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THE INLAND ARCHITECT

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Appointment of a new Supervising Architect.

On March 26 James Hamilton Windrim, architect, of Philadelphia, was called to Washington to accept the appointment of supervising architect of the treasury. With the political aspect of the case, which involved the resignation of the representative of one party and the appointment of that of another, we have nothing to say. When Mr. Freret was appointed we indorsed him as a political appointee and can do nothing less in regard to the appointment of his successor. Fortunately, the latter is an architect of wide reputation, and, probably, the most capable of all those who have sought to develop a creditable practice under a political system that makes such a result impossible. The following biographical sketch is taken from a Philadelphia journal, and is approximately correct:

Mr. James H. Windrim, who has been tendered the position of supervising architect of the treasury department, is a Philadelphian, and is widely known as the architect of the Masonic Temple. Mr. Windrim is forty-nine years of age, and is of Scotch parentage, although a native of Philadelphia, having been born in this city July 4, 1840. He was given a liberal education and graduated from Girard College in 1856, when but sixteen years of age. A year later he entered the office of John Notman, then one of the best architects of the city, and remained there three years, making rapid progress in the profession he had chosen. At that time, however, his steady application to his studies began to tell on him, and enfeebled health forced him to seek out-door work. He obtained employment with Thomas Bateman, a carpenter and builder of West Chester, and his experience there was of great use to him afterward in his profession. With renewed health he returned to Philadelphia and to the service of Mr. Notman, in the shop of Archibald Catanach, who was then building the church of the Holy Trinity, of which Mr. Notman was the architect. When but twenty-six years of age Mr. Windrim's plans for a new Masonic Temple were adopted, causing considerable dissatisfaction among the older members of the profession, on account of his youth. It was afterward erected at Broad and Filbert streets under his supervision, where it stands a lasting testimonial to his genius and ability. This success may be said to have fairly started him in the profession in which he has since won distinction, and of which he is one of the acknowledged leaders. Upon leaving Mr. Notman he was engaged as supervising architect in charge of the erection of the hospital of the Protestant Episcopal Church. Then he was stationed at Pittsburgh as architect for the Pennsylvania Railroad Company, but surrendered the position in order to commence the private practice of his profession in this city. He soon established a high reputation for the substantial value as well as the beauty of his constructions, and for faithful care of the interests of his clients, and had all the business he could attend to. He is noted for his originality and a rigid adherence to the principles of the school from which he draws his design. He avoids excessive ornamentation and aims at strength and harmony, with a proper consideration of the use to which the building is to be applied. For ten years he has been director of the Spring Garden Institute, and chairman of the Committee on Drawing Schools, and for several years architect to the Board of City Trusts.

Many of the prominent buildings of this city and vicinity bear evidence of his genius in designing. Besides the Masonic Temple, he furnished plans for the banking houses of the Fidelity Safe Deposit Company, the National Bank of the Northern Liberties, the Tradesman's National Bank, the new offices of the Pennsylvania Railroad Company, the Academy of National Sciences, the new buildings of the Girard College, the great stores of the Girard estate on Market street, between Eleventh and Twelfth, the Western Saving Fund Building, the College of Physicians, the Hotel Lafayette, the various improvements to the properties of the Girard estate, the Agricultural Building, and the United States Government Building on the Centennial grounds; "Ogontz," the country seat of Jay Cooke, at Chelten Hills; the residences of John Rice, John Baird, E. C. Knight, William Warden, Conrad Clothier, Thomas Dolan, and many other buildings and houses.

While we believe that Mr. Windrim will do all that one man can to creditably perform the duties of the office, we have no hope for his success under the present system. The reasons for this are too well known and too often enumerated to require mention. The architectural associations of the country have long sought to bring the only remedy before congress, but as yet with little success. The reports of the last two incumbents of the office, particularly that of Miflin E. Bell, show that the time has come when the representatives of the people can no longer ignore the fact that the office of supervising architect of the United States must be something more than a clerkship in the treasury department, and that the erection of our public buildings must be governed by a broader policy, the designs being produced by our best architectural talent.

The Toronto Board of Trade Building Competition.

A competition has just been decided in Toronto, for a board of trade building, many points regarding which are interesting. The competition plan was based upon that established in the Cincinnati and the Kansas City board of trade competitions and drawn closely upon the lines laid down in the latter. Two prominent American architects, George B. Post, of New York, and Richard A. Waite, of Buffalo, were invited to submit plans, each to be paid $400. Upon the suggestion of the Toronto Architectural Guild, two Toronto firms, architects Darling & Curry and Langley & Burke, were invited at the same compensation, this, however, to be donated to the guild, if either were successful. The competition was placed in the hands of Professor W. R. Ware, of Columbia College, who, after examining twenty designs submitted, selected three and sent them to the committee of the board. This report was considered by the committee, and the sealed envelopes containing the names of the authors of the plans submitted, having then been opened, it was found that the plans marked "Two Circles" was the work of Messrs. James & James, of New York City and Kansas City; "Ten Per Cent," of Messrs. Gordon & Helliwell, of Toronto; "Utility," of Messrs. Darling & Curry, of Toronto. The plans submitted by James & James were most favorable to the committee, and the design of Darling & Curry so attractive, that an attempt was made to having the two firms act jointly as architects of the building. This was found impracticable, and James & James were engaged, with instructions to prepare a new design. This was done, and having been approved by Professor Ware, was adopted by the building committee. It will probably be a fireproof structure. A significant part of the committee's report to the board was "that the competitors, with an insignificant exception, absolutely abstained from attempts to bring outside pressure to bear on them, and this was attended with signal discomfiture." Though competitions are a "necessary evil," those who originated the Western Association "code" and organized the modified plan upon which the one under consideration was based, have benefited their profession and taught the public the difference between honest and dishonest competitions.

Regarding the Vote For or Against Consolidation.

The board of directors of the Western Association and the executive committee of the American Institute are preparing to issue the letter ballots which will decide the consolidation question. They will issue copies of the draft of constitution and by-laws for the proposed consolidated society, together with a letter of instructions. Each executive board will mail these to their respective members about April 18. As we printed the proposed constitution and by-laws two months ago the plan of formation of the new society has probably been carefully studied by the members of both associations and they will be prepared to vote intelligently upon receipt of the official circular. Pending this it should be borne in mind that it is the general plan, and not the exact phraseology and detail of the different provisions to carry it out that is voted upon, and while it would probably be wise for the assembled convention to accept a constitution that has been so carefully considered, it is in no way arbitrary, and any point of difference can be there discussed if members are so disposed. In a letter of recommendation adopted by the joint committee that framed the constitution, Cincinnati was agreed upon as a proper place to hold the joint convention, and this we most heartily indorse. It is an admirable convention city, its architects are, as a rule, members of both associations, and would give the visitors a warm reception; and, perhaps the most important consideration of all, it is central.

Reasons why Consolidation should be Effected.

In regard to this scheme of consolidation we would clearly define our position. When it was first suggested by a member of the American Institute, we were attracted by its scope and breadth, but doubtful of its feasibility. Perhaps we might confess to a slight feeling of opposition when we contemplated the Western Association, of which we were the authors, and for the upbuilding of which we have labored so long, being merged into another body; but the present plan meets with our full approbation. We can plainly see that the members of state associations that have, in their almost independent condition, grown strong and influential, looking with some degree of hesitancy upon the proposed reorganization. To them we would say that the state organizations shall remain intact, and no change will be made that will be anything but beneficial to every member. With a concentration of effort, a broadening of principle and action, and a unity of purpose, the consolidated society will be the most powerful architectural body in the world. It will contain honorable practicing architects and only these. It will give a direction to what, it is hoped, will finally develop into an American style of architecture, a style that will have utility for its first principle, but have all the accessories of simplicity, dignity and color to make it peculiarly refined as it will be distinctive. It will be powerful in the eradication of abuses that have grown out of the primitive methods of the past and the ignorance of the public in regard to architecture in general. It will be the beginning of an architectural epoch such as no other country has ever seen.

A Demand for Architects in South American Cities.

One strong point of excellence in the scheme of consolidation of all the architectural societies in the United States, of which we recently printed the constitution and by-laws as formulated by the joint committee and passed upon by the associations' executive officers, is in its extended scope. The plan contemplates the admission to active membership of any architect practicing upon this western continent. While we know but little regarding the modern architecture of Mexico and South America, the development of these countries is as positive if not so rapid as ours. The tastes and requirements of the people are being met by foreign architects, and it is becoming apparent that the United States will not long be alone in the development of an "American style." The city of Mexico will expend millions of dollars within the next few years upon public buildings alone; Buenos Aires, Montevideo and other cities of South America are rapidly developing, and while a modern Spanish style may largely obtain, the public taste is being rapidly educated in the direction of convenient public buildings and comfortable houses. Architects from Europe and the United States will soon see this demand and seek to supply it by taking up their residence in these southern cities, and, while we can hardly lay down a rule by which an honest and capable architect may be known, we would say to those who receive the stranger architect, distrust him if he does not prove himself an accredited member of some national architectural society, and also if he comes from the United States and refers to the number of court houses he has built for his main recommendation.

Romanesque Architecture.*

PART I.

ORIGIN OF ROMANESQUE ARCHITECTURE—CIVIL BASILICAS—BASILICAS, OR LATIN CHURCHES—BYZANTINE CHURCHES.

CHAPTER I.

CIVIL BASILICAS—DEFINITION.

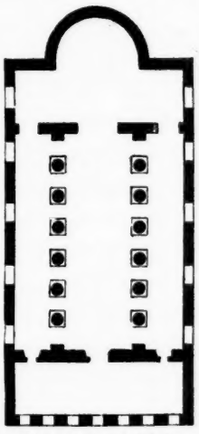
ACCORDING to Vitruvius, the basilica was a hall in which the sovereigns administered justice, or had it administered in their names.

He says, speaking of palaces destined for important personages, that there were always found in them libraries and basilicas of the same magnificence as public edifices, because in these palaces were held assemblies to act on the affairs of state, and to judge of and arbitrate on individual difficulties. The Gordians, in their magnificent villa built on the Praenestine Way, had three basilicas thirty-three meters in length. The Senator Lateranus, a contemporary of Nero, had one constructed which, transformed by Constantine, became the original basilica of St. John Lateran.

At Rome the basilica was the edifice containing the tribunal, where the judges sat. At the time of Publius Victor there were nineteen of them, for a basilica in which the courts could hold session, during the stormy season, had been added to each forum, or public building.

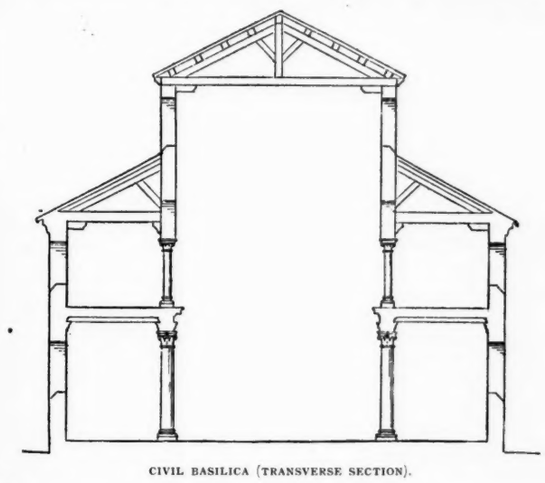
Later the basilicas became markets, or exchanges in which the people and the traders could meet to carry on the affairs of traffic. Vitruvius says that the edifice connected with the forum ought to be situated in the warmest exposure, that the frequenters might not be incommoded by the cold during the winter season.

The basilica was ordinarily built on a rectangular plan, of which the width was equal to one-third of the entire length. The façades were very simple, all architectural effect being reserved for interior decoration, which was often treated with great magnificence, as can be proven by the discoveries made on the site of the forum of Trajan, by the excavations made by the French government in 1812. In front of the principal façade stretched a portico across the whole width, from which doors opened into the longitudinal divisions of the building.



PLAN OF CIVIL BASILICA.

Vitruvius speaks of the *chalcidicae* built at the end of the basilica, and which were, according to his explanation, large porticos. According to other ancient authors, the word *chalcidica* signified a large and spacious hall, forming, in front of the hemicycle, a nave across the end of the aisle, or longitudinal naves, making the interior plan much like the letter T. According to Quatremere de Quincy, one could see in the idea of the *chalcidicae* the rudiments of the transept, which filled such an important place in the churches of the middle ages.



CIVIL BASILICA (TRANSVERSE SECTION).

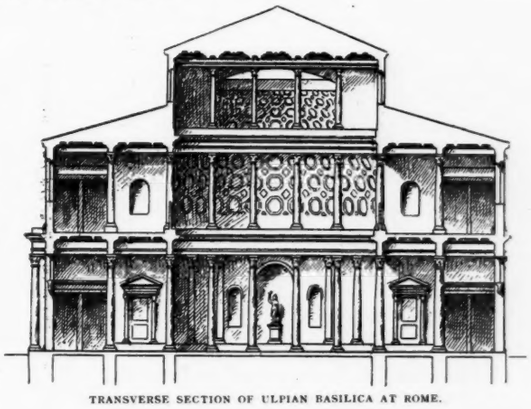
The interior was generally divided into three parts by two rows of columns or arcades, the center one being longer and higher than the two others.

These three parallel avenues opened into a transverse inclosure, protected by a low wall or balustrade. This place was reserved for the lawyers, the advocates and clerks. Facing the center avenue and beyond the transept a semi-circular space extended across the wall at the back. It was covered by a vault a quarter of a sphere in shape. The arcade which formed the entrance to it was called the *Absis*, from whence comes the word "Apsis," which we shall meet later.

It was in the hemicycle or apse that the seats of the judges and assistants were placed. At the right and left there were often two secondary apses or small recesses, destined to contain the archives and accessories. The transverse section of the civil basilica shows us the economy of its construction.

The central hall, formed by the side wall, was supported by columns or arcades, separating it from the side aisles. Above these aisles were galleries containing benches, one side for the men, the other for the matrons and maidens, admitted into the basilica on condition that they were separated from the men.

The principal nave and the upper side galleries were covered with an open timber roof, often of cedar, richly ornamented with gold, according to ancient authors. This woodwork formed at the same time the ceiling and the roof, and was covered on the outside with plates of lead or bronze.



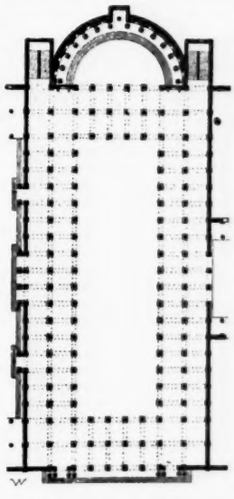
TRANSVERSE SECTION OF ULPIAN BASILICA AT ROME.

CHAPTER II.

CIVIL BASILICAS AT ROME AND IN THE EAST.

Among civil basilicas often spoken of by ancient writers we will mention the Porcian Basilica.

This basilica was constructed at Rome by the consuls of Porcius and Claudius in the year of Rome 566. It adjoins the Curie and suffered from the fire which destroyed this edifice, when they burned the body of Claudius on the forum. It must have been one of the oldest built by Romans, because, according to Titus Livy, this kind of building only appeared after the first Macedonian war, that is, about two hundred years before Christ.



PLAN OF ULPIAN BASILICA.

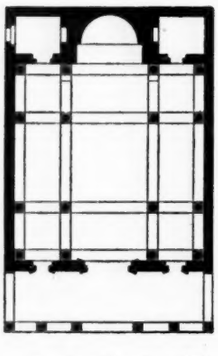
The architect, Apollodorus of Damascus, at the end of the first or the commencement of the second century of the Christian era, erected in the midst of the Forum of Trajan the Ulpian Basilica. It is built with four rows of columns and has, consequently, five naves. It surpasses all similar edifices by the grandeur of its arrangements and the magnificence of its interior decorations.

About the same time, or a little later (160 or 169 A. D.), under the Emperors Marcus Aurelius and Lucius Verus, the Legate of Syria, celebrated for his revolt, built (in Central Syria) the Pretorium of Mousmieh, which recalled by its form and use the Roman basilica, and whose origin is established by the curious inscription cut on the stones of the building.

This pretorium, built under the direction of Egnatius Fuscus, a centurion of the Third Gallic Legion, is composed of three naves,

* "L'Architecture Romane," by Edouard Corroyer, Paris. Translated and abridged from the French for THE INLAND ARCHITECT, by W. A. Otis, architect Commenced Vol. XIII, No. 3.

formed by eight arches coupled in pairs, resting on four groups of four columns each, the central square being covered by a cupola constructed of blocks of stone and masonry work. The galleries that surmounted it were formed of blocks of stone carried upon the extrados of double arches, thus forming a barreled arch.



