

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XIII.

JUNE, 1889.

No. 7

JUNE, 1889.

THE INLAND ARCHITECT AND NEWS RECORD.

A Monthly Journal (with an Intermediate News Number) Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

TERMS: Regular number, \$3 a year; Photogravure edition, \$8 a year
Single copies: Regular number, 25c.; Photogravure edition (including 7 photo-
gravures), 75c. Intermediate number, 10c. Advance payment required.

L. MULLER, Jr., Manager. R. C. McLEAN, Managing Editor.
C. E. ILLSLEY, Associate Editor.

PUBLISHED BY THE INLAND PUBLISHING CO.,
19 TRIBUNE BUILDING, CHICAGO, ILL.

SPECIAL CONTRIBUTORS:

JOHN W. ROOT,	WM. PAUL GERHARD,	W. L. B. JENNEY,
BENEZETTE WILLIAMS,	P. B. WIGHT,	IRVING K. POND,
D. H. BURNHAM,	LOUIS H. SULLIVAN,	ALLEN B. POND.

WESTERN ASSOCIATION OF ARCHITECTS.

OFFICERS FOR 1889.

PRESIDENT	W. W. CARLIN, Buffalo, N. Y.
SECRETARY	NORMAND S. PATTON, Chicago, Ill.
TREASURER	SAMUEL A. TREAT, Chicago, Ill.

VICE-PRESIDENTS:

First Vice-President	L. S. BUFFINGTON, Minneapolis, Minn.
Second Vice-President	LOUISE BETHUNE, Buffalo, N. Y.

BOARD OF DIRECTORS:

SIDNEY SMITH, Omaha, Neb., <i>Chairman.</i>	
CHARLES CRAFTSEY, Cincinnati, O.	FREDERICK BAUMANN, Chicago, Ill.
A. VAN BRUNT, Kansas City, Mo.	SMITH M. RANDOLPH, Chicago, Ill.

COMMITTEES APPOINTED FOR 1889.

COMMITTEE ON THE METRIC SYSTEM:

Normand S. Patton, chairman,	Chicago, Ill.
G. W. Kramer,	Akron, Ohio.
E. T. Mix,	Milwaukee, Wis.

COMMITTEE ON UNIFORM CONTRACTS AND SPECIFICATIONS:

S. A. Treat, chairman,	Chicago, Ill.
J. F. Alexander,	La Fayette, Ind.
W. W. Clay,	Chicago, Ill.

COMMITTEE ON CONSOLIDATION OF ARCHITECTURAL SOCIETIES OF AMERICA:

D. Adler, chairman,	Chicago, Ill.
Geo. B. Ferry,	Milwaukee, Wis.
W. W. Carlin,	Buffalo, N. Y.
A. Van Brunt,	Kansas City, Mo.
John W. Root,	Chicago, Ill.

COMMITTEE ON A CODE OF ETHICS FOR PROFESSIONAL PRACTICE:

L. H. Sullivan,	Chicago, Ill.
---------------------------	---------------

COMMITTEE ON BILL GOVERNING OFFICE OF SUPERVISING ARCHITECT, UNITED STATES

TREASURY DEPARTMENT:

D. Adler, chairman,	Chicago, Ill.
D. H. Burnham,	Chicago, Ill.
J. F. Alexander,	La Fayette, Ind.

COMMITTEE ON STATUTORY REVISION:

D. Adler, chairman,	Chicago, Ill.
Geo. B. Ferry,	Milwaukee, Wis.
J. F. Alexander,	La Fayette, Ind.

COMMITTEE TO ORGANIZE STATE ASSOCIATIONS:

J. F. Alexander, chairman,	La Fayette, Ind.
S. A. Preston,	Los Angeles, Cal.
A. P. Cutting,	Worcester, Mass.
A. C. Dallas,	Salt Lake City.
E. W. Wells,	Wheeling, W. Va.
T. H. Morgan,	Atlanta, Ga.

COMMITTEE ON STATISTICS OF COMPETITIONS:

C. E. Illsley, chairman,	St. Louis, Mo.
J. W. Yost,	Columbus, Ohio.
A. Van Brunt,	Kansas City, Mo.
S. M. Randolph,	Chicago, Ill.
J. H. Pierce,	Elmira, N. Y.

COMMITTEE TO COLLECT LEGAL DECISIONS RELATING TO BUILDING INTERESTS:

Chas. C. Hellmers,	St. Louis, Mo.
------------------------------	----------------

A Proposed Ordinance to Limit Height of Buildings.

Periodically the city council of Chicago considers the subject of limiting the height of buildings. The matter never seems to get beyond the agitation point in the shape of an ordinance, but almost every year some alderman, usually one who is never noted for his public spirit but open to the suspicion of working for perquisites or popularity with a low grade of constituents, presents an ordinance that if placed in operation would damage the business interests of the city beyond computation. It is not believed that if such an ordinance was passed that it could be enforced, and, more than that, there is no reason either practical or sentimental that calls for such limitations. The business district of Chicago is less than a square mile in extent. It cannot conveniently go beyond the river on the west and north; it is bounded by the lake upon the east, and south of Polk street the property—excepting a strip two blocks wide along the lake—is almost entirely owned if not already occupied by railroads. This railroad property forms almost as complete a bar to extension southward as the lake upon the east. This condition cannot now be changed, and makes the upward tendency in building imperative, at least for many years to come. And still there is a limit to the height of buildings established in this district which cannot be overcome. The compressible soil which underlies this portion of the city has a bearing capacity limited to about two tons per square foot, and this in the ordinary office building construction spreads the foundations in a structure two hundred feet high over the entire ground area. The total amount of private ground within the central square mile spoken of is less than three hundred acres, and upon this the business center of a city of two million inhabitants must be located ten years from now. The necessity for building upward is apparent. An evil that would result in the proposed limitation to the height of buildings that would hardly be counteracted by any amount of benefit that might be derived from a spreading of the business section, would be the almost total destruction of the fireproof qualities that make our present high structures absolutely safe. If high buildings have built up the fireproofing interest, it is certainly owing to the cheap and effective methods that have developed in the manufacture and placing of fireproofing material as much as the improvements in elevators that have made high buildings remunerative. There is no sense, no utility and no necessity to limit the height of buildings in the city of Chicago, and we do not believe there is anyone who will honestly advocate the passage of such an ordinance.

The Revised Code of the St. Louis Competition.

About May 1 the mayor of St. Louis issued an advertisement, passed as an ordinance by the city council, which called attention to a proposed competition for plans for a city hall to cost not more than \$1,000,000. The main fact stated in the advertisement was that \$5,000 would be awarded to the architect whose plans were selected and they should become the property of the city. We so thoroughly pointed out the evils of such a competition as seemed to be proposed, and well-known architects joining in placing before the commissioners in charge the form of competition which would bring the best results, that the code was revised on May 27, and, while it still retains the objectionable clause, "the same (plans) shall belong to the city," it is otherwise

generally fair and by all odds the best proposal for competitive plans that has ever emanated from a municipal board in this country. The ordinance reads as follows :

SECTION 1. The new city hall is hereby located in Washington square; the building to be fireproof and constructed of Missouri granite and brick, at the cost of \$1,000,000. The mayor is authorized and directed to advertise for plans and specifications for the building. The sum of \$5,000 will be paid for the plans and specifications that are adopted in the manner hereinafter stated, and the same shall belong to the city. The sum of \$1,000 each will be awarded for the five plans and specifications that are deemed meritorious by the commission, although not adopted. The awards shall be made by the vote of two-thirds of the City Hall Commission, consisting of the mayor, comptroller, president of the Board of Public Improvements, president of the council, the speaker of the House of Delegates, the city counselor and the commissioner of public buildings. The sum of \$10,000 is hereby appropriated from municipal revenue to pay the above awards; and the sum of \$1,500 from municipal revenue to pay for advertising and other necessary expenses of the City Hall Commission. Said sum shall be paid on vouchers approved by the mayor. The above advertising shall be in such St. Louis, Boston and New York papers as the mayor may select.

Approved April 4, 1889.

The principal points in the revised competition code are as follows :

The building to be erected is a modern structure adapted to the uses of the city government, as contra-distinguished from one of a monumental character. It is to front on Twelfth street, so that the center line of the building shall correspond with the center line of Walnut street, produced westwardly through Washington square. The building is to have four floors and a basement. It will embrace 45,000 square feet of floor surface on each floor, including the hallways, stairways, corridors and lobbies. The basement will contain the heating apparatus, also muniment rooms, and such other rooms as may be adapted to it. * *

All plans submitted are required to be drawn on a scale of one-sixteenth of an inch to a foot.

The elevations shall be in line drawings.

No shading to be done on elevations, but windows may be tinted to show glass.

The plans submitted shall exhibit each floor plan, each elevation, and one cross section. Additional sketches may be submitted to show particular features of rooms that cannot be shown in the plans and section. * * * *

The cost of the building is limited to \$1,000,000.

A type-written description of the building should accompany each set of drawings, giving, as clearly as possible, such information as cannot be shown on the drawings concerning materials, methods of construction and decoration.

Each drawing and the description must be distinguished only by a motto or device, which should be repeated on the outside of a sealed envelope containing the author's name and address.

The decision will be rendered on or about December 1, 1889.

A design will be excluded from competition if any attempt is made by its author, directly or indirectly, to disclose his identity; or to influence the decision of the members of the commission or their adviser; or if sent in after November 1, 1889; or if it in any particular violates the conditions herein stated; or if it shall be found that its probable cost will exceed the limits herein named by more than fifteen per cent. * * *

The space set forth for the rooms may be increased by the competing architect to meet the necessities of his plan.

An expert adviser will be employed by the commission to advise the members as to the merits of the plans submitted. The selection for this purpose will be Professor Ware or Professor Ricker.

The successful competitor will, if the work is carried out and he so desires, be employed to furnish the detailed and working drawings and superintend and supervise the erection of the building at the rate of compensation established by the schedule of the American Institute of Architects, of which, in such event, the \$5,000 paid for the plans shall form a part; but if, on the disclosure of the names, the successful competitor shall prove to have had slight experience in building, the right is reserved to associate with him a consulting architect, to whom a proper proportion of the fees shall be assigned.

Parties who so desire may include perspectives in pen and ink drawn to the same scale as the plans and elevations, from a standpoint distant four hundred feet from the nearest part of the building, the fronts shown to make equal angles with the plane of the picture, and the horizon to be ten feet above the base line of the building. The perspectives to be without shading or landscape or other accessories, except a single human figure six feet high to give the scale.

Rejected designs will only be used, in whole or in part, by agreement with and compensation to their authors.

EDW. A. NOONAN, Mayor.

JNO. D. STEVENSON, Comptroller.

HENRY FLAD, Pres. Board of Public Improvements.

C. P. WALBRIDGE, President of the Council.

HENRY ALT, Speaker of the House.

LEVERETT BELL, City Counselor.

THOS. J. FURLONG, Commissioner of Public Buildings.

We would not have it understood that this code is to us in every way satisfactory. It can never be admitted by architects that the plans of a building are other than instruments of service. There is no definite statement that the advice of the expert will be accepted, and the design that he selects premiated. Allowing \$125,000 for the stone exterior, the interior called for will have to cost within 25 cents per cubic foot, which is a very low estimate, and the fifteen per cent latitude will be a temptation to design a building that

will cost more than the specified sum. Still we are bound to believe that these gentlemen are desirous of obtaining the best architectural service and are willing to pay for it, and we would be glad to see these hopes realized. The competition code formulated by some of the best architects in the country and adopted by the Western Association is always accessible to municipal bodies, and by its adoption at the start they would save themselves from all danger of losing all chance of securing first-class architectural service, as it is the only code that architects will look upon without some degree of suspicion.

The Proposed Art Congress to be held in Chicago. A circular letter which is given in full upon another page has been issued to the art societies and schools of the United States, regarding the art congress which it is proposed to

hold in Chicago in the autumn. The broadening of the field of the fine arts to include all manner of art work as applied to architecture is like the movement, or rather accomplished revolution, which has taken place in methods of mental education which hereafter will include some form of physical training. And as the latter is, a decided advance in the direction of more perfect culture, so the former will prove in an incalculable degree beneficial to art progress, making art no longer a mere luxury. And America is not alone in this movement, for this broadening of the field of art has long been recognized in Europe and simultaneous with the proposed congress in this country a convention of art societies upon the same lines as the one proposed will be held in Edinburgh in November. It is then proposed to take up a few rather than many subjects and deal with them thoroughly; and it is suggested by some of the leading minds that to make the proceedings generally valuable craftsmen should be allowed to share in the deliberations. In arranging for the congress at Chicago efforts should be made to have as complete a display of American architecture as possible, not only perspectives, details, etc., of executed work, but drawings and samples of executed designs from workers in glass, bronze, iron and wood, and the whole arranged and catalogued so as to be as educational as possible to visitors. In fine, such a congress should not be a meeting for the reading of papers and the airing of worn-out and useless theories, but to bring the practical facts in art work clearly before the people. The meeting should be so arranged that the art workmen, at least of the city in which the congress is held, could have the privilege of attending. The movement is too important to be made abortive by incomplete arrangements, but the committee in charge is strong and intelligent, selected from among the best directors in the different art societies of the country, and the movement should meet with every possible success.

An Important Industrial Art Exhibit at Philadelphia. An important exhibition, which should attract the attention of artists and manufacturers in glass, terra-cotta mosaics, brick, tile and other decorative material, will be held in

Philadelphia during the coming autumn, the particulars of which are given elsewhere. If we might be allowed to point a moral, in calling attention, as we do, to the establishment of trade schools by the builders, and the increased attention given to instruction in industrial art, we would suggest that these are reaching far in advance of the architectural profession, among whom no serious movement has yet been made toward the establishment of even one purely architectural school.

Romanesque Architecture.

CHAPTER VII.

BASILICAS OF CONSTANTINE — OF ST. PAUL-OUTSIDE-THE-WALLS — OF ST. MARIA MAGGIORE — BAPTISTERY AT NOVARA (ITALY).

THE basilica which was named after Constantine is one of the oldest judiciary basilicas which was transformed into an early Christian sanctuary.

Commenced under Maxentius, it was finished in the first years of the fourth century, during the reign of Constantine. It might be considered one of the last monuments of antique art. The plan is simple and worthy of being compared with the golden age of Roman architecture. The proportions of the hall are charming, and the construction of it carefully studied.

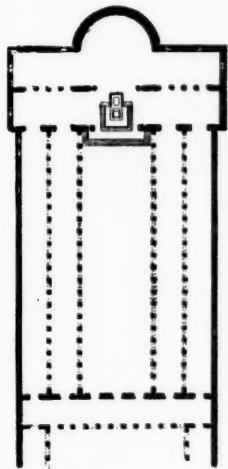


FIG. 18.

The nave of the basilica of Constantine has the peculiarity of exactly resembling the Tepidarium of the Baths of Caracalla. (Fig. 10.) It is quite natural, however, that the architects of the time of the Emperor Maxentius should have been influenced by those superb monuments, which they had before their eyes, and which must have been then in all their glory.

The architectural expedient is the same as in the baths. The principal hall is composed of three grand bays, formed by the great longitudinal niches, and is covered with a semicircular ribbed vault, made of bricks and rubble. The thrust of this beautiful vault, the springing point of which rested on disconnected

columns crowned by a cornice with an architrave, was carried on transverse walls pierced with arcades, which connected the side aisles. These transverse walls were themselves united and strengthened by heavy semicircular groined arches, constructed like the grand vault and ornamented in the interior with decorated caissons.

The basilica terminated at the altar in a hemicycle or apse, vaulted with a quarter of a sphere and across the façade and

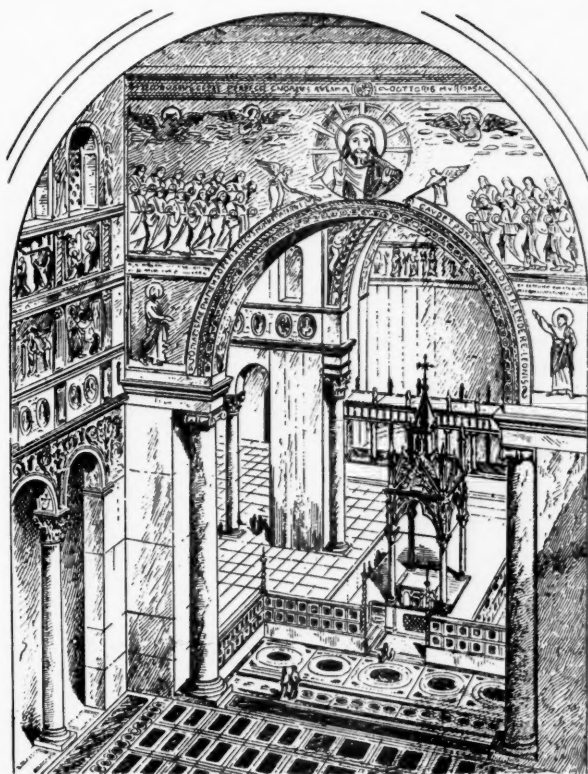


FIG. 19.

extending the entire width was a portico enriched with columns, on to which the doors opened.

* "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.

After the monuments of Constantine come those of his successors, which elaborated still further the construction of the basilica.

Among those which were erected in great numbers about the end of the fifth century, the basilica of St. Paul-outside-the-Wall ought to be mentioned, built on the road to Ostia on the site of a little church of Constantine's.

Commenced in 386 and finished in the first years of the fifth century under the reign of Honorius, it was, with the church of St. Peter, one of the largest basilicas of Rome. (Fig. 18.) It possessed a vast transept, belonging to the Theodosian Arrangement.

The plan of the basilica of St. Paul-outside-the-Walls had the transept of the Christian Church clearly defined (Fig. 19). The principal nave and the four lateral naves are separated from the transept by a wall pierced by a triumphal arch and four secondary

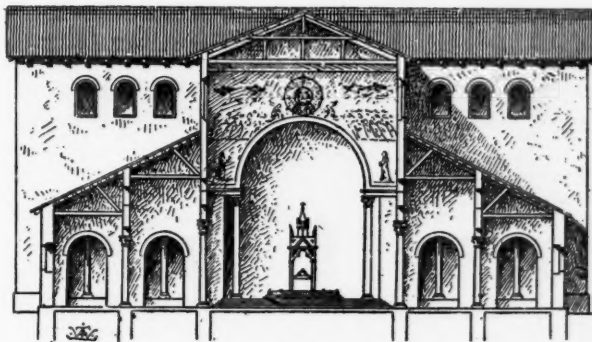


FIG. 20.

arches. (Fig. 20.) The high altar with its inclosure separated the choir, reserved for priests, from the congregation in the nave.

The arms of the transept were occupied by the acolytes and people of the different religious orders.

The proportions of the basilica of St. Paul-outside-the-Walls were colossal. Its length was 143 meters, including an apse 25 meters in diameter. The nave and the side aisles were 65 meters in width, and the transept 72 meters. The central nave, about 25 meters wide, was formed of two rows of twenty Corinthian columns, connected by an arcade of semicircular arches without archivolt; above this arcade a grand frieze was ornamented with frescoes. From the beams of the truss to the ground was 25 meters. Rich mosaics decorated the apse, the walls of the transept and the triumphal arch.

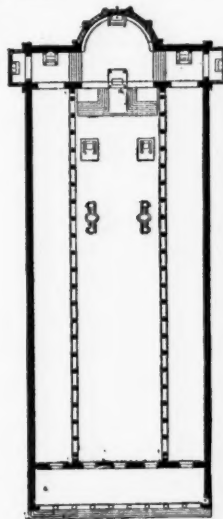


FIG. 22.

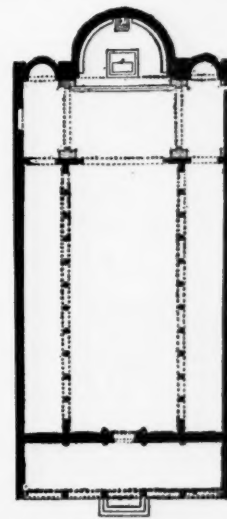


FIG. 23.

The basilica of St. Maria Maggiore at Rome (Fig. 22) was erected at the commencement of the fifth century by Sextus III, on the site of another edifice of the same kind built by Pope Liberius, and dedicated in 353. The Pope Eugene III, toward the middle of the twelfth century, added to it a portico, which was torn down in 1572 by Gregory XIII, and replaced under Benedict XIV in 1743 by the present eight columned portico, executed after the plans of Ferdinand Fuga. From this portico one can enter by five doors into the three naves of the basilica, which is nearly a hundred meters long, including the hemicycle, and 32 meters wide.

The nave is formed by two rows of Ionic columns, the shafts of which are plain. They are crowned by a horizontal entablature, the

frieze of which is decorated with arabesque foliage and the cornice with corbels. Above this and on a level with the roof of the side aisles is a grand ornamented frieze, above which semicircular windows light the principal nave.

The ceiling of this nave is of the time of Celestine III, toward the close of the twelfth century. It is decorated with gilded carvings executed at the end of the fifteenth century, under the pontificate of Alexander VI, by Julian of Sangallo.

Among the baptisteries erected in such numbers in the fifth century, that of Novara should be mentioned, because it calls to mind the arrangement of a much older edifice destined for the same usage, erected at Rome in the fourth century by St. Sylvester, near to St. John of the Lateran.

