25,000.

Mr. Siter seems to have made himself decidedly popular in bank architecture and construction.

Architect Jno. B. Steinkamp reports: For six residences on Walnut Hill, of brick, two-and-half stories high, pine finish, tin roof, laundry fixtures; cost \$20,000. Also seven residences, of frame, two-and-half-stories high, pine finish, wood mantels, and slate and tin roof; cost \$40,000.

A. O. Elzner reports: For W. E. Wynne, Esq., a brick residence of ten rooms, pine finish, grates, tin roof, plumbing, and inside blinds; cost \$4,000.

S. E. Desjardins reports: For F. R. McCormack, Esq., Washington, a dwelling of twelve rooms, slate roof, hardwood finish, etc.; cost about \$9,000. For G. W. Elston, Esq., a brick residence, two-and-half-stories high, ten rooms, pine finish, stained glass, wood mantels, slate roof; cost \$4,500.

W. W. Franklin: Residence, fourteen rooms, brick, two-and-half-stories, slate roof, stained glass, hardwood finish, etc.; cost \$10,000, for C. F. Koester, Esq. Residence for C. F. Layton, frame, twelve rooms, furnaces, stained glass, poplar finish, slate roof, etc.; cost \$4,000.

Theo. Richter, Jr.: Brick store and flat building, three-stories, for Samuel H. Taft, plate glass, electric bells, tin roof, pine finish, inside blinds, terra-cotta; cost \$15,000.

Store and flat for C. W. Agin, brick, three-stories, plate glass, electric bells, tin roof, pine finish, slate mantels, etc.; cost \$14,000.

Remodeling brick schoolhouse on Price Hill into dwellings, for James Dalton, Esq., plate glass, tin roof, pine finish, pneumatic bells, etc.; cost \$6,000.

Gustave W. Drach has his time well occupied. He reports for Mr. A. Jacoby a store and flat building, in Clifton, to be of brick, two-and-half-stories high, iron front, pine finish, electric bells, slate roof, gas, folding blinds, etc.; cost \$6,000.

For Dwight Huntington, Esq., a frame store and flat, two-stories high, stoves, stained glass, electric lighting, tin roof, etc.; cost \$1,800. Size 25 by 35 feet.

For Luke A. Staley, Esq., a store and flat building, of pressed brick, three-stories high, and having electric bells, dumb waiters, grates, tin roof, laundry fixtures and folding blinds; cost \$14,000.

For D. Feldhans, a store and flat building, size 30 by 70 feet, two-and-half stories high, of pressed brick, slate roof, pine finish, electric bells, laundry fixtures, etc.; cost \$9,000.

Thornton Fitzhugh reports: For Mr. Chas. P. Van Tyne, Delhi, Ohio, a frame residence of six rooms; stained glass, shingle roof, pine finish, wooden mantels, inside and outside blinds; cost \$2,500.

For C. N. Leighton, Covington, Ky., alterations and additions to store, costing \$6,000.

Crapsey & Brown report the plans named: For the Christian Church at Owingsville, Ky., a small brick and stone edifice, with pews, pine finish, slate roof, stained glass, etc.; cost \$8,500. Residence at Hamilton, Ohio, for V. Gilchrist; brick and stone; two and one-half stories; slate roof; tiling, hardwood finish, billiard room, etc. This will be quite an architectural addition to Hamilton.

John H. Boll reports the following: For Dennis Phelan, a three-story store and flat building, brick and stone, tin roof; terra-cotta; hardwood finish, etc.; cost about \$15,000. For Wm. Scheifer, Ludlow, Ky., a small store and flat building, brick, tin roof, terra-cotta, hardwood finish, etc.

Detroit, Mich.—The indications are that 1889 will be a busy season with architects and builders.

Mr. D. M. Ferry proposes to build a \$100,000 residence on the "old Farnsworth place." He has not yet engaged his architect, but expects to soon.

Architect Mortimer L. Smith has prepared plans for a three-story, brownstone residence, 60 by 100 feet, for D. J. Campaw, in the Romanesque style.

Architects Donaldson & Meyer have completed plans for a church building for the Unitarian Society; also plans for adding two stories to the Moffat block. Both will be begun May 1. They have also plans under way for several residences.

Architect J. V. Gearing has prepared plans for a \$4,000 brick barn for N. G. Williams.

Architect W. C. Malcomson has finished plans for a \$10,000 edifice for the Church of Christ, Rochester, N. Y.

Architect W. E. Brown has finished plans for a new theater in Toledo.

William O'Reagan will soon begin the erection of a \$3,000 two-story residence on East Congress street, on plans prepared by C. W. Smith.

There were 135 permits for new buildings and 20 alterations during the month of January, at an aggregate estimated cost of \$173,095.

Architect W. C. Malcomson: For O. Wardell, two-story double brick dwelling, 48 by 65 feet, brick, with stone trimmings, slate roof; cost \$6,000.

Architect James Anderson: For W. H. Anderson & Son, three-story factory, 40 by 100 feet, brick, gravel roof; cost \$5,000.

Kansas City, Mo.—The outlook for the ensuing year is very encouraging, and the prospects are that a much larger amount will be expended in new buildings in 1889 by over \$2,000,000, last year's construction amounting to \$10,000,000 and over. In a general way, it may be stated there will be, besides a number of business blocks, a greater number of fine residences put up than in any previous year, many of them already existing on paper in the architects' hands. Four large business blocks, ranging from \$30,000 to \$75,000, are now under way, the ground having been broken, one for offices for the Missouri Pacific railway; another for Welsh & Ford. From plans prepared by Mr. A. Van Brunt, the structure will be five stories high, of pressed brick and stone, and will cost the owners \$100,000. The old Coates house will be rebuilt, and plans have been made for a hotel building on Main street, between Seventh and Eighth streets, to cost \$125,000.

Architect L. P. Muir has prepared plans for two residences, to be built at Bellefontaine and Gladstone avenues, for Mr. W. C. McKay. Each building will

be 26 by 50 feet in dimensions, and two and one-half stories high. They will cost about \$20,000. Mr. S. Chamberlain has the drawings for a residence on Park avenue, near Sixth street, for Angus & Keck. It will be 45 by 54 feet, and cost \$11,000.

Architect A. B. Cross, in addition to the county court house, which he will build if permitted by the courts so to do, is engaged upon plans for a residence and store at Seventh and Central streets for M. Bliss. It will cost \$15,000.

Architect C. Linden has plans for six residences, to cost \$75,000, which are to be erected at Southwest boulevard and Penn street by Gustave Sehested.

Architects Schrage & Nichols are about to let the contract for a \$12,000 residence for Mr. R. W. Hocker on Troost avenue. Mr. A. Van Brunt also has drawings for a \$12,000 Troost avenue residence for Mr. George Fowler.

Mr. John Anderson will shortly begin the construction of a business block at Fifteenth and Campbell streets. It will cost \$25,000, and will be built after Mr. Cross' plans. Work on the plans for the Builders' and Traders' Exchange has been commenced. The building will go up at Seventh and Central streets, and will cost \$100,000. Mr. E. L. Martin is about to build a \$40,000 block on Sixth street, near Central. Architect W. F. Hackney furnishes the plans.

The superstructure of the Whitney building, adjoining the American bank building, will be begun at once, the foundations having been finished. The building, which is for storerooms exclusively, will cost about \$60,000.

The Union cable railway power house, at Third street and Highland avenue, will cost \$25,000, and work upon it will begin at once.

Architect F. J. W. Hart will superintend the building of a church on Euclid avenue, for which the contract will shortly be let. The structure will be of pressed brick and dressed stone. The elevation is decidedly handsome, and the interior arrangements perfect. The seating capacity will be 1,200, and the cost of the edifice \$30,000; also the plans for flats for Mr. W. W. Correll. The block will be built at Tenth street and Tracy avenue, at an expense of \$60,000. The building will be fireproof, five stories high, and divided into twenty-four suites. The halls and corridors will be finished in marble and tile. One feature of the building will be an outside exposure to every room.

Architect F. C. Gunn has the plans for two elegant flats and a block of stores on his drafting boards. He is also at work on several designs for residences.

Charles Campbell has begun work on a block of stores at Eleventh and Hickory streets, to cost \$25,000.

Kokomo, Ind.—The open winter has been very favorable, and work has begun much earlier than usual. The outlook for the spring and summer is unusually good.

Architect J. F. Bruff: Church structure for the First Presbyterian Society, pressed brick, with stone and terra-cotta trimmings; spire and small tower; cost \$12,000. Frame residence for F. Buddell; cost \$5,000. Remodeling and addition to three-story brick building, O. V. Darby, owner; cost \$6,000.

Citizens' National Bank; plans by Indianapolis architects for two-story bank building; first story stone, upper story brick; cost \$11,000.

Lincoln, Neb.—The building outlook is very encouraging. Quite a number of costly residences, ranging from \$10,000 to \$30,000, are on the tapis, besides numerous ones ranging from \$8,000 to \$10,000.

The foundations for the Hughes block are being laid in concrete, and the structure will be pushed as fast as the season permits. Mr. Burr is contemplating putting up another new block adjoining his present one. Mr. J. H. Ames has had his plans made for a \$15,000 residence, which he will erect at once. Mr. J. J. Butler will remodel and rebuild the building occupied by Carpenter & Steiner.

Little Rock, Ark.—Architect J. Schneider of Dayton, Ohio: Plans for church building for First Baptist Society, 66 by 100 feet; cost \$22,000.

Architect F. J. Rickson: Frame residence, 30 by 50 feet, for C. Rosenbaum; cost \$3,000.

Architect F. W. Gibb: Frame residence, 30 by 32 feet, for E. W. Gibb; cost \$3,000.

Architect T. Harding: Court house for county commissioners of Ouchita county, 80 by 80 feet; cost \$35,000.

Architects Bartlett & Thompson: Frame residence, 43 by 60 feet, for W. Herington; cost \$3,000. For Athletic Association, club and boat house, 60 by 80 feet; cost \$10,000.

Architect F. J. Rickson has prepared plans for the remodeling of the Deming House; cost \$9,000.

Milwaukee, Wis.—The prospects for an active building season are very flattering. Most of the architects are already engaged in preparing plans and sketches for projected buildings, a number of them first-class and expensive. Among those who will build during the summer are: C. B. Martin, a six story block of stores and flats, to cost \$80,000. Dr. T. W. Williams, a four-story block to cost \$20,000. E. H. Abbott, ten brick and stone dwellings, to cost \$50,000. G. H. Foster, a business block, to cost \$25,000.

Minneapolis, Minn.—The Loan and Trust Co. will erect at en-story block on the site of the old Vanderburg block. The Centenary Methodist Church Society has had plans made for a fine church building.