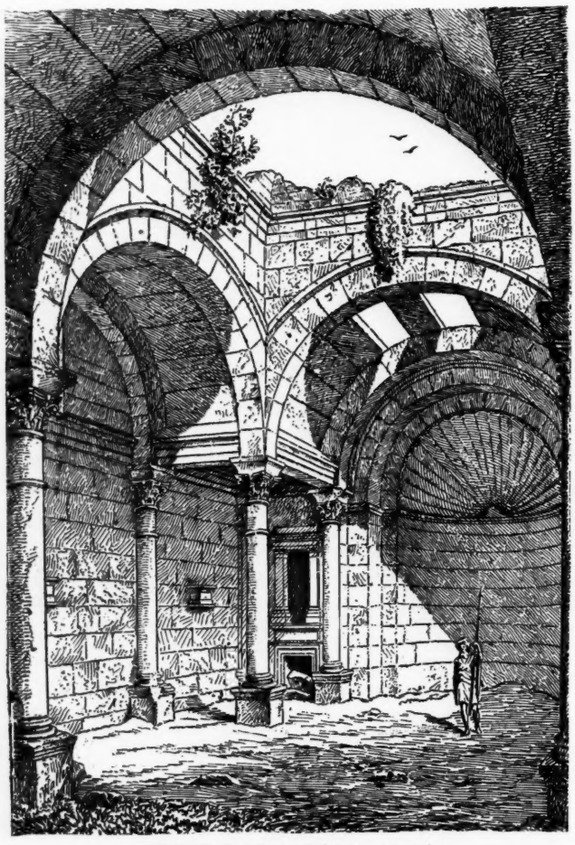
PLAN OF PRETORIUM OF MOUSMIEH.

The brackets on the side walls bore inscriptions which showed that they were meant to receive the busts of the centurions of the Third Gallic and Sixth Flavian Legions, which had been garrisoned in the town of Phaena, under the Emperors Marcus Aurelius and Commodus. This circumstance fixed the date of the construction of the walls, and of the hemicycle at the back, with its large conch covering the arch and the side niches.

CHAPTER III.

THE BATHS OF CARACALLA AT ROME.

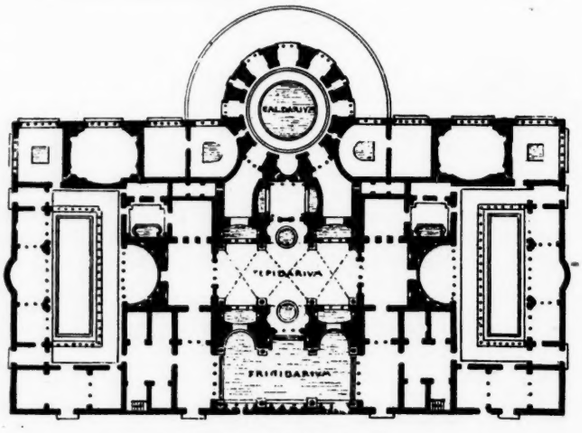
However different may have been their use, the basilicas and the antique baths, especially the Baths of Caracalla, built at the commencement of the third century, are closely allied to each other, not only in the details of their construction, but in their architectural expedient.



PRETORIUM OF MOUSMIEH (CENTRAL SYRIA).

The Baths of Caracalla were the last expression of Roman art, arrived at its highest development, and if their gigantic ruins are still the object of justifiable astonishment, one can easily imagine the admiration which these immense monuments must have excited when they were complete, imposing by their colossal proportions, as well as charming by the richness of their decoration.

They also impressed the architects of that time and their successors. This influence was felt from the first years of the fourth century. We see first the Christian builders drawing the inspiration directly from this admirable work, and giving to one of their first basilicas almost the identical arrangement of one of the most beautiful halls of the Baths of Caracalla. Afterward we see, two centuries later, the architects of St. Sophia drawing inspiration from the baths and still following the Roman traditions, perfected, or modified, by the contact of Eastern civilization.

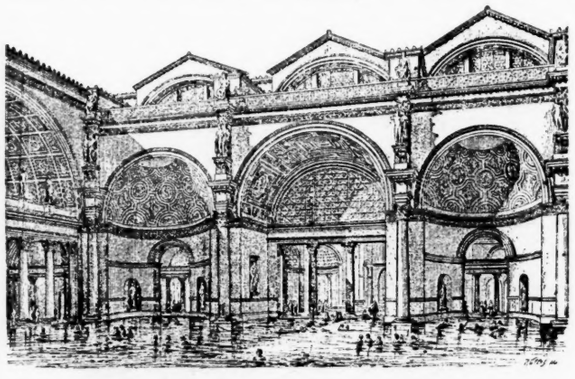


BATHS OF CARACALLA AT ROME.

With the exception of the round temples, the greater part of the temples and basilicas at Rome, Greek in plan and structure, were covered with wood.

The naves of the basilicas were not vaulted, but were covered by a paneled ceiling. It was only after the fire at Rome, under Nero, that the Romans abandoned almost entirely the wooden roofs, and substituted for them vaultings of masonry.

The Romans were enabled, because of their social system, to construct these immense edifices in the most simple and economical manner. They used almost exclusively brick and concrete. The facings were composed of triangular bricks, placed flat, their largest sides toward the exterior. In the midst of walls and piers a concrete, composed of large pebbles and excellent cement, filled the vacant spaces between the bricks. Finally, to regulate the courses and keep the



THE FRIGIDARIUM IN THE BATHS OF CARACALLA AT ROME.
(According to restoration of Viollet-Leduc.)

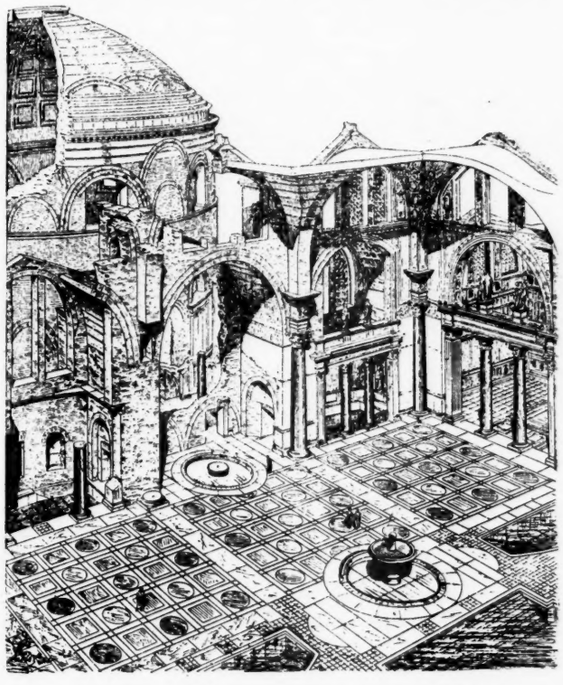
level, bands of large bricks were placed at equal distances in height. Brick, relieving arches bedded in the construction, carried the weight upon the principal points of support. As to the vaults, they were faced with two courses of large brick, and filled above with a concrete composed of mortar and pumice stone.

After this construction, so simple and so economical, and of such a rapid execution, the architects built marble porticos of columns and entablatures. The walls, piers and vaults in the interior were covered everywhere, with marble, stucco or mosaic; and this rough mass was embellished with a splendid mantel of the most sumptuous ornament.

The great circular hall, the Caldarium of the Baths of Caracalla, had more than one point of resemblance to the Rotunda of Agrippa in its form as well as in its construction, but if the details are less pure it is none the less a subject for the most interesting study, as an example of the construction of the round temple.

The Baths of Caracalla are one of the finest examples of Roman genius and of the science of architecture of the third century, and they show better than anything else the power of this great nation of builders. They inspired the architects of Rome and of Syria from the beginning of the fourth century; later, builders of St. Sophia, and still nearer to our own day, those of St. Marks, at Venice. Their

influence is plain, for one finds in all the great buildings erected at Rome, in the East and in Italy, from the fourth to the eleventh centuries, not only the details of the moldings and the decorations, but also the monumental traditions adopted and followed by the Romans.



THE TEPIDARIUM IN THE BATHS OF CARACALLA AT ROME.
(According to restoration of Viollet-Leduc.)

Especially is it noticeable in the architectural motive of the great arches, subdivided by columns or arcades. It is even the same in the method of construction, which consisted of walls and points of support of coarse materials, afterward covered with purely decorative materials.

(To be continued.)

Boston Sketches — Suburban Work.

BY C. H. BLACKALL.

(Concluded.)

IT would be expected that with all the associations connected with Boston, the typical yellow and white house, in the style vaguely designated as Colonial, would still be much in favor. It is a style admitting of great simplicity in general arrangement, while it allows of extreme richness in details, and being almost universally painted in the lightest of tones, every molding and carving can be shown forth in its fullest value, to the delight of the designer, if to no one else. The old Longfellow house is a most interesting example in point. It was built long before 1800, and after passing through all the changes in fashion since the Revolution, continues to be one of the most admired houses about Boston, for its architectural merit, no less than its historical and literary associations. Close beside it is a modern Colonial house built by Longfellow & Harlow for Mr. Thorp, a worthy imitation of the older mansion, with a wide gambrel roof, covered with cedar shingles, which have weathered to a beautiful pearl gray ; yellow, clapboarded walls, and white finish at the corners and about the openings. Cambridge, indeed, abounds in Colonial houses ; and as one cannot make a very bad mistake in so simple and natural a style, the yellow and white houses are, as a rule, very successful. In the vicinity of the colleges several have been erected within a few days, and it seems to be appreciated that such houses are peculiarly fitting for a town with so many colonial reminders as Cambridge, though they are found in all the suburbs. Mr. W. R. Emerson has but recently completed two Colonial houses on Fisher Hill, Brookline, of the simple, square, hipped-roofed type, of which so little can be said in description, for it is the simplest house which can be built ; no sudden breaks or odd corners, no steep gables, no picturesque roofs, and yet which is so charming, with its pure yellow walls, set off by narrow fringes of fine moldings, with a little delicate carving about the entrance. It is a rather curious anomaly, that yellow and white, two of the most staring colors that can be selected, should find equal favor in the bright sunlight of southern Spain and in the stern climate of rugged New England.

Mr. Emerson has been using the Colonial style very successfully in connection with a brick house near Guild Place, Brookline. In plan, the ell is built at an oblique angle with the main part of the house, giving an excuse for a low, round tower at the junction, and a wide sweep of the main roof out over the entrance porch, so that the house has an air of nestling about the tower, while it throws out its arms to welcome the stranger. These houses are quite different in style from those executed by the same architect a few years since, when a picturesque outline was more considered than purity of detail. Seven years ago he built a very interesting summer house on the Jerusalem road at Nantasket, for Asa Potter, choosing a site which was nothing but a mass of great bowlders, each bigger than a house, and carring up simple masses of shingled walls over the very edge of the rocks, so that from every point of view there were presented the picturesque lines of a sharp perspective carried down in the warm tones of the stained shingles. Mr. Emerson always selects good colors for his houses. There is one particularly good combination, which I believe started with him. The wall shingles are stained a rich, transparent Prout's brown ; the roof is a darker brown, almost black ; the window finish is painted the same color as the stain on the shingles, and the sashes are painted a creamy white, brightening the dark openings of the windows, and giving just enough sparkle to the general effect to offset the otherwise somber hues of the walls and roofs.

Perhaps the most successful house about Boston for its picturesque qualities, is one erected for G. N. Black, at Oyster Cove, near Manchester, on the North Shore, by Messrs. Peabody & Stearns. As approached from the main road, the house is almost hidden by the huge rocks on all sides. The driveway passes under a wing which is built out at oblique angle to the body of the house. A broad flight of steps leads from the driveway, between heavy shingled buttresses to the front entrance. Inside the door, a short vestibule leads to the main hall, raised six or eight steps above the entrance and carried across the width of the house, with a ponderous fireplace and a heavy, beamed ceiling. Across the end of the hall are wide windows looking directly out to sea. Adjoining, on the right, is the dining room, and to the left, a parlor, opening from which is a wide covered piazza, built out so close to the edge of the water that a stone tossed over the parapet splashes in the tide thirty feet or more below. On the side of the hall away from the sea the staircase leads to a balcony over the vestibule and midway between the first and second stories, connecting with a most delightfully cozy reading room directly over the driveway, with odd little bay-windows, looking in one direction up the road, and in the other, off to sea, while a balcony and flight of steps leads to the high rocks bordering the road, and beyond it to a little patch of meadow snugged in between the road and the sea. The ground falls so abruptly that while on one side the first floor is almost level with the ground, on the other side the cellar is eight feet or more above the rocky foundations. Add a wide, simple roof, a picturesque turret, where the wing and the hall join, warm brown tones on the shingles, helped out by the gray, moss-covered rocks and a clump of heavy green foliage down by the water's edge, with the broad ocean for horizon, and some idea can be formed of the general effect of this delightful summer dwelling. If there is a more successful attempt of its kind anywhere about Boston, the writer has failed to discover it. The house seems to belong just where it is ; and the irregularities, the ups and downs, the angles in the wing and the dip of the driveway, all are warranted by the natural conditions and are a logical adaptation of the necessities of the plan to an irregular site, the picturesque results being none the less satisfactory, in that it appears to be spontaneous and unstudied.

Peabody & Stearns have built two houses on Fisher Hill, Brookline, which should not be forgotten. The first is occupied by Joseph H. White, and is built on a long, lawn-like slope rising from the old reservoir pond on Boylston street ; a handsome, dignified house, placed so as to show a long front to the street, rising over a broad stone terrace, with a brick first story, heavy, half-timbered work above and in the gables, and the lines of the ell carried across the hill toward the extensive stables on the right ; one of the best houses in Brookline, though not equal to the second house, further down the hill, which is being built for Jonathan White. This is a very satisfactory design, entirely in light stone, carried out in the English Tudor style, and pleasing not only for its well-studied details and good general effect, but also for the manner in which Mr. Olmstead's landscape work and the architect's design are so united that the house seems to be just as thoroughly in place, and a part of the surroundings, as

though it had grown there. There is hardly any style more pleasing and suitable for a stone house in our climate and with our building material, than the style which has served so well for so many English manor houses, the transition between the Gothic and the Renaissance, which we term Tudor, but which is matched in every country in Europe, though England seems to have given it a comfortable, home-like term, which peculiarly suits our wants of today; and, after all, no matter how kindly wood and shingles may lend themselves to purely picturesque effects, there is nothing quite so thoroughly satisfactory as a substantial stone house.

The enumeration of interesting country houses about Boston might be extended almost indefinitely. In the neighborhood of Swampscott and Salem are a number of shingled houses by Arthur Little which are especially noticeable for their quaint, picturesque qualities, and for the pure, Colonial feeling displayed in the details and in the interior work. In Milton are many large estates, most of which offer something of interest to the architect, either in the shape of relics of the revolutionary period, or a wide-spreading, dark-stained, shingled palace of more modern construction; while scattered through Jamaica Plain and the outlying portions of Brookline, are such examples as the Coolidge house, by C. Howard Walker; the Weld house, by Mr. Wheelwright, and a score of others which rank with the best. Nor is the excellence in the suburban architecture confined entirely to the domestic work. Richardson's libraries at Quincy, Woburn and Malden are inimitable in their way. His law school at Cambridge has been so widely published as to require no description, though its full effect can be rightly appreciated only on the spot, since, as in all of his work, color, the surroundings, and the material are integral factors in the design. The North Easton town hall, and the charming railway stations scattered along the lines of the Boston & Albany railroad, are further tokens of his genius. The latter, especially, are such radical departures from the conventional American railway station, and withal so successful, both for actual service and esthetic creations, that they will repay the trouble necessary to vist them all. Then there is the Howard Gymnasium by Peabody & Stearns; the Memorial Hall, which deserves more credit than it usually receives for its splendidly proportioned masses, and its noble banqueting hall, unequaled by anything this side of Westminster; also, the city hospital, by Chamberlain & Whidden, and the public school, library and city hall presented to Cambridge by the Rindge estate. Some day, when student ships to send young architects to Europe shall have become a drug in the market, it is to be hoped that some public-spirited artist or amateur will emulate the example of Pugin, by establishing a fund which will teach architects that there are a few things worthy of study on this side of the ocean, and will send students to travel at home. Then there could be no more delightful experience than a summer sketching trip through the suburbs of Boston, with camera, note book and bicycle, for the distances are long and the roads perfect; nor would it be easy to find elsewhere within the same compass an equal amount or a greater variety of rural architecture in all its phases.

Art Criticism.

BY A. B. P.