According to the custom prevalent among the early Christians, the baptistery was separated from the basilica; that of Novara was composed of an octagonal inclosure, covered with a groined arch, surmounted by an open lantern (Fig. 27).

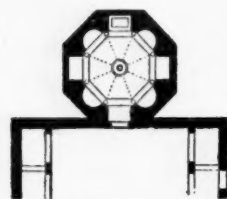


FIG. 27.

In the center was the piscina, where baptism by immersion was performed. The bulk of the wall was diminished by four semicircular niches and four rectangular recesses. In that at the back was placed the altar, the use of which was prescribed by the liturgic ceremonies of baptism. The building was lighted by windows cut in each side of the octagon above the slanting roof, covering the niches which formed the lower portion of the edifice.

CHAPTER VIII.

CENTRAL SYRIA—BASILICA OF TAFKHA—BAPTISTERY OF MOUDJELEIA—CHURCH OF BEHIO.

Christian architecture which took such a wonderful start at Rome in the first years of the fourth century, developed and spread at the same time in the East, and particularly in Central Syria. Roman influence had been manifested in this country from the second century, and it was during several centuries an art center, whose influence was felt even in Europe.

The basilica of Tafkha (Central Syria) is a Christian edifice built in either the fourth or fifth century, after the model of the antique basilicas. (Fig. 28.)

The transition from the civil Roman basilica to the Christian church is clearly seen here.

The system of construction is most simple. The nave was formed of ranges of parallel arches, one great arch for the central division and two small ones superimposed for the side aisles. These were two-storied. The ceiling of the second gallery was of stone, like the entire edifice, and was composed of blocks of stone carried on the corbels built in the transverse walls.

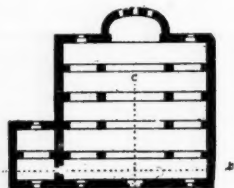


FIG. 28.

These walls were nearly three meters thick, and the ceiling was made of large slabs of stone (Fig. 29) resting on their top, the span of the slabs of the ceiling being diminished by the projection of a cornice running around the whole nave. On these slabs an incline made of concrete or cement insured the drawing off of the rainwater (Fig. 30).

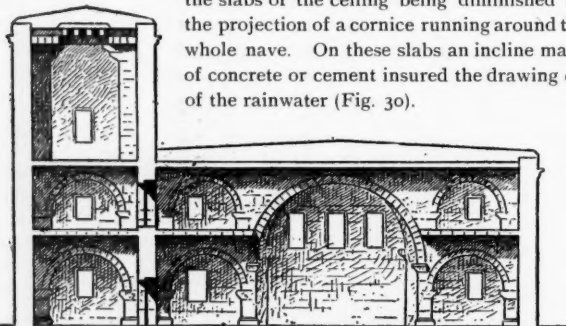


FIG. 29.

The transverse and longitudinal cuts, Figs. 29 and 30, show at the same time the curious arrangement, as well as the skill of the builders, who, having only stone at their disposal knew how to use it in the most practical manner for the construction proper. They even used stone in the place of wood, which, no doubt, was rare in that region, for the window cut in the depth of the wall at the left of the apse is closed by a marble slab, doing the office of a shutter. One of the windows in the tower has likewise kept its blind of stone.

This three-storied tower is built on to the left side of the façade. This kind of construction is frequent in Central Syria. The great houses of antiquity are often accompanied by towers, and the funeral monuments offer this form.

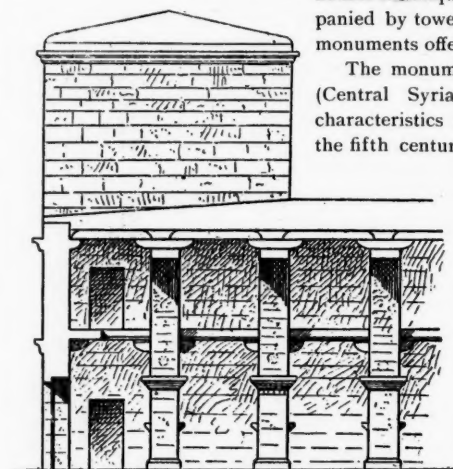


FIG. 30.

The monument of Moudjeleia (Central Syria) presents all the characteristics of a baptistery of the fifth century.

There does not exist in all this region a church of polygonal form.

The center of the edifice was, without doubt, open to the air, for there is no trace of the original covering over the central part, while the holes for the beams

over the side aisles are still there, showing their old arrangement. A simple pent roof covered the apse and its adjoining rooms.

The basilica of Behio (Central Syria), built about the commencement of the sixth century, differed from all the other edifices of this

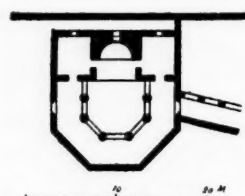


FIG. 31.

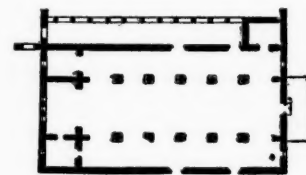


FIG. 34.

time, in that its apse was square instead of hemispherical, and in having a gallery or portico extending along the side of the edifice.

The gable above the arch of the apse shows very clearly the arrangement of the roof which covered the basilica, and it can be

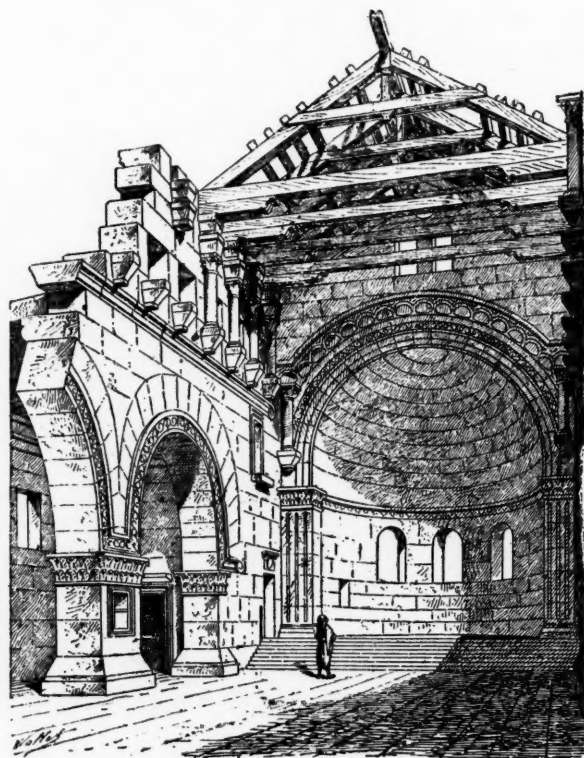


FIG. 45.

seen with what care the constructors arranged in the masonry the place which was to receive the different parts of the woodwork, as shown in Fig. 45 in all its details.

CHAPTER IX.

CENTRAL SYRIA—BAPTISTERY OF ST. GEORGE OF EZRA—CHURCHES OF
BAQOUZA AND OF QALB-LOUZEH.

The baptistery of St. George of Ezra is one of the most interesting monuments of Central Syria. In the primitive church, baptisms were rare, for they were only in the episcopal cities, the administration of the rite of baptism being reserved for the bishop.

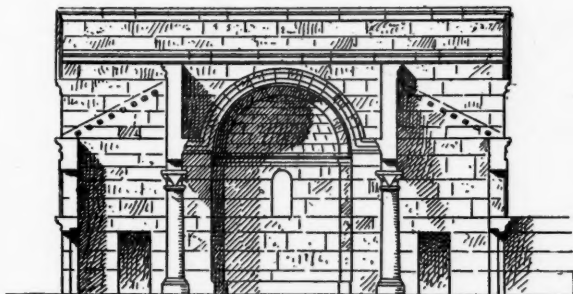


FIG. 32.

St. George of Ezra has come down to us without other changes than those necessary to transform it into a church, which was from the first dedicated to the Catholic form of worship, for which it was constructed, and which is still celebrated under its venerable arches.

The plan is very simple. It is composed of two concentric octagons inscribed in a square; the central octagon is crowned by a cupola.

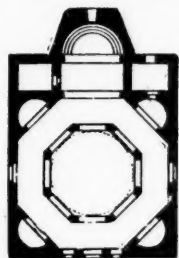


FIG. 38.

Out of the eastern side opens the apse, preceded by a narrow bay; on each side are built small square retiring rooms, and in each angle of the square inclosure are niches or exedras, the faces of which form one of the sides of the octagon. Three doors open on the west façade, and one on each of the lateral faces.

The cupola, about 10 meters in diameter, is sustained by eight pillars, 5 meters in height. The two upper divisions of the first story of the octagonal rotunda have respectively sixteen sides and thirty-two sides, so as to pass in this manner gradually from the polygonal form to the circular plan of the base of the cupola, which becomes ovoid as it rises, bringing to mind the monuments of Central Asia.

With the exception of the cupola, made of rubble, all the masonry is of dressed stone, set without mortar.

In the base of the cupola little semicircular windows open in each side of the octagon. It is the oldest existing example of a system of

lighting which received its full development in St. Sophia of Constantinople. The side aisle and sanctuary are covered with slabs of stone placed on the walls and on the arches, the span of which is lessened

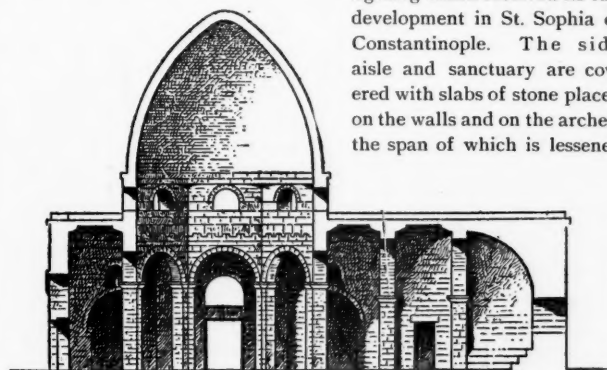


FIG. 39.

by a cornice running around the whole. In a semicircle at the back of the apse were three rows of graded seats destined for the clergy; the altar was placed in the first bay of the sanctuary, which communicated by a door with the private sacristy. The second sacristy was, on the contrary, accessible to the public by a door opening on to the exedra of the southeast angle.

A curtain, hung between the pilasters of the entrance of the sanctuary, veiled the holy mysteries according to the Oriental liturgy. The principal door was composed of a rectangular bay, surmounted

by a lintel, relieved by an arch. On the lintel, decorated at its two extremities with crosses and vine branches, is a Greek inscription, dated from the end of 516 or the commencement of 516, the year of the erection of the building.

The church of Baqouza (Central Syria), erected at the commencement of the sixth century, is a beautiful monument, well situated on the side of a hill; a large sub-basement offsetting the inequality of the ground, and giving to the church an unusual position.

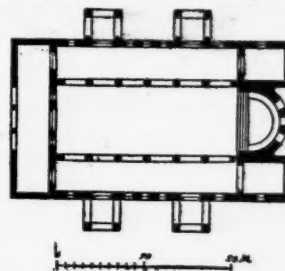


FIG. 40.

The apse, with its strongly accented lines and its magnificent cut-stone work, has an extremely antique feeling.

A restoration of the edifice, made with the most scrupulous exact-

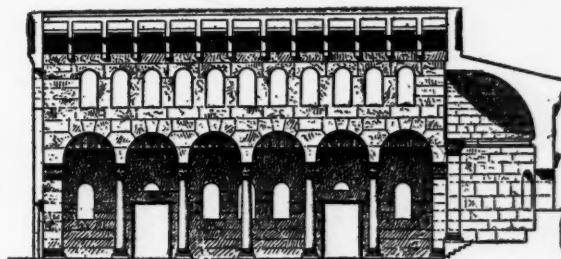


FIG. 41.

itude from parts existing entire, is shown in Figs. 41 and 42.

The nave is formed by two rows of columns of antique proportions, carrying semicircular arches having no extrados or ornamented

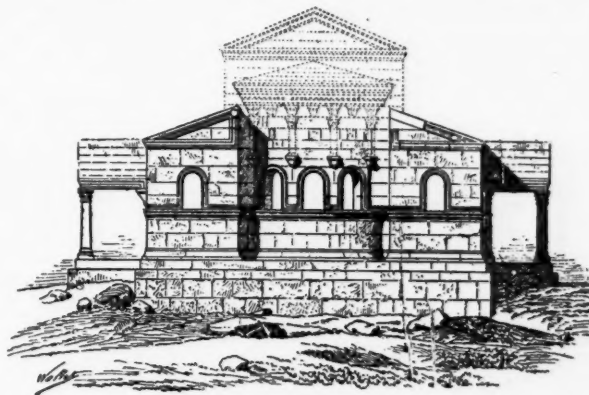


FIG. 42.

molding. Above the arches, a range of windows, the piers of which are a course, and the curved part of which is hollowed out of a monolith, lights the interior of the basilica.

An open timber roof, extending between the two gables, appears to have covered the nave as well as the side aisles.

Before the side doors are arranged porches formed of small vaults of stone, the springing points of which rest on isolated columns and corbels or half columns, built into the walls of the edifice. The apse, vaulted in a quarter sphere and covered with cutstone, opens from the wall at the back, on a level higher than the floor of the nave.

The western façade was preceded by a portico, which is only indicated in Fig. 42, because of the uncertainty in which the state of the ruins leaves it.

The church of Qalb-Louzeh (Central Syria), in the form of a basilica, is a wonderfully well-preserved monument. It only lacks the exterior wall of one of the sides and a part of the western façade. It is only necessary to continue the interrupted lines, to reconstruct this monument in our thoughts, even to the smallest detail, as it existed in the sixth century of our era.

The church is nearly 38 meters long by 18 wide. It comprises a pronaos or narthex, flanked by towers, beside a nave and two side aisles. The nave is formed of massive pillars, connected by low

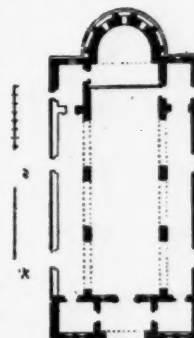


FIG. 43.

arches. Above a row of small windows, alternating with small columns of a classic order, decorate the upper story.

The two upper members of each of these columns form corbels, on which rest the frame of the open timber roof, extending between the two gables.

The side aisles are covered with slabs of stone, the joints of which lap, and the molded outer edge of which constitutes the cornice of the side aisles.

The roof, indicated in Fig. 45, has disappeared; but the place of the columns, the height of the openings that surmounted them, determine the place and dimensions of the beams of the gables. The square holes destined to receive the longitudinal beams, carried on the principal rafters, enable us to understand all the details of the arrangement.

The decoration of the basilica of Qalb-Louzeh is more rich than the other edifices of the same kind and time. It affects the forms which tended toward the Byzantine style.

Elements borrowed from antique decoration are mingled with crosses and Christian symbols. It is known how rarely living forms

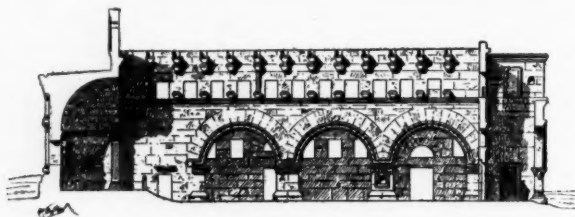


FIG. 44.

are found in ecclesiastical sculpture of Oriental churches. In this particular the church of Qalb-Louzeh possesses a curious detail. On the lintels of the first side doors are two busts of men, above which is engraved, in Greek characters, Michael and Gabriel. These two busts were, then, the figures of two archangels, who, placed above the entrance, seemed to keep watch over the sanctuary.

The side doors are preceded by porches, some of wood, covered with a double-pent roof, and the rest in stone, built with a ribbed vault.

(To be continued.)

An Important Glass and Pottery Exhibit.

THE Committee on Exhibitions of the Pennsylvania Museum and School of Industrial Art, at Philadelphia, has determined to hold another exhibition of pottery, porcelain and glass (including mosaic work) during the coming autumn. This action is taken in compliance with many urgent requests from individuals and firms who believe that a second exhibition could be made a thoroughly representative one of American art industry, far exceeding in extent and importance the one held last year. The American Potters' Association at their annual convention, at Washington, appointed a special committee to report in reference to the proposed exhibition. This committee, consisting of Mr. D. F. Haynes, of Baltimore, as chairman, and of representative men from different parts of the country, such as ex-Congressman J. Hart Brewer, of Trenton, presented a carefully considered report. In it the committee speaks of the great importance of bringing to the aid of their craft the influence flowing from our art schools, and quote with emphatic approval the following words of Colonel J. E. Clarke, the chief of the United States Bureau of Education, in his report to the United States government.

The place of art is not only in public galleries; it is, above all, in the houses and at the firesides of the people. From being largely an agricultural community, the people of the United States must of necessity with accelerated strides become more and more manufacturers; to be successful, it is clear that our manufacturers must become more and more artistic, must put more of the art quality into their work, for the United States pays millions every year to the superior artists and artisans of other countries. The labor we have to dread is the skilled labor of the world. In the artistic development of our industrial resources, as in the experience of other nations, will be found the surest solution of our material welfare. On it depends the prosperity, perhaps the life, of the republic.

The committee further says:

Our art publications, our magazines, with their marvelous illustrations, are doing much to uplift the masses, but many of our people do not come under their influence, cannot afford to buy them; but they must have a cup to drink from, a jug to hold water, and by giving them these articles, beautiful in form and decoration, simple and inexpensive though they be, we can do much to train the eye, and thus reach the minds and hearts of men and women. Our industry has for years been well protected for the purpose, in the main, of developing it. Are we not, therefore, in honor bound to get solidly down to the work of developing its artistic side where we have most neglected it? Finally, taking the lowest possible view of the subject, as it can be shown by the clearest proof that the art quality has a money value that can be turned into the pocket of the manufacturer, shall we not encourage its development in every proper way?

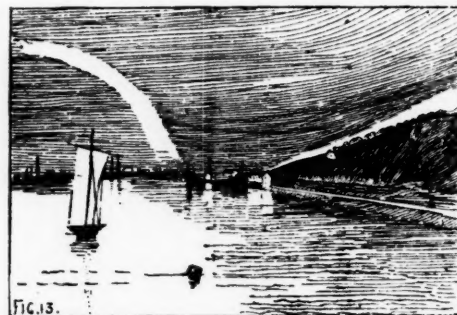
The committee then recommended that a committee of five be added to the permanent committee, to be known as the Committee on Art and Design, and that this committee be instructed to confer with the committee of the Pennsylvania Museum and School of Industrial Art, and coöperate with them in the arrangement of their schedules and other matters.

Architecture in its Relation to Landscape.*

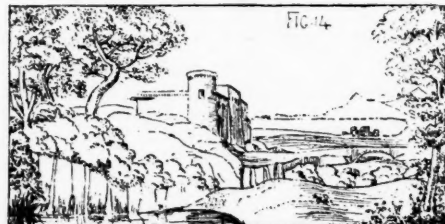
BY H. H. STATHAM.

(Continued from page 71.)

TURNER is fond of having a building as a light object at the foot of a dark hill, as in sketches shown from two of his compositions, and the same composition is seen in Stanfield's "Como" (Fig. 13). No. 406 in the National Gallery. Turner values a bridge



very much as a level line in the midst of a landscape, contrasting and giving value to the undulating lines of the country, as seen in his well-known picture "Crossing the Brook" (497 National Gallery), and his "Apuleia," 495 in the same collection, in which a series of nearly level lines are maintained across the picture, the bridge forming the most decisive one, which are stopped by a vertical mass of trees on the right. In Stark's "Valley of the Yare" (1204 in National Gallery) the opposite expedient is seen, the landscape alone forming the level line, the building (a church tower) the vertical one. An extended mass of building on a high platform is an effect which takes Turner's eye, as seen in his views of Blenheim and Powis Castle; and a precisely similar use is made of this effect in the remarkable landscape (considering its period) in Gian Bellini's "Christ's Agony in the Garden" (No. 726 National Gallery), where on the left a long mass of buildings on an elevated table land is shown, bright against a mass of dark rain-clouds. In Ruysdael's picture, No. 990 in the Wynn Ellis collection at the National Gallery, you can see the value which a painter attaches to towers in a level landscape, where these towers at various distances serve both to contrast with the level lines of the landscape and to mark the successive grades of distance, giving scale to the landscape. Claude employs his castles in the same way, as in the sketch shown from the *Liber Veritatis* (Fig. 14), where you have a castle near the foreground and a nearly similar one in the middle distance, which serves to assist the expression of distance, by comparison with the scale of that in the foreground. Turner, too, likes to have spires as single vertical objects cutting through the lines of his landscape, as in his views of Salisbury and Honfleur. In hilly country, the opposition of level lines of building cut across by oblique lines of ground is an effect that arises naturally out of the circumstances, and which nearly always produces a pleasing effect. An example of it is the sketch from Turner's "Greville," a level plain over most of the picture, a slope of hills on the left, and the buildings seated on the hill repeating the level line of the plain. A more marked example of this contrast of horizontal architecture with sloping lines of ground is shown in Percier and Fontaine's illustration of the Villa Madama, with its rigid classic lines and its level platform in front, and the slope of the hill cutting against it behind; although I doubt if this is in accordance with the actual facts. The same architectural illustrators show the effect of straight-line classic architecture backed by the undulating lines of a hilly country in their illustration of Villa Albani; and in that of Villa Caprarola we have the stateliness and square proportion of the classic building emphasized by contrast with the irregular piles of *roba di Roma* below. The effect of the sloping lines of landscape seen between a classic arcade in the foreground is also to be noted in one of Pinturicchio's "Griselda" series before referred to, the one called "The Restoration" (No. 914 in the National Gallery). A curious composition from a collection of sketches of Richard Wilson's (Fig. 15) shows, apparently, an attempt to compose buildings and hills so that the one should repeat or echo the line of the other. As an example of fortunate composition of house and landscape in an actual scene I give the view sketched in Fig. 16, where an ordinary country house has been placed at the exact point where the outline of the landscape seems to require it. In Fig. 17, the same scene with the house put back from the end to the middle of the high ridge of land, it will be seen how completely the picture is spoiled by the alteration.