The following are among the recent permits issued: Jonathan Anderson, frame; cost \$3,000. R. V. Armstrong, frame; cost \$3,500. Jas. Armstrong, frame; cost \$3,500. C. O. Goodlund, frame; cost \$3,500. C. Johnson, frame; cost \$3,500. Chris. Johnson, frame; cost \$3,500. G. G. McGregor, frame; cost \$3,500. Richard Bond, frame; cost \$3,000. C. P. Preston, frame; cost \$6,000.

St. Paul, Minn.—Architect Haas has prepared the plans for a four-story store and flat building, to be erected next to the Peoples Theater; outer walls to be of red sandstone and Kasota stone; estimated cost \$40,000.

Architect N. P. Wallingford has plans for an \$8,000 residence for I. S. Priedeman; also a gardener's cottage and gate-lodge for the water works, to cost \$3,500; also a Presbyterian church building at St. Paul Park, to cost \$4,000.

Architects Millard & Joy have plans for a large brick and stone block for Dr. Hand and in prosecution the work on the Y. M. C. A. building, to be erected on Tenth and Minnesota streets; also several private dwellings, ranging from \$5,000 to \$6,000.

Architect S. R. McCarthy has plans for a two-story store and tenement building, to be erected on Arcade street, to cost \$4,000. A residence for Deputy Postmaster O'Brien, to cost \$6,000. One for Miss M. A. Murray, to cost \$5,000.

Architect A. Zschocke is at work on the plans for the Barreau Block, which is to cost \$200,000. A brick store and flat building, to be erected on St. Peter street; cost \$30,000. A four-story brick block, to be erected on Nelson avenue; cost \$80,000.

Architect J. H. Dougherty: A residence for A. Nipponit, to cost \$8,000, and two residences adjoining same, to cost \$9,000.

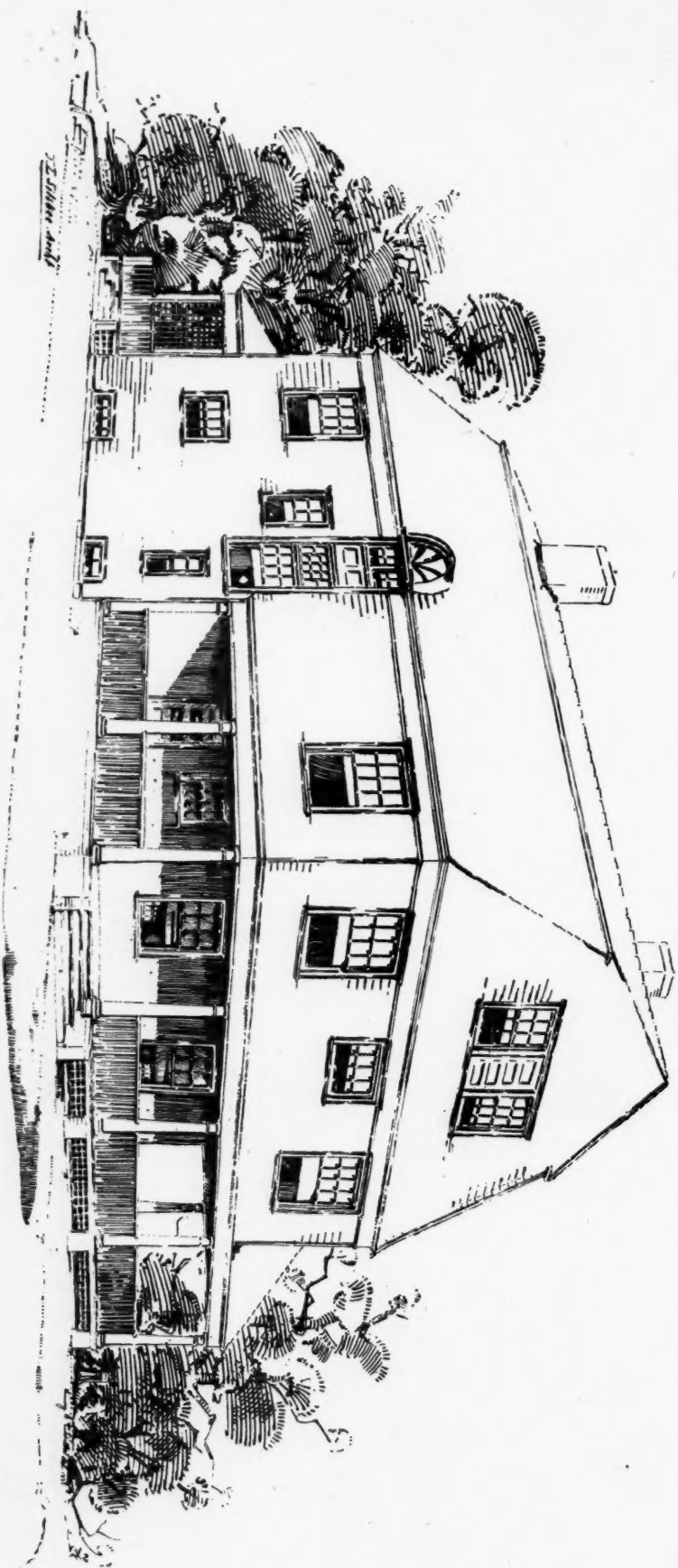
Architects Omeyer & Thori have about \$240,000 worth of work on hand in St. Paul, including fifty-three residences, one business and apartment block on Rondo street, near Farrington, at \$8,000, and a church on Broadway and Thirteenth, to cost \$12,000; one block, corner of Park and Sherburne avenues, to cost \$12,000; four residences on Case street, near Westminster, to cost \$16,000, and a residence on Kent near Marshall, to cost \$20,000.

The Central Presbyterian Society contemplates erecting an elaborate church edifice.

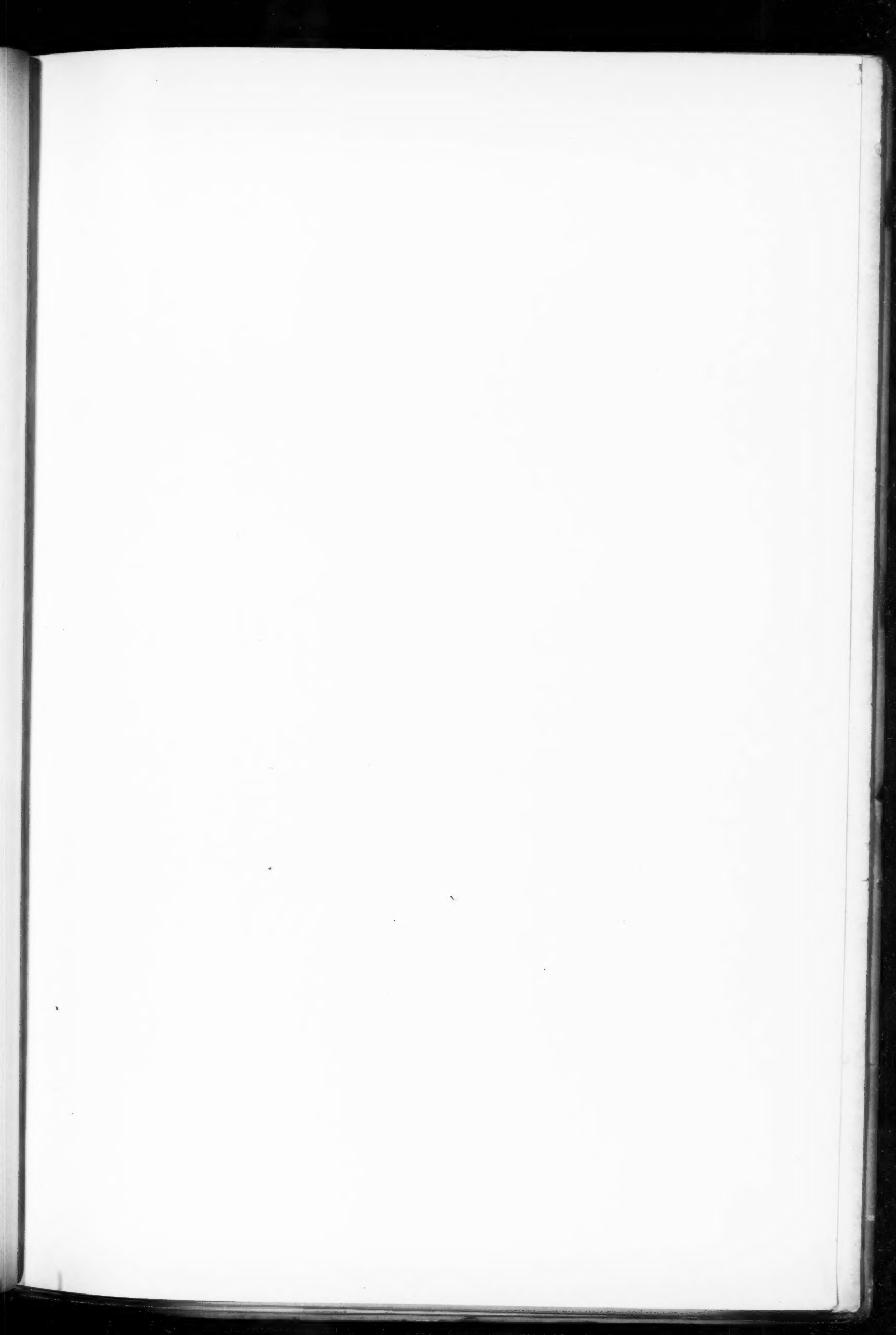
The following are among the recent permits: Henry Jacobson, frame dwelling; cost \$2,400. Gustav Newgard, frame dwelling; cost \$5,000. Wm. Lindeke, change of store; cost \$5,000. Chas. Dahlquist, frame dwelling; cost \$5,000. J. Heck, frame dwelling; cost \$5,000. J. S. Priedeman, frame dwelling; cost \$8,000. Wm. Porter, frame dwelling; cost \$9,000. Peter Prendergast, change of store; cost \$15,000. Mrs. Mary Barreau, brick apartment house; cost \$25,000. F. J. Wileken, frame dwelling; cost \$5,000. W. E. Seeg, store and flat; cost \$7,000. Rev. M. N. Gilbert, frame dwelling; cost \$9,000. S. E. Willoughby, brick building; cost \$71,000. Joseph Kneip, brick tenements; cost \$15,000. Samuel Dawson, change in store; cost \$5,000. Josephine Desparois, two-story frame dwelling; cost \$2,450. N. P. Fransen, two-story frame dwelling; cost \$5,000. Louis A. Schak, brick veneer store and dwelling; cost \$5,000. John Hassler, three permits, two-story frame dwellings; cost \$7,350. Peter Johnson, four-story brick store and offices; cost \$30,000. O. M. Hankness, two-story frame dwelling; cost \$5,000.