EVERYONE who is strenuous of perfection, who holds clearly and sharply in his thought the highest ideal which he is capable of forming, and who brings to the test of this ideal perfection each attainment, each achievement, each creation, whether his own or another's, is continually compelled, in his judgment of works, to say, "I find it unsatisfactory; it falls short of perfection." However impossible may be the entire, the ultimate satisfaction of one's educated sense of beauty, however remote may be the time when we shall look upon any artistic creation and say, without reservation, "it satisfies"; still the near and yet more near approximation to the complete satisfaction of the educated sense is only possible when each creator passes sentence upon all work in the light of this ultimate test and this ideal perfection. But careful, thoughtful, discerning criticism of a work of art, with a view to ascertaining its relative value, is a very different thing from overwhelming and utter condemnation of a work merely because it fails perfectly to satisfy an awakened and intelligent sense of beauty; and if we were to hear a would-be critic say of the paintings or statuary in a gallery, or of the edifices in a city, that there was not one that satisfied the finest and highest demands of his sense of ideal perfection, and that therefore they were a credit neither to the citizens nor to the artists, we should at once say that the critic, however clearly defined, however true might be his ideal, was occupying an altogether untenable, an altogether absurd, position, and for the manifest reason that no absolutely perfect work of art ever did or ever will exist, and that that which today might have the fortune to find favor in his sight, and to be classed by him as perfect, would of necessity be so classed by him merely by virtue of the comparative lowness or imperfection of his ideal, and not because of the absolute perfection of the work itself. A critic who contemptuously condemns everything of which he cannot say, "It satisfies my ideal," at once and inevitably condemns himself the minute that he says that any particular work perfectly satisfies him. We have only to look at the work to discover that it has defects, and thus to discover the critic's blind side; and, in like manner, knowing that he has a blind side, we may confidently expect to find much that is good where he found only a whole to condemn. Depend upon it, the blind-sided man is blind on more sides than one.

If we set out with the determination to praise only the perfect, we shall lose our power of speech ere we find that on which to bestow our unqualified praise; and we shall miss the privilege of enjoying a countless number of praiseworthy creations, including a Parthenon, a St. Mark's, a St. Peter's, a Giotto's Campanile, a Cà Doro, and so on down to the works of men now living. People who make great sweeping condemnations in all, including categories, on the ground of failure to attain to absolute perfection, and who walk the earth with their esthetic noses turned high in air at the poverty of ideas and the decadence of art which everywhere offend their eyes, are not one whit more correct in their attitude than the gaping mob who find ugliness beautiful, and admire all things without discrimination. Not only are they not more correct, but they are not more praiseworthy, and are decidedly less agreeable acquaintances. We pardon the open-mouthed dunce. He at least has the faculty of admiration, and is capable of reverence, while the supercilious, unsatisfied, gingerly-treading scorner of all created things wearies us with his egotistic "counsels of perfection," and his stale depreciation of whole continents. If the Almighty Creator of the universe had had to consult a jury of such perfectionists, when undertaking the work of creation, he would never have advanced beyond chaos, and would have been forever denied the pleasure of looking upon his work and saying, "It is good." Nothing in art is perfect; nothing fully satisfies; but much that is not perfect, like the creation of the Great World-making Artist, is good.

There are in all art good things that are not wholly good, and things not altogether admirable that yet are admirable. It is no virtue to be able to discern the bad, if discerning the bad of itself blinds one to what good may also co-exist therewith. To be rigorously, searchingly just in one's judgment of any human work demands that we discern both the good and the bad, and give just and even-handed recognition for each. We are at liberty to refuse to criticise; but if we deign to criticise, we are forbidden to overwhelm with condemnation where good and bad are as persistently intermingled as they are in most works, even of the so-called masters. Certainly, in a work of necessity or utility which is sought to be so formed as to satisfy at once the demands of utility and of art, this principle admits of no qualification. If not for art's sake, then surely for our own sake, let us not fail to derive pleasure from the modicum of good in all things. Let us not stunt our faculties by the habit of contempt. Let us see things with both eyes open, and apprehend them with all our faculties alert, knowing wherein and why each work is imperfect, but even more clearly knowing wherein and why it is good. Only the latter view point affords nourishment to the creative faculty. The apprehension of the bad is negative, inactive; a faithful check upon error, but never a stimulus to creation; whereas, every time that we fully grasp the essential characteristic of the good in any work, we have added power to brain and impulse to heart, and are better prepared for the task of creating.

AN interesting paper upon "Testing Brick," by Ira O. Baker, professor of civil engineering in the University of Illinois, was published in the March number of the Indianapolis *Clay Worker*. Tables of tests of Illinois brick (fifteen varieties), the absorptive power of stone, brick and mortar; transverse strength of Illinois brick, transverse strength of eastern brick, transverse strength of stone, etc. Different methods of testing brick are described and the points of difference carefully noted show how necessary it is to have a clear understanding of the method of making the experiments, and also the effect of a variation of the method. The writer mentions a fact that should be carefully noted by architects and contractors, and that is that to simply say that a brick stood so many pounds pressure per square inch gives no idea whatever of the quality of the brick. The manner of testing should also be given.

Sketch Clubs.*

BY WILLIAM BRYCE MUNDIE.

A FEW years ago there was but little notice taken of the architectural draftsman of this country, but now he is being everywhere recognized as an important individual, both in the office and on the work. Sketch clubs are being formed with astonishing rapidity in all of our principal cities and art centers, and on every hand is seen the desire of the American draftsman to educate himself, in the absence of government schools.

Not only in architecture alone is this discernible, but also in the arts allied to architecture; terra-cotta, stained glass, decoration, tiles, work in wrought iron, brass and bronze, cabinet furniture, wood and stone carving, etc.; everywhere is the draftsman and designer becoming more important as the years go by, showing that infusion of taste has in all cases increased, and draftsmen who, ten years ago, were wont to make a hobby of one special design for a city residence, another type for a country house, and so on, duplicating this month what he did last month, now finds himself on the shelf, and a public, having had a taste of originality, no matter how bad it was, will see that the architect and designer who still maintains and adheres to the old traditional types, stays upon the shelf or mends his ways. The originality of which the public has had an oversupply is a good fault; it has stirred up one and all to keep pace with the advancing times; but it sadly lacks reason and study on the part of the designers in general, and to trace it to its beginning, the designer acquired his education as he went along in his daily routine of office life as best he could, for the want of better instruction, his main text-book, and that from which he gleaned all his knowledge of the style in vogue being the architectural journals which he received monthly or weekly, and from a little perspective, or oftentimes distorted sketch, he cribs his ideas, instead of reasoning for himself, studying his authorities and standard works, striving to do more serious work, depending more on the common judgment he possesses, and honestly design his own work, and not depend on others for ideas and the tricky, showy drawing that he may be able to make.

Sketch clubs endeavor in a small way to supply part of this long-felt want. Judges and advisers are selected who are not influenced by trick or catch, and the stamp of good, honest, skillful work is accorded its just claim, and its value is preserved, paying compound interest as well, and the lapse of time will continue to add to their value. Another instance of the increasing interest taken in draftsmen is seen in the directors of our leading architectural periodicals founding sketch-club competitions for the country at large; also handsome sums for traveling scholarships; and we find medals and honors now being offered, all tempting the draftsman to step forward and accept the chance to better himself and the profession in general.

In this busy United States the draftsman is a hard-working individual, and, after his day's work is over, cannot do another half day's work in endeavoring to add to his store of knowledge by the artificial light of a gas jet, and next day again do justice to his employer, who expects him to be in condition to do his work.

There is nothing arduous in sketch club work; I mean work laid out in the syllabus of the club; it is more recreation and pleasure than work, a competition once a month, reading of papers and discussing them afterward, sketching from the cast or off-hand designing, a lesson in water-color on Saturday afternoon, or if his employer requires his services then, and the draftsman can conscientiously do so, this can be done on Sunday morning during the winter months, and in the summer, with the club members, sketching trips to the suburbs and surrounding country may be indulged in, where more can be learned of nature's greatness and of the invisible power which regulates this earth than many a sermon has ever taught, and the Sunday is not devoid of its teaching. The regular club meetings may be held weekly, or every two weeks, and who is so behind this age that he cannot give up one, two, or three evenings a month for his own benefit and education, which he cannot attain in any other way, and the pathway has been unlocked through the hard work of others who are always ready to welcome and help him.

Sketch clubs should not consist, as the mere name implies, to sketching only and the artistic side of the question. The practical side should have its just share, for you will find but few men who are artists as well as constructionists; in fact, by far the larger class of draftsmen attain to the practical side; almost everyone has an affinity for the one and a dislike for the other, and this is where sketch clubs, if managed well and used conscientiously by the members, are a splendid medium through which one who has a dislike for the one particular branch, yet knows it to be invaluable to him, has a chance offered whereby he can by special effort cultivate his weak points, for strong points are usually well able to care for themselves. For the practical members, the papers and discussions they will find are the majority of them on practical subjects, and it is better for club committees in outlining the year's work to make them so; then visits can be taken to buildings in course of construction, or already completed, where the special features can be noted, seen and discussed; then blackboard lectures can be given, such as would be given by a school professor, by some of the members who are experts on construction, and the working of formulas and the setting forth of theories.

Always welcome draftsmen to your meetings. Invite them to come in and take a hand in your work, enter into the competitions and take part in the discussions, and no draftsman can dispute the fact that he would be benefited practically, artistically and intellectually by so doing; and they would thus be enabled to impart the knowledge acquired to others under them, increasing many times the benefits derived from being a working member of a sketch club, and this for the profession itself should command respect and assistance from every practicing architect who should urge upon their draftsmen the necessity of accepting the chances offered. It is no great task to form a sketch club. For a place of meeting some good-natured architect's office will serve until the club is on a better footing, and it will also be convenient to some. A club can easily be formed of from six to a dozen members for a start. With this, and meetings twice a month or more, and the small outlay in expense, there is nothing to lose and everything to gain. It is but a trifle compared with the benefits derived, so start a club in every city where a sufficient number of draftsmen can be found for one or two clubs, if there is sufficient to support it; the more the merrier, and local competition would add spice to the efforts.

The draftsman today, whose talent is given to designing carried on in connection with office business, is a good candidate for a sketch club. Here he can get such incidental art training through the competitions and friendly rivalries of value to him in addition to that acquired in the office. There are many draftsmen and students who cannot afford academic training by attending the Institute of Technology, Cornell, Columbia or other institutions of almost equal worth, and perhaps that institution whose department in architecture stands unrivaled in the world, the Ecole des Beaux Arts, in Paris. It is for these that sketch clubs are formed for the improvement and advancement of its members in all matters pertaining to architecture as should be set forth in the constitution.

It is not everyone that can become an architect. The student of architecture must possess natural gifts, for they can never be acquired. The technical skill may be acquired by proper application, but this skill would be much more useful if it was enriched by the gifts of imagination which impart feeling, spirit and dash to the work. The bestowal of natural gifts is not with any school or sketch club, but the development of such gifts as the student may possess and the teachings of the technical work of the profession is with the schools and sketch clubs, which aim to instruct those who are to become the designers of the buildings of the future.

At present, when architecture is taking so great a hold on the desires of the people and the moneyed classes as it is in the cities and towns of the whole country, a great demand arises for the highest skill in draftsmanship and design. It would be well, therefore, for the draftsman of today to lay hold of the opportunities extended to him for the advancement in taste to be expected of a general education of the public and the consequent elevation in character of the demand for architectural art. Drawing is the invaluable essential to the draftsman, and when trained and cultivated makes him a more intelligent and serviceable man to have in an office; if he attains to real skill in the use of his pencil and develops taste and talent, with training he becomes a valuable man at once to sketch and study, but it is a mistake for the draftsman to do this alone if it can at all be avoided. The best teacher you can have is one who is a little more informed than yourself, and I think it is true, in every class of learning, that the opportunities and the desirability of associating with other students is on the increase, and student friendship is of the lasting sort; and when the future generation of architects have learned to live like brothers, and not as characters that bear watching when in each others' society, there will be less need of a code of ethics to keep some members from cutting each others' throats. An architect must live, but his highest reward is the admiration of those who are qualified to judge.

The wonderful progress of photography has done much for architecture in the past ten or fifteen years, and I hope it will do more; but whether you should purchase photographs or make them yourself they are worthless as substituted for the results of sketching and making measured scale drawings. Simply looking at a building is not of much permanent value or use to you, you ought to sketch it on the spot; for, when you draw anything your attention is riveted to it, and to some extent you comprehend it or strive to know why, and you will be likely to remember, while the sketch will always remind you of what you saw and fix it in your mind. What could be more enjoyable than, in company with others, to take a holiday trip and go sketching, taking off the roughness and the hard knocks encountered in the daily routine of office work and office life. To anyone who has some ability with his pencil let him try it and he will regret that he did not attempt it before. No more enjoyable holidays could be spent than a sketching trip in a good section of country abounding with good subjects.

In our time an architect has got to be not only an educated but also a cultivated man. He must know all about buildings; men and their manners; drawing and art; and not only building but all kinds of building, their purpose and the means employed for providing for that purpose. Vitruvius tells us that an architect should possess a knowledge of everything pertaining to the arts and sciences, in short, he should know everything. Professor Roger Smith, of London, tells us that "the architect must understand structure, materials, appearance, defects, methods of working, building sites, surroundings, drainage, sanitation, appliances, heating, ventilation, etc., in all its practical details. Decay, disruption and their prevention is also part of his education. The artistic principles of the designs of successful buildings, their enrichments, forms, moldings, etc., should be his study. He should be at home on the building in course of construction, and able to correct mistakes in construction before it is too late. In the practice of his profession he is brought into the material carrying out of his designs, and the work is done by other hands than his own. The operation is beset with difficulties and he needs tact, command of temper, presence of mind, good sense and a general ability to get along well with his fellows. He must be familiar with business usages and such laws and customs as are involved in his work. Withal he must be an artist. A building shall first be erected on

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paper, therefore, with his pencil he must make clear his ideas to his client, and to those who follow later in the execution of his work. Drawing is the most essential acquisition. The good draftsman must be able to think through his pencil, draw all the ornaments on his buildings as an aid to the workmen in carrying them out. He must be a master of perspective and at home with color. In using his aids he must have the inspiration of the artist, and he will be all the better if he can improve himself by foreign travel and by mental discipline and social intercourse."

In the model architect we see the thorough gentleman of society, the lover of art, the student, the practical, shrewd business character and almost perfect man. Thus it will be seen, the architect should be socially an interesting man; he should be rather a "hale fellow, well met," making friends with all and enemies with none, for the architect does not advertise; his work and his setting forth before the public, whether at his club, if he is lucky in having enough money to pay his initiation fee, or whether by his position in society or other associations of which he may be a member, all tend to make him known and pave the way to further undertakings. Now, my experience with draftsmen has been that they, as a rule, are not of the above disposition, and need to have some influence brought to bear to bring them out and instil confidence into them in order that they may possess that taking, off-hand, know-everything manner, even if they don't know it at all. There are many learned architects whose superior knowledge is like so much brick or lumber in their brain, some one else must use the trowel and hammer in order to get it out of them; they are so distant and diffident that it is only after years of acquaintance that you really find out what they do know and what a grand success such men would be if they only possessed that tact and ability to show it to the public through the many channels offered, even if they should make a mistake once in a while; the best men make mistakes; there is no need of rushing forward with it, but in a quiet, unassuming way assert yourself and then have the knowledge to back it up. Here is a stepping stone offered in the sketch club, come in, get acquainted with your rivals, slander each others' work right and left, get up out of your chair and say something; if you only second a motion; it breaks the ice, and in after years, when you look higher in this great era of organization and single out an association, state or national, that you would like to become a member of, your little friendly tilts with your former rivals, your knowledge of parliamentary ruling and committee log rolling will be of service to you, and the meetings of your old friend, the sketch club, will come back to your memory as hallowed reminiscences of your student days. This social influence is a powerful and good instructor in a club society, is mutual; all are teachers and pupils, and in all the alliances and rivalries of business, in the conflicts and friendships of life, by our public and private examples, interchanges of experiences, hostile criticisms and friendly encouragements, we learn a great deal, and more than that, we instruct others; therefore, make it a point to be at every meeting.

All practicing architects and others interested in the allied arts must be deeply and directly interested in the development of the profession of architecture; it is a duty for them to take an interest in the younger student, and they must therefore take an interest in the means used to impart knowledge to those who are to follow and step in where they leave off. It should be a pleasure, as it certainly is to the interest, of every architect, to encourage the highest standard of educating those who are studying under them, for in this country the architectural student and draftsman learns by far the greater part of his profession along with his daily office work. It will be a source of comfort to architects when their offices can command skillful draftsmen from the schools and sketch clubs of this country, and such instruction will make our nation richer by making our architects more tasteful and skillful, and American architecture, by further study on the part of those now practicing, and especially those who are to practice, will very soon take a dignified stand, possessing more rhythm, fitness and proportion; adding to this our ever bubbling-over of originality and picturesqueness, we shall find the architecture of this country beating the record and establishing a name for the architects of the present century.