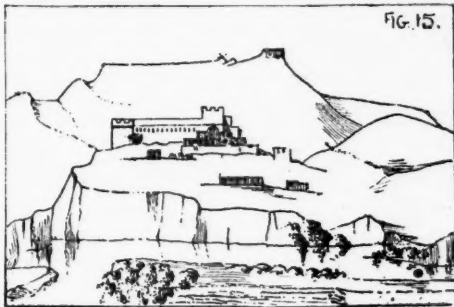


When there is more than one lofty building brought into the scene, a fine effect will often be realized by getting one in sunshine and the other in the shadow. I have seen this often splendidly realized with the two towers of the Houses of Parliament, one of them sparkling in the sun, the other frowning under the shadow of a cloud. That is one of the happy results obtained by Barry's true architectural instinct in placing his two towers at opposite extremities

*Paper read before the Society of Arts, London, England, April 9, 1889.

of the building (thus indicating the extent of the building), while at the same time each tower exercises its own independent architectural expression. To put two such towers close together would be to lose half their architectural value. Turner was also observant of this effect, as shown in many of his works—in his powerful *Liber Studiorum* sketch of the Martello Towers near Hastings, in his sketch of Greenwich from the same collection, one cupola in sunshine and

the other in shadow; in his "Coventry" with two spires in sunshine and shadow in like manner, and a third sparkling from behind a rain-cloud. The dazzling intensity with which a tower of any kind will sometimes show when caught by the sun and backed by a deep cloud, especially in thundery weather, is extraordinary; no mere



painting can give anything strong enough for it. I remember a sea-coast effect once of this kind, with a white lighthouse standing out against a thunder-cloud, which was so striking that though it is at least twenty years ago, the impression is as fresh on my mind as if it were yesterday. These brilliant atmos-

pheric effects on buildings are of rare occurrence, certainly; they depend on a concurrence of circumstances; but they show what part a building may play in a moment of extraordinarily powerful landscape effect.

Among instances of special effect produced by buildings in landscape is one of which Turner shows some fine examples—the prominence of a lofty tower of some kind in the foreground, which crosses the whole picture and throws back the distance. There is a fine instance of this in No. 364 of the Turner water-colors in the National Gallery; and No. 276 is a fine example of another rather favorite treatment of Turner's—the piling up of a castle or a powerful group of buildings on an eminence in the very center of the picture, to which everything else is subordinated. This treatment is also seen in the beautiful miniature landscape in Raphael's little picture called the "Vision of a Knight," No. 213 in the National Gallery, where the effect of the castellated rock is contrasted with that of the humbler houses seen nestled in the valleys beneath. The effect of a whole town clustered into a valley in this way is very picturesque, giving a home-like air of repose and security; there is an instance of this in Gaspar Poussin's large picture, "An Italian Landscape," No. 161 in the National Gallery. A charming instance of this effect is to be seen from the top of the hill to the east of Hastings, beyond the old town, where you look down and see the old town in the hollow between the two steep rounded ranges of grass-covered hills, as if the town had all flowed down to the bottom and remained there like water in a lake. For what may be called an effect of level and parallel composition there is nothing more perfect than is to be seen in various corners of Cambridge; the quiet-looking level ranges of buildings seem to go so well with the beautifully-kept green lawns; I would mention particularly the view of Clare College from the back of King's with its white stone façade, combining to some extent the sentiment of both Gothic and Classic architecture, rising above green verdure, and the river just by to complete the picture. I wonder this beautiful bit has not been painted oftener; the only picture of it I can remember seeing was, oddly enough, on the act-drop curtain at Toole's Theater, during the performance of "The Don," where it was introduced, I suppose, as a piece of "local color"; the selection did credit to the judgment of the scene painter, though the subject can hardly be said to have been done justice to.

The question of *scale* is a very important one in regard to the effect of a building on the landscape; the main point being that a building should be designed so as to show its size, and not appear to be smaller than it really is, as in that case it will tend to cause a deception as to the scale of the landscape also. I give a sketch (Fig. 18) of an extraordinary instance of this from a neighborhood I once spent some time in, where what appeared to be a cottage with a gabled roof was a conspicuous object on the side of a long, low, wooded hill. It began to strike me at last that it was curious that this cottage was always so conspicuous from all parts of the country, and at last I visited it and found it was a large engineering work, a stone reservoir with a low-pitched single-span roof and a small tower at one end of

it, much farther off and standing on a much larger hill than I had ever suspected; for, of course, the idea that it was a cottage, which it exactly resembled in the distance, gave an entirely false conception of the scale of that portion of the landscape. This was an extreme case; but in general, it may be said, the larger you can make your building appear, in respect to its actual size, the larger will the adjacent landscape appear. A similar complaint about destroying the scale of the landscape has been made against another engineering work, not in regard so much to its design as to its actual and positive size; for a resident in the neighborhood of the Forth Bridge works complained to Mr. Baker that he was "dwarfing the hills," which is certainly the case. However, the scenery bordering that part of the Firth of Forth is not of a very romantic character, and I confess I find the bridge the more interesting study of the two.

In regard to the harmony of tone and color between the building and the landscape, this is best secured by using local building material where possible; and where the local material is not good enough for the purpose, by using something as nearly resembling it as possible in tone and surface. There is no material like stone for building in the country, in regard to harmony of tone and surface, since stone, however you may shape and carve it, is still a natural material with a natural tint and texture. Patent compressed brick of various types and colors may be very well in towns; it seldom harmonizes with a rural landscape, as it is an essentially artificial material; and nothing can be more intrusive in a landscape than the style of modern country house we frequently see, of what is called "brick with stone dressings," spotty in effect and showy in color, like the mansion of the rich squire in "Maud," which set the neighborhood all agape:

"Seeing his gewgaw castle shine,
New as his title, bought last year,
There amid perky larches and pine
And over the sullen-purple moor
(Look at it) pricking a Cockney ear."

A pretentious building in a town is bad enough, but in the country it is ten times worse; it is a sin against the breadth and repose of nature; and even a building which would not be felt as pretentious amid the crowd and bustle of the town may appear so if transferred to a rural landscape.

I will now invite you to look at some views of actual scenes in which architecture plays a part, and see if we find anything there to illustrate the subject further; commencing with a few views of town effects.

Commencing again from the architectural survey of towns, the general views of Milan and of Florence may be compared, as serving to show what a grand feature a large dome forms in the *ensemble* of city architecture. Milan, with no great dome, wants the most striking feature in the views of Florence and Rome. This importance of the dome in city architecture was very well brought out by one of the architects who took part in the late competition for the proposed cathedral at Liverpool, Mr. Emerson, in the essay attached to his design, the principal feature of which was a large dome. I give a view of the dome of St. Peter's on a larger scale as contrasting with horizontal lines of building in the foreground; and the view of the façade of St. Peter's, taken centrally from a point on the axis of the building, will show at once how impossible it would be to treat that kind of architectural design otherwise than symmetrically. The view of the Panthéon at Paris, seen also centrally from the street directly fronting it, shows the same symmetrical composition, but without the special treatment of the foreground architecture so as to harmonize with the central building; instead of the decorative colonnades flanking the approach to St. Peter's, we have here only a line of ordinary street buildings on either hand; the architectural scenery is incomplete, and the centralizing of the main building with the street is of much less consequence in this case, though, as the street lines are formal and regular (not like the broken skylines of Ludgate hill leading up to St. Paul's), there is some logical reason for the symmetrical treatment of the building in relation to the street. The arch and the two columns of the Place du Trône form an example of formal and symmetrical architectural composition arranged purely for effect—somewhat academical, perhaps, but still with a certain stateliness of effect which has its value at occasional points in a city. The views showing the Vendôme Column, Venice with the Campanile prominent, and Westminster bridge with the clock tower seen at the end of it, all serve to illustrate the fine effect of vertical objects rising in contrast to horizontal base lines; but in the case of the Westminster clock tower, seen from the further side of the river, it will be observed that the effect of the clock tower in this respect is much diminished by the pavilion towers at the adjoining end of the houses of parliament interposing, from this point of view, so as to dispute supremacy to some extent with the clock tower. If you want a tower to tell powerfully, keep everything in the same view rather low, so as not to interfere with it.*

*An illustration of this is furnished by the different effect of "Cleopatra's Needle" as seen looking along the Thames embankment, where its height tells very effectively, and as seen looking from the terrace of the Adelphi, where it is brought into competition with the shot-tower on the other side of the river, which nearly neutralizes its effect.



The contrasting effect of a horizontal and vertical style of architecture is well shown in the view of the Palais de Justice at Paris, with the Saint Chapelle rising behind it; the two are entirely out of keeping in style, no doubt, but in composition they help each other. A street view in modern Paris will furnish us with an example of the dead effect of long horizontal street buildings with no variation in skyline or design, as contrasted with the picturesque effect of a view in one of the streets of Ghent, with its succession of gabled houses all with a certain harmony of style and manner, but each with its own special interest in design and detail. The view of one of the quays at Amsterdam shows the picturesque combination of architecture, trees, and shipping, seldom seen in England, though Great Yarmouth, so curiously Dutch in some of its characteristics, affords an instance of it. The view of High street, Oxford, a street the picturesque beauty of which has been consecrated by a splendid line in one of Wordsworth's finest sonnets—

"The stream-like windings of that glorious street"—

and of which an eminent German art critic (Dr. Waagen) said that it "had not its equal in the whole world," is as fine an example as we could have of the beauty of a street of fine buildings laid out in curves in this manner.*

The view of the main street at Innsbruck, with the mountain filling up the background, and the monumental column in the center of the street relieved against it, is probably one of the finest combinations of town and natural scenery in existence, and may form a kind of connecting link between the town and the country portion of our illustrations. But we may properly commence our country architecture illustrations with some cottages (from the New Forest) representing the simplest type of rural buildings; a nest rather than a house—the beauty of which is that, being a habitation made by human hands, it nevertheless appears to be actually blended with nature, so that all sense of its being an architectural intrusion on the landscape is lost. Two small Thames-side country inns illustrate the most simple style of rural architecture; though more architectural than the previous cottages, they are without "design" in the usual sense, and it is this absence of symmetry or consciousness of design which harmonizes them with the quiet landscape in which they stand:

"rura quæ Thamesis quietâ
Mordet aquâ"—

to adapt Horace a little. The views of part of the buildings at Wadham and Brasenose colleges exhibit an architecture equally quiet and unostentatious in regard to detail, but with that degree of symmetry which harmonizes it with an artificially formed site, and with carefully kept lawns; while the new buildings of Keble college illustrate want of repose in a similar situation; admirable in their way, these are essentially street architecture for a crowded town, and the bustle of detail and wall-patterns everywhere is quite out of harmony with the character and feeling of an old collegiate town. Take bridges again, which are a form of architecture very closely connected with landscape: The old one-arch bridge of Doon, which may be said to represent the most abstract form of bridge building, is perfectly devoid of architectural pretense, but there is a certain character in the bold sweep of its arch, and it rather adds to than interferes with the beauty of the romantic scenery in which it is introduced. A common modern contractor's bridge, with a thin iron railing on the coping, like that of which I exhibit a view (over a waterfall near Spa), shows how this kind of bridge can vulgarize even so beautiful a natural object as a waterfall. Some of the Thames bridges form a kind of transition series from one stage to the other; at Wallingford and Sonning we have the solid but unostentatious form of stone bridge which painters find delightful—it is not the best practical form, certainly, for it interrupts too much of the waterway. Kingston and Richmond bridges are fine examples of a more stately order of picturesque-ness. London bridge, in its stern unadorned massiveness, and the grand sweep of its arches, is, as Street said of it, "a sublime bridge." In contrast with these we have the modern railway viaduct, a straight bar carried across the river on the top of a set of iron funnels; or we have such a gimcrack design as Chelsea suspension bridge, with its pepper-box turrets, a blot on any picture; or the still worse vulgarity of the new Hammersmith bridge, built up with iron plates to imitate stone, and with gigantic iron castings like carved consoles; bad even if they were really carved, as out of all scale; ten times worse as cast imitations.

As an example of the effect of a bridge in composition with other architecture, nothing could be more charming than the view of Hereford cathedral and bridge from the river, the cathedral rising above the bridge, as described in a passage in Tennyson (who is full of fine bits of "architecture and landscape"):

"A slow, broad stream,
That, stirred with languid pulses of the oar,
Waves all its lazy lilies, and creeps on,
Barge-laden, to three arches of a bridge,
Crowned with the minster-towers."

The views of Richmond castle and bridge, and Twisel bridge, with the château seen over it, form two other examples of this kind of combination.

Water, in combination with architecture, lends itself very well to symmetrically planned effects, as in the view looking up a long, straight canal near the Hague, with a distant tower placed (whether designedly or not) exactly axial with the line of the canal. A comparison of one or two Classic buildings in connection with water, as

*The effect of a slight deviation from a straight line is seen in coming westward along Fleet street, which takes a slight bend southward at the end next the Law courts, so slight that one would not notice it except on looking along the street; but the bend is sufficient to bring the Law courts tower into the center of the vista, whereas it would otherwise have been half hidden by St. Dunstan's tower; as it is, both are seen in combination.

the house of representatives at Brussels, and Fontainebleau reflected in its moat, with Gothic examples in a similar position, seems to show that Classic architecture goes best with such a situation; the east gate at Delft, and the water gate at Hoorn, are most picturesque in themselves, but they hardly seem to gain so much from juxtaposition with water. Various lake scenes which are exhibited bear out, I think, what has been said as to the pleasing effect of low level architecture by the margin of a lake, and sheltered by hills; and in one or two examples, as in the view of Goarhausen and Katz castle, we see the same contrast that has been previously referred to, the level and quiet-looking buildings at the foot of the hill, the massive, rock-like castle near the top. The view of Villa Clara at Baveno, embowered in trees, shows exactly the kind of building that is not suited to such a site; a piece of spikey modern Gothic, completely out of place among trees.

The views of Norham and Neidpath show how well this massive castellated architecture goes with hilly scenery, and in a few continental mountain scenes that are shown will be seen examples of the simple and rather rustic kind of church spire which is frequently built in hilly country, where, as before observed, a spire of the monumental type is rarely, if ever, found.

The temple of the Sibyl at Tivoli is a remarkable instance of a very delicate and graceful bit of Classic architecture placed on a precipitous rock; the character of the scene, however, is softened by the masses of foliage which enter into it, and the temple does not look out of place in it; it, perhaps, wants a little more architectural connection with the rock. The Parisians have made a sort of pseudo-edition of this effect on the hill of Buttes-Chaumont; not nearly so fortunate an experiment as another little pseudo-temple, that on the wooded island below Henley regatta course. In reality, of course, this is a mere bit of Classic sham, very bad in detail; but as seen from a distance, it is so charmingly placed that one can only wish it was real architectural "event" in the scene.

The views of the remains of some of the Cistercian abbeys—Tintern, Byland, and Fountains—illustrate what has been said as to the harmony of this early Gothic architecture with the secluded and wooded scenes in which these abbeys were mostly built. Norwich and Salisbury show the effect of lofty pyramidal buildings; and Durham and Lincoln that of towered cathedrals, of square and solid design, placed on high ground.

The early medieval castles, with their massive towers and absence of any obtrusive architectural detail, form very important objects in a landscape, and when placed, like Kenilworth and Corfe, on a boldly-rising site, they nearly always have a fine effect in the scene. The Norman tower at Kenilworth is like the cottages before shown, an instance of a kind of *rapprochement* between nature and architecture, though in a very different sense; it is so massive in construction, so broad and simple in design, that it rather suggests a natural rock than an artificially erected building. A castle of this type in a flat landscape loses much of its effect, and perhaps nothing in the way of architecture and landscape can look more waste and melancholy than Bodiam Castle with its blank masses of wall rising out of marsh and water. The view which I give of part of Carisbrook shows how well, on the other hand, this massive castellated architecture combines with thick foliage. In the view of the remains of Launceston Castle, we see nature finally reasserting her reign; all the architectural form of the walls and towers remaining is obscured under the soft, rounded outlines of the foliage growing over it, and before a very long time has passed, if it is left undisturbed, there will be nothing to show that there was ever anything but a green hill. We began with cottages so simple in character as to seem almost a part of the natural landscape; we end with an example in which the landscape is quietly taking the building, once a giant intruder, under its green mantle, and assimilating it. We may discuss the relation of architecture and landscape on equal terms, if we please; but nature bides her time, and after a few centuries more or less (nothing in her annals) the architectural addition is gently effaced from the scene, and man has to begin his combinations of "architecture and landscape" over again from a new starting point.

The Sheridan Road Project.

WHAT will eventually be one of the finest driveways in the world was projected at Chicago some months ago and is now under way toward completion. The project was the outcome of a suggestion by some public-spirited citizen, and rapidly took form in the incorporation, under the laws of the state, of the North Shore Improvement Association, without capital stock. The object was to construct a drive from Chicago northward, along the shore of Lake Michigan, to Waukegan, a distance of thirty-six miles. Early in the history of the project it was called, by Mr. Cyrus Kehr, one of its most enthusiastic advocates, "the Sheridan Road," probably suggested by the Fort Sheridan military post, located about twenty-five miles north of the city.

The topographical features of the country bordering the lake are singularly adapted to the success of the project, which aims to give to the people a well-kept drive that will include the greatest variety as well as beauty of scenery. Commencing as an extension of the already famous Lake Shore drive, bordering the North Side in Chicago, the road will run through a thickly-populated country for twelve miles, to the old university town of Evanston. The ground is sandy, and lies in closely arranged ridges covered with a scrub oak growth, with low ground between, which were formed by the receding waves of the lake. At Evanston these ridges combine and disappear in a general rise, reaching about thirty-six feet above the lake. Continuing northward, the ground rises and holds a level of about fifty feet, with an abrupt lake bank for five miles, till Winnetka is passed. The

road through Evanston will wind along the lake, make a detour around the Northwestern University campus, a tract of fifty acres covered with magnificent white oak trees, past the Gross Point lighthouse, a light of the second class and the best on the great lakes, and then along the wooded shore of the lake. Winnetka passed, a sharp rise brings the road to an average elevation of one hundred feet above the lake. The remainder of the distance to Waukegan the road will wind through forests of towering oak, maple and ash, with an undergrowth that includes almost every tree indigenous to this latitude. Deep ravines are met with at almost every furlong of the entire distance, each with its banks lined with trees, undergrowth and rich mosses, and each with its brook, musical and cool, running its stone-obstructed way to the lake.

Two miles from Winnetka is Glencoe, small in population but beautiful in natural surroundings; five miles farther north through the suburb of Ravinia, Highland Park is reached. Here the first attempt to improve on nature is found in the work of the landscape architect who has cultivated the natural beauty of the highlands. One mile beyond Highland Park the military post of Fort Sheridan is located. The reservation fronts half a mile on the lake and reaches one mile inland. It is being improved at an outlay of \$300,000 in buildings alone, and will, in a few years, rival West Point in beauty as it now does in location. Lake Forest, at half the remaining distance, has long been the summer home of some of the most wealthy of Chicago business men, and here the natural beauties of forest and ravine have been cultivated to the highest degree.

Let the mind follow this shore over the thirty-six miles described and it will readily see the possibilities for a magnificent driveway. Long stretches of flat boulevard between groups of residences of varied architecture, with well-kept lawns, then plunging into the suburban country, the lake ever on one side and the fields and woods on the other, then the steep ascent, the view of the lake from the promontory above, a sharp turn and the road becomes lost amid the forest trees of the Hubbard woods, and then the ever changing route over bridges spanning the deep ravines or down into their solitudes by winding roadway. This is the drive from Chicago to Waukegan over the Sheridan Road of the future.

The road will be completed to Evanston before fall, with, perhaps, portions of it beyond. It is proposed that the association then place the road in the hands of the Lincoln Park board, which now controls the drive within the city limits, as it is hoped that this will secure that uniformity which is vitally necessary to the ultimate success of the project. A landscape architect should have charge of the entire route. No amateur should be allowed to experiment upon sections, as any defect in a portion will injure the whole, and the ravine country should, as far as possible, be left in its primitive state; yet no one but a landscape architect can possibly lay out the route through these ravines so that the greatest variety of view can be obtained and still overcome the natural difficulties that will be met in laying out and maintaining a permanent roadway. One peculiarity of this project is that those to whom it owes its inception and present direction are not large property owners on the proposed route, and are merely public-spirited citizens. In fact, when the right of way was sought it was with the largest property owners that the greatest trouble was experienced. These, however, speedily saw the great value the opening of such a road would be to their property, and the right of way has been secured over the entire distance, with the promise of liberal help in the construction of the road.

Association Notes.

EDINBURGH ARCHITECTURAL ASSOCIATION.