Wheeling, W. Va.—Architect Wells has prepared plans for a four-story business block for Schenck & Sons.

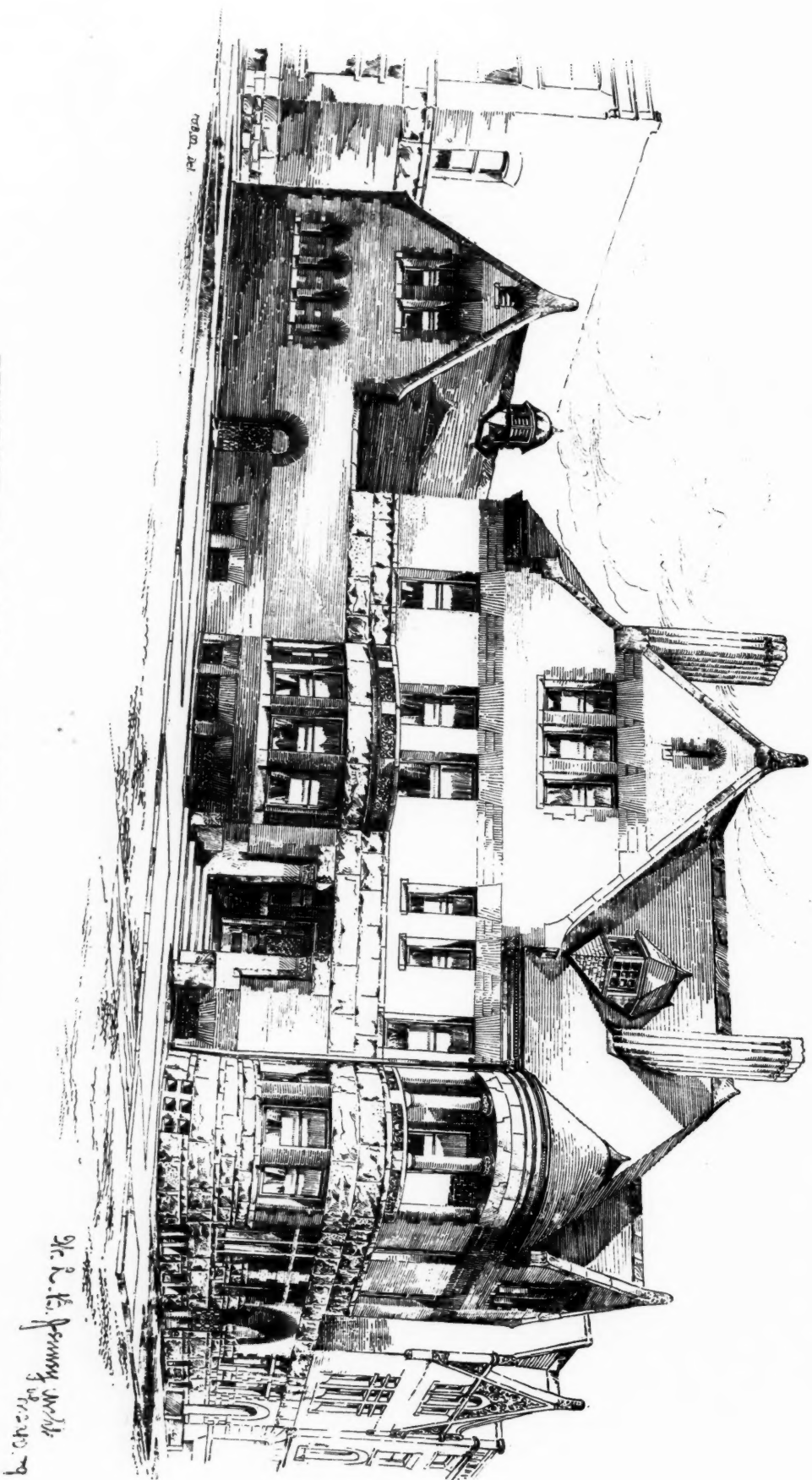
Plans for a new opera house have been prepared, and bids are being received.

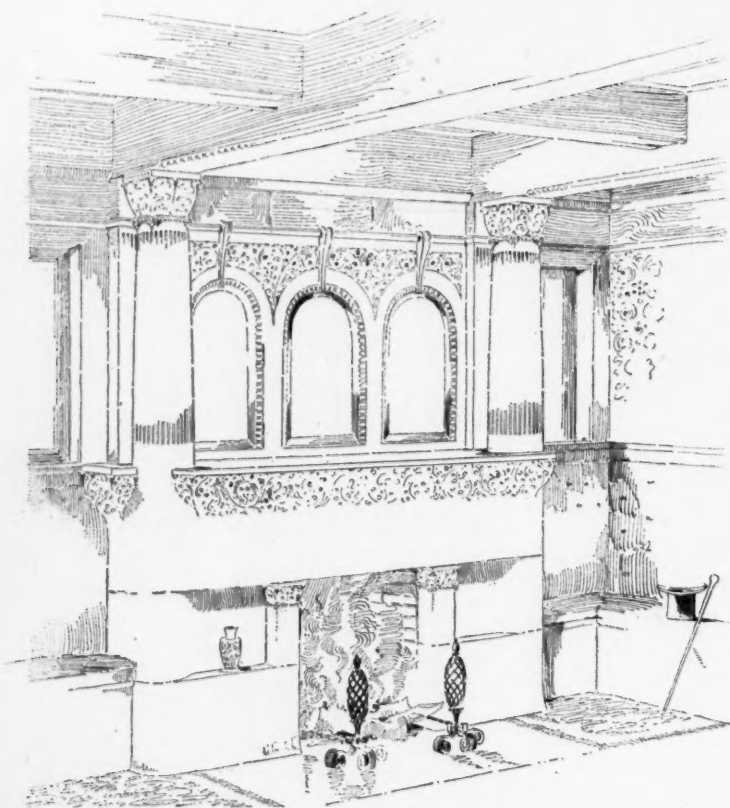


HOUSE FOR F. GREELEY, WINNETKA, ILL.
J. L. SUSSEE, ARCHITECT, CHICAGO.

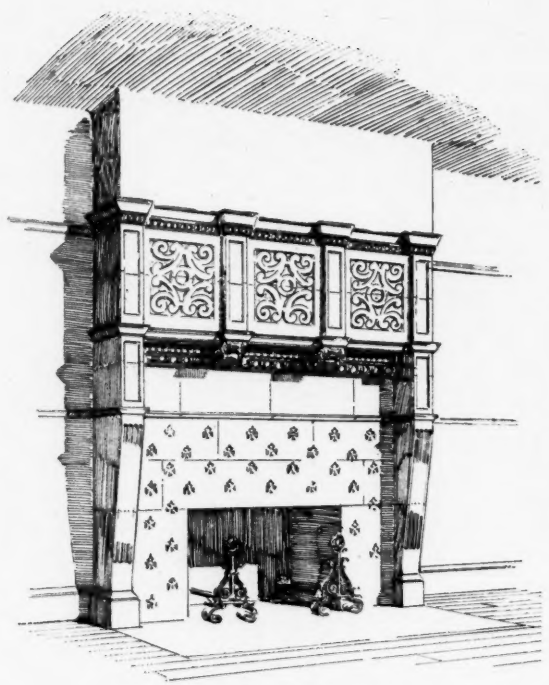


RESIDENCE FOR GENERAL WALTER C. NEWBERRY, CHICAGO.
W. L. B. JENNEY, ARCHITECT.

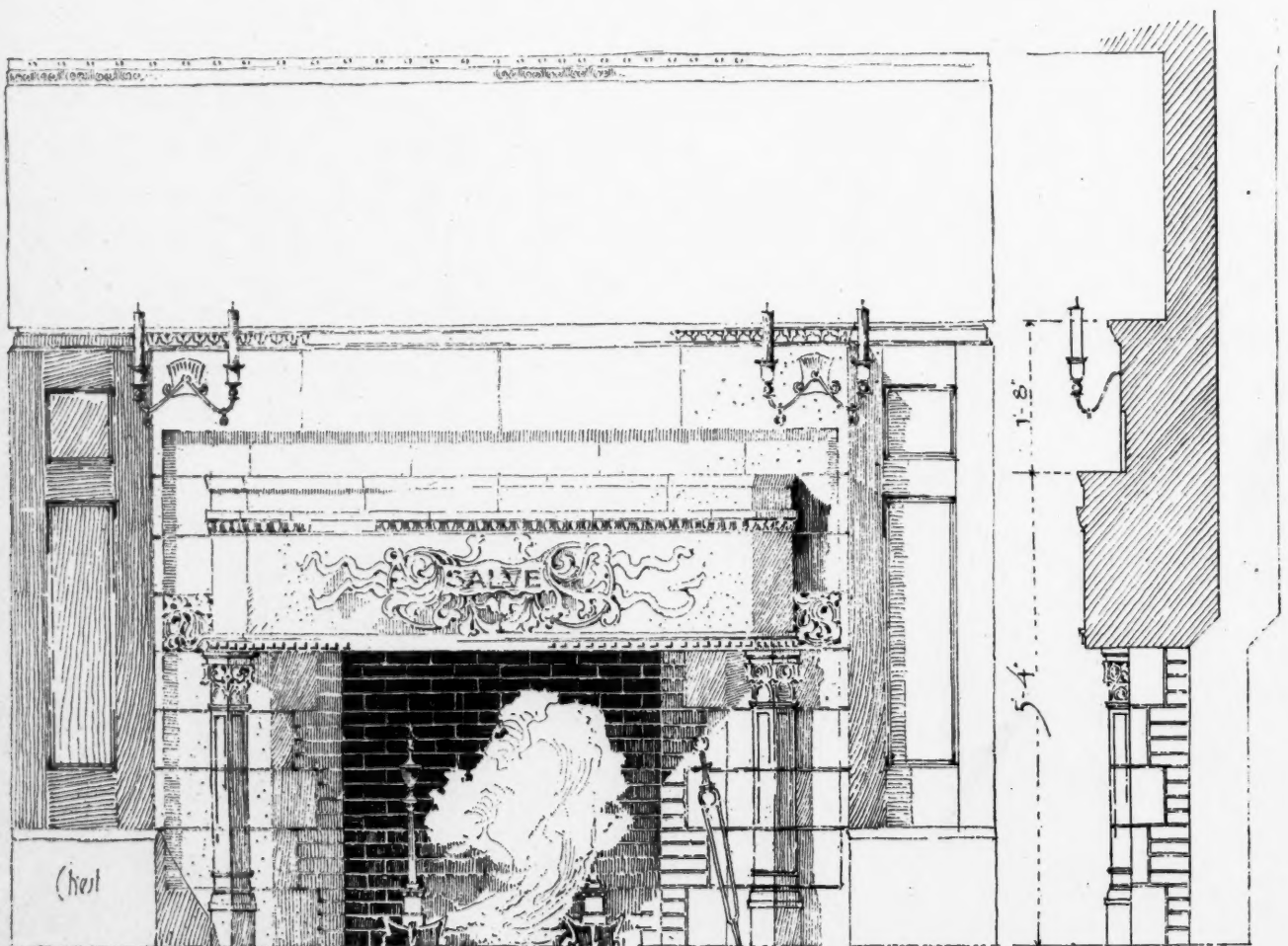




FIRST PLACE—T. O. FRAENKEL.