Nothing can be more beneficial than an interchange of ideas among architects and designers; and the proper way to bring about that interchange is to organize a sketch club since we live in the age of organizations; look at the formation of a club as that of a business and since the business end of our existence is to learn and work, then let it be for that purpose. First of all fortify yourself to stand discouragement at the start, and begin modestly. There is nothing to be ashamed of in a modest start, and all things have grown up from small beginnings. Never be discouraged at finding in the judges' decision in the competition that you do not arrive at the top, or even get a mention. Every such attempt, invisible as it will be, sharpens the wits, confirms the courage, establishes a confidence and self-reliance, engendering a growing force to press forward and win new victories. Let it be one of the well-understood though unwritten articles, that no drones are wanted in your club. A few members full of enthusiasm and willing to work hard for their knowledge are worth two dozen of those who are overclever and talented, who work only when the spirit moves them and then quite likely have to be goaded to it. A club needs members who possess lots of enthusiasm, for the time will come, as it does in all clubs of this kind, when the enthusiasm gets down pretty low and the first struggle, if safely tided over, will not likely occur again. Have a definite aim in forming and joining a club; once in, do not rest content to remain a passive member, but take hold of the work, for it is mutual and there is lots of it to do, too. Do not imagine a sketch club runs itself; it won't; it needs to be pushed, and hard pushed, too. Strive to be progressive, for the time will come when the progressive draftsman of today will be the progressive architect of the future when he thinks he possesses the necessary ability to start for himself; and by his club companions he has a chance to compare his standing with others, thus inspiring confidence and energy in his enterprise. Above everything let your club be organized on the common basis for the benefit of the draftsman and not for defense; be opposed to anything governing the understood laws of the profession; in other words, approach no question having a tendency or reference to trades unionism, though I think it will never come up, as the draftsman who has ambition enough to join a club has more nineteenth century common sense than think of such a thing as trades unionism.

Let the club have a higher aim and object. Let this be to produce and harbor an artistic fellowship between all who feel an interest in architecture, and in a social way, for architecture itself is a social expression, and cannot flourish any more than any other fine art if it is not loved and keenly appreciated. In a club all should be on a level plane; the head of one man may reach a little higher than his companions, but they all stand on the same level footing, all banded together for the common good, each one prepared every time to give up small personal advantages for the good of all concerned. Clubs should be conducted with fairness to all, and parliamentary rulings should not be decided too literally among a gathering of gentlemen, all interested in the same ending, and with the same principles at issue. The club should be made interesting to members; it should be such a pleasure to attend the meetings that no one would miss being in attendance. If the club treasury gets too large, a piano might be rented or bought, and usually some member is musical enough to do the honors; club songs might be sung, etc., and some evenings might be given up wholly or in part to the carrying out of a light and entertaining programme, combined, possibly, with a stereopticon exhibit of architectural views. Also, in our endeavor to enrich the minds of all who are ambitious and desirous of advancement in architecture, one of our foremost and best aids lies in the pursuit of books. Through their medium, we have all the thoughts of others; of those living with us, and those gone before; therefore, every club should possess a small library of some sort; even if only the current architectural journals were kept on file, it would be of some interest, and also at times a help to the members.

There is no reason why sketch clubs throughout this country should not acquire as strong a footing as our university fraternities, or some of the prevailing orders and secret societies, where dues and assessments are heavy, and uniforms cost money; all for show, though in some cases, I believe, there are insurance policies thrown in; but what better policy can be had than the fact that you are advancing yourself, and at the same time in an enjoyable way, with prospect of a salary increase to reward you for your efforts, with prospects of an immediate return, making insurance at once assurance.

Now let us look into the question of an alliance of all the architectural sketch clubs in this country. Some three years back, when other clubs began to form, the idea of a league of draftsmen, or some sort of an alliance, suggested itself, but was dropped as being something to be born later; it was conceived, also, by other clubs, but it seemed as if its time had not yet come.

It was not my intention to say much upon this subject at first, but every day brings fresh news of the desire for a convention, or a league of all the architectural clubs, and now, not only is this talked of, but an alliance of all art societies of every kind in one grand whole, comprising all the allied arts and art clubs, forming one tremendous association or art convention, having for its members every art worker in the country.

This scheme is so new to me, and so large and unwieldy to comprehend without quietly giving it serious and tried thought more suited to older minds than mine, that I hesitate in expressing any opinion, though I confess that it does not strike me favorably; but if art will receive any encouragement, for its sake I stand ready to be convinced.

The mingling of the architectural world in with that of sculpture and painting is a good step in the right direction, but the still farther step of admitting draftsmen as members does not strike me so favorably; only the very artistic draftsmen would take an interest in such an organization, and the benefits to be gained by the draftsman would be meager in comparison with architects, painters and sculptors, and sketch clubs and draftsmen might lose their identity in being placed in line with others of a more artistic aim who would flock in thousands into the scheme and swamp all but themselves, as painting and sculpture have to be placed continually before the public and pressed upon them, while architecture is always before them and is a necessity, not a luxury.

Just now my impression is that if each kindred art would combine itself, holding its own conventions, giving its prizes to its own class and devoting its whole time to itself, it would be very beneficial and worthy of encouragement; however, the question with us is the advantages to be derived from an alliance of all the sketch clubs in this country. Let us see what the important questions are. First, are we ready for it? Second, is it feasible? Third, what is to be gained by it? Fourth, is it what we want? We have, from what I can learn through the architectural press, about sixteen or possibly twenty clubs who would likely take part in this convention. They are all holding their own local competitions, weekly meetings, etc., and are, from all accounts in a very flourishing condition, and allowing an average active membership of thirty in twenty clubs, about six hundred members.

Any convention being called together, delegates must pay their own expenses, or the club which they represent. It has been suggested that each member of this league, for such it certainly would be, should pay 50 cents per month into the national society, say $300, a sum which the postal-card printing and incidentals would almost obliterate. A general secretary should have some compensation or

paid help. Prize money would be out of the question, but one or two medals might be given.

In answer to the first question, I think we are not ready for it; we are not sufficiently strong in numbers or clubs to warrant it as yet.

Is it feasible? The division of our government into states, with their several capitals farther apart than London, Paris, Brussels, Berlin, Vienna, St. Petersburg, Madrid and Rome; does not the enormous geographical area of our country prevent, at any rate for a time, national action in this matter?

Supposing we had sketch clubs in existence in all our capital or metropolitan cities, they would be spread over this country as the capitals of the European countries are distributed over Europe. Of course, in Europe such a scheme would be impossible, as it is peopled by many nations speaking different languages and possessing different ways and manners of living, while we have the advantage of speaking a common tongue and possessing more direct facilities for intercommunication, uniting forever these cities and states into one nation. Here we propose covering an immense area.

What are the advantages to be derived from it? We all know what the spirit of rivalry will do to better and stimulate new life into the old ways, but do we not have that in our clubs? Is not our local rivalry enough for the present? Would there not be rivalry and competition enough if we had independent clubs in every center from which would emanate the architectural education of each state.

I have endeavored to look into this matter of a sketch club alliance in as unfavorable a light as I can in order to satisfy myself if it is really a crying want. At present I do not think it is, but the time is coming when the difficulties can be overcome, when the movement is strong and shows a healthy, steady growth. Then we want a general convention outlining a course to be pursued and work to be taken up, competitions to be given out, then the local spirit of rivalry in a club might become national, club against club, man against man, would just double the interest taken, bringing out good work, and by all means let us have it. It is the most significant scheme before the architectural world today, and with fostering care it will soon grow to demand just what is now being agitated.

The last question we have not touched as yet. Is it what we want, or, more probably, is it what we need?

It seems to me the one thing needful for making architecture more proper and dignified as a profession, and more beneficial to the nation, is a central institution which would be to the profession, and sketch clubs as well, what the heart is to the human body, a center of vitality and a source of circulation of the life-blood of the profession. This is what we sadly need in this country. An institution similar to the Ecole des Beaux Arts in France, supported by the government, where rich and poor alike can receive the necessary education, fitting themselves for a higher position in life and for the benefit of the nation.

Then will architecture approach more the honorable position she should occupy; such an institution, where honor is first and pecuniary gain of secondary importance, should be advocated throughout the length and breadth of the land. Form sketch clubs everywhere for the present, teach yourselves in the meantime, while waiting for government to get to work, and, with the assistance of every architect, draftsman, and anyone in connection with building as an art and a science, not a trade, unite in one demand to establish a national school of architecture. And as soon as this country awakens to the sense of her deficiencies in this matter there will be as great a rush to do it as there has been tardiness in commencing it, for the ground will be fully paved, and the demand for such refinement and cultivation will be general from one end of the country to the other.

History and Development of the Chicago Architectural Sketch Club.*

BY GEORGE BEAUMONT, ARCHITECT.

IN the November number of THE INLAND ARCHITECT for 1884, there appeared an article, under the *nom de plume* of "T. Square," entitled "Architects Draftsmen." This article gave a brief review of the methods by which a young American obtains his architectural education, how his imagination is excited with the possibility of creating structures which shall be monuments of fame and place his work on a level with that of an Angelo, and all before the first rudiments of his profession are even thought of.

This lamentable but, unfortunately, true state of affairs impelled "T. Square" to make an attempt to remedy these deficiencies, hence the publication of the letter. About the time this article appeared, I was introduced to Mr. J. H. Carpenter, who asked me if I had read it, and what I thought of the desirability of forming a club for the mutual improvement and interchange of ideas among the draftsmen. I at once heartily agreed with him, and offered my services toward helping along such a scheme; before leaving me he intimated that he was the writer of the article in question. Our next move was to get the draftsmen interested, so with that end in view, Mr. Carpenter wrote another letter, which was published. This resulted in issuing invitations to twenty of the most likely men, calling for a meeting, at which could be discussed the question of organizing a sketch club.

The first meeting was attended by eighteen of the leading draftsmen, all of whom were in full accord with the movement, and showed such enthusiasm that a committee was at once appointed, consisting of Messrs. Laurie, Zimmerman, Carpenter, Pond and myself, to prepare a constitution and by-laws, and the eighteen gentlemen present were voted to comprise the charter members of the association. The next meeting was fixed for March 12, 1885, when the organization was perfected. Then came the question of rooms, and how we were to pay for them. This matter was speedily settled by the generous action of the Chicago Builders and Traders, who offered us their large room for our meetings, with the use of steam heat, gas and janitor's services entirely free of cost until such time as we could afford to occupy a room of our own. Undoubtedly, this liberality put the club on a sound footing, and by carefully husbanding our resources enabled us to hold together and make the club a success; and I have no hesitation in saying that if the Builders and Traders had not taken us by the hand and treated us so handsomely, the C. A. S. C. would have dwindled away for want of financial backing.

Having procured this temporary home, we set to work and elected Mr. J. H. Carpenter as first president, and Mr. W. G. Williamson, as secretary, and an Executive Committee, consisting of Messrs. Carpenter, Laurie, Dawson, Pond, Williamson, Beaumont and McLean; all men of varied experience and thoughts, but all of one mind with regard to the advancement of our newly formed club.

According to the constitution adopted, the object of the association is the advancement and improvement of its members in all matters pertaining to architecture by methods such as regular meetings of its members, by increasing the facilities for study, readings or lectures on professional subjects, friendly discussion of practical matters, competition in design and drawing for exhibition, visiting selected buildings, and by any other means determined upon by the association.

The membership consists of three classes, namely, seniors and juniors, whose qualifications must be service of three years in an architect's office or in kindred arts, service of one year in an architect's office, and honorary members, who are elected as such because of unusual interest manifested in our aims and endeavors.

The by-laws insist upon all applications for membership being accompanied by a drawing made by applicant, and which, I assure you, must be of no mean order, or it would be at once rejected by the executive committee. Each senior and junior is required to deliver a paper, or submit, at least, two drawings during the year, which shall remain the property of the club.

The initiation fee was originally $3, now it is $10, and the monthly dues 25 cents, now changed to $1. When the motion for this advance was before the club I voted against it and have since seen no reason to change my ideas on the subject.

Honorary members are exempt from fees. I mention this especially for you, gentlemen.

The regular meetings are held fortnightly, and the average attendance is very satisfactory.

The first year's membership numbered 32; present year shows a total membership of 65, or 33 more than the first year, which, I think, is an excellent record for a club of this kind, which requires a certain amount of hard work and attention from its members.

The first year passed without any signs appearing of disinterestedness, the Executive Committee doing its best to make the meetings interesting and instructive.

At the commencement of the second year's work Mr. Harry Laurie was elected president, and a syllabus having been arranged and printed, the club settled down to systematic work. Papers on practical and artistic subjects being read and discussed with zeal and intelligence that was very pleasing and augured well for the success and advancement of the club. The third year I had the honor of being president, when a similar routine was gone through and steady growth noted. The fourth year I was again honored with the presidency. In the meantime a constant agitation was going on with regard to permanent quarters, but the state of our finances was such that we hesitated taking the responsibility of paying a high rent out of a small revenue. Fortunately, the club had many friends, who, hearing of the large sum collected from the members at one of the regular meetings, cheerfully sent in their checks for such generous amounts that all fears of assuming financial obligations were at once dispelled.

After much hunting about we found a room in the Art Institute, which, with considerable renovation, just suited our purpose, and there we moved, full of hope for the future. From that time on the club has never ceased trying to better its condition and instruct its members, and keep pace with the times. The monthly competition in designing have produced some really good work and show what rapid strides have been made by many of the members, not only in the conception and general working out of the subjects given, but in the rendering of the drawings, particularly in water colors. This is the club's forte, and shows more advance than any other department.

Once a year we have a banquet and a most enjoyable time is spent by those privileged to be there. Last year's exhibit of drawings was of unusual excellence and gave general satisfaction.

Mr. W. G. Williamson is now the president and much of the club's success is due to his hard work during the four years he was secretary.

The Chicago Architectural Sketch Club is known throughout the land. It has come to stay and it is already being acknowledged by able men who desire to see architecture placed on a higher level. Recently, one of our citizens (Mr. Robert Clark) donated $1,000 for the purpose of offering an annual medal to be competed for by the members, and another citizen (Mr. Phimister) has followed Mr. Clark's example! Shall the good work stop here, or shall the Illinois State Association of Architects give a helping hand? Now is your time, gentlemen, for there is a general awakening throughout the land. Will you accept it? Will you assist in the establishment of an architectural school where the rising generation can be carefully taught what the duties and responsibilities of an architect are? Will you help to lift our profession out of the slough of despond, where it has lain for so many centuries? Will you work for and never rest until you have succeeded in putting architecture on the same plane with law

* Paper read before the Illinois State Association of Architects, March 18, 1889.

and medicine, or, in other words, until the profession is closed to every man who cannot command the necessary skill to pass an architectural examination which will establish his right to be called an architect ?

Glance over our city and note the advance in the designing, planning and construction of commercial and domestic buildings made during the last ten years, and if we would retain and improve upon our present methods a better educated and carefully trained class of young men must follow us. The day is passing when a glib tongue is more successful than genuine talent possessed by a skillful but modest man. Both the legal and medical professions are deploring the low standing of abilities necessary to obtain a diploma. So surely, gentlemen, it behooves us to make a move and see that the public are better served in the future than in the past, and we cannot do this more successfully than by encouraging the formation of an architectural school where our young men can be properly taught the art of building.

Illinois State Association of Architects.

THE regular meeting of the Illinois State Association was held March 18, President W. W. Clay in the chair. The following members were present; W. W. Clay, H. W. Hill, Samuel A. Treat, Dankmar Adler, George Beaumont, O. J. Pierce, L. D. Cleaveland, N. S. Patton, Henry Raeder, Smith M. Randolph, Clinton J. Warren, L. J. Schaub, L. G. Halberg.

After the usual lunch, the minutes being approved as published in THE INLAND ARCHITECT, the secretary read the following communications from the Chicago Architectural Sketch Club and the Michigan State Association of Architects, indorsing the resolutions of the association in regard to the office of supervising architect.

O. J. Pierce, Secretary: CHICAGO, February 26, 1889.

DEAR SIR,—The resolutions you favored us with were read at a meeting of the club this evening. I have been instructed to extend our united approval of the course presented to elevate the standard of the architecture for public buildings and wish you the success it merits.