On April 20, the members of the Edinburgh Architectural Association, under the leadership of Mr. Thomas Bonnar, visited the ruins of the ancient parish church of Gogar, only a small part of which exists, the parish itself having been suppressed and incorporated with those of Corstorphine, Kirkliston and Ratho. Mr. T. Bonnar gave a brief sketch of its history from its formation to 1599, when, being unable to support an incumbent, it lost its independence. Allusion was also made to the historical interest of the locality as having been the scene of the artillery duel between the Scottish forces under General Leslie and the English army of Oliver Cromwell, resulting in the latter being compelled to withdraw his troops and retreat to Musselburgh. Gogar House was next visited, and Mr. Bonnar remarked that it was a unique example of the Scottish baronial type of architecture belonging to the early part of the seventeenth century. Particular attention was directed to the hand-wrought plaster work on several of the ceilings and cornices, and also to the paneled work of the interior walls, and painted decorative panels in light and shade. Subsequently, the party proceeded on foot to Riccarton House, the seat of Sir James Gibson Craig, where Mr. Bonnar pointed out the ancient square tower, which is historically interesting from its having been bestowed by King Robert the Bruce on his daughter as part of her dowry on her marriage with the Steward of Scotland. The main building is of modern construction, in the Elizabethan style, from plans of the late Mr. Burn, architect. Mr. Bonnar called the attention of the visitors to the collection of portraits, which is very fine, notably the Raeburns.

On the afternoon of May 18 the members of the Edinburgh Architectural Association, to the number of about fifty, paid a visit to Arniston House and Temple church. At Arniston House, where the party was received in Mr. Dundas' absence by Mr. Cook, the steward, Mr. David MacGibbon acted as leader. He pointed out that in visiting the celebrated mansion what was principally to be observed and admired was not so much the architecture proper as its accompaniments and accessories in the beautiful surroundings and

tasteful illustration of the landscape gardener's art displayed in the park and policies. The fine natural advantages of the valley of the Esk had all been rendered available in connection with the site of the mansion-house, but what specially called for attention was the noble result of the foresight of the proprietor and of the artist—Mr. William Adam—who guided him in laying out the park in 1726, at which time also the same artist prepared the plans of the mansion. The edifice showed the arrangement common at that period, of a central block containing the principal apartments, and two wings, in which were situate, on opposite sides, the kitchen and stable offices. The wings were originally joined to the central block by corridors, which, however, being found inconvenient, were altered to two stories in height. The kitchen is about 100 feet from the dining-room, and in order to avoid the constant running backward and forward of the servants a small railway had been laid down from the kitchen to the service-room, and dinner was brought up on miniature trucks driven by a windlass. After a short stay at Arniston House, the party continued their walk through the policies and up the valley to Temple Church, where they were received by the Rev. J. W. Blake, the minister of the parish. Mr. Archibald Macpherson, who took Mr. MacGibbon's place as leader, explained that the small rural church, roofless and ruinous as they now saw it, was all that remained to indicate the seat of the perceptory—the headquarters in this country—of the famous order of knightly monks from which it took its name. The building as it now stood could not, however, be attributed to the time of the settlement of the Templars in that place, which was the twelfth century, because the detail generally was that of the following century, and it was conjectured that the Knights of St. John had more to do with the architecture of the church than their predecessors. Before the erection of the present parish church, and for two hundred years and more, the building was occupied as the parish church. The party returned to Edinburgh early in the evening.

THE DETROIT ARCHITECTURAL SKETCH CLUB.

On May 15, the club gave a banquet to the members of the Michigan State Association of Architects. After an excellently prepared dinner, remarks were made by Architects J. M. Donaldson, A. J. Van Leyden, Z. Rice, A. H. Scott and others, in which the purposes and work of the club was commended. J. B. Nettleton, the retiring president, made some happy remarks, after which the company inspected a large exhibit of drawings representing the club competition work of the past year.

At the second annual meeting of the club the following officers were elected for the ensuing year: President, T. B. Laist; vice-president, W. B. Stratton; secretary, C. A. Fullerton; treasurer, Richard Mildner; executive council, Jean A. Hackett, Maxwell Grylls and James B. Nettleton.

The club begins its second year in a prosperous condition, its membership including the best draftsmen in the city.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The regular meeting of the Chicago Architectural Sketch Club was held June 3. The order of exercises of the evening included a paper upon "Architectural Aspirations" by George Beaumont, but this was postponed indefinitely, the chair announcing that a death had occurred in Mr. Beaumont's family.

The water-color class exhibited the class work of the past course under the direction of Mr. Arthur Dawson and Charles E. Boutwood.

The committee on the Phimister medal for competition among members of sketch clubs was appointed, consisting of Architects John W. Root, W. L. B. Jenney and L. H. Sullivan, with the request to present the problem at the next meeting of the club. The Phimister medal competition will be closed September 23, 1889.

At the request of the Columbus, Ohio, Sketch Club, the club will send a number of club competition drawings to their annual exhibition. The competition for a twenty-five feet city residence front, in French chateau style, was closed.

NATIONAL ASSOCIATION OF BUILDERS.

William H. Sayward, secretary of the National Association of Builders, is on his way west visiting the builders in Chicago, Milwaukee, St. Paul and Minneapolis, and possibly, upon his return trip, the cities of Pittsburgh, Washington and Baltimore will be visited. A number of the cities farther west will be visited in the fall. Mr. Sayward's presence will greatly stimulate the local exchanges, and his counsel will be of value to those that are so fortunate as to receive a visit. Mr. Sayward addressed the members of the Chicago Exchange June 8.

New Publications.

THE THEORY OF THE CONTINUOUS GIRDER. By MALVERN A. HOWE, C. E., New York: The Engineering News Company.

This is another contribution to the literature of the continuous girder, about which so much has been written during the past few years. Its design, in its own words, is "to present a complete mathematical treatment of the theory of the continuous girder under any conditions." The subject appears to be thoroughly worked up, and a great deal of labor and ingenuity has been expended upon it. It impresses one as the work of a thorough and conscientious engineer who understood his subject, gave his whole powers to it, and developed original and novel methods of treatment. Such monographs are a real addition to our knowledge.

The subject of the work, though valuable to engineers, has no special interest for architects, indeed, does not fall within the limits of their profession, and would not be attractive to our readers. We have, therefore, made but a hurried and cursory examination of it, but even this shows that it is a valuable addition to our engineering literature.

Our Illustrations.

Union depot, Pueblo, Col.; Sprague & Newell, architects, Chicago.

Bits from foreign architecture, sketched by E. B. Nolan, Rochester, N. Y.

Residence of G. W. Maher, Woodlawn Park, Ill.; George W. Maher, architect, Chicago.

Residence for Charles Dissel, Wynnewood, Pa.; Albert W. Dilks, architect, Philadelphia, Pa.

Chicago Architectural Sketch Club competition for terra-cotta vase; first place, A. Heun; second place, O. C. Christian; third place, W. G. Williamson; other designs published, submitted by C. A. Kessel and by C. B. Schaefer.

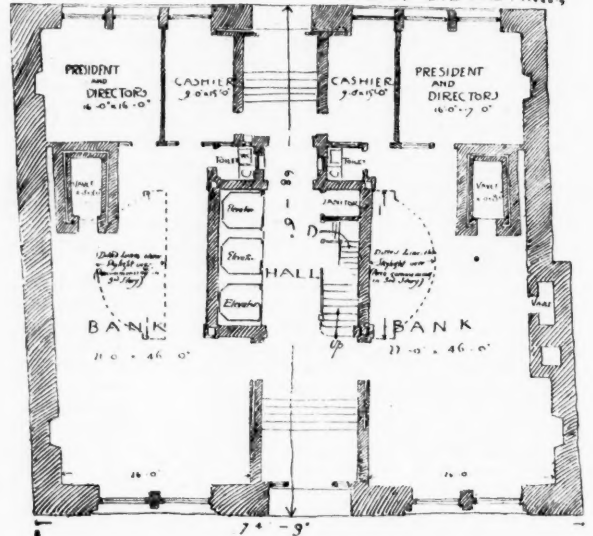
Design for First Regiment Armory, Chicago; Burnham & Root, architects. First thirty-five feet above ground to be of large blocks of rock-faced brownstone. The remainder to be of vitrified brown brick. The large sally port is the only opening in the four stone walls, and the reveals of this port are 10 feet deep, and the opening itself 40 feet wide. The door is protected by a portcullis of chains and bars of steel, which can be raised out of sight. The base of the windows above the stonework are 6 feet from the floor, and have long narrow slots running downward through which rifle-men can fight when the occasion demands. In the brick walls above are several small windows for light and ventilation, protected by heavy basket gratings, as are the rifle slots in the ones below. Four great bastions crown the angles of the fortress from which soldiers may deliver an enfilade fire on any side of the walls. The top of the walls is surmounted by a medieval cornice or parapet. Projecting as it does over the wall proper, and penetrated at the base with rifle slots, a handful of men could withstand an army. The entrance opens onto the drill floor, 150 feet by 168 feet in surface. The sides of this room are inclosed by walls of red brick extending to the second floor. A huge baronial fireplace is at one end of the room and there is a band balcony. A smooth-finished black oak floor reflects the light from a 120 by 70 feet skylight above the third floor. Galleries extending around the second and third floors form an immense court. The two stories above, reached by a broad staircase on either side of the main entrance, have rooms about the court, opening on the galleries. In the second story are the colonel's and officers' headquarters, with bathrooms and orderlies' ante chamber adjoining. On the same floor is a large room for the board of officers of the regiment, which may be used, when the occasion demands, as a banqueting room, kitchen and serving rooms being connected with it. On either side of the colonel's room are the rooms of the lieutenant-colonel, quartermaster, chaplain, inspector of rifle practice, major and surgeon. In the northwest corner is the library. Twelve company club rooms, each 20 by 40 feet, with fireplace, and the captains' private room are also on this floor. On the third floor, immediately over the club rooms and connected with them by staircases, are the lockers of the companies, each separate from the other. In the front center of this floor are locker-rooms of orderlies attached to colonel, adjutant, quartermaster, surgeon, engineer, and the hospital. At the right of the building is the spacious room of the veterans, and in the left the gymnasium, which in case of war is to serve as a hospital. The rear of this floor is given up to the drum and bugle corps and a shower bath capable of admitting twenty men at a time. Two rifle ranges, with six targets each, are in the basement. The targets are backed with iron so arranged that bullets, after performing their mission, drop into a hole, where they are gathered and remolded. In the center of the basement are four bowling alleys. On either side are closets, storerooms, heating apparatus, and ammunition and armor vaults. An hydraulic elevator provides an easy ascent to the upper stories. From the basement is the only entrance, except the main one, to the building. This is so amply provided with gates, bolts and locks that any attempt to force an entrance would be practically an impossibility.

The Fiske Building, State street, Boston, Mass.; Peabody & Stearns, architects, Boston, New York, St. Louis. Boston capital, doing much continually toward building up many of our great western cities, has, until within a few years, put up comparatively few prominent business buildings. Among the most important buildings erected here within the last two or three years, is the subject of our sketch, the Fiske Building. Erected on State street, the most important business and financial street of Boston, it has helped to add confidence in the permanency of this street's importance; and this, with the new Exchange Building, now being built on the same street, will materially help to insure the prestige for all time of the "Wall street of Boston." The Fiske Building is about 74 feet 3 inches by 68 feet 6 inches, and designed to contain banking rooms on the lower floors and offices above. It has entrances from State street and from Doane street, and is thoroughly fireproof throughout, including iron roof. The façade on State street, 74 feet 3 inches wide, is built of light warm pinkish gray granite, with dark slate roof, copper-riding, dormers and cupola, and elaborate wrought-iron finials relieved with gilding. The motive of the lower stories is somewhat Florentine Tuscan in feeling, with simple broad molded architraves about door and windows, with inner enriched iron architraves and pilasters, after simple Renaissance motives. Above, the windows are framed in systems by broad flat moldings up to a simple enriched cornice with balustrade, above which spring the two pavilions. Between these springs the main roof 64 feet from cornice to ridge, with a cupola crowning all, the finial of which is 212 feet from sidewalk. The cornice of the pavilions is 136 feet from ground. At sides of entrance and of ninth story arches, are polished red granite disks,

in enriched frames, which may be said to be the only purely ornamental details of the whole façade. The divisions of this façade strongly testify to the effectiveness of the simple base, wall and frieze treatment of buildings. It is seldom that utilitarian motives do not interfere with the execution of a roof of this description on a business building. It is exceptionally located for affording a good view of the façade, so that the full effect of the roof can be appreciated. Merchants' Row strikes State street at nearly right angle almost immediately in front of this building, so that at a short distance down this

FISKE BLDG. BOSTON.

PEABODY AND STEARNS ARCHTS.



FIRST-STORY PLAN.

row, say at about the rear of Faneuil Hall (from which point this sketch was made), the roof is effectively seen. The monumental effect of this building cannot help but convince business men of the paying qualities of good architecture, and it is a valuable example of what simplicity of motive, consistently carried out, without unnecessary detail, and with visible means of protection from weather, can do toward making beautiful buildings consistent with the complicated business demands of our day.

J. A. S.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Market place, Brussels, Belgium.

Interior of residence of Mr. J. V. Farwell, Chicago; Burnham & Root, architects.

Residence of Mr. Thomas Lord, Evanston, Illinois; Burnham & Root, architects, Chicago.

Four full page plates of the court house and jail buildings at Pittsburgh, Pa.; the late H. H. Richardson, architect. The following views are given: Of court house, entrance on Ross street, grand staircase, supreme court room; of jail, main entrance.

Mosaics.

ARCHITECT S. Linderoth, of Chicago, has removed to 85 Washington street.

THE Chicago office of the *Iron Age*, the *Metal Worker*, *Carpentry and Building* and *The Office* has been removed to No. 59 Dearborn street (northeast corner Randolph street).

ACCORDING to *Indian Engineering*, it is said that Mr. Henry Irwin, C. I. E., secretary and chief engineer to the Agent Governor-General, Rajputana and Central India, is to be the next consulting architect to the government of Madras.

A. J. BICKNELL, proprietor of Bicknell's advertising agency, 115 Broadway, New York, has just issued a "special" list of journals, illustrated weeklies and magazines, for the benefit of those who have materials to advertise that come within the province of architectural, building and kindred trades. The list embraces thirty-eight specialty journals.

LOUIS T. BRAMHOLD, of Chicago, the well-known illustrating artist, whose work has become familiar in all classes of art illustration, has issued a most artistically arranged portfolio of samples of his work, reproduced by the heliotype, wood engraving, half-tone, etching and pen and ink processes. Mr. Bramhold has removed his office to 81 Clark street, and he takes this elegant method of calling the fact to the attention of his friends.

CHARLES H. FROST, well known in Chicago, and, in fact, east of the Rockies, as the former manager of the Chicago Anderson Pressed Brick Company, is now general manager of the Union Pressed Brick and Terra Cotta Company, of San Francisco, California. The general offices of the company are at San Francisco, and the works at Vallejo. Architects on the Pacific coast need no longer envy their eastern brethren their opportunities for obtaining first-class pressed

brick and terra-cotta with which to execute their designs, as the accessibility of material has much to do with successful architectural practice, and in the manufacture of brick from special designs, Mr. Frost can always be relied upon to ably second their best efforts.

THERE will be on exhibition for a few days at the Jenney & Graham Gun Company, 53 State street, Chicago, a life-sized painting of a spotted brook trout. This splendid fish weighed when taken from the water 10½ pounds. It was caught at Lake Molechunkamunk, one of the noted Pangeley lakes, in the State of Maine. This is probably the largest wild brook trout ever taken on a rod and line in any American waters. Those interested in angling sports should not fail to see this picture.

A NOVELTY and a utility in house supplies, which is just being put upon the market, is an electric or pneumatic door opener, called "The Ostrander Door Opener." It is claimed to be simple, compact and positive in operation. The movement is a gravity one and is devoid of delicate springs or mechanism, and is so protected by metal sides that no foreign substances can get in to interfere with its working. Of course, it is understood these "door openers" are locks, to be put on exterior doors (or any others), and operated from any part of a house by an electric or air push button.

It may be of interest to those who have been looking for the publication in England of Audsley's dictionary of architecture, for which the American publishers, G. P. Putnam Sons, have taken some advance orders, to know that it may not appear for some time. The English publishers write the American publishing house that the editor has thus far failed to fulfill his obligations though he has received payment in advance from the publishers for the fourth and fifth volumes. The responsibility appears to rest with the architects who agreed to prepare the work for the press, and it was upon their confidence in these that G. P. Putnam Sons received orders.

IN arranging a summer tour east, the advantages of "The Seaside and White Mountains Special," solid Pullman vestibuled train, via Niagara Falls, Thousand Islands, rapids of the St. Lawrence, to the White Mountains and the summer resorts on the coast of Maine, should not be overlooked. The train consists of Pullman Vestibuled Library Chair and Smoking Car, with bathroom and barber shop, Pullman Vestibuled Dining Car, and four magnificent Pullman Vestibuled Sleeping Cars, all lit by electricity, and without change of any car runs through solid to the coast of Maine, affording all the advantages of a personally conducted tour, all the luxuries of modern hotel accommodations, and a variety of scenery not equaled on the American continent. The capacity of the train being limited, accommodations therein should be secured early. This train makes its first trip Wednesday, June 26, and each Wednesday thereafter during the tourist season. Tourist tickets are now on sale. Call on or address E. H. Hughes, General Western Passenger Agent, Chicago & Grand Trunk Railway, 103 South Clark street, Chicago, Ill.

A CONTRIBUTOR in a former number of THE INLAND ARCHITECT, referring to the disposition or rather growing taste among architects for harmony of details everywhere throughout buildings, took occasion to refer more specifically to the marked stride in this direction seen in the manufacture of building hardware; fitting it to add to the *tout ensemble*, while losing nothing of its primary object of utility. Architects who are in the vicinity of extensive hardware establishments, particularly those making building hardware a specialty, are familiar with this art side of building hardware, but there are very many architects of merit who are removed from such opportunities, and who necessarily fail to grasp the possibilities that lie in this direction to add to their artistic reputation as house and home designers. However, this state of ignorance need no longer be compulsory, as the well-known Yale & Towne Manufacturing Company have issued a mammoth catalogue of 564 pages, giving over seven hundred excellently executed engravings of the product of their works, each engraving in fac simile size and representation of the several lines of goods made, all of which is as instructive and just as full of information as an inspection of the actual goods themselves would be. No doubt this handsome tome can be had on application to the company, and it would be a wise thing to have a copy in every leading architect's library, as the wares of this company are notoriously excellent and stand preëminent in the market. Accompanying this new catalogue is a detached price list, it seemingly being the object to issue others when changes in price require it.

AT the Chicago building material exhibit, 65 Washington street, Dr. E. S. McClelland, of Paterson, N. J., the inventor, has upon exhibition a plumbing device worthy of the attention of architects, plumbers and house owners, which he has named the "Anti-Siphon Trap Vent," and which undoubtedly will revolutionize the present method of sanitary plumbing. Common usage is to "back-vent" the trapping, i. e., to run a line of piping from the back of traps to the outer air somewhere, but, as is well known from its aptness to siphonage, the method is largely a failure. The doctor has built upon the antipodes of the "backing" theory, that is to say, he has arranged to supply the necessary air from the *front* of the trap instead of attempting to do so from the back. This is the secret of his device. The device may be described, briefly, as a small vertical, cylindrical chamber of cast-iron attached, as one casting, to a connecting pipe-joint, the base of which is open, with the exception of a small groove running around the circumference, designed for a mercury chamber, and which, when mounted, contains a small quantity of that metal. Within this air chamber is a very light iron thimble resembling an inverted cup, whose edges, when at rest, by its specific gravity, drop into the above-mentioned mercury groove. The result is, as can be readily seen, a valve, when at rest, that excludes the outer air entirely from the piping and that must open by any demand of suction for the

intromission of any required quantity of air, and that, too, without disturbing the water seal of the trap, however small or violent the demand may be. A close scrutiny of the device in practical operation, as it is being shown at the exhibit rooms, discloses that it is entirely automatic in action, simple in construction, and necessarily must be practically indestructible. There is no room for doubt that it is not an entirely successful means to an end—that with its use siphonage cannot take place, and that it presents a scheme whereby a large bill of expense may be saved in the sanitary plumbing of a house.

Synopsis of Building News.

Alleghany, Pa.—Architect J. Stillsburg, of Pittsburgh, has prepared the plans for a three-story Turnverein Hall, to cost \$27,000 to \$30,000.

Chicago, Ill.—Architect M. L. Beers: For L. A. Barstow, frame residence, at Hyde Park, 22 by 59 feet; three stories and cellar; third story finished throughout; first story in selected white oak, rubbed to furniture finish; balance finished in clear white pine; modern conveniences; first-class sanitary plumbing; hot water heat; cost \$5,500. For O. M. Powers, same locality, frame residence, 38 feet 6 inches by 40 feet; three stories and basement; principal rooms and halls of first story finished in various selected hardwoods rubbed to cabinet finish; other stories finished in selected clear pine; all modern improvements, including hot water heat; cost \$12,000. For District No. 1, Hyde Park, four-room schoolhouse, to be erected on Fifty-sixth street, east of I. C. R. R. track. The peculiarity of this building will be that it is to resemble in appearance a private dwelling, it being located in a private dwelling quarter, and the location being secured on these terms. It will be three stories high, with an area of 96 by 45 feet; the exterior construction will be stone, basement high, followed by pressed brick to the second story, and the remainder will be of slate; the interior finish will be in Georgia and clear white pine; cost about \$15,000.