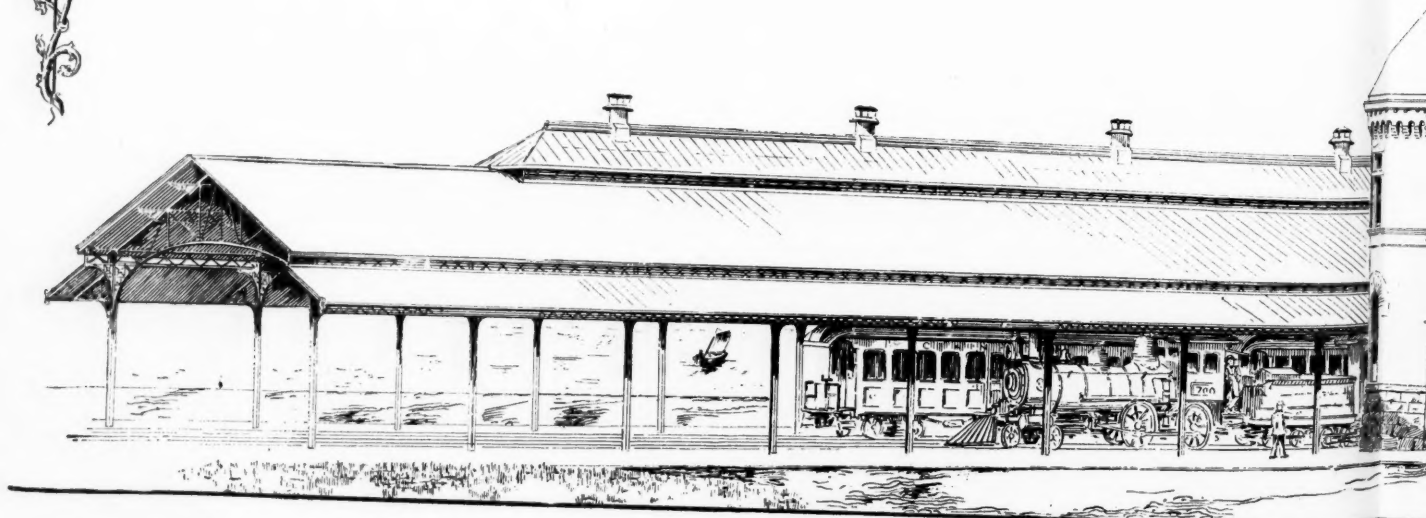
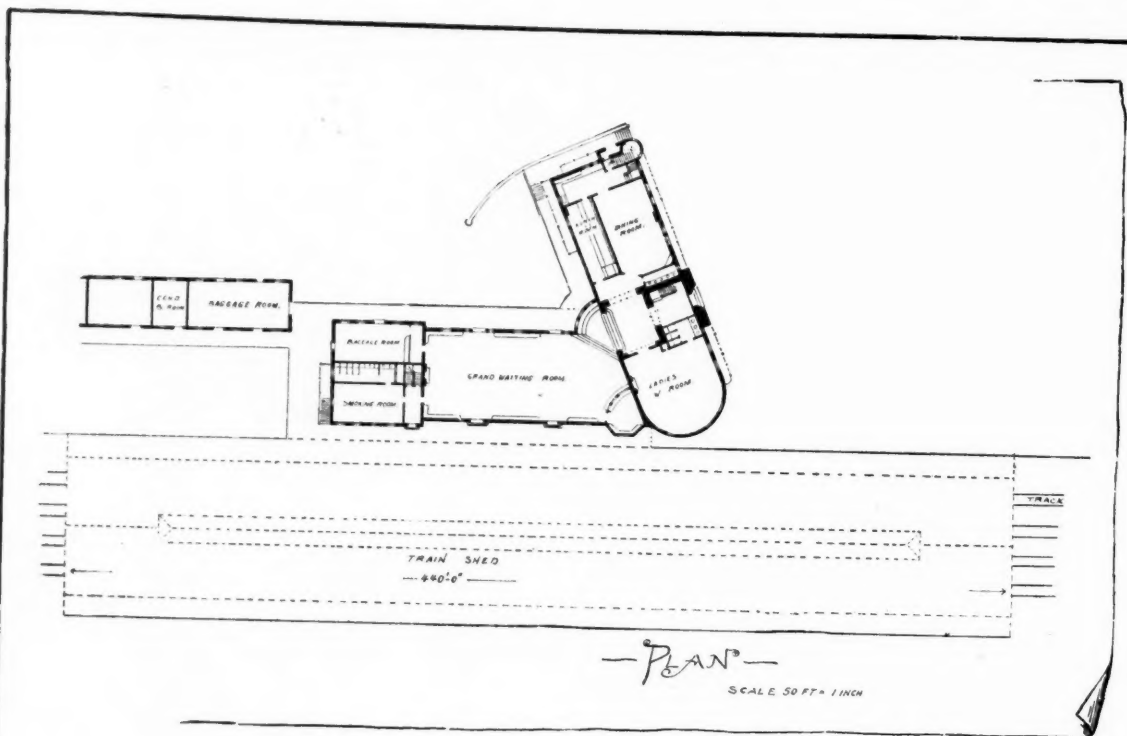
THIRD PLACE—W. E. KLENPELL.



SECOND PLACE—OSCAR ENDERS.

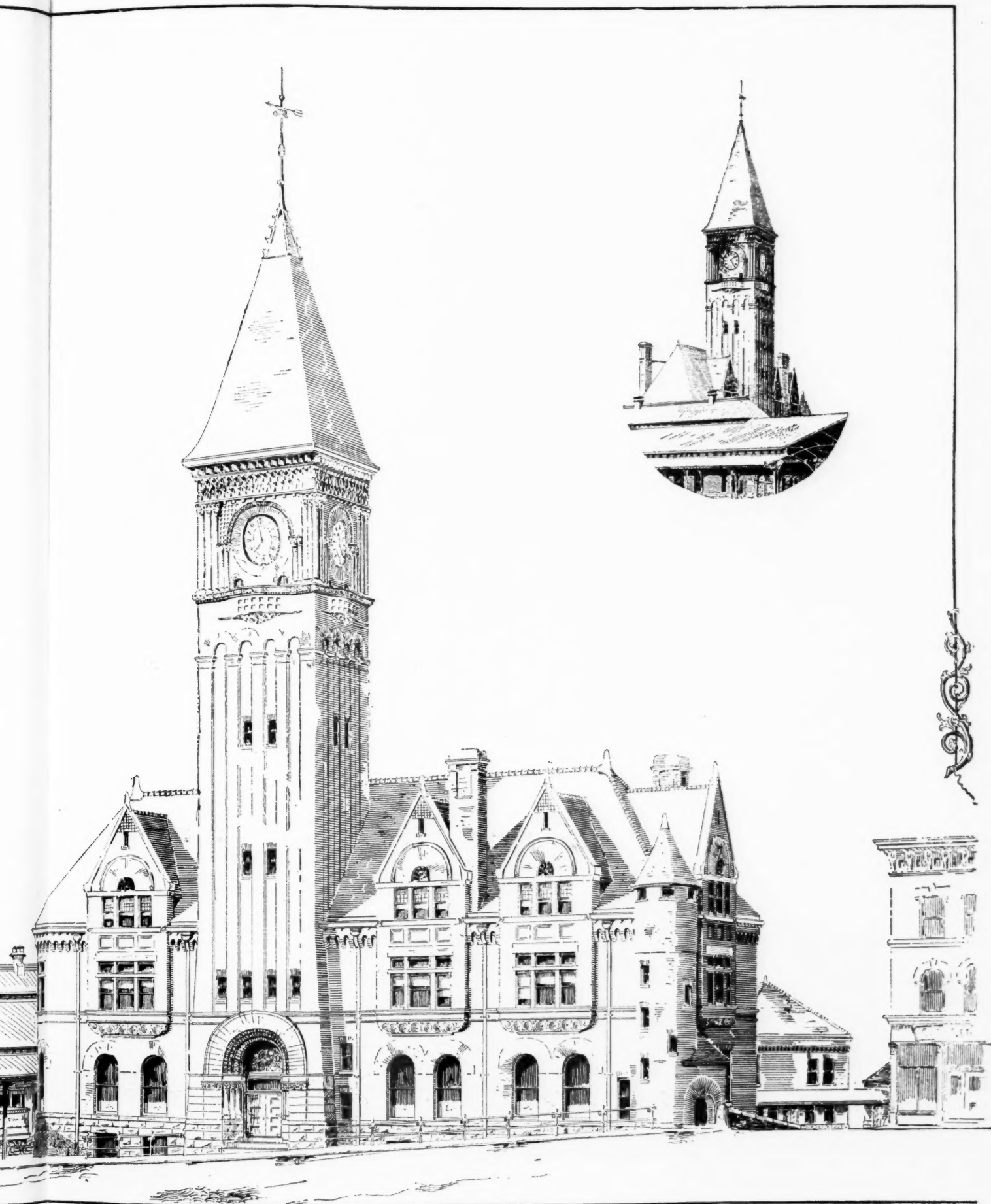
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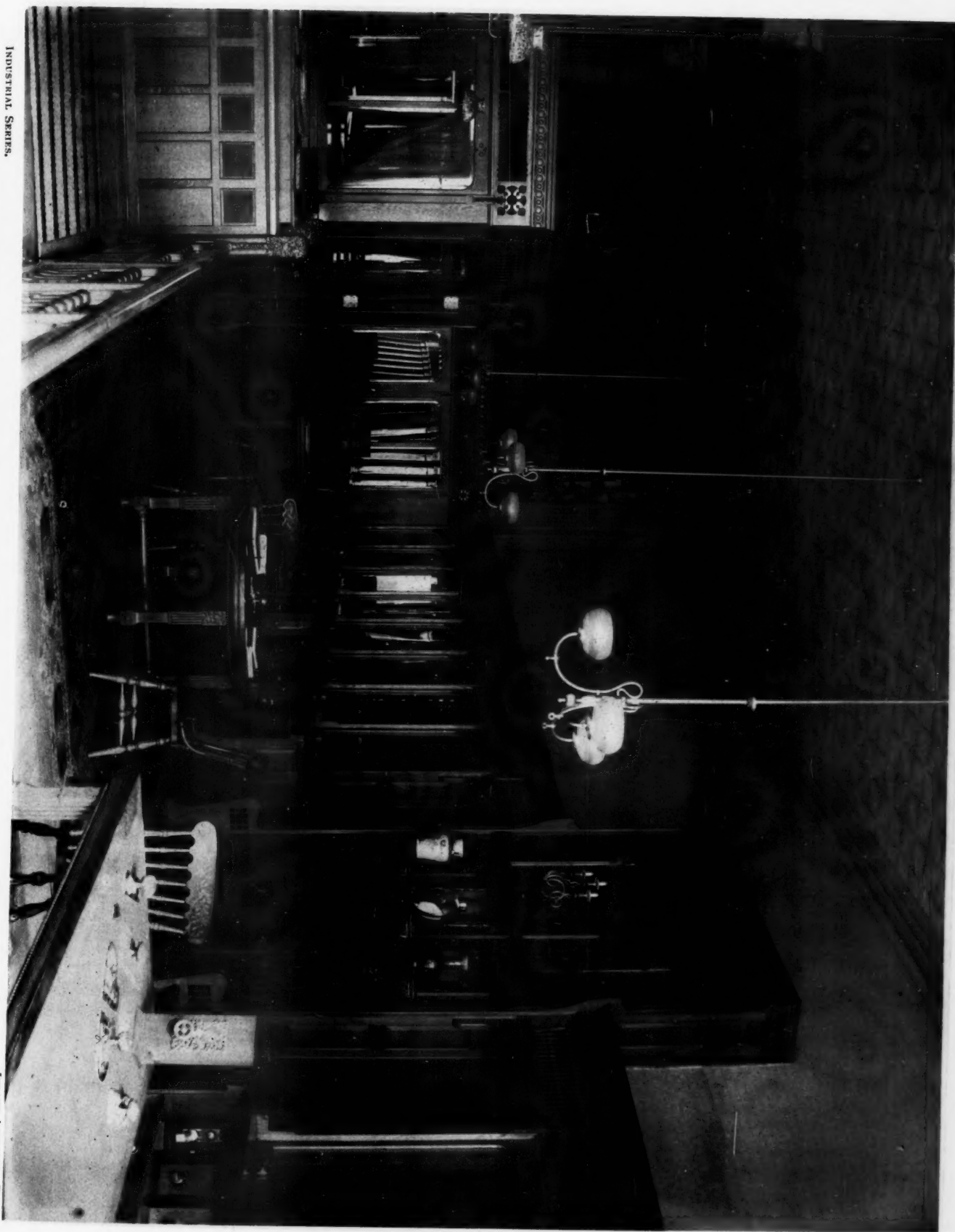