Respectfully,
C. A. KESSELL, *Sec'y Chicago Architectural Sketch Club.*

O. J. Pierce, Secretary: DETROIT, March 11, 1889.

DEAR SIR,—At the last meeting of the Michigan State Association of Architects, held on March 7, I presented for consideration your circular in regard to changing the method of appointing the supervising architect of the treasury. After a thorough discussion of the subject the resolution of your circular was heartily and unanimously indorsed.

I feel perfectly free to add that there can possibly be no question as to the desirability of a radical change in the method of procuring designs for government buildings. Almost anything will be better than the present arrangement. The members of our association feel very strongly on this and stand ready to take prompt and strong action in assisting you in any steps your association may see fit to inaugurate for the good of the government service.

Very truly yours,
J. S. ROGERS, JR., *Sec'y.*

S. M. Randolph submitted a report upon the death of Edward Baumann, which read as follows:

WHEREAS, The Illinois State Association of Architects has learned of the death of Mr. Edward Baumann, of Chicago, which occurred in Berlin, Germany, January 26, 1889, therefore, be it

Resolved, That in the death of Mr. Baumann, our profession has lost an honorable and accomplished member, a close student and hard worker, whose courteous bearing endeared him to his acquaintances, and whose practice reflected credit upon our association.

Resolved, That these resolutions be spread upon our records, and that a copy be sent to the family of our deceased brother architect.

S. M. RANDOLPH,
J. L. SILSBEE,
HENRY W. HILL. } *Committee.*

On motion of S. M. Randolph, the resolutions were ordered engrossed and presented to the family of the deceased.

Mr. Beaumont read an interesting paper on the Chicago Architectural Sketch Club. (Printed on page 57.)

In the discussion that followed it was stated by Mr. Adler that the first requisite (as was stated in January number) was money, and at least an annual income of $25,000. That no less a sum than that mentioned would do. There was a time, a few years ago, when he thought that a school of architecture could be established by the architects lecturing, making the expenses small, but it did not seem so now. Mr. Adler stated that his views in regard to the vital necessity of such a school were well known, and that the encouragement of the profession could be depended upon.

Mr. Patton thought it was time for the establishment of such an enterprise in Chicago, and now that the question had been brought up there seemed no reason why the association should not investigate the question, collect general statistics and present them to this association. Mr. Patton also stated that all architectural schools in this country were attached to other institutions, and it might be wise to investigate and see if any now existing would take hold of the matter. The Newberry Library contemplates a large architectural library and this would materially aid such a school. Mr. Patton closed by proposing a committee to investigate, and referred to the Lewis bequest for a school of technology, and that bequest might be turned in this direction.

Mr. Hill seconded Mr. Patton's suggestion, and, on motion, it was so ordered.

The chair appointed N. S. Patton, H. W. Hill and George Beaumont, as such committee.

Mr. Adler suggested that Mr. S. A. Treat and W. W. Clay be requested to prepare a paper upon the progress of the designing of first-class residences to be presented at the next meeting. The suggestion was adopted and made the order of business for the next meeting.

The meeting then adjourned.

An Important Legal Decision.

A CASE has just been decided at Chicago, in the superior court, which defines the position of the architect in regard to superintendence, and demonstrates that an extra charge can be collected where his services as superintendent are demanded beyond what is termed "reasonable" superintendence.

The case decided by Judge Hawes was brought by Architect Francis L. Charnley against H. M. Kinsley. Mr. Kinsley engaged Mr. Charnley to design and superintend his restaurant building on Adams street. When it was under roof, about one hundred days before its completion, Mr. Kinsley arranged with his architect to give his entire time to the work of superintendence, so that the building would be rushed through in the shortest possible time.

The evidence showed that such an agreement was made, but that no contract was entered into or amount stipulated. It also showed that the architect's part of the agreement was carried out. The point upon which the decision seemed to rest was the amount of compensation.

The architect sued for two per cent or about three thousand dollars (about thirty dollars per day). Five prominent architects testified that such service was worth not less than $50 per day, and hence Mr. Charnley's charge was not exorbitant. The judge, however, decided that the architect should receive $1,500 for such extra service.

A Warehouse for Pressed Brick.

PERHAPS the largest and most comprehensive exhibit of pressed brick in this country has just been completed in Chicago at the new warehouse of Lockwood & Kimbell, the Chicago agents for the St. Louis Hydraulic Press Brick Company.

It is situated on the lake front at Twenty-fifth street. The warehouse proper, 125 by 112 feet, with a capacity for storing 3,000,000 brick, and the yards contain track room for thirty cars. Besides the large variety of shades of red brick there are roman brick. These are in several colors, are 12 inches long and 1½ inches thick. Also full-sized brick 12 inches long and rough-faced with slightly beveled edges. A new enameled brick is especially interesting, which will enable architects to produce fine effects in color in the wainscoting of halls, vestibules, etc. Besides the plain colors, such as white, blue brown, etc., there are a large number of patterns in all possible shades, the "alligator" being a very descriptive name given to one variety. It is also noted that there are about 150 patterns of molded brick in stock. It is an exhibit every architect should see, both because it shows a large quantity of material at hand, and that a knowledge of the variety of patterns and colors accessible can in no better way be obtained.

A Model Hospital Addition.

THE east pavilion, now about to be added to St. Luke's Hospital at Chicago, will be known as the Samuel Johnston Memorial. It will be a five-story building about 99 feet long. it is somewhat larger than the present west pavilion, and very similar in plan, with this exception, that the first-story of the east pavilion is entirely devoted to the free dispensary; this having a separate entrance on Indiana avenue, making it impossible for patients while there to stroll about the hospital corridors.

The office of the institution will be placed on this floor, close to the present corridor entrance, while at the rear are sleeping rooms for the druggist, male help, and a storeroom for clothing of hospital patients. On the second floor is the men's surgical ward, containing fifteen beds, a wound dressing room, a large room looking east over Indiana avenue, to be used for a special ward, and which will contain three beds.

Facing south, with a balcony outside, is a large and well-lighted dining and sitting room, having next to it the ward kitchen, which has been designed with all the latest improvements. On the same floor, in the rear, is a large bathroom, a clothes room, a linen room, lavatories, etc.

The third floor is similar in every respect to the second, and is to be used for a women's surgical ward. To the children has been devoted the entire fourth floor, the children's medical ward being at the south end of the building, adjoining the children's surgical ward, containing nine beds each.

For crying children there is a special ward, containing three beds. Great attention has been given to the children's floor, to make it as perfect as possible. The children's play room and dining room is 16 by 30 feet long, faces south and has five large windows and, like the other dining rooms, a balcony outside, which will be entirely inclosed with fine but strong wire guards to prevent accidents. The children's floor is provided with suitable bathrooms and lavatories, as described above. There are, besides, the indispensable clothes and linen rooms.

The fifth floor is entirely given up to the gynecological department. We have there an operating room in every respect equal to if not superior to the present oculist's operating room. The room is 13 by 19 feet and faces east on Indiana avenue, and has a large north light. There are eleven rooms on this floor for patients, all large, sunny rooms. There are also dining and sitting rooms, kitchen, lavatories, bathrooms, etc., as on the second and third floors.

It is intended to construct the building in a thorough manner, special care having been taken to make it as near fireproof as possible without going to unnecessary expense. A large iron staircase is provided for in case of fire.

The ventilating and heating has been very carefully considered, and will probably be even a greater success than the system at present

in use at the hospital. The lavatories will all have asphaltum floors and marble wainscot. The sanitary arrangements have been made the subject of careful study, and the rooms and halls will all be wainscoted with Portland cement.

The accommodations of the pavilion are as follows: First floor, six beds for male help; second floor, eighteen beds for men; third floor, eighteen beds for women; fourth floor, twenty-one beds for children; fifth floor, seventeen beds for gynecological patients, making a total of seventy-four beds for patients and six for help. It is intended that the eighteen additional nurses required shall be accommodated with rooms in an additional story over the kitchen building and in direct communication with the present nurses' quarters over the west pavilion. On the whole, this addition will exhibit some of the best modern features in hospital construction and arrangement.

Our Illustrations.

Wholesale store building for Mr. M. A. Ryerson, Chicago; Adler & Sullivan, architects.

Residence for Mr. Wm. Bunge, Washington boulevard, Chicago; Treat & Foltz, architects.

Entrance of Memorial Hall, Lawrenceville, N. J.; Peabody & Stearns, architects, Boston.

Residence of M. L. Beers, 5464 Jefferson avenue, Hyde Park, Ill.; M. L. Beers, architect.

Pen sketches of "Red Gables," Phillips Beach, Swampscott; Arthur Little, architect, Boston.

"Clonmel," residence for Dr. Thomas G. Morton, at Stafford, Pa.; Albert W. Dilks, architect, Philadelphia.

Hotel building for Mr. Paul Cornell, Fifty-first street, and Lake avenue, Chicago; Theodore Starrett, architect.

Design for City Front of twenty feet, awarded first place in Cincinnati Architectural Club competition; designed by Louis G. Dittoe.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for Photogravure edition.)

Interior view of First Baptist Church, Newton Centre, Mass.

The Dayton, Ohio, Public School Library; Peters & Burns, architects.

Entrance with wrought-iron gate of Third National Bank, Cincinnati; H. E. Siter, architect.

Entrance with wrought-iron gate of First National Bank, Cincinnati; Jas. W. McLaughlin, architect.

First Baptist Church, Newton Centre, Mass., general exterior view; John Lyman Daxon, architect, Boston.

Façade of Hotel Gouin, Tours, France. The delicacy of treatment both of the general lines and of the detail makes this façade a pleasing object of study, and the refinement of this work is in keeping with the reputation which Tours bears of being the city in which the purest French is spoken.

The Carthusian Monastery, known as the *Certosa di Pavia*, two full-page views of which are presented in this number, is situated a short distance from Pavia, a little off the highway, leading from Pavia to Milan. From all points of view the structure is charmingly picturesque, while the façade fairly glows with rare architectural embellishment. The style of the façade is fifteenth century Romanesque of a type developed in Lombardy, and here carried out in its most masterly forms. The masters of three centuries contributed to the embellishment of the façade, and produced the finest decorative work in this style now remaining to us. The interior of the church was begun in the fourteenth century and was completed in the Gothic style, and is richly decorated in color and mosaics. Since the suppression of the Italian monasterys the government maintains the *Certosa* as a "National Monument," and so rare a work is it considered that no art school abroad is deemed complete in its equipment without full-sized casts of various portions of this façade.—I. K. P.

Correspondence.

Editors Inland Architect: ST. PAUL, Minn., March 26, 1889.

In the article on "Modern Hardware," which appeared in your last issue, occurs the following sentence:

"It often happens, even now, that when the greatest care is taken in the other details of both public and private 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 dealer, whose knowledge of art is acquired from the contemplation of nickel-plated stoves and decorated coal buckets, and both of whom follow lowest prices as the direction of least resistance, and then exert a further pressure on the manufacturers 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."

While we think the article as a whole is admirable, and an entirely fair statement in regard to modern builders' hardware, we feel that the sentence above quoted does an injustice, unintentional, perhaps, to a certain class of dealers in builders' hardware, whose appreciation of the artistic side of this subject is as keen as that of any manufacturer, and of good workmanship far more so, if we may judge by the products which they have thrust upon the market. The class of dealers to which we refer are not engaged in the contemplation of "nickel-plated stoves," as the dealers in builders' hardware worthy of the name, in large cities, are not in the stove trade. Dealers who, like ourselves, have been engaged in selling builders' hardware for a number of years, bringing such intelligence as they have to bear upon it, and coming in contact as they do with architects in connection with all kinds of work, are in the way of ascertaining their requirements more fully than the manufacturer, and they have done much to educate the latter in regard to the requirements of the architectural profession in this direction. It is only too true, however, that the hardware question is often neglected by both the architect and the owner; the latter's neglect being due to his confidence in his architect, and that of the former resulting from a lack of appreciation of the difference existing between the productions of different manufacturers and of the fact that there is more opportunity for the contractor to "beat the specifications" in this line than in any other entering into the construction of a building.

Aside from the sentence to which we have taken exception, we fully agree in everything stated in the article referred to. The Yale & Towne Manufacturing Company certainly are entitled to all the credit given them for the merit of their work, considered from every standpoint. No better evidence of this can be given than the efforts (abortive, however) of other manufacturers to imitate by cheap methods the good work being done by that company. To do this successfully, however, requires skill, ingenuity and intelligence of a higher order than the others have yet been able to bring to bear upon it. Yours truly, F. G. DRAPER & CO.

[IT gives us pleasure to say to Messrs. F. G. Draper & Co. and other dealers who may possibly in like manner have misunderstood the intention of the sentence quoted in the above letter, that the author referred to such dealers as endeavored to combine the stove business with that of builders' hardware without obtaining success in either, and not to the very intelligent class, who have made builders' hardware a specialty, of which there are many, who are entitled to the confidence and respect of both owners and architects.—EDITORS INLAND ARCHITECT.]

Association Notes.

CHICAGO ARCHITECTURAL SKETCH CLUB.

At the regular meeting of the Chicago Architectural Sketch Club, March 11, about thirty-five members were present, President W. G. Williams in the chair. Upon the request of Mr. Wagner the delivery of his paper upon Cuba with lantern illustrations was postponed to June 3.

Letters were read by Secretary Kessell from Professor N. Clifford Ricker. Dankmar Adler, architect, and Lorado Taft, sculptor, accepting appointment upon Clark medal adjudicating committee.

The question of extending competition time was discussed. While a strong sentiment in favor of definitely closing or abandoning competitions that were not prepared upon the date set, was expressed, nothing definite was decided.

On motion of Mr. Beaumont, the time for submitting designs for the Phimister medal was extended one month.

Mr. E. H. Seman was appointed to represent the club at a reception given by the Chicago Society of Artists.

The following resolution was presented by the secretary.

WHEREAS, It has been deemed advisable by the members of the C. A. S. C. to admit persons residing outside Cook county as members of the club; therefore be it

Resolved, That any person making application for membership not residing in Cook county shall be admitted as per Articles I and II of the by-laws. That they shall be entitled to all the privileges of the club except voting and holding office. That they shall be known as non-resident members, and be governed as non-resident members of the club.

Resolved, That the dues for each non-resident member be $ per year, payable in advance at the first regular meeting in October of each year. Be it further

Resolved, That an active member who may be compelled to leave Cook county for one year or more shall have his dues reduced to $3 a year, providing his dues have been paid up to the time of his leaving the county, and that no reduction shall be made for the fractional part of a year.

The resolution was generally discussed and amended, and finally passed by a unanimous vote.

Mr. John Middlescauf was elected a junior member. A. Heun was elected assistant secretary of the club.

In the Colonial house competition the prizes awarded were First place to "Petrach" (A. Heun), second place "Truly Rural" (W. E. Kleinpell).

A communication was received from the Cincinnati Architectural Club suggesting a national league, which, after some discussion, was laid on the table till a future meeting.

The evening closed by the reading of an interesting paper upon sketch clubs by W. B. Mundie. (Printed on page 55.)

The regular meeting, March 25, was taken up with a most interesting lantern exhibit of architectural views from all parts of the world, given by E. J. Wagner, assisted by members of the Chicago Lantern Slide Club, which also contributed valuable slides and the use of the lantern. Among the visitors were Mr. James F. Gookins,

the artist, secretary of the Indiana Soldiers' and Sailors' Monument Commission, and Mr. W. K. Eldrich.

The regular meeting, April 8, was taken up with sketching from cast, and the transaction of a small amount of business.

In the railroad station competition for the $25 prize offered by Mr. Willard Smith, of the *Railway Review*, T. O. Fraenkel won first prize, Harry Brown, second prize, and W. G. Williamson, third prize. The prize money was distributed by the president.

In the club bookcase competition, A. Heun took first, W. H. Henderson, second, and R. A. Denell, third place.

The chairman of the art and library committee of the Chicago Woman's Club sent a communication, which was read by the secretary, which asked that, in the formation of the contemplated architectural school, there should be no distinction between sexes, and that students of either sex should be admitted.

The discussion of the proposition of the Cincinnati Architectural Club, regarding a consolidation of sketch clubs, was called for, and, on motion, the entire matter was laid upon the table indefinitely.

The election by the Executive Committee of J. Beeckman as a senior member was announced by the secretary.

About fifteen designs for the Phimister medal have been submitted. It is hoped that each member of the club will submit a design. It is not a competition, as while some one design may be selected, the plan seems to be to incorporate the best ideas of all into one design.

The club competition for a plaster frieze, full size, was extended two weeks. The next competition is for a terra-cotta vase for a park. This closes May 6.

THE CHICAGO LANTERN SLIDE CLUB.