Architect John J. Kouhn: For C. F. Jacobs, three-story flat building, at Fremont street, near Garfield avenue, 75 by 65 feet; cost \$10,000. For Rudolph Korner, flat building at Western and Warren avenues; cost \$10,000.

Architect W. A. Arnold: For Oak Park M. E. Society, church enlargement, transept across rear with wings; Gothic treatment; cost \$19,000. For C. E. Wiswall, Evanston, residence; cost \$5,800. For Professor Bennett, residence (under way); cost \$6,500.

Architect C. M. Palmer: For Mr. Maher, two-story residence, on Bowen avenue, 23 by 38 feet; cost \$7,000. For Dr. F. E. Waxham, three-story residence, 30 by 60 feet; stone façade; hardwood interior; furnace heat, etc.; cost \$10,000. For W. J. Porter, two houses to be erected on Oakley avenue, near Jackson street; cost \$12,000. For W. J. Anderson, four-story flat building, at Randolph and Morgan streets, 126 by 82 feet; exterior pressed brick and stone (work begun). For Edward S. Isham, five-story residence, to cost \$50,000.

Architects Wilson, Marble & Lamson: For Judge Anthony, four-story flat building on Dearborn street, near Chicago avenue, 25 by 75 feet, stone façade, all modern improvements, steam heat; cost \$15,000. For M. Graves, two-story residence; cost \$9,000. For J. S. Smith, Prairie avenue, near Thirty-third street, two-story and basement residence, 24 by 60 feet, stone façade; cost \$8,500. For W. H. Pruyon, South Park, near Thirty-fifth street, residence, to cost \$10,000. Drawing plans for a three-story residence on Prairie avenue, near Thirty-second street, 25 by 70 feet, brick, stone front, furnace heat, grates, mantels, electric work, etc.; cost about \$10,000. Also for a row of eight houses to be erected at Forest avenue, near Thirty-fifth street, to cost each about \$10,000.

Architect Adam Boos: For N. & F. L. Stroesser, three-story and attic store and flat building, 46 by 61 feet, Sedgwick street and Tell court; cost \$15,000. For Jacob Reis, three-story store and flat building, 24 by 56 feet, 235 Cleveland avenue; cost \$5,000.

Architect Titus Diethelm (South Chicago): High School building for South Chicago District, brick, stone and terra-cotta, galvanized iron, composition and slate roof, heat and ventilation Ruttan system, Smith dry closets, Georgia pine finish; cost \$32,000; contract let. Police and patrol station, common and pressed brick, buff Bedford stone trimmings, steam heat, etc.; estimated cost \$12,000. For Mr. Schnell, double dwelling, three stories and basement, St. Louis pressed brick and Bedford stone; cost \$4,000. For Martin Hausslet, double brick residence; cost \$3,000. For Mr. Thormeyer, frame cottage, brick basement; cost \$3,000.

Architect H. S. Jaffray: For P. M. Vermoss, two two-story and basement flats, 22 by 60 feet, at Paulina street near York. They will contain all modern conveniences; cost \$12,000.

Architect G. O. Gurnsey: For Max Hamburger, residence at Woodlawn avenue near Fifty-first street, stone and slate; cost \$6,000.

Architect F. L. Lively: For A. L. & F. D. Patterson, Cragin, Illinois; three cottages; cost \$4,500.

Architect H. Huchl: For Miss Kate Roberts, four-story store and flat building, 147 by 100 feet, brick and stone, wood mantels, grates, plate glass, electric work, hardwood interior, etc.; cost \$60,000.

Architect F. Alschlager: For Dr. L. Kirkpatrick, at Sixty-ninth street and Wentworth avenue, three-story store and flat building, 50 by 100 feet; cost \$20,000.

Architect C. J. Warren: For Dooley & Parker, on Calumet avenue, two three-story and basement residences, 41 by 64 feet each, brick and stone; electric work, mantels, furnaces, hardwood interior and all modern conveniences; cost \$15,000 each. For J. P. Olinger, at Thirty-fifth street, three-story flat building, 53 by 125 feet; cost \$20,000. For Dunlap Smith, four-story store and flat building, on Thirtieth street, brick with stone courses, copper bays, etc.; cost about \$35,000. For the Walsh estate, three three-story houses on Lake avenue, near Forty-seventh street, Bedford stone fronts; cost \$22,000. For Fred McNally, near Lincoln Park, three-story residence, 22 by 25 feet; Portage stone front; cost \$20,000.

Architects Schaub & Berlin: For S. Crane, at Dayton and Centre streets, two-story flat building, 22 by 57 feet; cost \$4,500. For Chas. Schultz, three-story flat building on Division street; cost \$5,500.

Architect O. Cobb: For Zimmerman Bros., La Salle, Illinois, four-story theater building, 60 by 105 feet; cost \$45,000. For Mr. Hoffman, Forest avenue, three-story flat building, 50 by 70 feet; cost \$12,000. For Mrs. Lees, Paulina and Fulton streets, three-story flat building; cost \$3,000.

Architect W. H. Drake: For Catherine Bronson, at Rush and Kinzie streets, eight-story warehouse building, 110 by 140 feet; first two stories will be fireproof construction with iron columns, in the remainder oak and Georgia pine posts and timbers will be used. The outer walls will be pressed brick and terra-cotta; cost \$60,000; contracts being let.

Architects J. T. & J. P. Doer: For C. R. Case, South Chicago, three-story and basement flat building, 75 by 80 feet; pressed brick and terra-cotta; cost \$25,000. For Mrs. Waite and Richardson, alterations on four buildings on Lake avenue; cost \$18,000.

Architects Ruhel & Gommilch: For Charles L. Gamer, five-story factory, 60 by 131 feet, at 26 to 32 Bratt street; cost \$15,000.

Architect E. C. Johnston: For J. J. Hill, on Grand Boulevard, three-story and basement residence, brick and stone, hardwood finish, wood mantels, tile floors, stained and plate glass; electric work, steam heat and modern appliances; cost \$10,000.

Architect N. D. Little: On hand, plans for six three-story and basement houses, 22 by 60 feet each, to be built on Ellis avenue near Forty-third street, pressed brick and stone, elaborate hardwood finish, furnace heat, mantels, etc.; cost \$72,000.

Architect J. M. Van Osdel & Co.: For Newman Bros., at Dix street near Chicago avenue, five-story factory building, brick and cutstone, steam heat, elevators, etc.; cost \$25,000.

Architects Pond & Pond: For Secord Hopkins Company, at Kensington, two-story store and flat building, 150 by 71 feet; pressed brick and timber construction; cost \$20,000.

Architect W. W. Boyington: For C. B. Smith, on Drexel boulevard, two-story attic and cellar residence, 38 by 72 feet; a feature of the front will be a tower extending above the front parlor window; exterior will be of light gray stone, tile roof, hall and staircase marble, building throughout will be finished in keeping;

with a barn at the rear; the estimated cost is \$35,000. Has just let contracts for a new building for the Northwestern Military Academy at Highland Park; cost \$25,000. Also residence for Joseph Goldy, Guelph, Ontario, to cost \$20,000.

Architect M. L. Beers: For District No. 1, Hyde Park, two-story school building, 30 by 90 feet; to be built at Fifty-sixth street; cutstone exterior, slate roof; cost \$15,000.

Architect Jos. Huber: For H. Washburne, Astor street near Burton Place, residence; cost \$25,000. For W. P. Peterson, Fullerton avenue near Larrabee street, residence; cost \$8,000. Eighteen cottages for C. Steinbrecher, to be built on Huron street; cost \$25,000.

Architect T. B. Shelton: For Jonathan Clark, five-story and basement store and office building, 15 by 77 feet, southeast corner of Randolph and Canal streets; cost \$60,000. For W. Harless, at 1621 Wabash avenue, store and flat building, 23 by 60 feet; cost \$5,000.

Architect J. V. Beneo: For L. Birmingham, at Paulina street, flat building, brick and stone, mantels, grates, electric work, hardwood finish, etc.

Architect F. Foehrer: Taking figures on four-story and basement bakery building, to be erected on Clybourn avenue, pressed brick and stone, plate glass, dumb waiters, freight elevators, steam heat, etc.; cost \$40,000.

Architect H. D. Dean: For Judge Baker, at Lake avenue and Third-sixth street, three-story residence, 26 by 48 feet; brownstone, pressed brick and terracotta, interior hardwood finish, steam heat and modern conveniences.

Architects Holabird & Roach are preparing plans for an eleven-story building, to be erected at Dearborn and Harrison streets by the Brooks estate of Boston, Mass. The structure will be absolutely fireproof; the columns and beams will be of steel, and the floors laid in tiles. The outer walls will be of brownstone and granite. The first floor will be adapted for stores, and the remainder to light manufacturing purposes, to be in the future changed when the time arrives to office purposes.

Architect W. L. Brainerd: For E. L. Brainerd, three-story hall building at Brainerd, Ill. For J. A. Mulvey, house at Highland, Ind. For W. B. Albright, three houses.

Architect W. Strippelman: For D. Yamansky, three story store and flat building, at 1002 Harrison street, pressed brick and stone; cost \$7,000.

Architect S. V. Shipman: Six two-story dwellings, 86 by 125 feet, to be erected on Warren avenue, brick and stone, hardwood interior, wood mantels, furnace heat, etc.; cost \$30,000. Warehouse, two stories and basement, 75 by 114 feet, at South Green street; cost \$32,000. Letting contracts for six-story and basement apartment house for E. Ulrich; cost \$55,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

While it is a little too early to figure on the year's business, yet the good indications of the early part of the season seem to keep up. In my rounds, of course, I hear complaints in some branches of trade, which can easily be explained when it is said that style changes frequently as regards constructive materials. To explain more fully; some persons prefer frame and plaster because it looks well and is cheap; this makes the bricklayer partially idle; again, brick and stone is quite the rage, which causes a cry of dull times from the carpenters and plasterers. Thus we could go on and still find no branch fully satisfied. Industry after all is the surest and broadest road to success in anything. All mechanics will find "perseverance and sweet oil" two excellent family remedies. A tour of the architects' offices shows a most hopeful feeling existing, backed up by work.

A. O. Elzner reports: For Dr. Samuel Nichols, city, a residence of pressed brick and stone, thirteen rooms, hardwood finish, furnaces, wood mantels, plumbing, slate roof, plate glass, etc.; cost \$6,000. For James Gray, city, a store and flat building, iron and brick, twenty-four rooms, pine finish, grates, dumb waiters, tin roof, plumbing, etc.; cost \$7,500. For Miss Sallie L. Cook, Walnut Hills, city, a double brick residence with plaster gables, pine finish, wood mantels, plumbing, slate roof, plate glass, inside blinds, furnaces, etc.; cost \$8,500. For Wm. H. Besuden, city, a frame residence with shingle sides, hardwood finish, ten rooms, slate roof, wood mantels, furnaces, etc.; cost \$5,000. For Alexander Offner, Avondale, Ohio, a residence of seventeen rooms, brick or stone, hardwood finish, blinds, wood mantels, dumb waiters, slate roof, etc.; cost \$10,000. Busy on sketches.

Architect S. S. Godley reports: For Chas. H. Resor, Price Hill, city, a frame house, ten rooms, wood mantels, pine finish, furnaces, electric bells, slate roof, etc.; cost \$4,500. For Charles Fleischman, city, a frame house, eight rooms, slate or wood mantels, pine finish, no plumbing, shingle roof, etc.; cost \$2,600.

Architect Thornton L. Fitzhugh reports: For the Big Four R. R. a passenger depot, at Delhi station, Ohio; brick, stone trimmings and tile roof; size 21 by 37 feet; contractor, John C. Carter. For S. Ullman, Esq., a double brick house, of nine rooms each; stone trimmings; pine finish; slate and tin roof; plumbing, etc. Mr. Fitzhugh will give particulars of house at Delhi, to be of frame and shingle; to have plaster gables, slate roof, stained glass, etc.

S. E. Des Jardins reports: For the Grand Avenue and Park Company, Newport, Kentucky, a casino; frame; two stories; pine finish; shingle roof; plumbing; billiard tables, etc.; cost \$3,000. Parsonage for Clifton Presbyterian church, of pressed brick; terra-cotta; stone trimmings; furnaces; stained glass; wood mantels; laundry and gas fixtures, etc.; cost \$6,000. For J. H. Durrell, Walnut Hills, city, a frame residence, two-and-a-half stories; furnace; plate and stain glass; tile floors; wood mantels; slate roof; laundry fixtures, etc.; cost \$10,000.

W. W. Franklin reports: For E. C. Gibbs, city, a frame residence, two-and-a-half stories; pine finish; stained glass; slate roof; mantels; blinds; laundry fixtures, etc.; cost \$7,000.

Detroit, Mich.—The present condition and outlook is very fair. Most of the architects have plenty to do, and especially on a better class of work than has been the case for the past two years.

Architects Scott, Kemper & Scott: For Frank J. Hecker, three-story dwelling, 85 by 100 feet; stone front, slate roof; cost \$47,000. For Daniel Scotten, four-story factory building, 80 by 40 feet; brick, gravel roof; cost \$35,000. For R. Robinson, two-story double dwelling, 44 by 66 feet; brick and Bedford stone; slate roof; cost \$12,000.

Architects Donaldson & Meier: For S. A. Pratt, two two-story double frame dwellings, 40 by 50 feet; cost \$8,000. For E. Krapp, two-story dwelling, 45 by 60 feet; brick, with stone trimmings, slate roof; cost \$8,000. For A. Longo, two-story dwelling, 34 by 60 feet; brick, with stone trimmings, slate roof; cost \$5,000.

Architects Mortimer L. Smith & Son: For North Baptist society, one-story chapel, 57 by 57 feet; brick and stone, slate roof; cost \$8,000. For city of Detroit, two-story police station, 32 by 50 feet; brick, with stone trimmings, gravel roof; cost \$6,800.

John Brennen & Co., builders: Two-story dwelling, 38 by 62 feet; brick and stone, slate roof; cost \$6,000.

Jos. Knuth, builder: For German Lutheran society, two-story church building, 52 by 96 feet; brick, stone trimmed, slate roof; cost \$12,000.

Architect W. S. Vivier: Two two-story dwellings, 23 by 46 feet; brick, stone trimmed, slate roof; cost \$5,000.

Architects Hess & Rosemann: For Paul Weidner, two-story dwelling, 35 by 70 feet; brick, stone trimmed, slate roof; cost \$7,000.

Architect J. V. Gearing: For G. V. N. Lathrop, block of three three-story stores, 60 by 60 feet; brick, stone trimmed, gravel roof; cost \$12,000.

Architect G. W. Lloyd: For Mrs. Rust, two-story dwelling, 50 by 90 feet; stone, slate roof; cost \$30,000.

W. W. Schoville, builder: For Grand River Street R. W. Co., car barn, 52 by 135 feet; frame, shingle roof; cost \$5,000.

Architects Rogers & McFarlane: For W. C. Williams, two-story dwelling, 46 by 60 feet, brick and Bedford stone; cost \$20,000.

Architects Mason & Rice: For Mrs. Hammond, six-story office building, 100 by 60 feet; brick, stone trimmed, asphalt roof; cost \$72,000.

Sylvester & Tanner, builders: Double two-story dwelling, 35 by 54 feet, brick, stone trimmed, slate roof; cost \$4,500.

Architect J. V. Gearing: For Detroit Athletic Club, two-story gymnasium building, 62 by 104 feet, brick, stone trimmed, slate roof; cost \$5,000.

Duluth, Minn.—The building season is now fairly opened, and a fair estimate of the aggregate work can be arrived at. In round numbers the value of improvements made during 1889 will easily reach \$2,000,000 for Duluth proper, with full another \$1,000,000 for West Duluth and other suburban portions. Of the principal buildings in course of erection the chamber of commerce and masonic temple lead with an outlay of \$250,000 and \$200,000, respectively, though but three-

fourths of this amount will likely be expended before winter. The Palladio building comes next, with a cost of \$175,000, and the Pastore & Stenson block at a cost of \$125,000. The Henderson block will eventually cost \$250,000, though present leases on buildings occupying its site will not permit of an expenditure of over \$50,000. Wieland Brothers will expend \$50,000 on their new business block, and the Lincoln school building will cost another \$50,000. Freight depots will cost another \$50,000, and \$50,000 is to be the cost of the new seminary. Two hundred thousand dollars is but a conservative figure to be expended in the west end in sums of \$2,500 to \$10,000, while contracts let for unenumerated buildings on Superior street and avenues to Fourth street will double this figure. The gas and water company promises to spend \$300,000 in improving its system.

Architects McMillan & Stebbin have prepared plans for W. W. Spaulding for a \$15,000 residence.

M. R. Baldwin will build a brick block for offices and stores, to cost \$10,000; Captain Barker, a residence of pressed brick and brownstone, to cost \$15,000; P. Cary, a two-story building with stone foundation, to cost \$5,000; Capt. J. H. Hurst, a two-story building for stores and offices; Angus McLain is commencing work upon a three-story building; M. L. Johnson, a two-story brick office building, to cost about \$8,000; C. Markell is about ready to put in the foundation for his new residence, which is to cost about \$18,000.

Knoxville, Tenn.—Architects Beaver & Hoffmaster have prepared plans for a six-story hotel building, to cost \$140,000 to \$150,000.

Little Rock, Ark.—Architect T. G. Rickon: Remodeling residence for Jacob Erb; cost \$3,000. For C. Ferguson, frame residence; cost \$4,000.

Architect T. Harding: For J. Howell, frame residence; cost \$7,000.

McKeesport, Pa.—Thos. M. Verner has the contract for building the Second M. E. Church, to cost \$16,000. Sketches are being made for a projected McKeesport bank building, to cost \$50,000.

Pittsburgh, Pa.—Architect F. J. Osterling: For D. W. C. Bidwell, plans for three brick dwellings; contracts let. For Mrs. C. M. Hostetter, plans for four dwellings.

Architect J. T. Steen: For F. W. Folson, of Sharpsburgh, three-story brick residence; modern improvements.

Architect T. C. McKee: For H. W. Fauke, Harmony, Butler county, fifteen-room stone and brick residence, to cost \$15,000. Under way, plans for a mansard addition to dwelling; also for a blast furnace.

Architect F. C. Sauer: For C. D. Schimmelfelder, four-story apartment building, 19 by 82 feet. For Seely Bros., three frame dwellings. For A. Maunus, two-story and basement brick dwelling, 24 by 54 feet. For Max Buchman, two-story brick dwelling, 24 by 60 feet.

Architect W. S. Fraser: For Mr. Lockhart, fifty three-story, stone front dwellings, with modern conveniences, to be erected on Dinwiddie street; contracts let.

Seattle, W. T.—Governor Squire is about to erect the finest business block in the West; it will be seven stories high and have one hundred and twenty-five offices, besides the store rooms on the ground floor; Architect Boone has charge of the building. A new and magnificent depot is to be erected here very soon.

Sioux Falls, Dak.—Rice & Seely will erect a four-story brick hotel and store building. Frank Pettigrew is reported about ready to build a \$200,000 opera house. L. S. Cushing, who represents a Boston syndicate, that is to erect a \$60,000 building says work will soon begin on the structure. A. Beveridge and W. C. Hollister are to erect a four-story block, to cost \$20,000. Mr. Henry Renken has just received a contract for a \$26,000 building at this place.

St. Paul, Minn.—The architects generally have their hands full of work. Omeyer & Thorl, during the past few weeks, have undertaken the following work: One residence on Charles street, near Mollin, \$2,000; residence, Charles street, near Jay, \$3,000; two-story brick, Sibley, near Fifth, \$2,000; eight residences, Merriam Park, \$30,000; residence on Case, near Westminster, \$3,500; two houses on Point Douglas street, \$8,000; four houses, Martin, near Kent, \$18,000; residence, St. Anthony avenue, near Kent, \$5,000; residence, East Third street, near Margaret street, \$5,000; two-story brick block, Cedar and Fifth, \$25,000; three-story brick block, East Seventh, \$50,000; residence, on Lawson street, \$5,000; three houses in Hamline, \$10,000; residence, St. Albans and Iglehart, \$5,000; four houses, Selby, beyond Dale, \$18,000; residence on Margaret street, \$5,000; residence on Dale and Fuller, \$5,000; double house, Grand, near Victoria, \$6,000; two-story store, East Seventh street, \$3,500. This is only some of the current new work of one firm. It does not look like a dull season in building or really.

Architect C. A. Wallingford reports the following new work: For J. L. Mahan, a row of three-story stone houses; cost \$30,000. For J. C. Nelson, row of two-story brick houses; cost \$20,000. For E. H. Stahlman, three-story brick apartment house; cost \$15,000. For D. W. Brazil, brick residence; cost \$10,000. For L. Scott, double frame residence; cost \$6,000. For J. C. Harlow, frame residence; cost \$4,000. For St. Paul Park Presbyterian Society, frame church; cost \$4,000.