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CHARLES S. FROST, ARCHT.



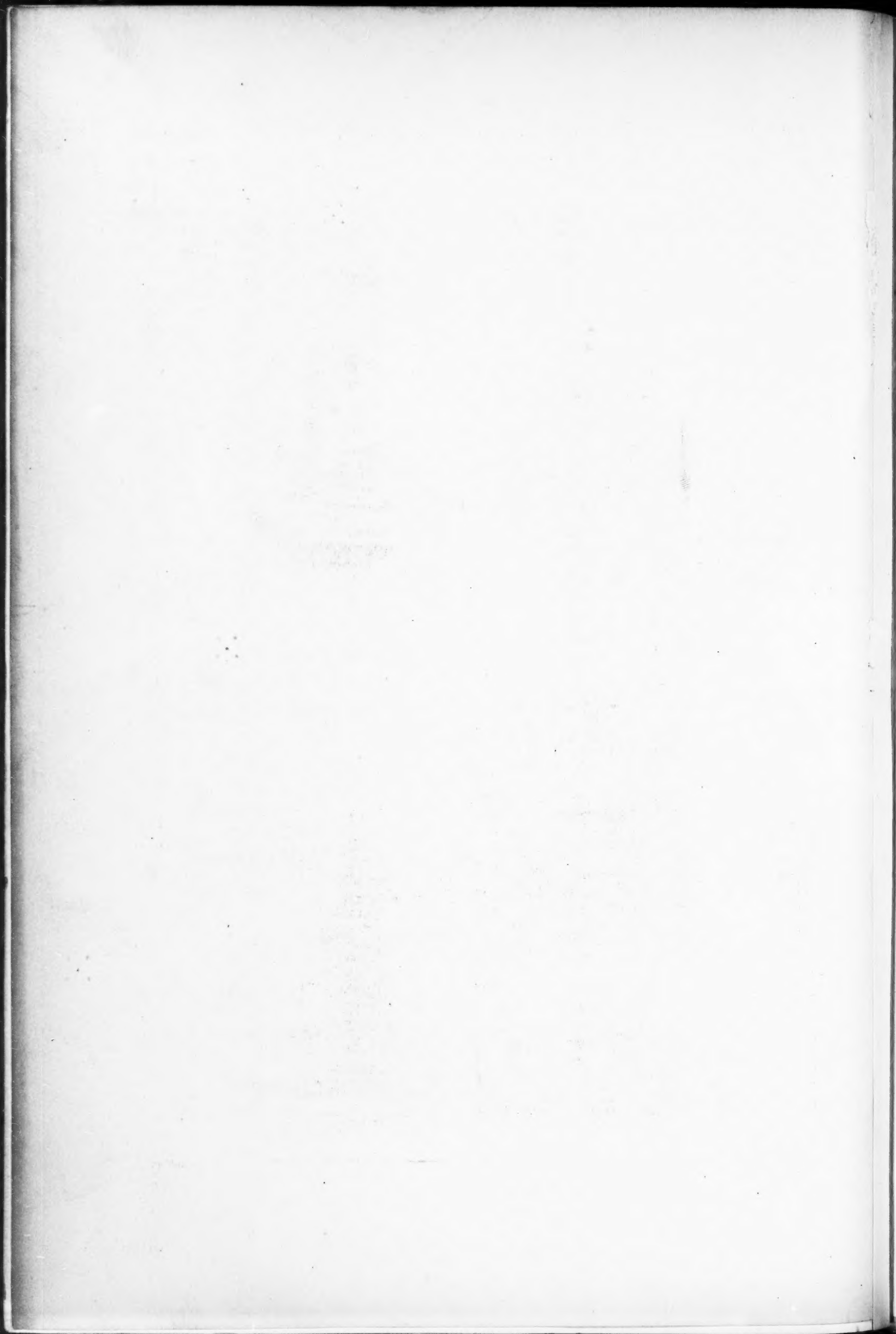
CHICAGO & NORTHWESTERN RAILROAD AT MILWAUKEE, WIS.
JAMES S. FROST, ARCHITECT, CHICAGO.