The amateur photographers of Chicago have formed a club of one hundred and fifty members, who meet once a month for the purpose of exhibiting specimens of their work, and criticising like efforts on the part of amateurs in other cities. An organization embracing seven cities in America and two in England has been formed, called the Lantern Slide Interchange. The plan is for the artists of each city to prepare views for lantern slides, illustrating points of interest in and around the cities, and forwarding the plates to the other cities in the circle. The cities embraced are Chicago, New Orleans, St. Louis, Cincinnati, Philadelphia, New York and Boston, and London and Manchester, England. Quite a large company gathered at the First Methodist Church Block, March 29, and were entertained with an exhibition, which included views from Louisville, New Orleans and Boston. The rooms were darkened and the Mackintosh lantern projected upon the canvas, as an initial scene, a view from the public gardens of Boston. Scenes typical of life on the river and in plantations and cities of the South followed, all the work of amateur photographers, and nearly all of decided merit. Those showing the work of a gang of negroes on a sugar plantation were especially good, while the levee scenes in New Orleans were not only creditable from an artistic standpoint, but were valuable as showing the modes of life and phases of industry in that section.

The Chicago branch of the Lantern Slide Interchange is composed of a cheery lot of artists, and their piquant remarks formed no uninteresting part of the evening's entertainment.

Mosaics.

TICKNOR & Co., Boston, have published, in handsome form, an English translation, by Mr. Geo. K. Dauchy, Chicago, of Regis de Trobriand's book, "Four years with the Army of the Potomac."

THE roof of the Chicago Opera House, which was burned off some weeks ago, has been replaced by tile by the Illinois Terra-Cotta Lumber Company. This theater can now be called "fireproof," as far as its structure is concerned.

JOSEPH DOWNEY, the mason contractor, has leased to the Fuller & Warren Company, stove manufacturers, for the term of ten years, a lot on Jefferson near Van Buren street, 100 by 150 feet. He will erect a six-story building thereon, which is included in the lease. W. T. Lesher is the architect.

AN appointment that will greatly strengthen the force under supervising architect Windrim is that of Harry MacLean, of New York, to the office of chief clerk or assistant supervising architect. The resignation of T. D. Fister, who has occupied the position for the past three years, removes a chief clerk who was never valuable to the department, or agreeable to those under him. Mr. MacLean was for many years chief of the repairs department, and his value as an architect and the estimation in which he is held by the employés of the office, makes his appointment of the greatest value to his chief and the government.

THE managers of the *Technology Architectural Review* of the architectural department of the Massachusetts Institute of Technology contemplate improvements in that publication for the coming year which, if carried out, as there is every reason to believe they will be, will make that journal extremely valuable. More text is contemplated, and its managers have already secured promises of contributions from Edward Robinson, curator of the Boston Museum of Fine Arts; Edward Hale Greenleaf, also of the museum, both archeologists of considerable reputation. Arthur Rotch will correspond from Paris; C. Howard Walker, from the American School of Architecture at Athens, Greece, and also one of the Assos party of explorers, a fine writer, lecturer and thorough student of ornament and decoration, will write a series of papers upon this subject, illustrated by his own sketches, under the title of "An Analysis, Historical and Constructive, of Decoration." Edmund M. Wheelwright, ex-secretary of the Boston Society of Architects, will contribute a paper on the development of church plans, a subject which he has lately made a deep study of, and upon which he is to address the Boston Society. Professor Chandler, of the architectural firm of Cabot and Chandler, will write upon the library of an architectural student, its collection and use. John W. Root has promised a paper upon architectural designs from a fireproofing standpoint. Robert S. Peabody, of Peabody & Stearns, will also write, and others.

ARCHITECT W. L. B. JENNEY has designed a building which is the largest of its kind in the country. It will be located in Chicago at Polk street and the river. The proposed structure will cover about five and one-quarter acres, and being eight stories in height will contain over forty acres of floor space. There will also be a tower about 70 by 100 feet, fourteen stories high. It will be practically a steel building, fireproofed. The walls will probably be of stone. It is for the Hercules Company, and will cost upward of $3,000,000. The purpose is to rent to manufacturing concerns of all classes. There are arrangements for several railway tracks through the interior to facilitate shipment.

Business Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, April 8, 1889.

The month of March developed its full quota of business for architects, builders and manufacturers of building material. The volume of business fell back for iron makers. Lumber manufacturers and dealers have been successful in making contracts for a large amount of building work in nearly all of the larger cities, and the indications are as favorable as they have been at any time for several years past. There are a great many idle men in the country. Wages have been reduced in several industries, and in many from twenty-five to fifty per cent restriction of output is complained of. Producers of coal are not able to market their entire product and strikes are probable in two or three cities. Coke makers are exceptionally busy, and a great many ovens are being built. Lumber manufacturers are anticipating, with their usual hopefulness, a very active demand for all kinds of lumber on account of the extensive building operations which seem to be assured. In the New England states a creditable condition of business is reported from nearly all the leading industrial centers there. In the little cities and towns business is assuming shape, but the season is not old enough to make any positive statements. The banking interests throughout the East are feeling the influence of restricted exchange, but everything is pointing toward an expansion of business in being transacted. The manufacturers of nearly all kinds of building material expect to have a big season's work. Brick makers are particularly active. The demand for flooring, ceiling and boards is picking up. The demand for southern woods is perhaps as brisk as it could be expected at this season. The southern manufacturers expect to participate more largely in the distribution of lumber this year than they did last, and in that they will not be disappointed. The supply of building stone this year will be considerably in excess of last year. The slate quarries in eastern Pennsylvania are preparing for a very busy year, and the export trade in American slate is said to be rapidly gaining. In regard to wages and hours of labor it is not likely that the agitations will assume a very dangerous shape this year, as labor organizations are putting off any very great effort this year till 1890, when the more or less general movement will be made for the establishment of the eight-hour day. Reports from the far West are encouraging, and the activity there is the natural result of the railway construction in new sections of country during the past two or three years. Railroad building has not yet started on a large scale, and may not for two or three months. There are no clouds in the financial or business sky, but a great many producers feel that there is more need of a deference to market requirements than in years past, and in this they are certainly right. The fact has been often pointed out that present capacity has been so rapidly increased during past years, and there is even more danger that the even balance between distribution and production may be unbalanced than heretofore. Still, with trade balanced everywhere and a conservative feeling among business men of all kinds, there is no need of apprehending any break-up of the general activity and prosperity. At the same time it is well not to make any boast, and our advices from all sections of the country show that building activity will be of no mean proportions this year, and the building trades doubtless will have a greater season of activity than last year.

Synopsis of Building News.

Baker City, Ore.—Architects Kennedy, Ach & Co. have prepared plans for a $30,000 hotel.

Belleville, Kan.—Architect G. W. Cochler has prepared plans for a jail and jailor's residence, to cost $12,000.

Chicago, Ill.—The coming building season looks more promising than at any time during the past three years. It seems as though the building impulse, which was stopped so disastrously when under full headway two years ago by the general strikes, had begun again in earnest. It is certain that building material is low and competition between contractors close. This is not due so much to an oversupply and small demand as to the lien law of the state, which has bred a host of irresponsible contractors who present almost any figure, in order to secure contracts.

There are a great many large projects on foot, and in architects' offices can be seen designs of fifteen and even eighteen story buildings, to be erected in different portions of the down-town district. While these have not materialized sufficiently to become news, several such structures will most probably be commenced this year by Chicago architects both at home and in other western cities. Everything seems to point toward large building enterprises, of which the $3,000,000 Hercules building mentioned elsewhere is but a sample.

Architects Adler & Sullivan: For E. B. Felsenthal, five-story factory building, 38 by 150 feet; pressed brick and stone; elevators, steam heat, etc.; cost $38,000.

Architect A. M. F. Colton: For McCormick Theological Seminary, seventeen three-story dwellings; pressed brick and stone, hardwood interiors, steam heat, etc.; cost $100,000.

Architect S. Linderoth: For K. H. Elstrom, three-story and basement flat building, 23 by 89 feet; pressed brick and brownstone; cost $12,000. For J. H. Butler, three-story dwelling; pressed brick and buff stone; cost $25,000.

Architects Burnham and Root are preparing plans for an addition to the Art Institute Building, to cost about $50,000. Also, have plans for a three-story residence for E. H. Valentine; Treatment Colonial style; worm mottled brown Roman brick exterior; purple slate roof; large gables; roomy central hall with wide alcoves each side; interior elaborately finished; warm water heat, etc.; cost about $25,000. Preparing plans for an eight-story office building, to be erected on southeast corner of Washington and Randolph streets. It will have a frontage

of 60 feet and a depth of 80 feet. The exterior will be of pressed brick and terra-cotta, while the interior will be elaborately finished with marble entrance and wainscot, elevator, steam heat and hardwood. Also preparing plans for a three-story building, 150 by 120 feet, to be erected at the stock yards for the *Drovers' Journal;* cost $60,000. Also plans for a new front for Marshall Field's retail store. For R. De Koven, residence, in the Elizabethan style of architecture, with a wide, flat bay carried through the second and third stories. The top story will be surmounted by a tall timber and brick gable. The interior will be quite unusual in arrangement, and will be finished throughout in hardwoods. It will be four stories high, with a frontage of 25 feet and 70 feet deep.

Architect J. H. Wagner: Preparing plans for a seven-story office building, 75 by 80 feet; brick and stone; steel and iron interior; wire lathing; elevators; steam heat; hardwood finish, and modern conveniences; cost $60,000.

Architect J. L. Silsbee: For A. Orr, residence at Evanston, in the old Colonial style. It will be two stories, attic and basement, with Gambrel roof; basement and chimneys of bowlders; interior hardwood, hot water heat, etc.

Architect L. G. Hallberg: For G. Brenker, two three-story and basement residences, 60 by 75 feet; buff Bedford stone fronts, mantels, hardwood finish, electric bells, speaking tubes, furnace heat, etc.; cost $25,000. For J. L. Cochrane, eight two-story and basement houses at Edgewater, 24 by 50 feet each; cost about $24,000. Taking bids on a three-story and basement residence for O. Paulson; stone front, hardwood finish; estimated cost $15,000. A number of sketches under way.

Architect W. L. Carroll: For Mrs. Swanson, two-story and basement flat building, 24 by 62 feet; pressed brick, cutstone trimmings; cost $6,000.

Architects Thiel & Lang: For H. Kromp, four-story store and flat buildings; pressed brick and stone; cost $10,000.

Architects Griesser & Moritzer: For Sheridan & Baumgart, a distillery plant of eight buildings, with a frontage of 260 by 120 feet; brick, stone and iron; cost $150,000.

Architect P. Hale: For Dr. Clark, addition to building; cost $10,000. For Mr. Weil, three-story and cellar building, 49 by 60 feet; cost $10,000. For A. Hoffmann, three-story store and flat building; front, Portage brown and Michigan greenstone; cost $12,000.

Architect A. T. Boos: For Thomas McGuire, four-story store and flat building, 52 by 59 feet; pressed brick, with stone trimmings; cost $13,000. For A. Weckler, boiler and machinery house; cost $10,000. For L. Lutz, three-story flat building, 40 by 68 feet; cost $12,000. For F. Schreiber, three-story and basement flat building, 22 by 72 feet; cost $6,000.

Architects Charpie & Fry: For J. M. Allen, sixteen cottages; cost $12,000. For C. M. Graves, eight cottages; cost $6,400. For same party, three-story flat building, 50 by 72 feet; cost $10,000. Preparing plans for a two-story flat building, to cost $6,500.

Architect D. S. Pentecost: For F. Kaufmann, three-story flat building, 25 by 42 feet; pressed brick, and stone exterior; cost $6,500. For Thomas G. Kearns, two two-story and cellar flat buildings, 25 by 63 feet; cost $5,000. For I. Leverens, two three-story and cellar store buildings, 48 by 50 feet; cost $10,000. For Marquette Club, addition to club house; cost $12,000. For Leamy & Green, two two-story and basement flat buildings, 50 by 58 feet; buff and red brick, Michigan and buff Bedford stone; cost about $9,500. For G. H. Culver, frame residence at Maplewood; cost about $4,000.

Architect W. A. Otis: For C. W. Butterfield, six-story building; cost $75,000.

Architects Thomas & Rapp: For C. P. Thomas, restoration and five-story addition to warehouse. For same party, four-story block; cost $30,000. For S. W. Hoffman block of four-story flats; cost $50,000. For Mrs. C. P. Thomas, Queen Anne cottage; cost $14,000. For H. Bogy, residence at Auburn Park; plans under way.

Architect W. W. Boyington: For H. N. Sayer, two-story residence, 28 by 48 feet; pressed brick and rock faced front; furnace heat; hardwood interior; cost $10,000. For Charles Bonner, residence, at Rosalie Court, 27 by 49 feet; rock faced stone basement; first story, clapboard; second, shingle; hot water heat; plumbing open with nickle-plated fixtures; cast-iron bath; porcelain sinks, etc.; cost $7,000. Preparing plans for a new hotel, to be built at Dubuque, Iowa, on the site of the Julian House, at the corner of Main and Second streets. It will be four or five stories high, 94 by 113 feet. It will contain about 100 rooms, with office and stores on the first floor. The first story will be of rock-faced stone, with rock-faced brick and terra-cotta above. It will contain elevators, steam heat and all the modern improvements; cost $100,000. Also planning a building for the North-western Military Academy at Highland Park, to cost $25,000. It will be three stories (cellar and attic) high, 48 by 135 feet, with a wing 40 feet in length. Pressed brick veneer for the first story and shingles above will complete the exterior. It will be used as a dormitory, and will contain parlors and sleeping rooms.

Architect W. W. Clay: For E. C. Day, three-story store and flat building, 32 by 100 feet; pressed brick and stone front; cost $10,000. Preparing plans for a handsome flat building, to be known as the Devonshire, to be erected on Wabash avenue and Twenty-eighth street. It will be four stories high, divided into sixteen seven-room flats; first story, rock faced stone; other stories, pressed brick; cost about $35,000.

Architect R. G. Pentecost: For J. H. Defrees, five three-story dwellings, 22 by 65 feet; Michigan green and buff brownstone fronts; slate roofs; hardwood finish; hot water heat, and all modern improvements; cost $40,000. For J. S. Lawrence, five three-story dwellings; Milwaukee pressed brick; copper bays; modern conveniences; cost $20,000. For J. E. Jennings, two-story residence, 20 by 67 feet; Michigan green and buff stone fronts; furnace heat; modern appliances; cost $6,500. For G. E. Cave, two three-story apartment buildings, 47 by 69 feet; buff Bedford stone fronts, with porches; hardwood finish; furnace heat, etc.; cost $15,000.

Architect M. L. Beers: Planning a new schoolhouse for District No. 1, Hyde Park. It will be in the Italian style of architecture, with high basement, two stories high, 86 by 87 feet, and contain eight rooms, four on each floor. The basement will be used for recreation and fuel rooms; the exterior will be of red pressed brick, with cutstone and galvanized iron trimmings; the interior will be finished in clear and Georgia pine; cost about $25,000.

Architect G. Vigeant: For Hyde Park Presbyterian Society, church building, Gothic style of architecture; rough stone walls; slate roof; stained glass windows; cost $35,000.

Architect Swen Linderoth; Plans under way for a three-story and basement flat building, 22 by 100 feet, to cost $12,000.

Architect A. F. Wolf: For Joseph Ohmatel, three-story block of stores and flats, 24 by 70 feet; cost $8,000.

Architect J. A. Bongard: For L. Hanig, three-story and basement flat building, 46 by 64 feet; St. Louis pressed brick; Bedford stone trimmings; cost $10,000.

Architect W. H. Drake: For A. R. Fay, two-story and basement residence, 23 by 55 feet; cost $7,000.

Architect J. H. Schnoor: For Chas. Demier, three-story flat building, 22 by 67 feet; cost $8,000. For John Haack, flat building, 22 by 74 feet; pressed brick; stone trimmings; cost $6,000.

Architect W. A. Arnold has prepared plans for two residences at Evanston; cost $4,500 and $6,500; also three residences at Oak Park; cost $4,500, $4,800 and $3,000.

Architects Wilson, Marble & Lamson: For W. H. Pruyn, three-story and basement residence, 20 by 70 feet; stone front; bays and steam heat; cost $12,000. For J. W. Hessey, two-story and basement flat building, 27 by 56 feet; cost $10,000. For W. H. Moore, three-story and basement residence, 25 by 96 feet; stone front; tile roof; hardwood and marble interior finish; cost $25,000. For Gus Newman, residence at Lake View; cost $5,000; For G. Grover, building; cost $3,000. Three-story and basement flat building on Thirty-second street; cost $20,000. For Judge Anthony, remodeling residence to flat building; cost $7,000. Four-story flat building for same party, 20 by 76 feet; brick and stone; cost $10,000.