The following are among the prominent recent permits granted: Dr. A. J. Goodrich, residence, \$8,000; L. Eojin, residence, \$5,000; John Martin Lumber Company, office, \$5,000; J. M. Erickson, dwelling, \$3,500; A. Sletner, dwelling, \$5,000; Mrs. A. M. Rolean, three-story boarding house, \$5,000; W. W. Clark, dwelling, \$5,000; J. G. Rood, dwelling, \$6,000; E. P. Wilgus, six dwellings, \$30,000; P. Scholin, dwelling, \$5,000; L. Scott, dwelling, \$6,000; S. A. Terhune, dwelling, \$5,000; H. Rothschild, dwelling, \$5,000; St. Paul Realty and Investment Company, three two-story frame dwellings, \$15,000; C. A. Dun, two-story frame dwelling, \$5,000; J. P. Lohman & Co., two-story frame dwelling, \$5,000; S. Hagen, two-story frame dwelling, \$5,000; John Voghti, three-story brick store and dwelling, \$14,000; E. L. Allard, two-story frame dwelling, \$5,000; J. Shannahann, two-story frame dwelling, \$5,000; J. L. Forepaugh, two and one-half story brick dwelling, \$24,000; J. W. Scott, two-story frame dwelling, \$5,000; A. H. Lohler, two-story frame dwelling, \$5,000; C. St. P. M. & O. Co., alterations and repairs, three-story brick block, \$50,000; J. A. Eldridge, two-story frame dwelling, \$5,000; S. Stiekney, two-story frame dwelling, \$5,000; Trustees of Bethany Congregational Society, frame church, \$5,000; Joseph Guretin, two-story frame dwelling, \$5,000; Dr. A. J. Goodrich, two-story frame dwelling, \$8,000; C. F. Kaiser, two-story frame dwelling and store, \$5,000; Mrs. E. Parker, two dwellings, \$10,000; Ed. Stohlman, brick apartment house, \$15,000; Minerva L. Wilson, dwelling, \$5,000; Germania Bank, bank and office building, \$175,000; D. H. Tandy, brick store building, \$9,000; D. H. Tandy, dwelling, \$5,200; Board of Education, addition to school house, \$14,000; A. H. Lohler, dwellings, \$6,000; L. J. Gates, dwellings, \$5,000; J. H. Nickel, dwellings, \$6,000; S. O. Johnson, dwellings, \$5,000; Dix & Stanley, dwelling, \$5,000; John E. Williams, two dwellings, \$10,000; S. Kingsley, dwelling, \$5,000; H. S. Ogden, block brick dwellings, \$18,000; O. Hendrickson, dwelling, \$5,000; C. E. Rittenhouse, dwelling, \$6,000; Board of Education, Manual Training School, \$45,000; Broadway Improvement Company, block of stores, \$30,000; E. Gadbois, dwelling, \$5,000; Peter Stryker, seminary building, \$17,000; M. Batey, dwelling, \$5,000; Jos. Guertin, dwelling, \$5,000; G. P. Jacob, dwelling, \$6,000; E. W. Peet, dwelling, \$7,000; J. H. Butterfield, dwelling, \$5,000; Johannah Burke, block of dwellings, \$16,000; Annice E. Keller, block of dwellings, \$40,000; A. L. Mayall, dwelling, \$5,000; F. Bierner, dwelling, \$6,000.

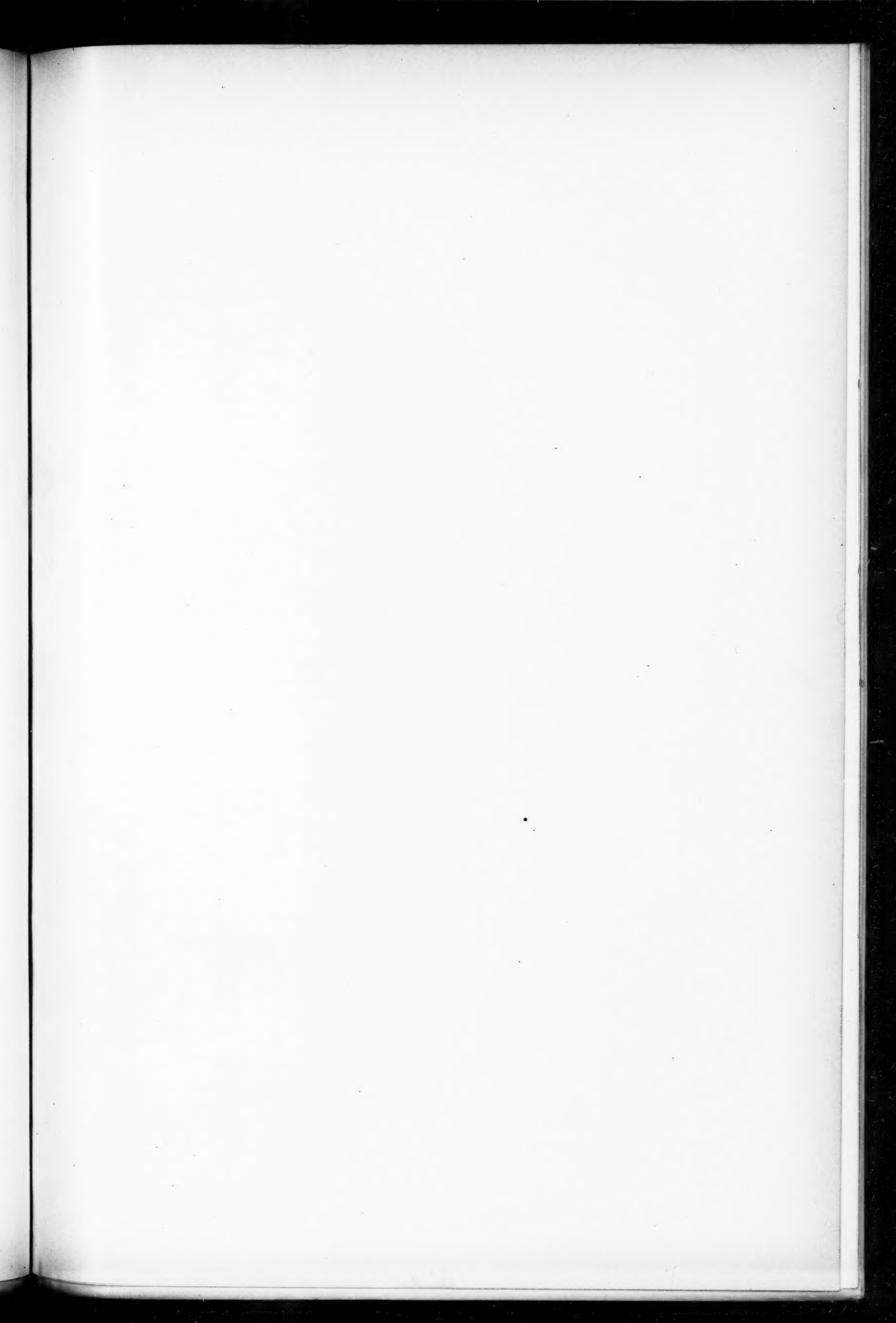
Tacoma, W. T.—Architects Farrell & Darmer are making plans for a Presbyterian church, to cost about \$40,000; also for a four-story store building, to cost \$50,000; also for a nine-room residence for A. T. Collier; also for a three-story building for P. Irving.

Architects Proctor & Dennis have made plans for a double frame dwelling for Dr. Misner, to cost \$5,000; also a two-story residence for Mr. Manning, to cost \$4,500; also twenty-one two-story stores for W. H. Hife, to cost \$20,000.

West Superior, Wis.—W. B. Chambers proposes to build a new theater in this city, to be three stories high, to be used for light operas.

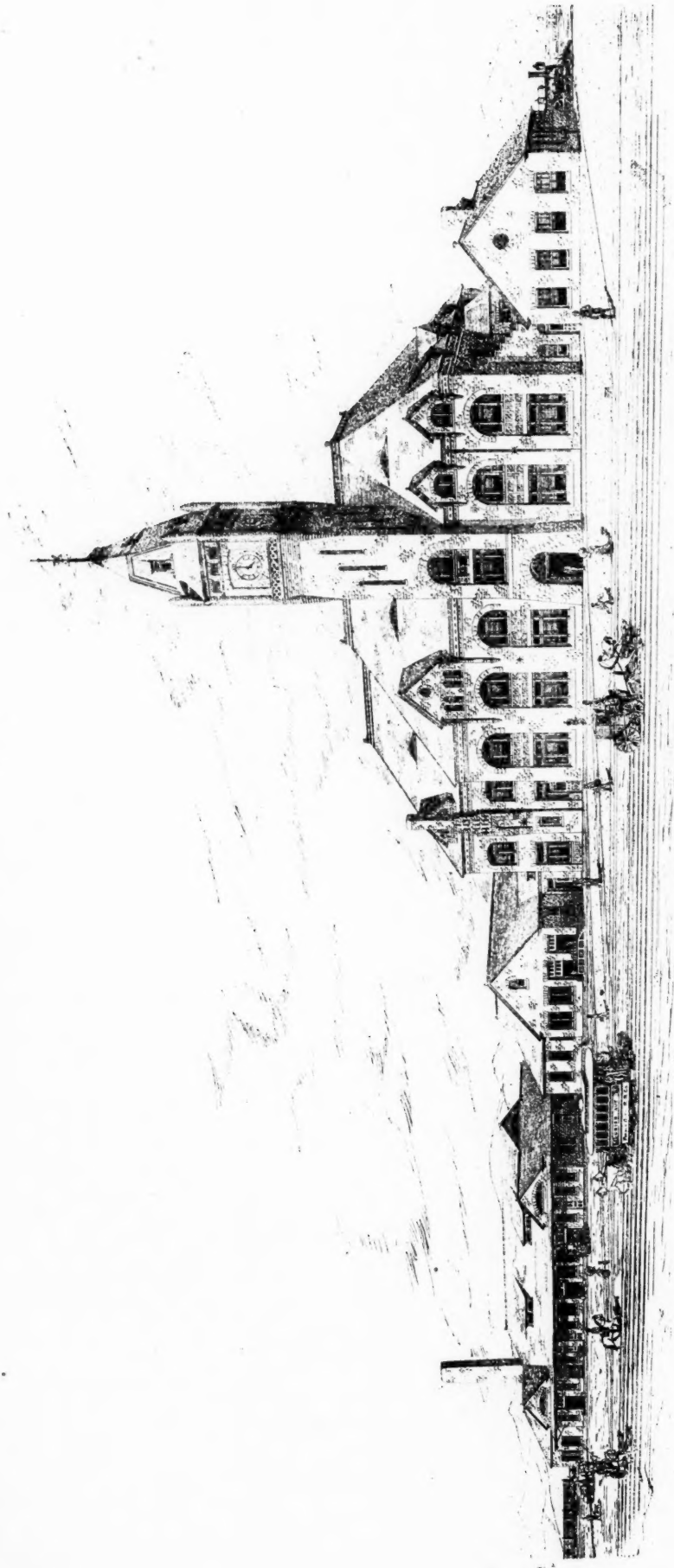
Winona, Minn.—Architect G. B. Ferry, of Milwaukee, has secured the contract for building the new hotel building here; it is to be five stories high, the lower story to be of Lake Superior brownstone, and the remaining four stories of red pressed brick, with stone trimmings; it is to have eighty-six rooms, fitted up in the modern style; cost, when completed, about \$100,000.

Yankton, Dak.—Plans are now being made for a \$30,000 hotel, to be erected here. A. B. Wilcox will build a \$5,000 residence. J. P. Crennan and J. T. M. Pierce will erect a large business block from plans made by Architect Sidney Smith, of Omaha, Neb.



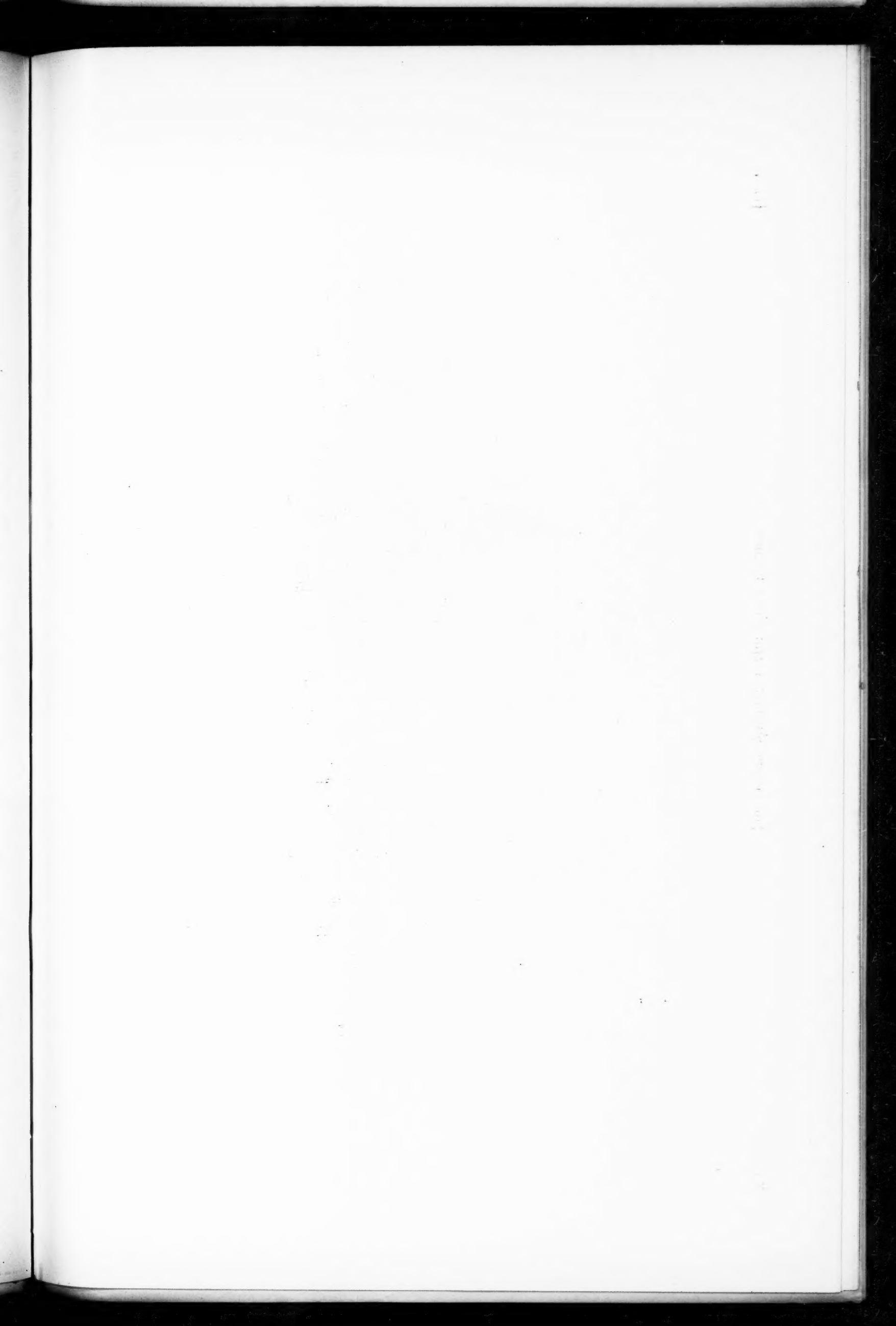


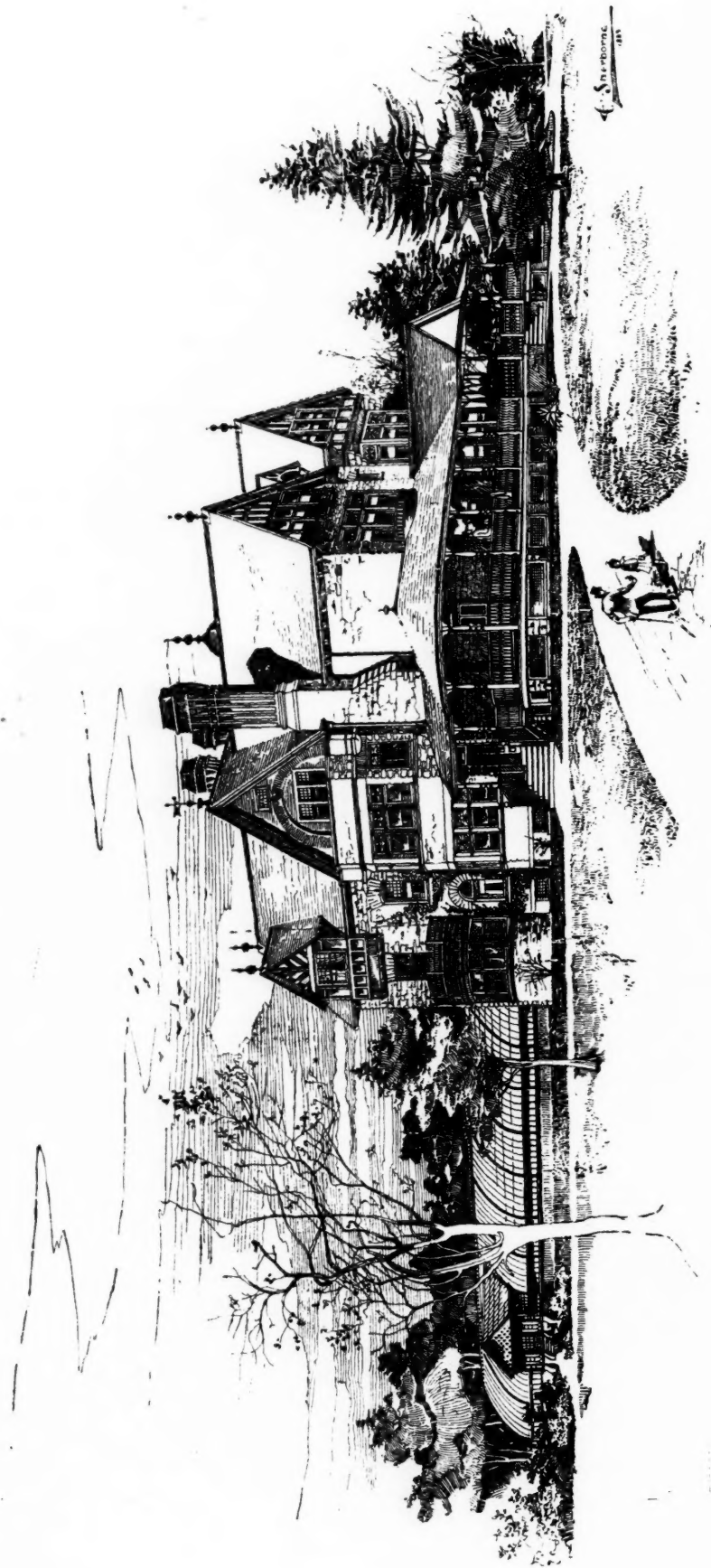
RESIDENCE OF G. W. MAHER, WOODLAWN PARK, ILL.



UNION DEPOT, PUEBLO, COLORADO.

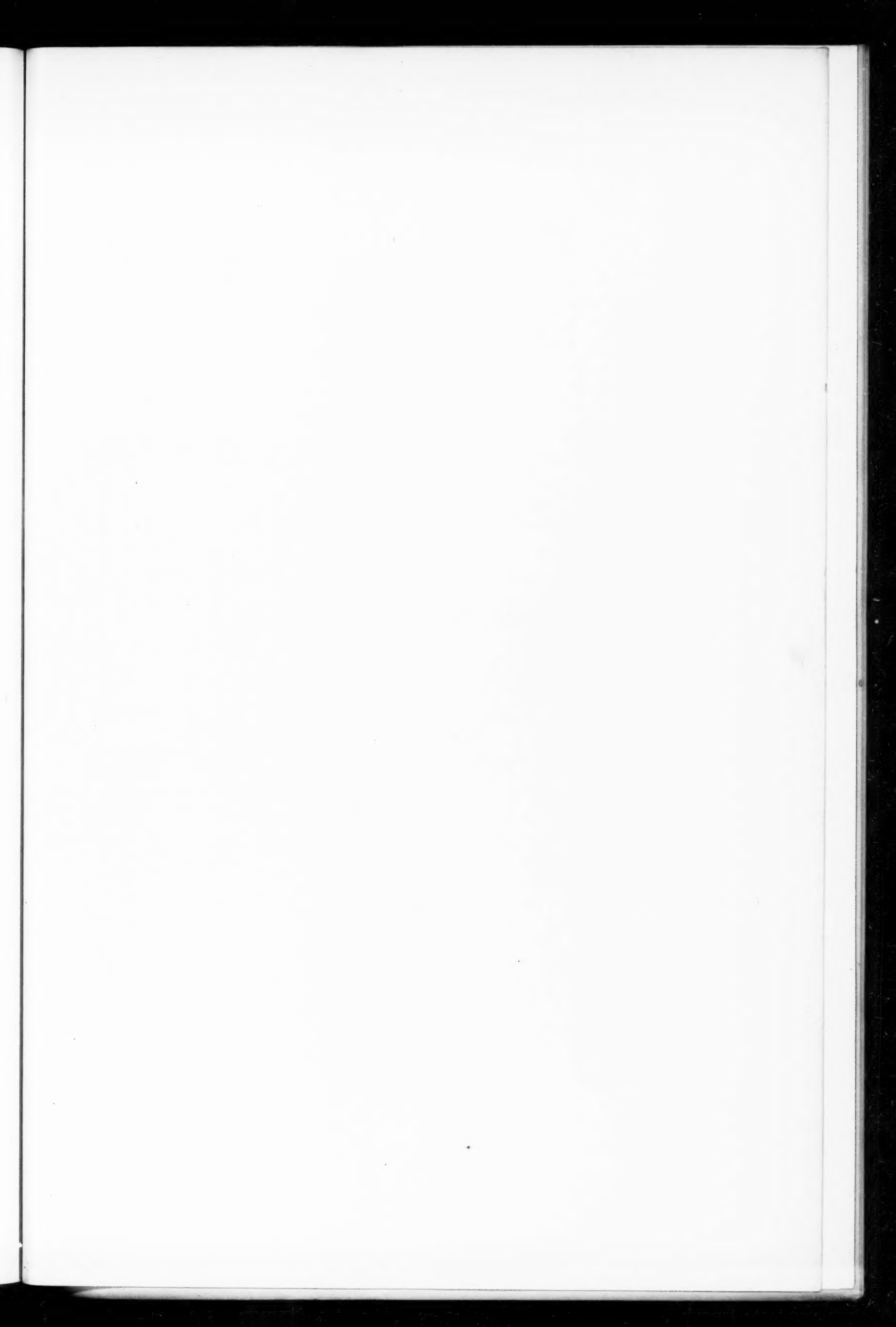
SPRAGUE & NEWELL, ARCHITECTS, CHICAGO.