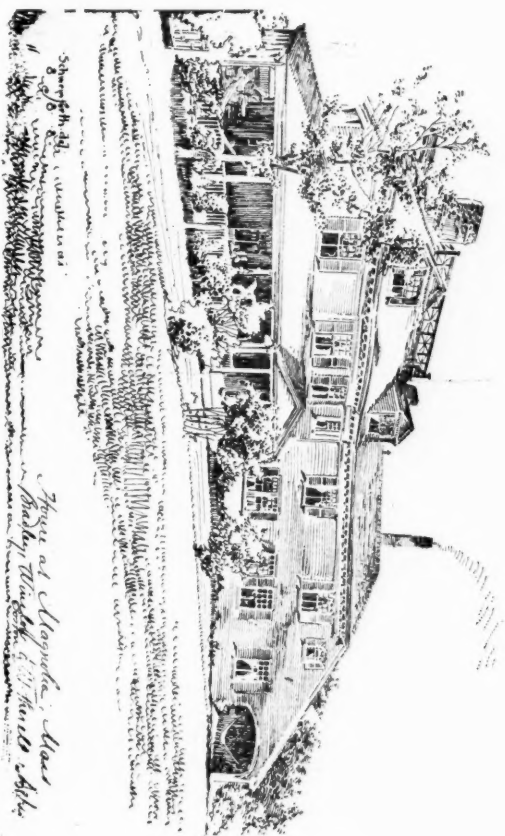
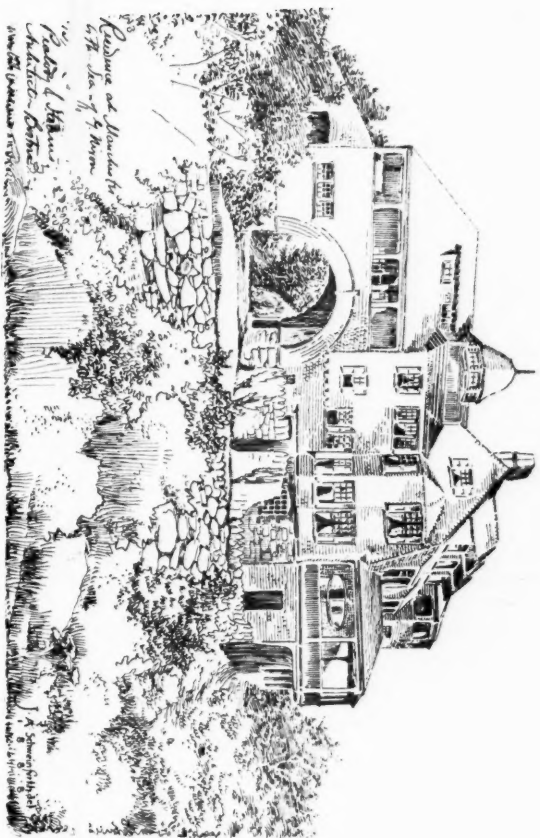
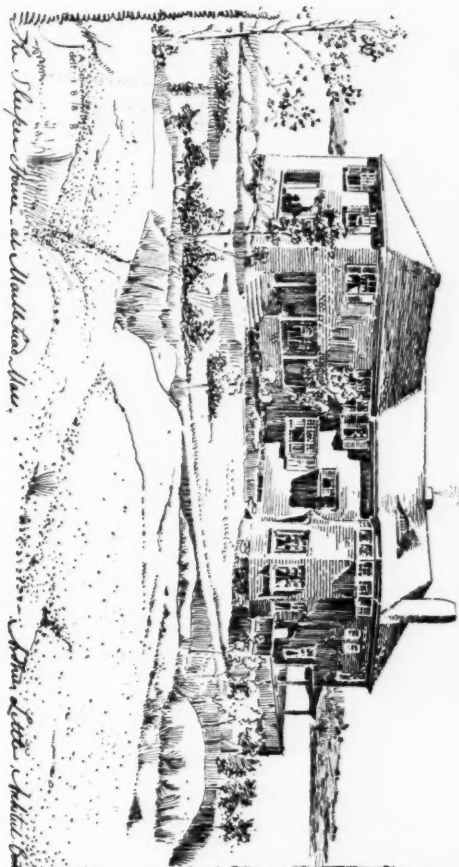
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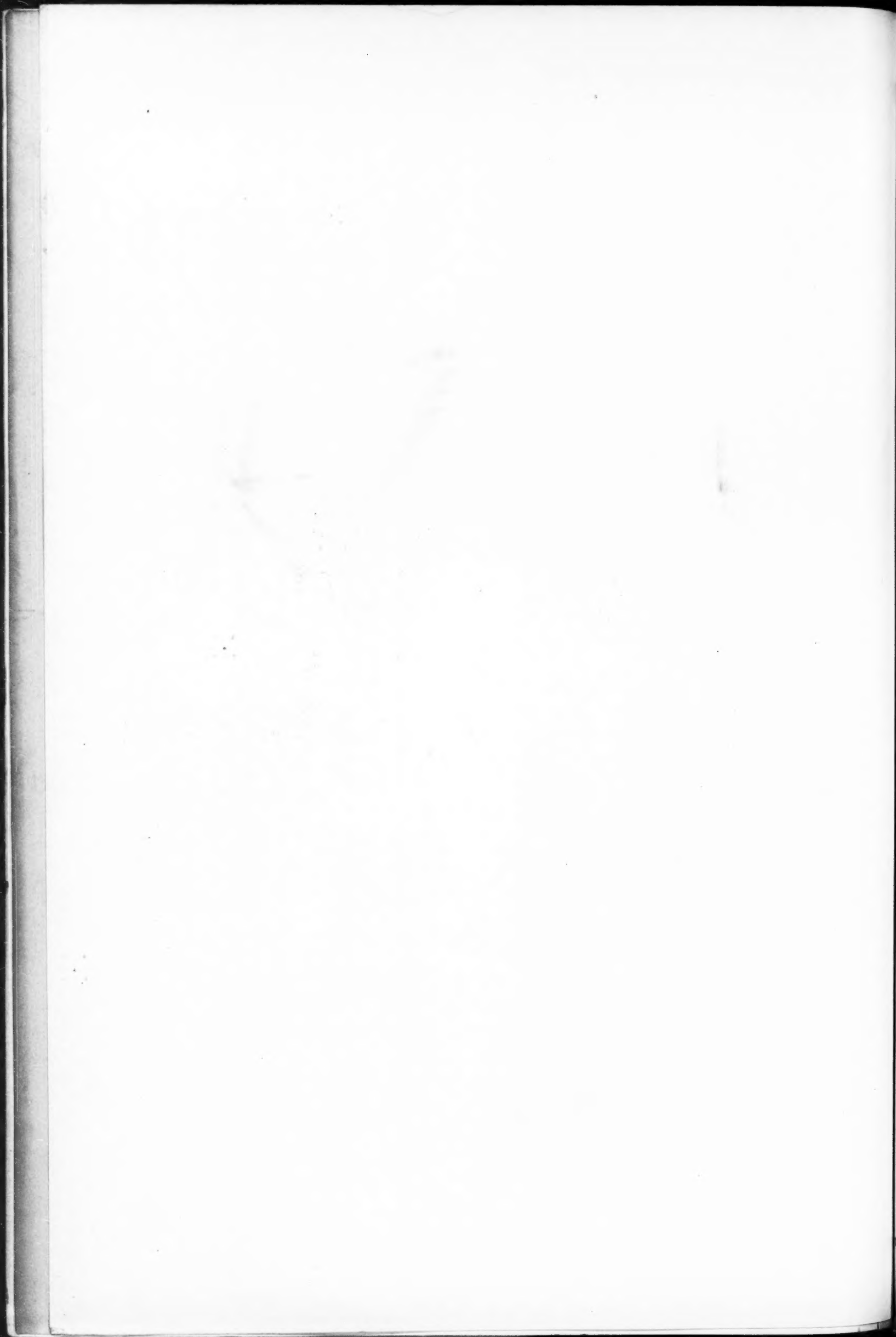
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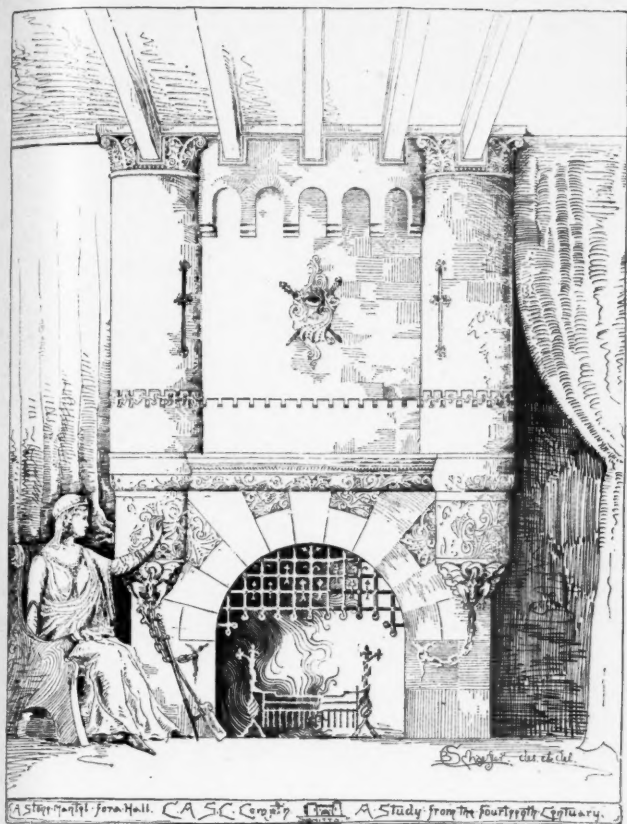
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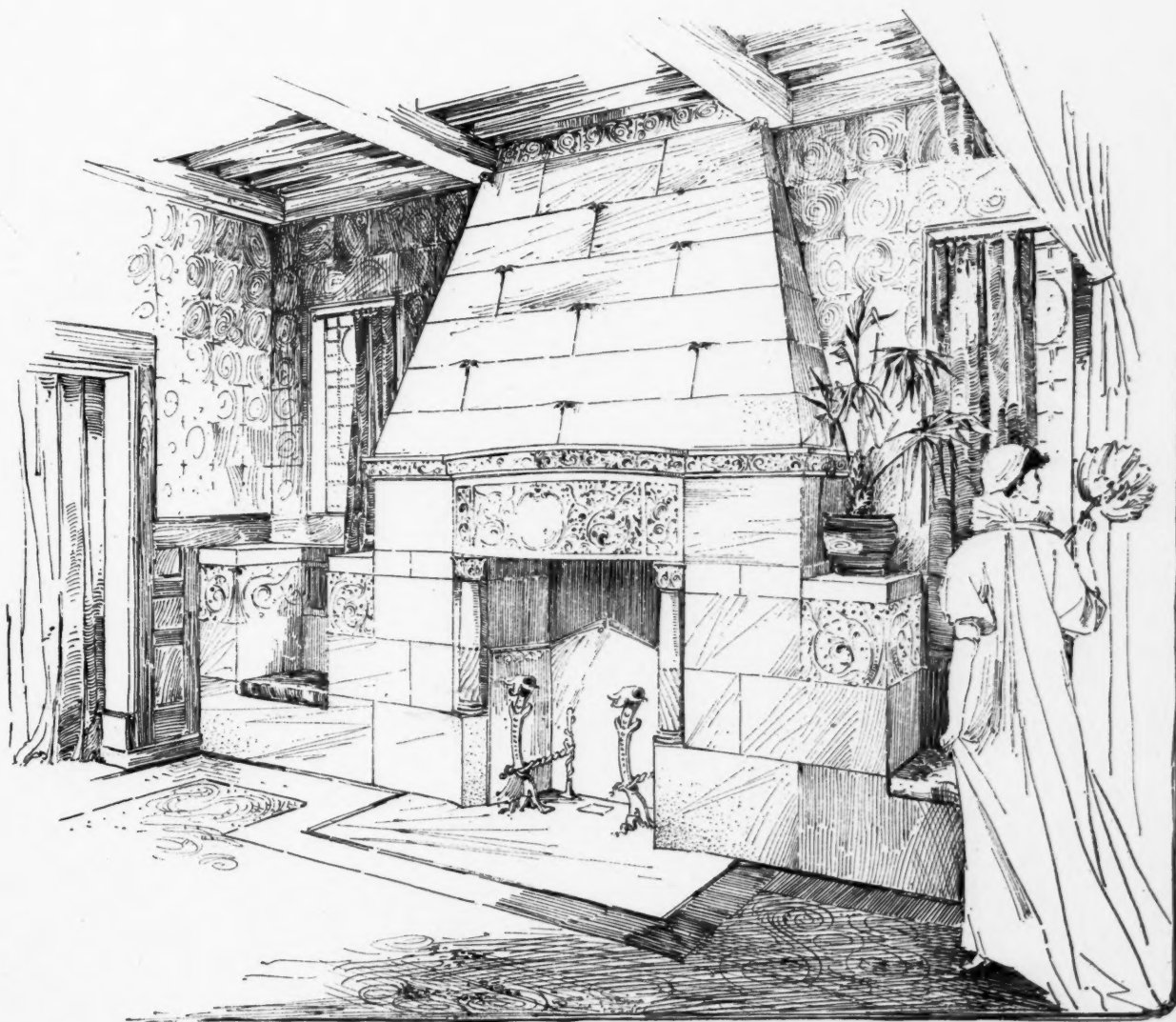