Architect Jul de Horvath (Englewood): For the Howard Club, two-story club house, 50 by 90 feet; cost $15,000. For B. Zimmermann, four-story hotel and theater building, 125 by 128 feet; pressed brick, red sandstone; terra-cotta; slate; cost $75,000; plans under way. For Town of Lake, two-story police station; pressed brick and stone; steam heat; cost $25,000; plans in hand. For C. Zeiss, frame residence, Morgan Park; cost $7,000. For T. L. Johnston, three-story residence, Argyle Park; cost $6,000. For C. C. Coffin, residence, Oak Park; cost $3,000. For S. D. Davenport, residence, same locality; cost $3,500. For Charles Kotzanberg, residence, Garfield boulevard; cost $6,000. For G. Johnson, flat and store building; cost $7,000. For G. W. Merchant, residence, Auburn Park; cost $2,500. For himself, residence, Auburn Park; cost $12,000.

Architect F. Wolf: For Joseph Schlitz Brewing Co., Milwaukee, six-story refrigerating building, 70 by 170 feet; Milwaukee pressed brick, stone, iron; slate roof; cost $70,000. For Paul Pohl, Lake View, four-story brewery building, 25 by 100 feet; pressed and common brick; cost of plant, $15,000.

Architect W. N. Walter: For Mr. Williams, three-story residence, 65 by 110 feet; design, Romanesque treatment; features of exterior, steep roof, broad gables, broad porch, low arched entrance; interior, elaborately finished in domestic hardwoods.

Architect W. L. B. Jenney: For Union League Club, five-story and basement addition to the Club house. For Gen. W. C. Newberry, three-story residence, 30 by 60 feet; Roman brick, trimmed with red brick and terra-cotta; recessed entrance; steam and hot water heat, and approved modern conveniences.

Architect C. F. Hermann: For Frederick Kirchoff, six-story building, 40 by 92 feet; pressed brick and buff Bedford stone; steam heat; elevators, etc.; cost $30,000. For George Schert, three-story and attic store and flat building, 48 by 47 feet; pressed brick and stone; cost $18,000. For Chas. Neissel, three-story store and flat building, 25 by 80 feet; cost $18,000.

Architect F. B. Townsend: For W. M. Hoyt, three-story apartment house, 50 by 100 feet; pressed brick and stone; hardwood finish; tile; plate and stained glass, etc.; cost $20,000.

Architects I. K. & A. B. Pond, preparing plans for Mrs. John C. Coonley, modern first-class residence, to cost about $15,000.

Architects H. Rehwoldt & Co.: For C. Kirchoff, three-story and cellar store and flat building, 20 by 65 feet; cost $7,000. For John Hanzcyizk, two-story and basement flat building, 21 by 68 feet; cost $5,000.

Architect E. R. Krouse: Plans for a five-story apartment building; pressed brick, stone and terra-cotta; elaborate interior; cost $25,000.

Architect Julius Huber: For J. E. Richards, three-story residence, 30 by 76 feet; granite front; slate roof; interior hardwood finish and latest improvements; cost $25,000.

Architects Ruehle and Gommlich: For N. Maurer, four-story store building, 26 by 80 feet; cost $10,000.

Architect J. S. Wollacott: For A. J. Schloeser, two two-story and basement residences at Lake View; cost $8,000. Five-story hotel building to be built on North Clark street; pressed brick, stone and iron interior; hardwood finish and modern appliances; cost $50,000.

Architects Lutken & Thirslew: For James Fleming, block of four-story flats, 43 by 50 feet; cost $9,000.

Architect S. Linderoth; For K. H. Elmstrom, three-story and basement flat building, 23 by 89 feet; pressed brick and brownstone; cost $12,000.

Architect S. M. Randolph: For Mrs. Mary O'Brien, alterations and additions to building on Fifty-third street; cost $10,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall.

No clouds are discernible in the skies above the business world, but it is natural to expect, at this time of the year, a little dust to be flying from brick piles and lime carts. Contracts, in other words, are going forward in a satisfactory manner. Our armory is about completed, and furnishers would do well if they would write to Samuel Hannaford & Sons for particulars as to interior work.

The *Penny Post* has undertaken a good work in presenting to its readers a series of articles on "Workingmen's Homes," illustrated by plans furnished by the Cincinnati Architectural Club. The houses will range in price from $400 to $2,500 each. It is good practice for "the boys."

We are glad to welcome home again an architect who has many friends here, after a sojourn abroad of eight months devoted to study and travel. I refer to Mr. Wm. Martin Aiken.

Edwin Anderson is also well employed. He has prepared the following plans, and they all reflect credit on him: For B. Joseph & Bro., Williamstown, Ky., a pressed brick store building, 33 by 90 feet. Above the stores will be a large hall. For Joseph Earnshaw, a row of ten houses, each house containing from six to ten rooms; frame, with slate roof. For the Presbyterian church at Connersville, Ind., additions of brick, consisting of Sabbath school and society rooms, will be built. Also for D. Carneal, Esq., remodeling store building on the corner of Third and Main streets.

Thomas Emery's Sons will erect a large stone flat building, seven stories high, fitted with all the modern improvements, elevators, etc. J. B. Steinkamp, city, is the architect; cost $50,000.

S. S. Godley has prepared plans for Mr. N. W. Thomas, Carthage, Ohio, for a frame house, two-and-a-half stories high, stained glass, electric work, slate roof, etc.; cost $4,500. Also plans for a frame hotel at Asheville, N. C.; two stories high, shingle roof, wood mantels, laundry fixtures, etc.; cost $10,000. Also for the Consolidated R. R. Co., a frame stable, 60 by 200 feet, with tin roof; cost $8,000.

Henry E. Siter reports, among others, the following plans in his office:

Alterations in residence of Dr. W. W. Seely, bay window, etc.; cost $1,000.

For the Order of Elks, additions and alterations for their club house, 200 Vine street. The rooms will be fitted up for lodge purposes, and the alterations will cost about $3,000. For the Cincinnati Typefoundry, a brick and iron building, six stories high, 60 by 60 feet, for foundry purposes, with belt elevators, etc.; cost $30,000. Mr. Siter has his time well employed, the success achieved in one job seeming to always advertise and bring him work.

Louis Pihet reports as follows: A residence and store for J. L. Cochran, Morris and Gilbert avenue, city, three stories high, slate roof, slate mantels, brick and iron front, etc.; cost $4,000. Also for A. Scheickel, a small brick residence, to cost $1,000; pine finish, tin roof, etc. Also for H. G. Andris, Clifton, Ohio, a frame residence, to cost $2,000. This is more properly a remodeling job. The house will have slate roof, stained glass, pine finish, electric bells, etc.

Among the plans prepared by Messrs. Samuel Hannaford & Sons is one for a large store building for Mr. William Miller. It will be of stone and iron, six stories high; have elevators, etc. When completed, it will be quite an addition to the stores of the city; probable cost $2,500 to $3,000.

S. E. Des Jardins reports the following on the boards, namely: For J. L. Keck, Esq., Kearney, Nebraska, a pressed brick residence of ten rooms, two and one-half stories high, terra-cotta, slate-roof tiling, laundry fixtures, hardwood finish, etc.; cost $10,000. Also, for J. W. Bales, Esq., Richmond, Kentucky, a frame house of nine rooms, shingle roof, pine finish, plumbing, laundry, etc.; cost $4,500. Busy on sketches.

Crapsey & Brown report as follows: Residence for V. Gilchrist, Hamilton, Ohio; a pressed brick residence of twelve rooms, slate roof, stained glass, hardwood finish, billiard tables, etc.; cost $7,000. This firm has also drawn plans, which have been accepted, for a most beautiful and picturesque depot at Lima, Ohio, for the C. H. & D. R. R. Contracts not let.

W. W. Franklin reports: For Charles W. Baker, Esq., Pike's Building, city, a stone residence of twelve rooms; stained glass, tile roof, hardwood finish, laundry fixtures, etc.; cost $1,000. This house is planned in Mr. Franklin's best style, which speaks volumes for the house.

J. H. Boll reports: S. P. Nelson will build on Walnut Hills; two and one-half stories; ten rooms; brick, stone trimmings, furnace heat, stained glass, hardwood finish, slate roof, inside blinds, etc.; cost $4,000. Opera House, Ludlow, Kentucky, for Odd Fellows' Lodge; three stories, brick, stone trimmings, steam heat, stained glass, hardwood finish, chairs, slate roof, terra-cotta; cost $20,000.

Emil G. Rueckert reports: For Peter Widman, frame house, twelve rooms, two and one-half stories, slate roof, pine finish, laundry fixtures, etc.; cost $6,000. G. J. Koch, brick residence, two and one-half stories, twelve rooms, hardwood finish, tile floors, electric bells, laundry fixtures, inside blinds, etc.; cost $7,500. For Jacob Magley, builders' exchange, city, a brick and frame residence, two and one-half stories high, twelve rooms, pine finish, slate roof; cost $5,000.

Denver, Col.—The Turnverein Society have accepted plans and will erect a three-story hall building, to cost $50,000.

Detroit, Mich.—Reported by C. A. Preston. The outlook is good and the indications are there will be a larger number of buildings erected this year than for any recent previous year. The following is the showing for the month of March:

For Jeremiah Connor, two-story frame dwelling, 32 by 55 feet; cost $4,500. For Polish Congregational Society, school building, 55 by 80 feet; brick, with stone trimmings; slate roof; cost $15,000. For A. Corheille, seven two-story

frame dwellings; cost $8,600. For W. H. McClean, two-story dwelling, 31 by 50 feet; brick and stone; slate roof; cost $5,000. For Mrs. E. C. Preston, two-story kindergarten school building, 48 by 75 feet; brick and stone; slate and gravel roof; cost $8,000. For M. W. Scovell, two-story dwelling, 28 by 53 feet; brick and stone; slate roof; cost $4,500. For J. F. Weber, block of three two-story stores, 63 by 60 feet; brick and stone; slate roof; cost $5,000. For city of Detroit, four-story police station, 92 by 80 feet; brick and stone; slate roof; cost $60,000. For A. M. Steele, block of five three-story stores, 100 by 60 feet; brick and stone; gravel roof; cost $20,000. For the Bagley estate, five-story store building, 70 by 130 feet; brick and stone; gravel roof; cost $25,000. For Severs & Erdman, four-story factory, 53 by 80 feet; brick and stone; gravel roof; cost $12,000. For Mrs. Geo. H. Hammond, three-story dwelling, 22 by 63 feet; brick and stone; slate roof; cost $7,000. For James McMillan, three-story store and dwelling, 22 by 63 feet; brick and stone; slate and tin roof; cost $30,000. For W. S. Booth, two-story dwelling, 40 by 63 feet; brick and stone; slate roof; cost $16,000. For Michigan Store Co., three-story factory building, 36 by 22 feet; brick and stone; gravel roof; cost $4,800. For C. J. Lowrie, double two-story dwelling, 44 by 68 feet; brick and stone; gravel roof; cost $6,000. For A. Hunt, double two-story barn, 33 by 65 feet; brick and stone; asbestos and shingle roof; cost $7,000. For G. H. Whittaker, two-story dwelling, 32 by 42 feet; brick and stone; slate roof; cost $5,000. For Mrs. Geo. H. Hammond, ten-story office building, 79 by 136 feet; brick, stone and iron; asphalt roof; cost $350,000. For J. Bech & Sons, three-story mill, 50 by 62 feet; cost $6,000. For D. Lane, double two-story dwelling, 30 by 42 feet; brick and stone; slate roof; cost $4,000. For J. B. Wagner, three three-story dwellings, 56 by 72 feet; brick and stone; slate roof; cost $12,000.

Two hundred and eighty permits for new buildings and 83 for alterations; aggregating, respectively, $812,835 and $34,240, were granted in March, amounting to over $200,000 more than any previous month in the history of the permit office.

Joliet, Ill.—Architect Julian Barnes has prepared the following plans: For Christian Sand, two-story and basement flat building, 65 by 100 feet; cost $15,000. For G. H. Munroe, three-story store and hotel building, 53 by 120 feet; cost $15,000. For R. Morrison, two-story and basement flat and store building, 22 by 66 feet; cost $3,500. For J. W. Gray, two-story and basement flat and store building, 44 by 66 feet; cost $5,000. For H. H. Stossen, two-story and basement frame residence; cost $4,000. For Julian Barnes, two-story and basement residence; cost $4,000.

Kansas City, Mo.—Architect G. P. Putnam has prepared plans for a large business block, to be erected on Main street. Thomas Corrigan will erect a large five-story block, 100 by 258 feet, to cost $250,000. J. W. Merrill will also erect a five-story business block. A party of Boston capitalists will erect a nine-story business and office building, on the corner of Canal and Central streets, to cost $400,000. The Builders' and Traders' Exchange will have plans prepared for a five-story building, of fireproof construction, to be erected the coming season; the proposed cost is about $25,000.

Little Rock, Ark.—Architect F. B. Rickon has prepared plans: For B. Thalheimer, brick stable, 10 by 140 feet; cost $5,000. For John Blackwood, frame residence; cost $2,500.

Architects Klapp & Kusenon: For T. B. Martin, three-story brick store, 50 by 100 feet; cost $12,000.

Louisville, Ky.—The outlook is very promising for an active season. All of the architects have considerable positive and projected work in hand. The following comprises a partial report of the status:

Architect Charles D. Meyer: For William Springer, store building, to be erected on Market street, near Fourth; cost $20,000. Church building for the German Lutheran Society; cost $45,000.

Architects McDonald Bros.: Hotel at Cumberland Gap; cost $35,000. For Southern Warehouse Co., warerooms, 170 by 298 feet; cost $65,000. For J. G. Barrett, three stores; cost $40,000. For Courier-Journal Co., five-story printing office building; cost $45,000. Potter College, Bowling Green; cost $45,000. For Louisville Athletic Club, gymnasium building; cost $20,000. Jail at Williamstown; cost $18,000. For Mrs. James Speed, residence; cost $7,000. For F. B. Stirman, Owensburg, Kentucky, residence; cost $6,000. For Captain Gross, Groverport, Kentucky, residence; cost $4,000.

Architects Curtan & Roberts: For Adams Express Company, office building; cost $40,000. For E. W. C. Humphrey, residence; cost $11,500. For Mrs. Enders, residence; cost $7,000.

Architect H. Wolters is preparing plans for fifty railroad station buildings for the Central Georgia Railroad Company.

Milwaukee, Wis.—Architect J. Douglas has prepared plans for a $12,000 residence for A. W. Brookings. E. H. Abbott has taken out a permit for ten dwellings, to cost $30,000.

Pittsburgh, Pa.—The outlook is good and encouraging.

Architects McBride & Gray, have completed plans for four brick dwellings, two stories and mansard, to be erected by F. A. Pollock; seven two-storied brick dwellings for H. F. McGrady; two three-story brick dwellings for Lowry & Flynn; two-story brick for W. F. Dutton.

Architect F. J. Osterling, is preparing plans for a new building for the Marine bank, to be erected on the site now occupied by the present building; is also engaged upon plans for a new Presbyterian church at Canonsburg; plans for an opera house and bank at Kittanning, Pa.

Architect H. Moeser, has completed the plans for the St. Augustinus Monastery. The front elevation shows a large, commodious and substantial building, three stories high. The building will be 149½ feet in length, built of brick with stone courses and slate roof; edifice will be inclosed with a wall.

Architect W. Hodgdon, an apartment house four stories high (including a mansard), four rooms on each floor, with bathroom and all the appointments essential to the comfort of occupants of each floor; elevator and stairway; in the cellar, a laundry; cost $10,000. Has also prepared plans for a two-story brick dwelling of six rooms, for Samuel McKee, of Wilkinsburg; cost about $3,000.

Seattle, W. T.—Architects Bird & Dornbash have prepared plans for a $19,000 Odd Fellows' hall. Also a four-story brick building for A. Brown; to cost $45,000, and a four-story business building for Mr. Holycoke; to cost $35,000.

Sioux City, Ia.—Architect E. W. Loft has prepared plans for a syndicate of a six-story business and office building, to cost $50,000.

Architects Brown & Sons are preparing plans for a church building for the Swedish Society; brick, with stone trimmings; stained glass, etc; cost $20,000.

J. C. French contemplates erecting a fine bank and office building; brick and stone; fireproof construction, and all modern conveniences.

Sioux Falls, Dak.—Architect W. L. Dow is preparing plans for a $20,000 opera house, to be constructed at Pipestone, Dakota.