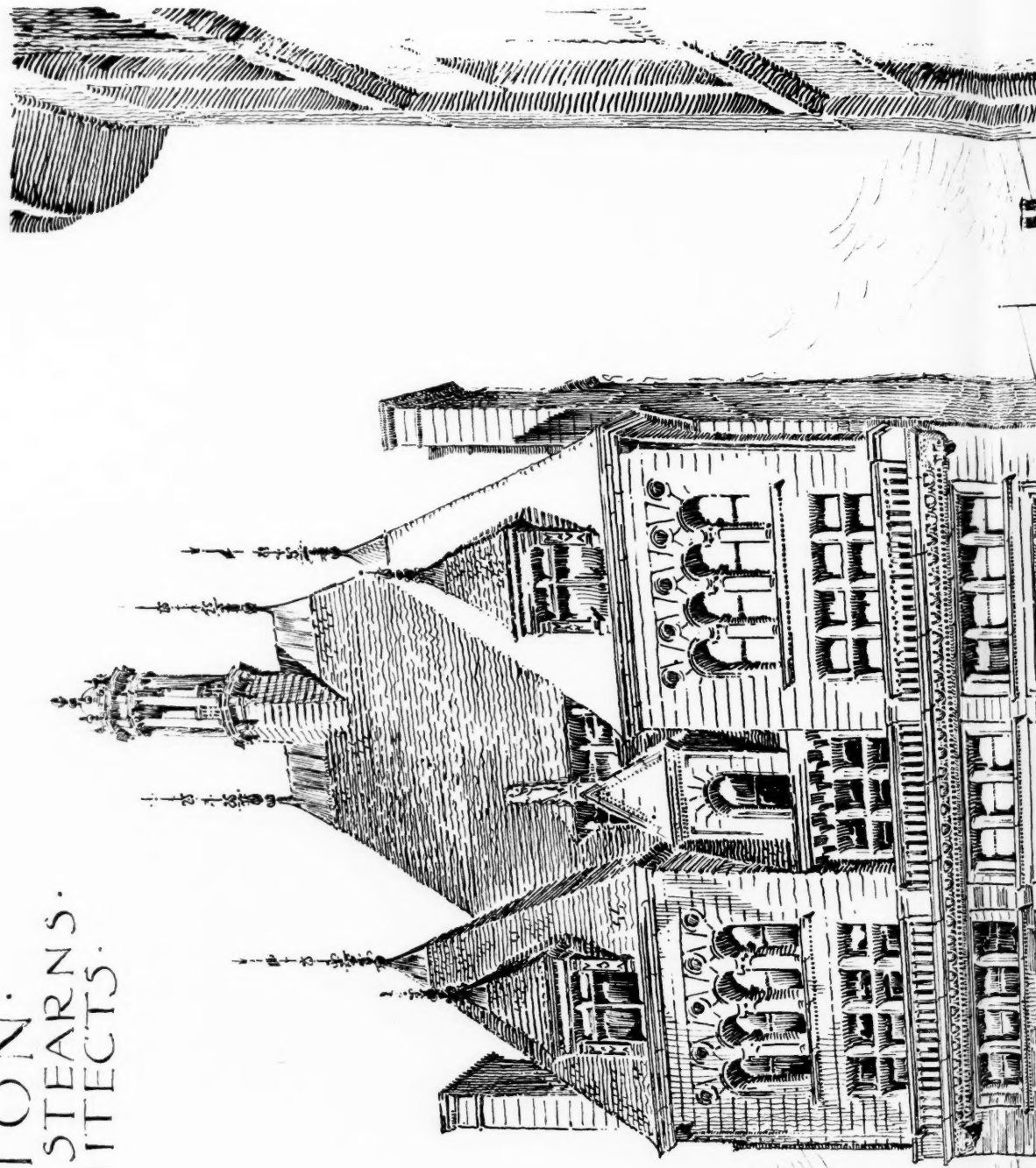


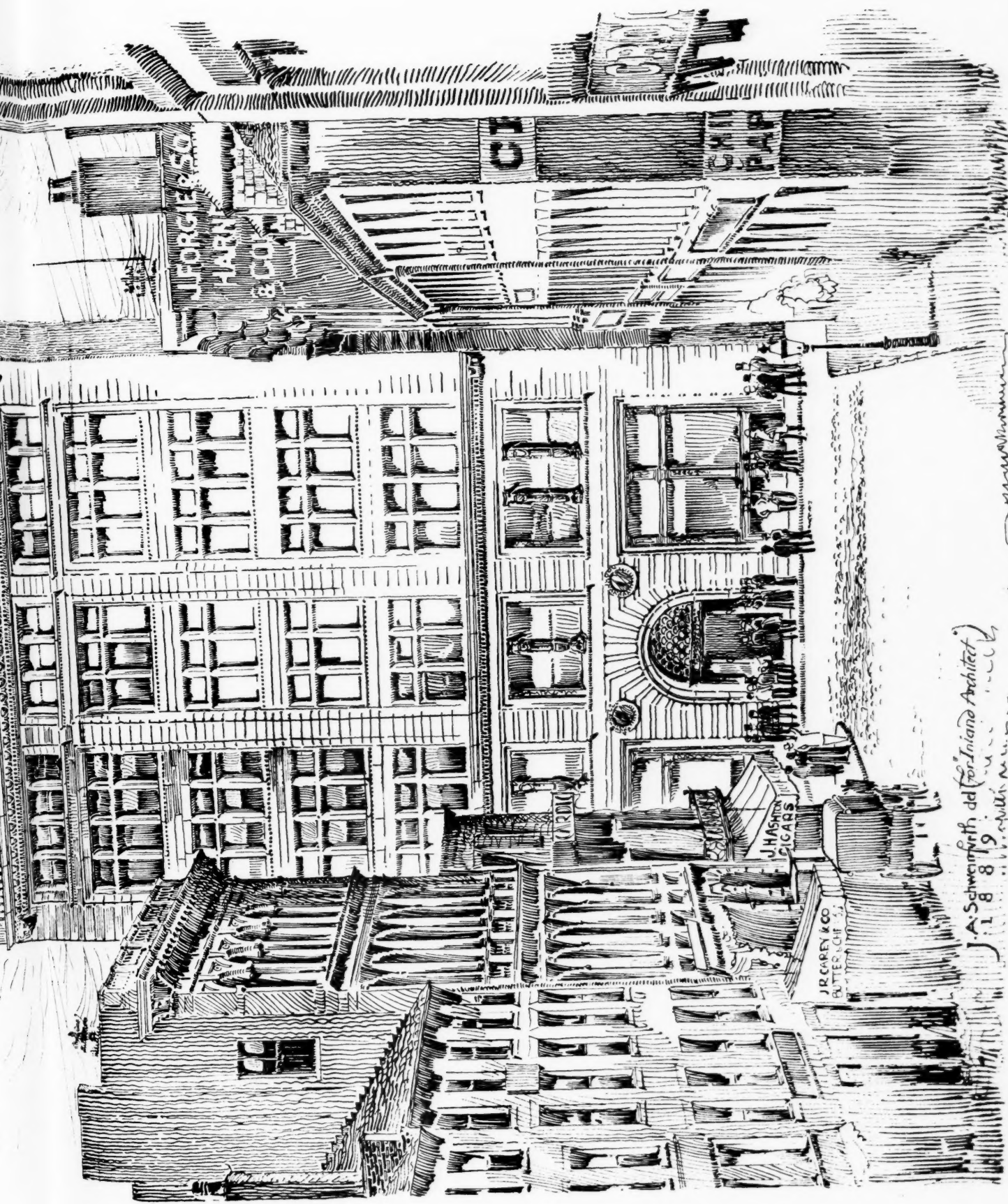
RESIDENCE FOR
CHAS DISSEL, ESQ.
AT WYNNWOOD, PA.

ALBERT W. PILLSBURY, ARCHITECT
- 101 - CHESTNUT - STREET - PHILADELPHIA -



FISKE-BUILDING.
BOSTON.
PEABODY & STEARNS.
ARCHITECTS.





J. A. Schwabacher del. (for Indiana Architect)
1889

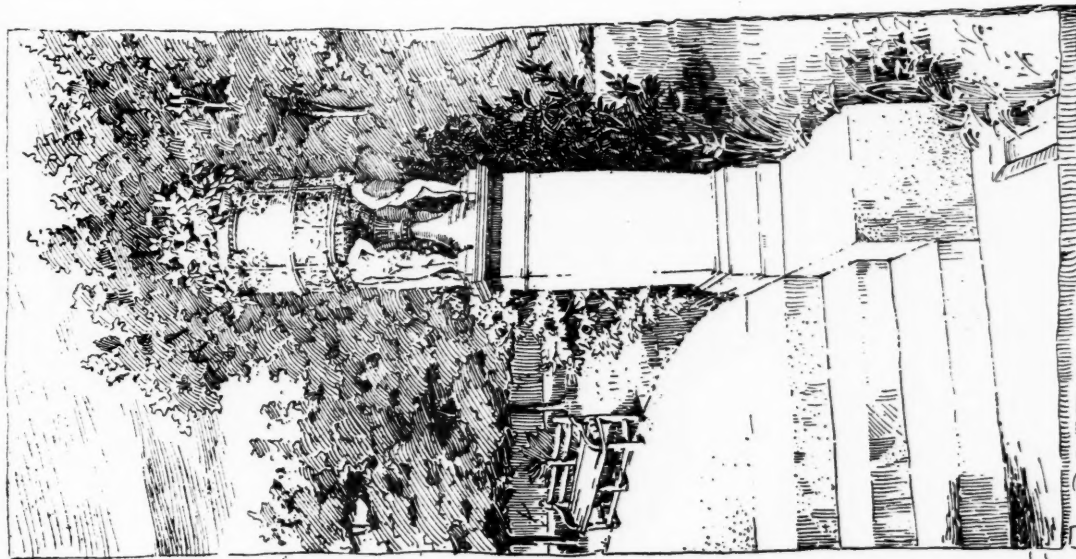


BY C. B. SCHAEFFER.

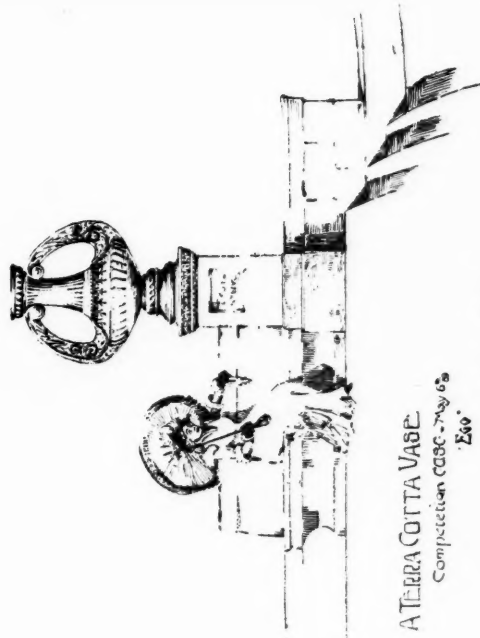


FIRST PLACE—A. HEUN.

RENDERED FROM PHOTOGRAPHY.



COMPETITION FOR
TERRA COTTA VASE
BY O. C. CHRISTIAN 2^d PLACE

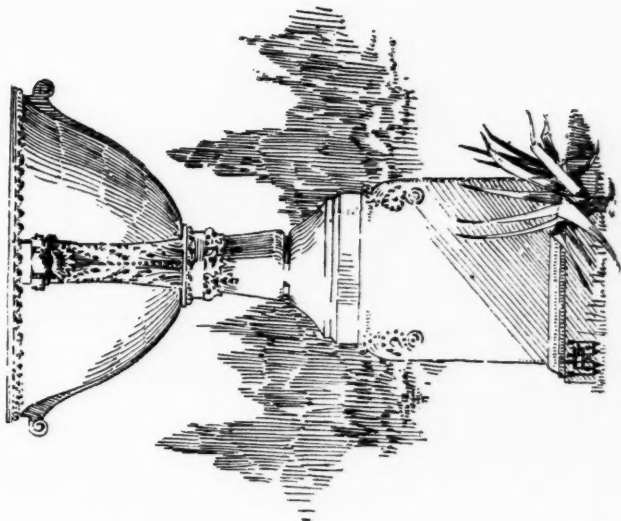


ATERRA COTTA VASE

Competition CGSC—May 63

Esq.

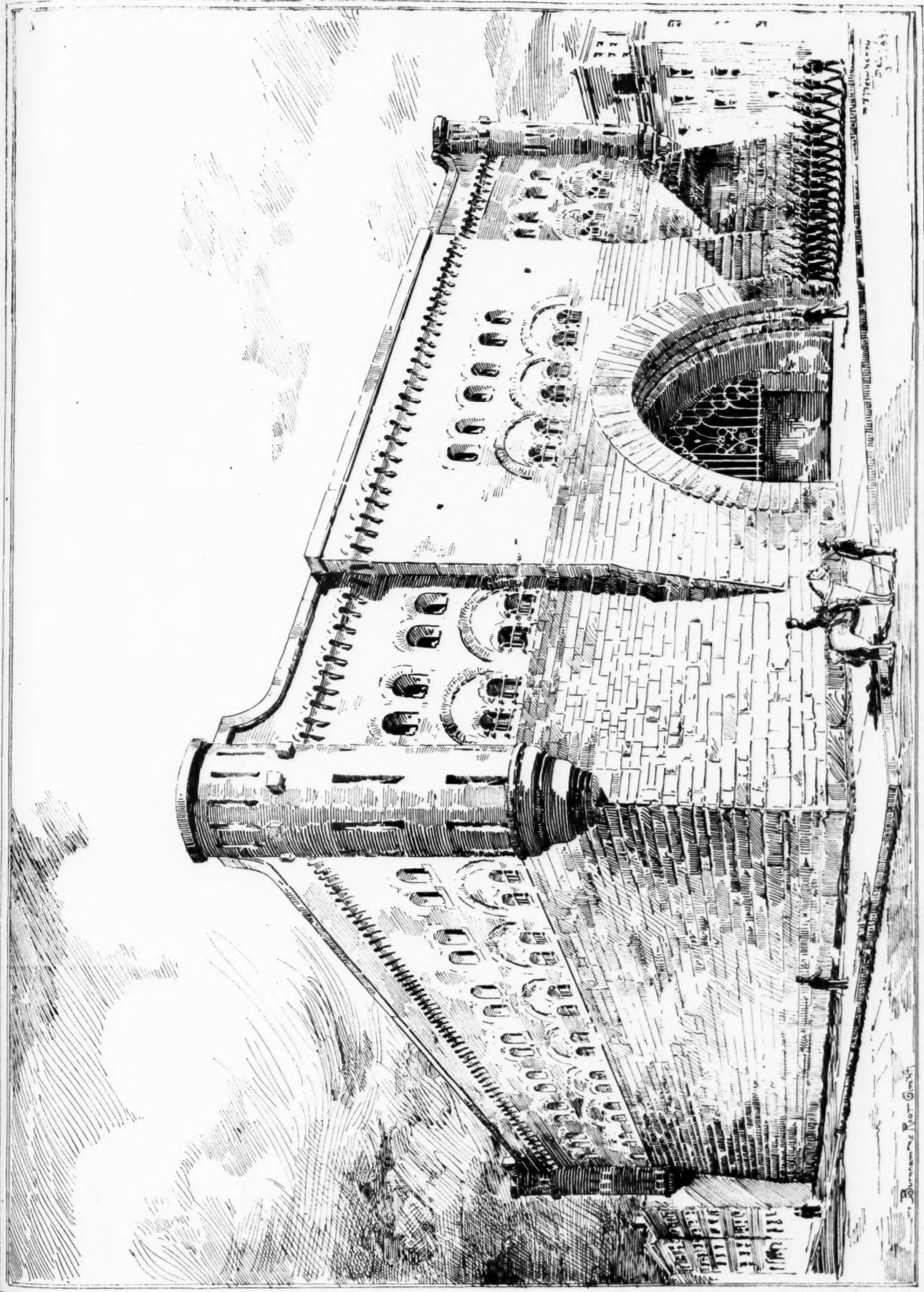
BY C. A. KESSELL.



THIRD PLACE—W. G. WILLIAMSON.

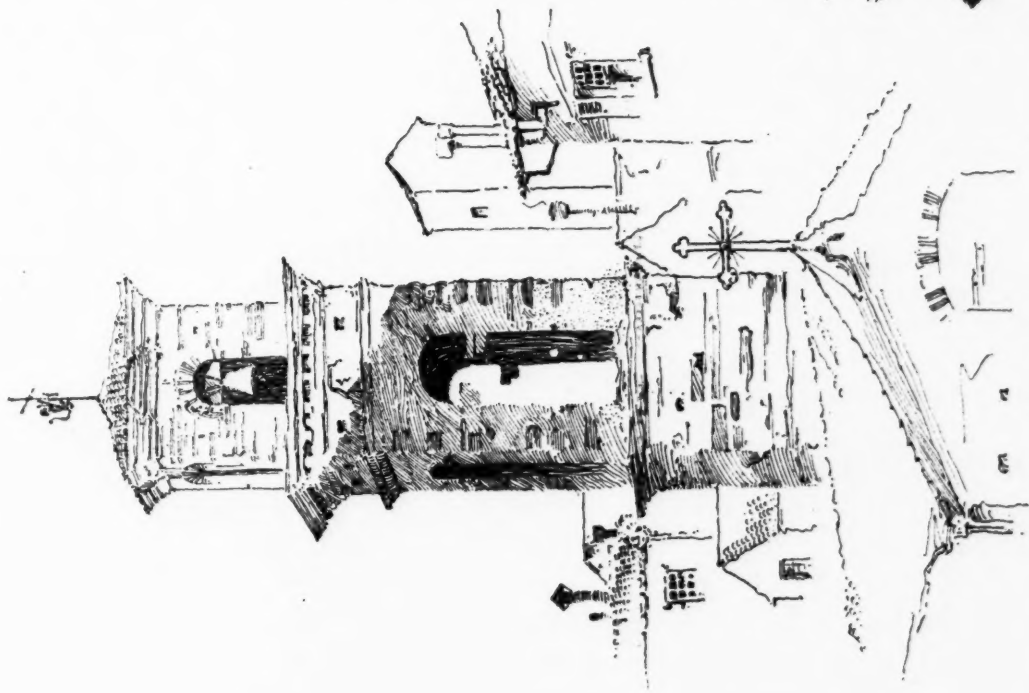
CHICAGO ARCHITECTURAL SKETCH CLUB—COMPETITION FOR TERRA-COTTA VASE.

THE HISTORY OF THE CITY OF BOSTON

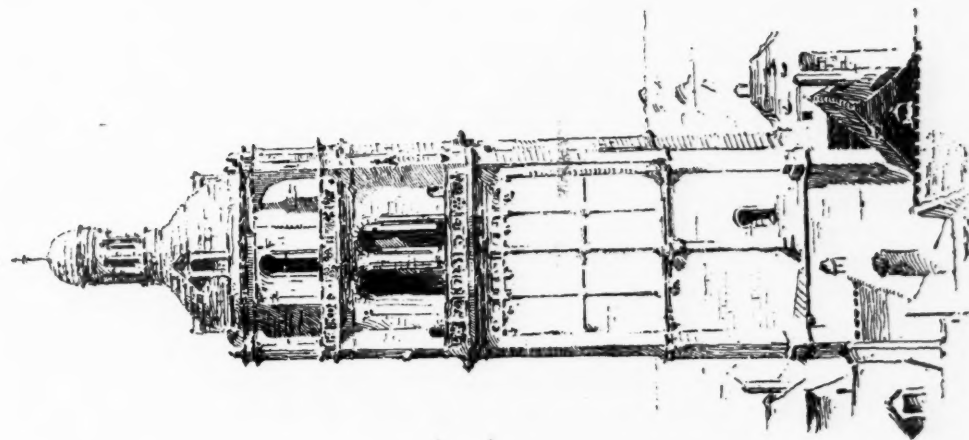


DESIGN FOR FIRST REGIMENT ARMORY, CHICAGO.