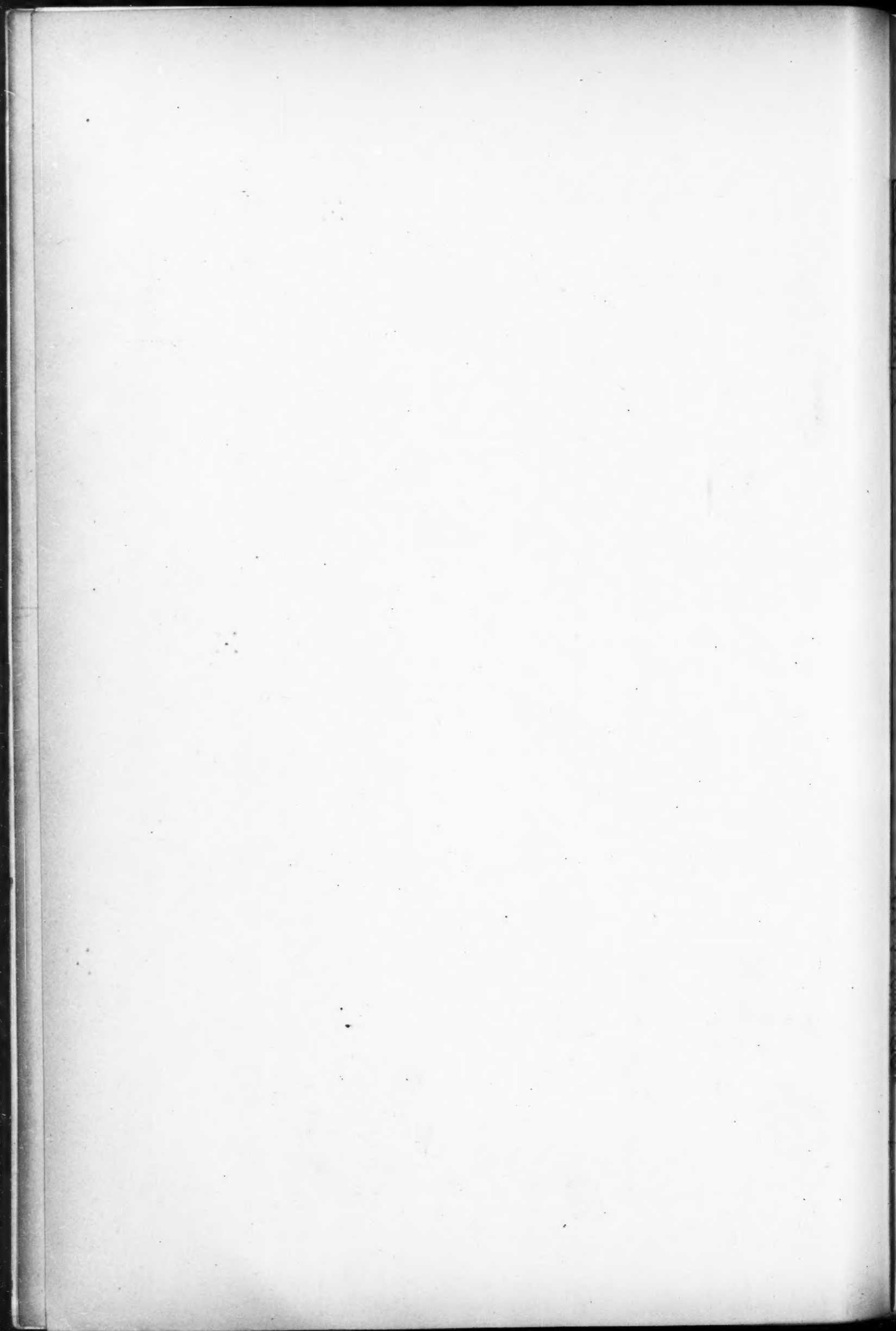
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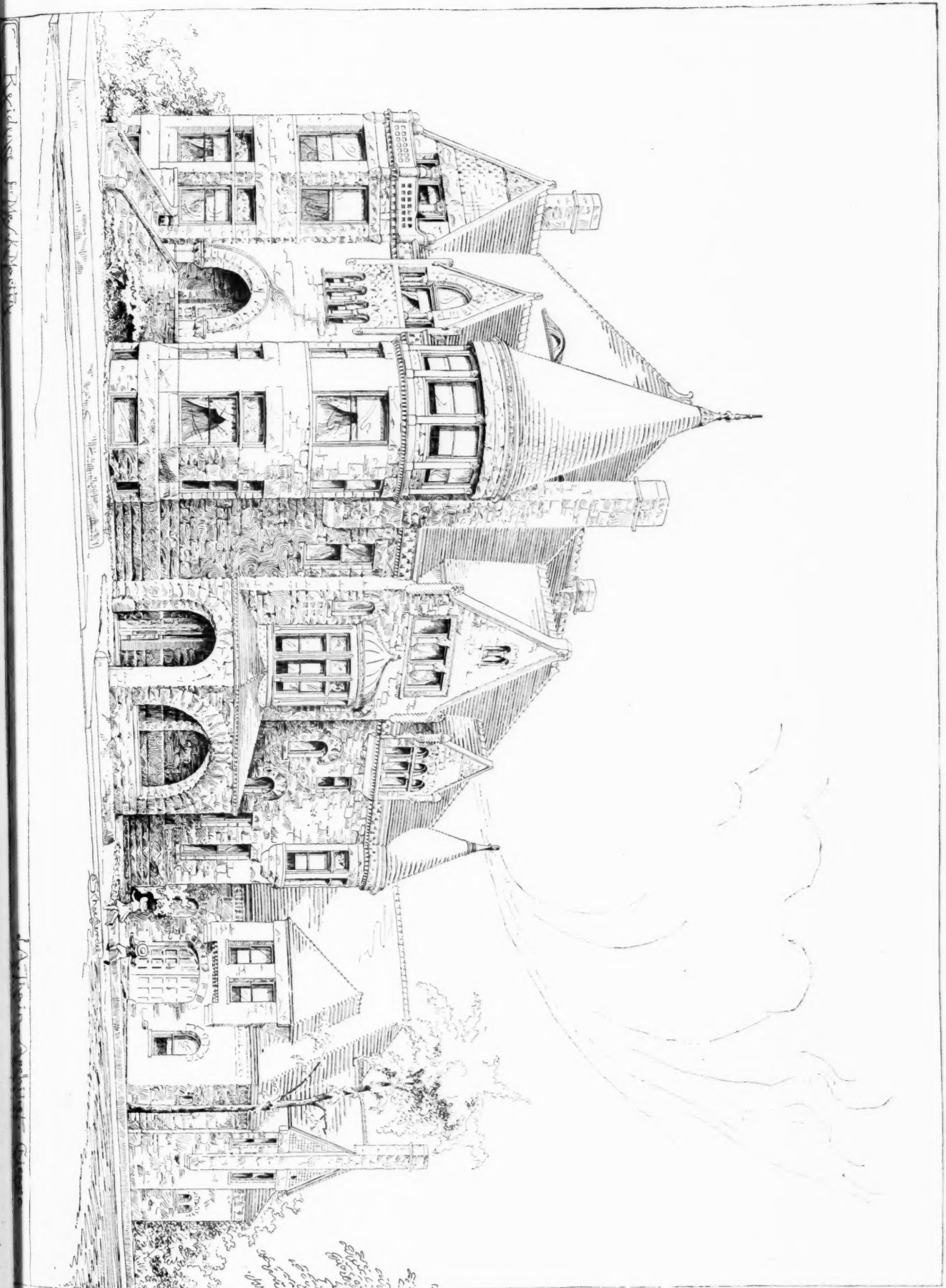