St. Paul, Minn.—Among many buildings which Wilcox & Johnston have in hand are Bethany Congregational Church, West St. Paul; frame, 38 by 60 feet; cost about $5,000. Ascension Episcopal Church, of stone, with a square tower, early English architecture, West St. Paul. A block of three-story stone houses for Mrs. Steadman, New York style, on Portland avenue, near Dale. A block of stone houses for Colonel Farrar, of the same style, on Summit avenue, near Dale. A residence for Mr. Beardsly, on Fairmount avenue, near St. Albans; cost $6,000. A double brick and stone house on Nelson avenue, near Josette street, for Mr. T. Fitzpatrick; cost $25,000. A club house and four stores of stone and brick on the northwest corner of Wabasha and Ninth streets for Mr. Fitzpatrick; cost $50,000. A $7,000 residence for William Rhodes, on Lincoln avenue, between Oakland and Dale. Complete alterations of Mr. John A. Berkey's residence, next to the Kittson place, with stable; cost $20,000. A residence for W. N. Howard, in Summit Park; cost $10,000. A $10,000 residence for Fred G. Ingersoll, on Grand avenue, near Oakland. A $5,000 residence for C. M. Power, on Goodrich avenue, near Grotto. A $25,000 brick and stone residence for C. T. Miller, facing Central Park on the east, and a $7,000 cottage for W. I. White on Goodrich avenue and Grotto, and Trinity chapel, in St. Paul Park, $1,000. Among the large buildings in St. Paul under charge of these gentlemen are the $100,000 pavilions of the city hospital and St. Luke's Hospital, on Oak street, which will be commenced immediately, and will cost $80,000.

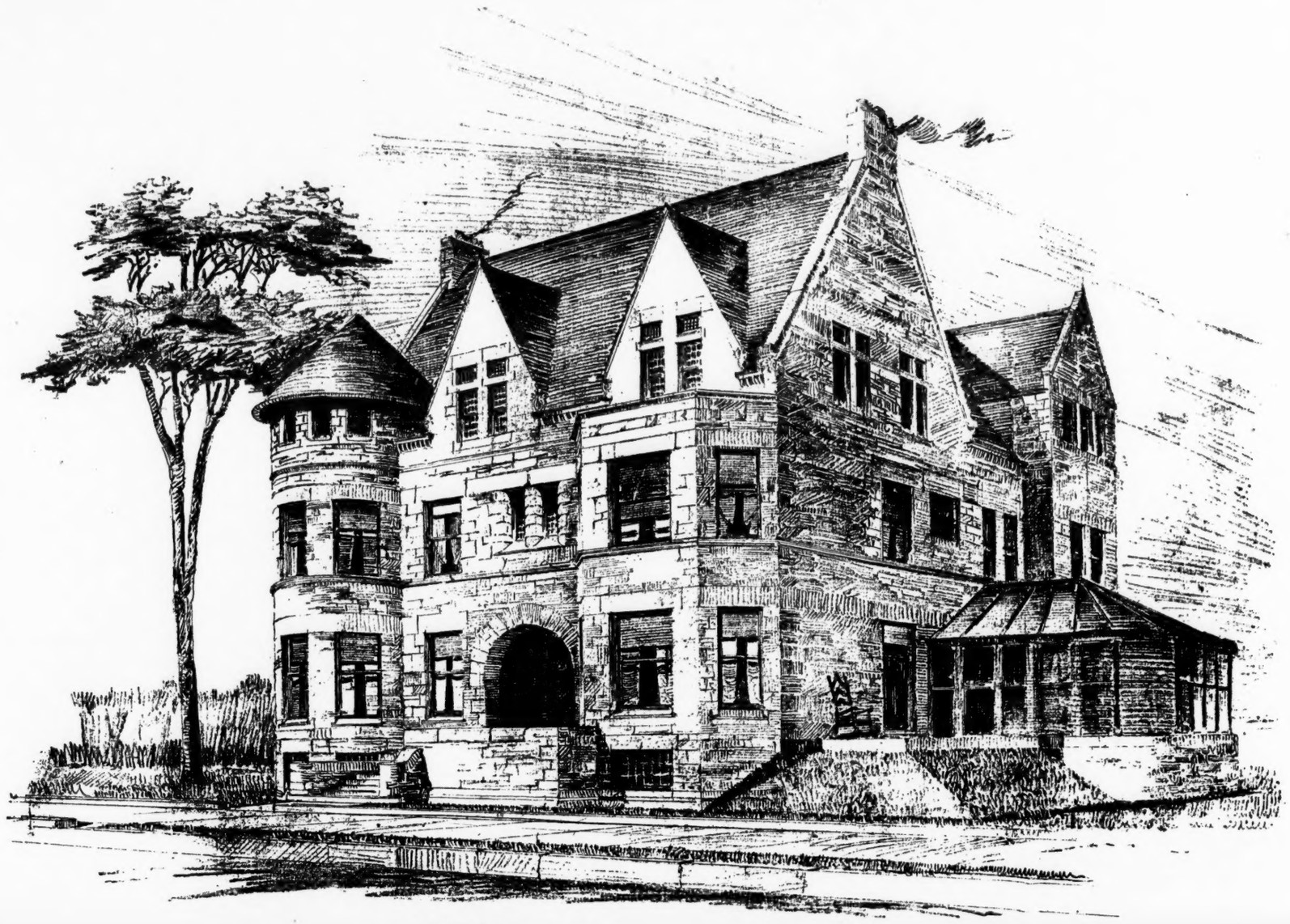
Contracts have been let for fifty buildings at Merriam Park.

RESIDENCE OF M. L. BEERS, HYDE PARK, ILL.

M. L. BEERS, ARCHITECT, CHICAGO.

RESIDENCE OF M. L. BEERS, HYDE PARK, ILL.

M. L. Beers, Architect, Chicago.



RESIDENCE FOR WM. BUNGE, CHICAGO.

TREAT & FOLTZ, ARCHITECTS.

RESIDENCE FOR WM. BUNGE, CHICAGO.

TREAT & FOLTZ, ARCHITECTS.

"CLONMEL"

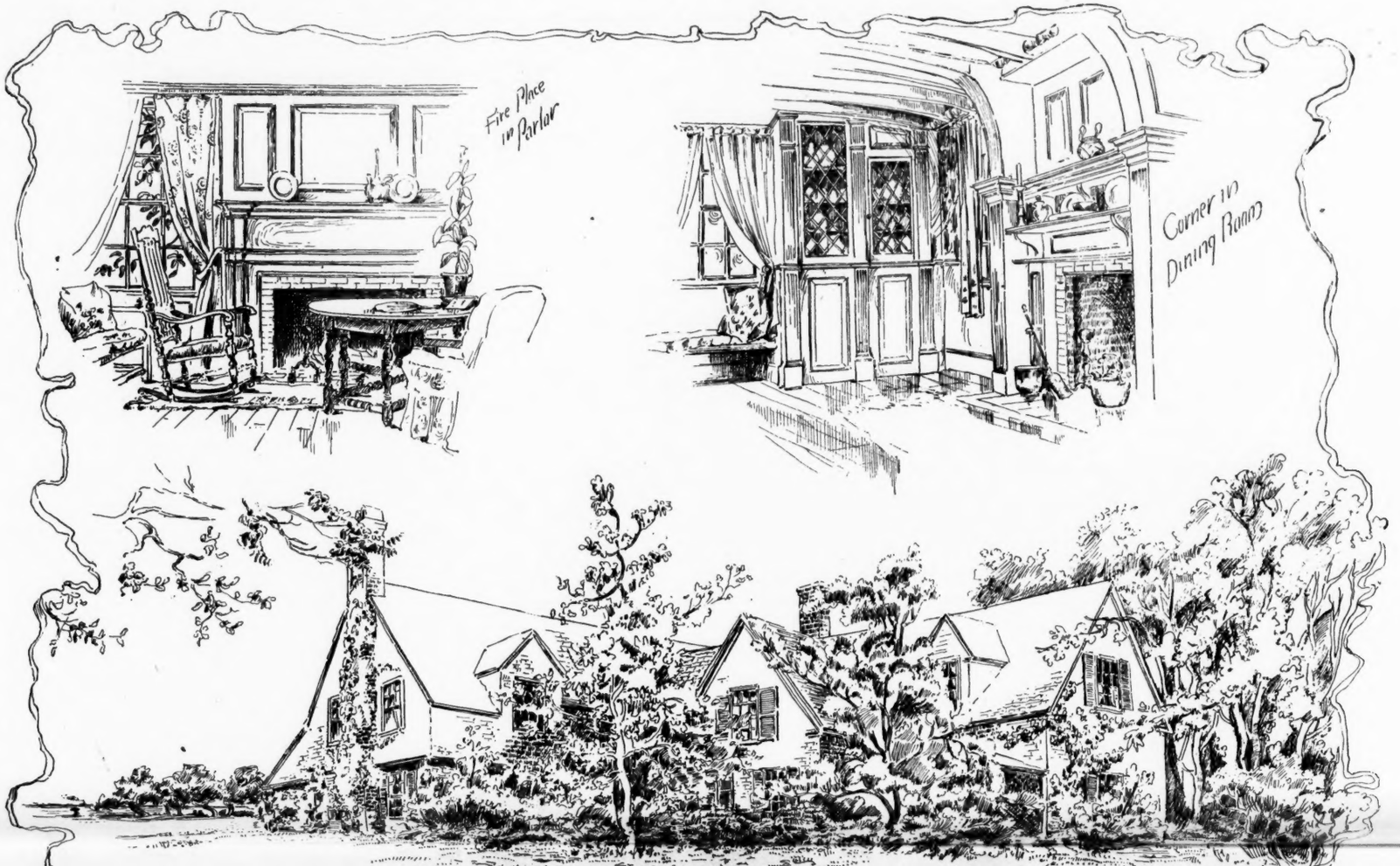
RESIDENCE FOR

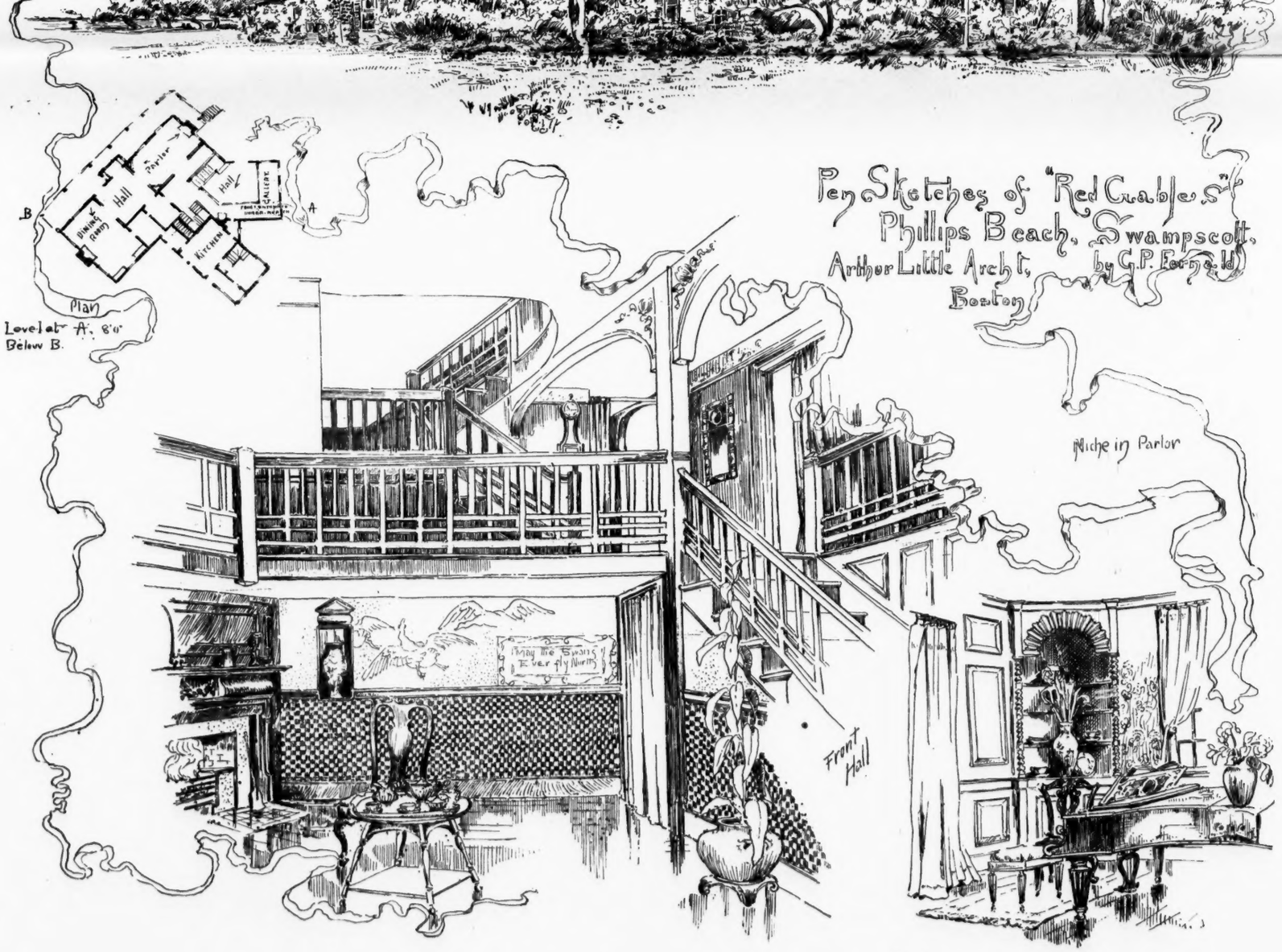
DR. THOMAS G. MORTON

AT STRAFFORD, PA.

ALBERT W. DILKS, ARCHITECT.

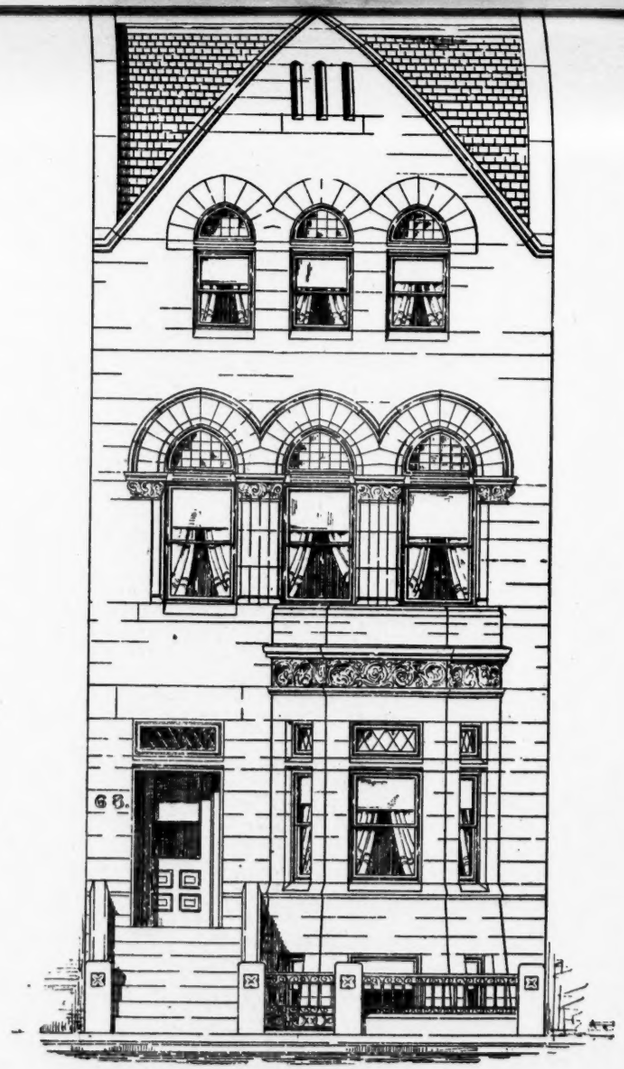
1001 CHESTNUT ST. PHILADA. PA


Fire Place in Parlor
Corner in Dining Room


Pen Sketches of "Red Gables" at
Phillips Beach, Swampscott.
Arthur Little Archt, by C.P. Fergald
Boston
Plan
Level at A. 8'0"
Below B.
B
A
Hall
Parlor
Dining Room
Kitchen
Gallery
Niche in Parlor
Front Hall

ENTRANCE OF MEMORIAL HALL, LAWRENCEVILLE, N. J.

PEABODY & STEARNS, ARCHITECTS, BOSTON.



DESIGN FOR CITY FRONT.

Awarded First Place, Cincinnati Architectural Club Competition.

DESIGNED BY LOUIS G. DITTOE.

HOTEL BUILDING FOR PAUL CORNELL, CHICAGO.

THEODORE STARRETT, ARCHITECT.

WHOLESALE · STORE · BVILDING · ·
CHICAGO
FOR
M · A · RYERSON · ESQ

ADLER & SVLLIVAN · · ·
ARCHITECTS

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