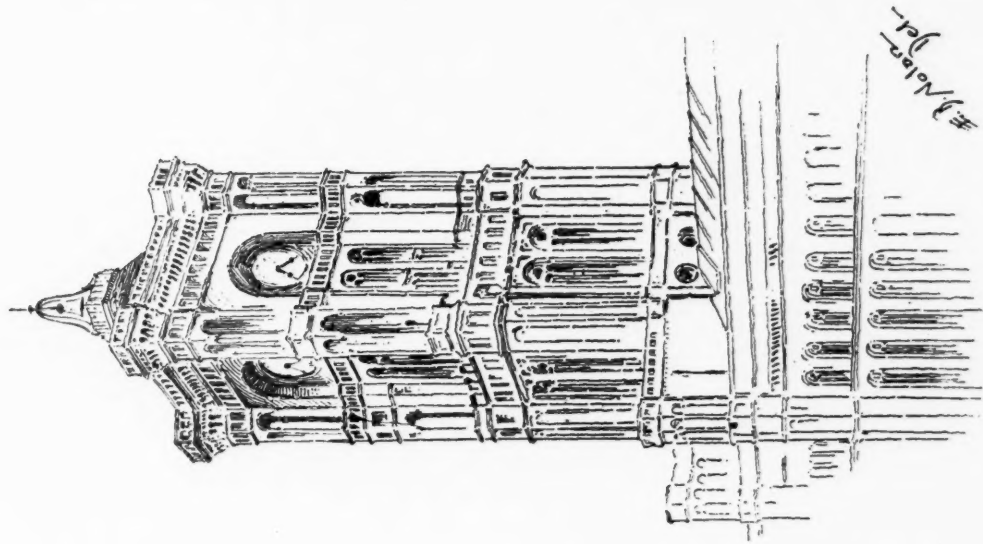
BURNHAM & ROOT, ARCHITECTS.



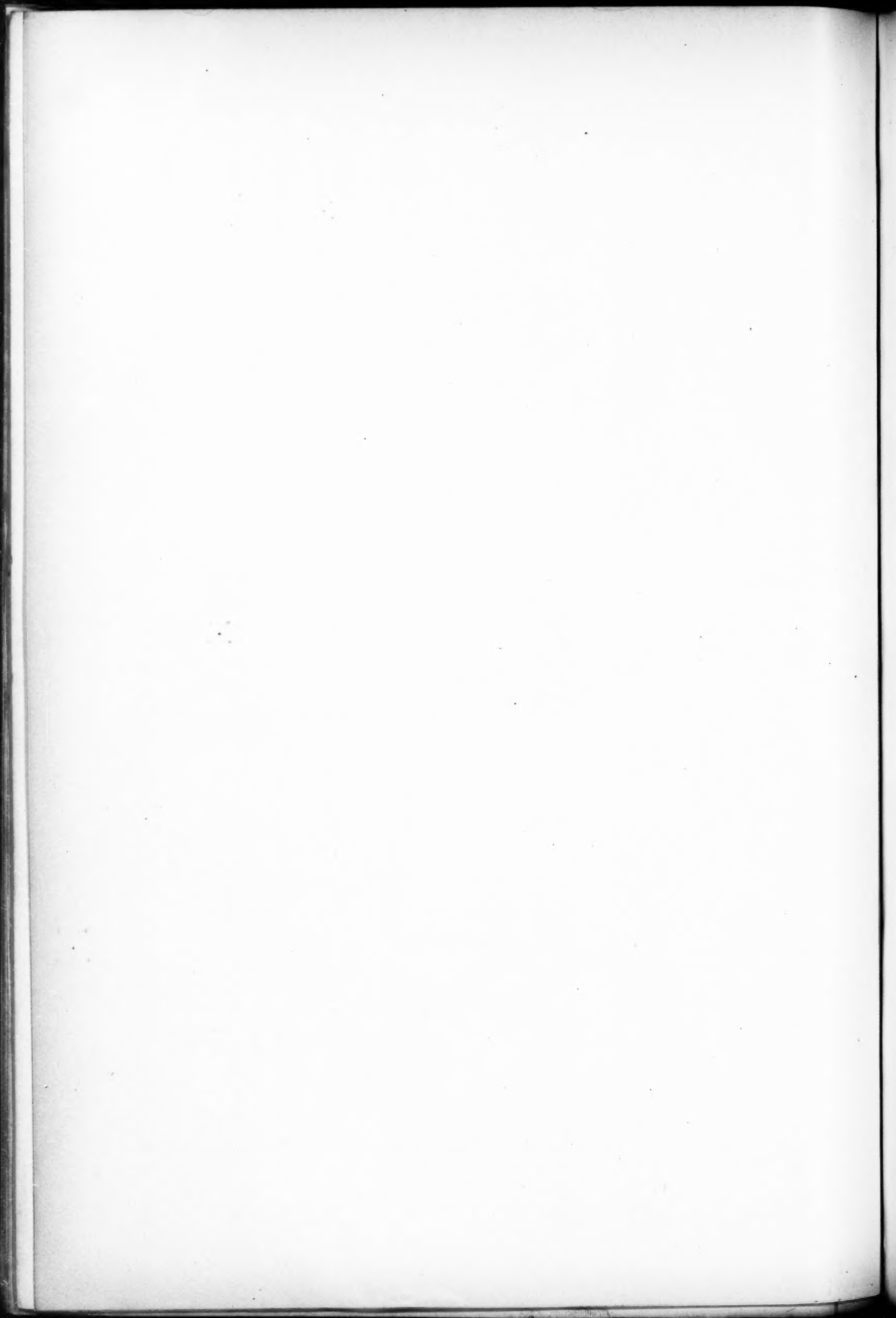
F. S. S. Apostoli.



Loche. St. Antonio.



Berlin. Rathaus Thurm.



INDEX TO ADVERTISEMENTS.

Air Bells.	Page	Drafting Pencils.	Page	Paints, Oils and Varnishes.	Page	Sliding Blinds.	Page
Zimdar's	VII	Joseph Dixon Crucible Co.	XXIV	Joseph Dixon Crucible Co.	XXVI	Willer, Wm.	V
Air Valves.		Electric Bells.		Wadsworth, Howland & Co.	III	Specifications.	
Jenkins Bros.	XI	Ostrander & Co.	XXI	Perspectives.		Inland Publishing Co.	
Architectural Books.		Elevators.		INLAND ARCHITECT office	XX	Spring Hinges.	
Inland Publishing Co.	I	Crane Bros. Elevator Co.	XXX	Pipe Covering.		Bardsley, J.	XI
Architectural Brass Work.		Graves, L. S. & Son.	X	Kemper, Alfred C.	X	Robinson, M. W.	X
Andrews, A. H. & Co.	XVIII	The Ellithorpe Air Brake Co.	XXX	Plumbers.		Smith & Egge Mfg. Co.	IX
Union Brass Works.	XV	Jas. L. Haven Co.	V	E. Baggot.	IV	Van Wagoner & Williams Co.	X
Architectural Drawing.		Exhaust Fan.		Plumbing Supplies.		Steam Pump Works.	
Inland Publishing Co.	V	Sturtevant, B. F.	XXIII	Adee, Fred & Co.	X	Blake, Geo. F., Mfg. Co.	IV
Architectural Ironworks.		Fences.		Aspinal, E.	IX	Knowles Steam Pump Works.	XVI
Etna Iron Works.	XVII	Hartman Manufacturing Co.	XXIX	Bower, B. P. & Co.	XXV	Worthington, Henry R.	
Bartlett, Hayward & Co.	I	Fireproofing.		Cudell, F. E.	IX	Stone.	
Bolles, J. E. & Co.	XXX	Illinois Terra-Cotta Lumber Co.	VII	DuBois Mfg. Co.	XI	Cleveland Stone Co.	IX
Brooks, T. H. & Co.	III	Pioneer Fireproof Construction Co.	VI	Henry Huber Co.	III	Portage Red Stone Co.	VIII
Bouton Foundry Co.	VI	Wight Fireproofing Co.	VI	Mott, The J. L., Iron Works.	XIII	Reed, David.	X
Columbia Iron and Steel Co.	IV	Fireproof Furring.		The "Sanitas" Mfg. Co.	XXI	Stained and Decorative Glass.	
Globe Iron Works.	XXVI	Van Noorden, E.	XXVI	Stebbins, E.	XXII	Brown Bros.	XXX
Hecla Bronze and Iron Works.	XXVI	Foot Power Machinery.		Wolf, L., Mfg. Co.	XIV	Chicago Art Glass Co.	VIII
Hicks, F. M. & Co.	IV	Barnes, W. F. & J.	XXIX	Portland Cement.		Flanagan & Biedenweg.	VIII
Meyers, Fred J. Mfg. Co.	XXII	Furnaces and Ranges.		Dyckerhoff.	XXIV	Healy & Millett.	VIII
The Winslow Bros. Co.	II	Boynston Furnace Co.	XVIII	Schillinger Bros. & Co.	X	Groves, R. S. & Steil.	VIII
Vierling, McDowell & Co.	I	Fuller & Warren Co.	X	Portrait Engraving.		Kinsella, F. D. & Co.	VIII
Architectural Views.		Manning, W. K.	XII	The Levytype Co.	XVIII	Lamb, J. & R.	VIII
Taylor, J. W.	I	Grates.		Prices.		Linden Glass Co.	VIII
Frost & Adams.	V	Smith & Anthony Stove Co.	V	Labor.		McCully & Miles.	VIII
Asphalte.		Gas Fixtures.		Material.		Matthews Decorative Glass Co.	VIII
Brunswick and Sicilian Rock Asphalte.	X	Archer & Panoast Mfg. Co.	X	Proposals.		Misch, G. A.	VIII
Warren Chemical and Manufacturing Co.	X	Holden, H. S.	XI	Building, etc.		Wells, W. H. & Bro. Co.	VIII
Bells (Tubular).		Gas Engines.		Printers.		Stainer (Art Glass).	
Durfee, W. H. & Co.	XII	Schleicher, Schumm & Co.	XXV	H. O. Shepard & Co.	X	Dahinten, F. X.	VIII
Binders for Inland Architect.		Van Dusen Gas Engine Co.	IX	Publications.		Steam Heating.	
Inland Pub. Co.		Galvanized Iron Works.		<i>Builder and Decorator</i>	XI	Baker, Smith & Co.	XXIII
Blue Prints.		Kniesly & Miller.	V	<i>Builder and Woodworker</i>	XI	Hay & Prentice Co.	XXIII
Hungarian Specialty Co.	III	Glass Bending.		<i>Colorado Exchange Journal</i>	XXI	Ruttan Manufacturing Co.	XXI
Bricks (Pressed).		Western Glass Bending Works.	V	<i>Decorator and Furnisher</i>	VIII	Sam'l I. Pope & Co.	I
Burns, Russell & Co.	XXVI	Granites.		<i>Northwestern Builder and Decorator</i>	XX	The Babcock & Wilcox Co.	II
Chicago Anderson Pressed Brick Co.	XVI	Hallowell & Bodwell Co's.	XVI	<i>Sanitary News</i>	XI	Steel Beams.	
Hydraulic Press Brick Co.	XXVI	Heating and Ventilating Apparatus.		<i>The Architectural Era</i>	V	Clark, Raffin & Co.	XXVII
Lockwood & Kimbell.	IV	Detroit Heating and Lighting Co.	IX	Radiators.		Steel Shutters.	
Peerless Pressed Brick Co.	IV	Henderson, J. C. & Co.	XXII	A. A. Griffing Iron Co.	XXIV	Clark, Bunnett & Co.	XXV
Tiffany Pressed Brick Co.	XXII	Pope, Samuel I. & Co.	I	Michigan Radiator and Iron Mfg. Co.	XX	Terra-Cotta.	
Builders' Hardware.		Sturtevant, B. F.	XXIII	Railroads.		Boston Terra-Cotta Co.	IV
Orr & Lockett.	XXX	Heating (Hot Water).		Kankakee Line.	XXII	Northwestern Terra-Cotta Wks.	I
The Yale & Towne Mfg. Co.	XVI	Detroit Heating and Lighting Co.	IX	Michigan Central.		Perth Amboy Terra-Cotta Co.	XXVI
Builders' Sundries.		Gurney Hot Water Heater Co.	XXIV	Monon Route.	XIII	Tiling.	
The Yale & Towne Mfg. Co.	XII	Insurance (Accident).		Wisconsin Central.		The Henry Dibblee Co.	XXVI
Ceiling (Paneled Iron)		The Employers Liability Assurance Corporation.	XVII	Reflectors.		Tubular Bells.	
Northrop, A. & Co.	XIII	Interior Decorators and Furnishers.		Frink, I. P.	IX	Durfee, W. H. & Co.	XII
Cements.		Haskins & Phillips Co.	V	Rock Asphalt Floors.		Valves.	
Dyckerhoff Portland Cement.	XXIV	Interior Finish.		Schillinger Bros. & Co.	X	Jenkins Bros.	IX
King, J. B. & Co.	XX	Andrews, A. H. & Co.	XXI	Roofs and Roofing Material.		Varnishes and Wood Finish.	
Meacham & Wright.	XVIII	Behel, W. F. & Co.	I	Cincinnati Corrugating Co.	IV	Murphy & Co.	XXIX
Milwaukee Cement Co.	XIII	Carsley & East Mfg. Co.	XXX	Garry Iron Roofing Co.	XIII	Venetian Blinds.	
Coloring for Mortar.		Interior Finish Fastener.		Hughes, R.	V	Louderback, E. & Co.	IV
French, S. H. & Co.	X	Boda Finishing Co.	XXVIII	Kniesly & Miller.	V	Ventilation.	
Concrete Stone.		Lath (Sheet Metal).		Merchant & Co.	VII	Sturtevant, B. F.	XXIII
Chicago Union Lime Works.	XXXII	Hodges Bros.	IX	Nourse, B. F. & Bro.	XVIII	Water Conductor.	
Contracts.		Lath (Wire).		Scott, J. B. & Co.	XXIX	S. S. S. Conductor Co.	XXIV
Standard or Uniform.	XIV	New Jersey Wire Cloth Co.	VIII	Taylor, N. & G. Co.	XXIII	Weather Vanes.	
Contractors.		Lime.		Thorn Shingle & Ornament Co.	V	Jones, Thomas W.	V
Directory.	XXIX	Chicago Union Lime Works.	XXVIII	Warren Chemical Mfg. Co.	X	Washtubs.	
Cordage.		Locks.		Sash Balance.		Stewart Ceramic Co.	XVIII
Sampson Cordage Works.	IV	The Yale & Towne Mfg. Co.	XII	Rochester Sash Balance Co.	XXI	Window Blinds.	
Creosote Stains.		Lumber.		Sash Cord and Chains.		Willer, Wm.	V
Cabot, Saml.	VII	Ruddock & Seymour.	XX	Smith & Egge Mfg. Co.	IX	Window Screens.	
Damp Course (Pure Bitumen).		Mail Chutes.		Samson Cordage Works.	IV	Louderback, E. & Co.	IV
Simpson Bros.	XVII	Cutler Manufacturing Co.	XX	Sash, Doors and Blinds.		Window Lines.	
Damp Preventive.		Mantels, Grates, Etc.		W. E. Frost Mfg. Co.	IV	Sampson Cordage Works.	IV
Duresco.	XVII	The Henry Dibblee Co.	XXVI	Wilce, E. P. & Co.	XXV	Wire and Iron Works.	
Decorative Artists.		Metallic Centerpieces.		Sash Pulleys.		Bolles, J. E. & Co.	XXXII
Nelson, T. & Son.	II	Warren Bros.	IX	Stover Manufacturing Co.	XXVI	Hartman Mfg. Co.	XXIX
Sullivan, J. B. & Bro.	II	Metal Shingles and Roofing.		Norris, C. Sidney & Co.	XXVII	Meyers, Fred J. & Co.	XXII
The Almini Company.	I	Garry Iron Roofing Co.	VIII	Sanitary Appliances.		The Henry Dibblee Co.	XXVI
Door Hangers.		Metallic Hip Shingle Co.	IX	Henry Huber Co.	III	Wire Lathing.	
Barry.	VIII	Ornamental Centers.		Mott, J. L., Iron Works.	XIII	New Jersey Wire Cloth Co.	VIII
Prescott Manufacturing Co.	X	Warren Bros.	IX	The "Sanitas" Mfg. Co.	XXIX	Wood Carpet.	
Door Knobs (Wood).		Ornamental Glass.		The Wm. Powell Co.	XXVI	Johnson, S. C.	XXIV
Bardsley, J.	XI	Western Sand Blast Co.	XXVIII	Wolf, L., Mfg. Co.	XIV	Moore, E. B. & Co.	IV
Dumb Waiters.		Painters and Decorators.		Sewer Pipe.		Wood Finishes.	
Swezey, M. B.	XXIV	Sullivan, J. B. & Bro.	II	Rhoads & Ramsey.	XI	Murphy & Company.	II
Jas. L. Haven Co.	V	Drawing Material and Implements.		Shingle Stain.		Wood Mantels.	
Abbott, A. H. & Co.	I	Abbott, A. H. & Co.	I	Cabot, Saml., Jr.	VII	The Henry Dibblee Co.	XXVI
Altender, T.	III	Dixon Crucible Co.	XXVI	Dexter Bros.	XXVIII	Wood Stains.	
Dixon Crucible Co.	XXVI	Queen, James W. & Co.	I	Sidewalk and Vault Lights.		Walpole Dye and Chemical Co.	VIII
Wadsworth, Howland & Co.	III	Webber, F. & Co.	III	Brooks, T. H. & Co.	III		
Webber, F. & Co.	III			Brown Bros.	XXVIII		
				Dauchy & Co.	XXVI		
				Hicks, F. M. & Co.	IV		
				Richards & Kelly.	XXII		
				Skylights, Conservatories, Etc.			
				Kniesly & Miller.	V		
				Vale & Young.	XXVI		
				VanNoorden, E. & Co.	XXVI		

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

ART METAL WORK,

FOR HOUSE DECORATIONS,

From Our Own or Architects'

SPECIAL DESIGNS.

The YALE & TOWNE MANUFACTURING CO.

STAMFORD, CONN.

NEW YORK. BOSTON. PHILADELPHIA. CHICAGO.

Hallowell & Bodwell

Granite Companies,

GRANITE CONTRACTORS,

ROOM 1161,

ROOKERY BUILDING,

—CHICAGO.—

GEO. F. BODWELL, Western Manager.

HENRY R. WORTHINGTON,

(ESTABLISHED 1845.)

NEW YORK.

BRANCH OFFICES:

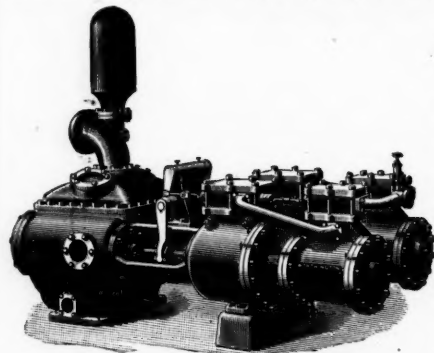
BOSTON. PHILADELPHIA. CHICAGO.
ST. LOUIS. SAN FRANCISCO.

Steam Pumping Machinery

—AND—

WATER METERS.

The attention of users of steam pumps is called to the recent improvements made in these machines. In addition to many new features in design and construction, the pumps are made much heavier and stronger, in order to meet the requirements of severe service and the increased steam pressure now so generally used. An illustrated catalogue will be furnished on application. Prices recently revised.



Worthington Compound Steam Pump.

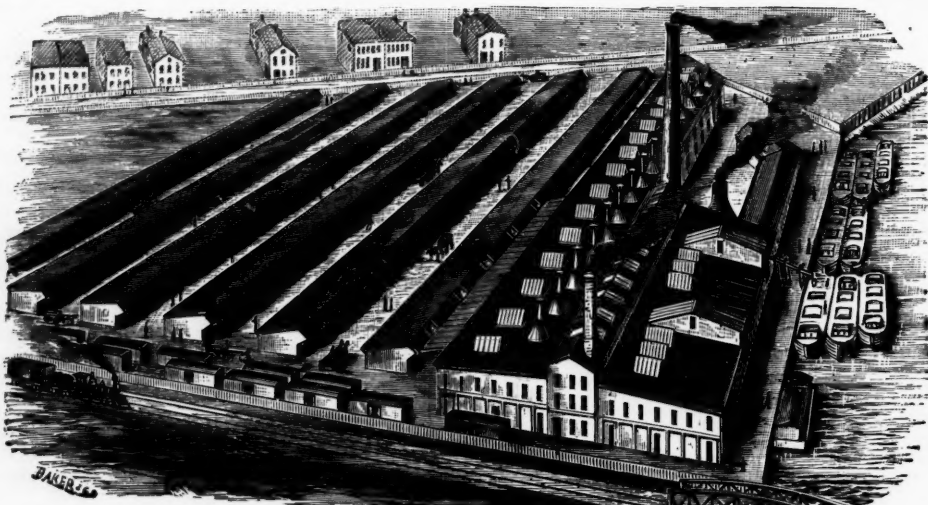
This pattern of Worthington Pump is recommended in any service where the saving of fuel and operating expenses is an important consideration. In such cases their greater first cost is fully justified, as they require 30 to 33 per cent less coal than any high-pressure form on the same work.

CHICAGO

Anderson PRESSED BRICK Company

MANUFACTURERS OF

—PLAIN AND ORNAMENTAL PRESSED BRICK.—



FINEST QUALITY OF PRESSED BRICK

FOR BUILDING FRONTS.

OFFICE, 189 LA SALLE STREET, CHICAGO, ILL.

SEND FOR ILLUSTRATED CATALOGUE.

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.