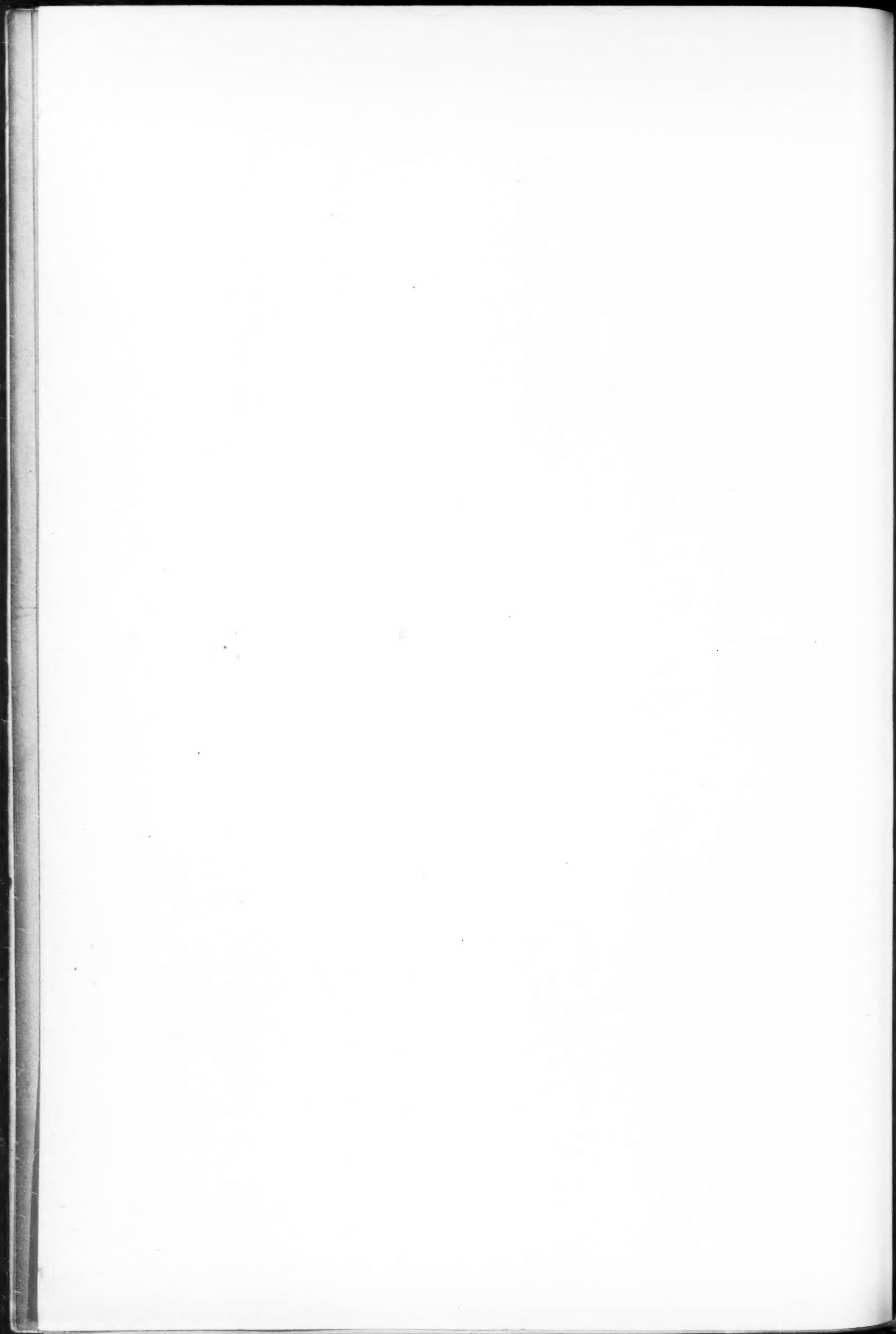
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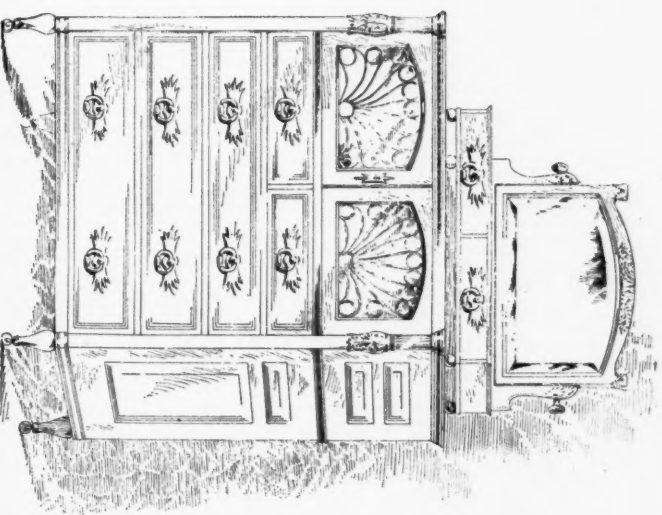
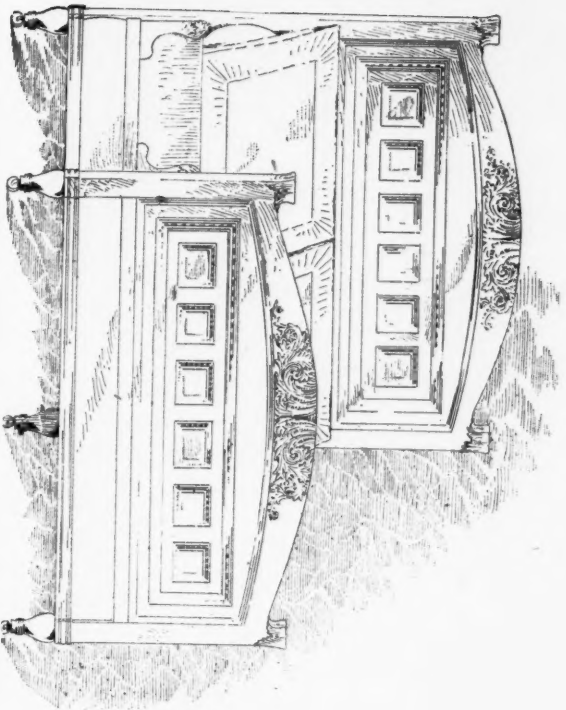
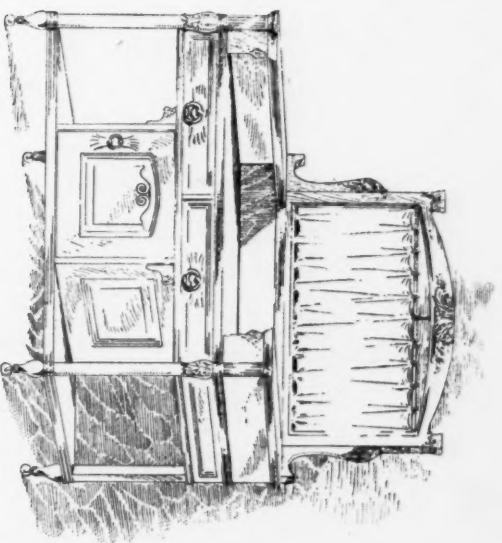
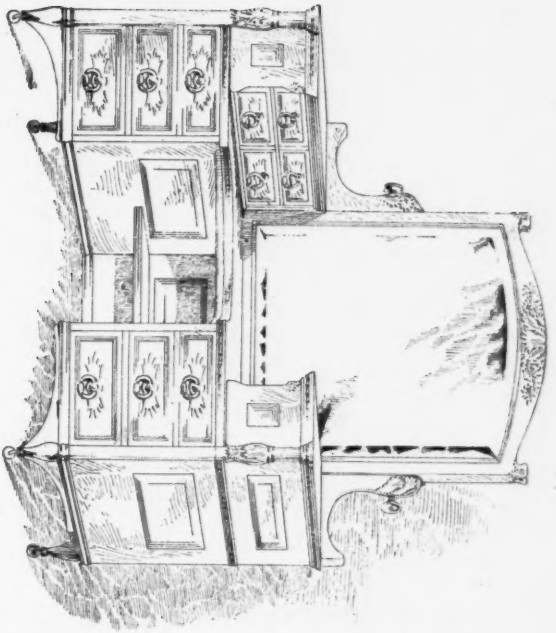


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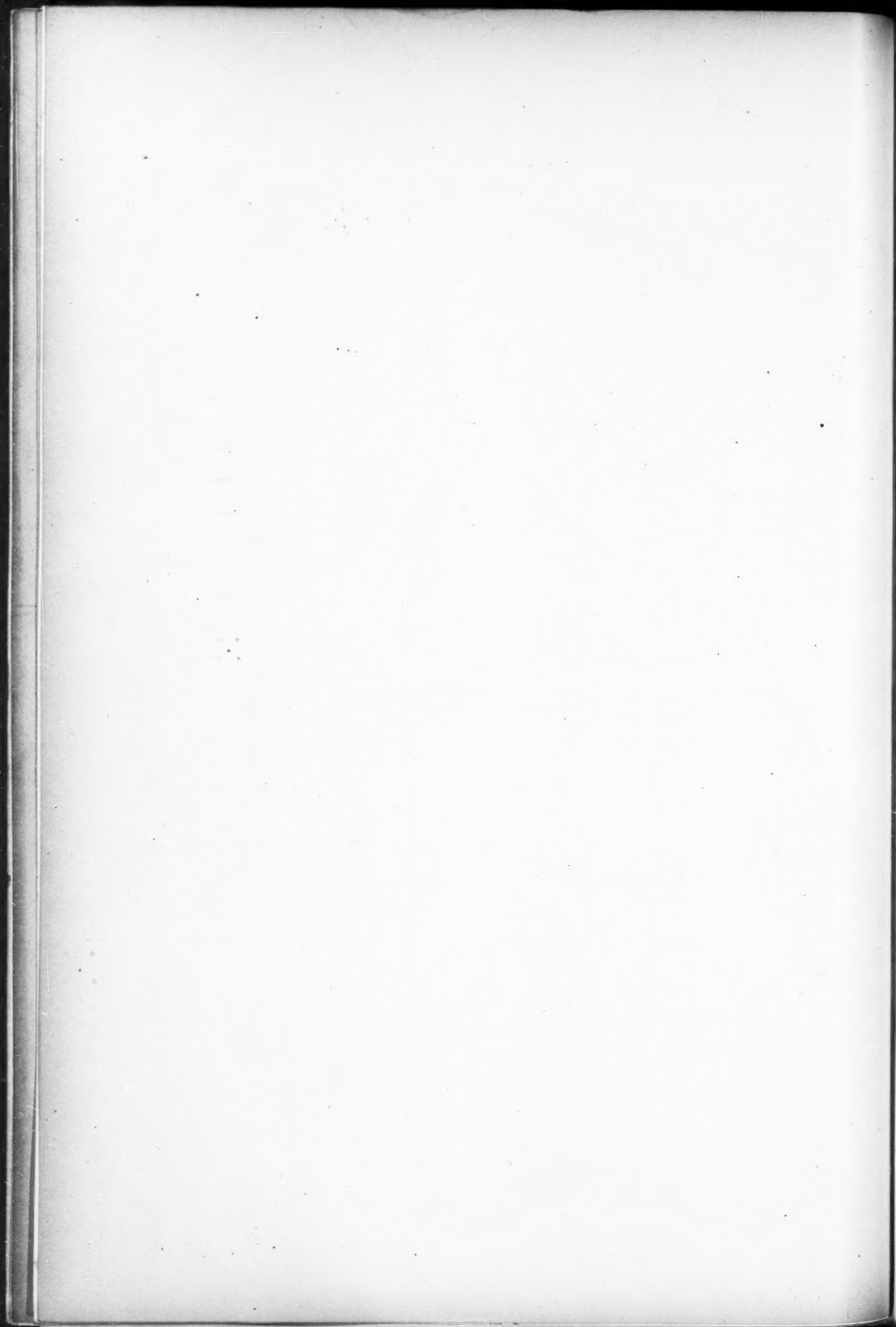






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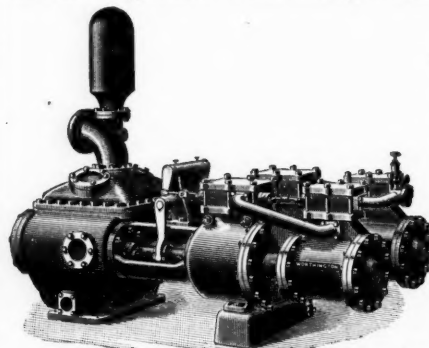
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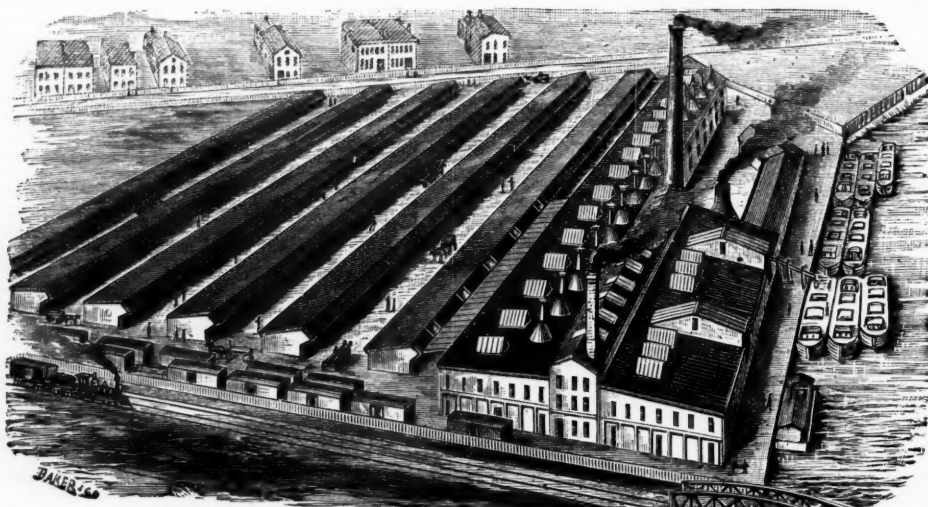
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