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Important Suit for Architects' Fees Decided.

That a suit for architects' fees, of which we give the details in another column, has been decided in favor of a fee of four per cent is no reason why the usual and reasonable fee of five per cent should not be insisted upon in the courts. Enough cases have been decided to establish the schedule of the architectural associations to more than counteract the effect of the case referred to. "Before the fire," as now, the established fee with architects of standing was adhered to, but the formation of the Western Association of Architects, in 1884, undoubtedly largely encouraged correct practices among architects, though there is today in the courts of Chicago a case where the architect of an important business block is suing for a fee of three per cent.

Applications of New Members to A. I. A. and W. A. A.

As it is now settled that the consolidation of the American Institute of Architects and the Western Association of Architects will take place next fall, there will be, without doubt, a number of architects who would like to join the new association at its beginning and take part in the joint convention. This can only be done by joining one or the other of the societies previous to consolidation. The attention of all architects not members of either association is called to this, as it might be overlooked until too late to have their names considered. Such applications ought to be handed in before August 1, in order that they may be considered by the directors and submitted to vote by the membership. The secretary of the Institute, Mr. A. J. Bloor, may be addressed at 18 Broadway, New York, and the secretary of the Western Association, N. S. Patton, at Montauk Block, Chicago.

Immense Sanitary Improvements at Naples.

What is probably the most extensive sanitary work ever undertaken has been inaugurated at Naples, Italy. This is the demolition of those quarters of the city which the cholera most completely infested in 1884. About three months ago, the Italian parliament passed a bill authorizing the improvement, and a month ago the work was begun with considerable ceremony, King Humbert and his son, the Prince of Naples, going from Rome to inaugurate it. The project involves the employment of nearly twelve hundred workmen, and the demolition of seventeen thousand houses and sixty-two churches in the most thickly settled and most squalid parts of the city, where the narrow streets, filled with perennial filth, breed pestilence and death. It is proposed to erect in their stead well-built houses, and to lay out fine, broad streets, that will let in the air and the sunshine to the inhabitants. Naples is the most thickly populated city in Europe, and the quarter to be thus renovated now contains a population of one hundred and eight thousand, or six hundred to the acre. It is proposed to reduce this population just one-half. All the people now residing in these slums have received notice to quit, and when the work has been completed the new buildings will probably have an entirely new set of occupants. A new street, a mile and a half long and 90 feet wide, twice the width of any existing street in Naples, is to be run through the district now temporarily depopulated. The cost of this immense improvement will be enormous, and is to be borne largely by the Italian government. The work to be done involves the destruction of one hundred and forty-four old

streets and the widening of one hundred and twenty-seven others, the total or partial destruction of fifty-six *fondaci* or slums and five hundred and twenty-seven isolated groups of houses. The payments which will have to be made to the owners of the houses to be torn down, for their appraised value will alone amount to £3,750,000. Add to this the cost of the work of demolition and of the new streets and squares to be laid out, and it will be seen that this is the most expensive piece of house-cleaning ever undertaken.

An English
Comment
Upon the
N. A. B.

A recent number of the *Architect* of London, England, gives an extended summary of the proceedings of the last annual convention of the National Association of Builders, with comments upon the general subject of builders' conventions, and also the action of the convention in detail. The writer receives a wrong impression regarding the prime purpose of the association, intimating that the purpose is to obtain justice, which the state and national government does not accord, and says that "the builders of America, who are supposed to draw enormous profits out of public buildings, are not without their own grievances. In order to deliberate upon them it is customary to hold an annual conference or convention." This is peculiar, as he continues and copies from the constitution the objects of the association, which means neither more nor less than it says. Of course, the regulation of public building contracts is one object, but the main one lies in the general elevation and regulation of the builder and material dealer in his contracts for private work. It is interesting to observe the interest taken in American architectural and building practice in Europe, and the journal quoted from is, if anything, in advance of its contemporaries in giving to its readers such information regarding American practices as will aid them in their work. The article closes by saying that "from the preceding abstract it will be evident that the aims of the National Association of Builders in America are well inspired. It will be allowed that no higher standard of efficiency exists in Europe than is proposed. When it is remembered that hitherto a go-as-you-please rule was the only one that was followed the new departure becomes still more remarkable. The endeavor to attain greater efficiency and to put building constructions upon a level with other callings will have the best wishes of English architects and contractors."

The Clark and
Phimister
Medal
Competitions.

Architectural draftsmen in the United States who are under the age of thirty years will be interested in reading, upon another page, the conditions under which they can compete for two notable medal prizes. The Robert Clark and D. G. Phimister medal competitions, under the direction of the Chicago Architectural Sketch Club, will present two subjects for the exercise of skill in designing, planning and rendering an apartment house and a town library, which will call into play in a large degree all that is practical and artistic in the draftsman. In regard to the generous donors of the competitive prizes little need be said, as the comment upon the man who "makes two blades of grass grow where one grew before" applies in the fullest degree to them. That the Chicago Architectural Sketch Club is fully deserving of the gifts placed in their hands for competition is felt by everyone who has remarked the rapid growth of this remarkable sketch club, and they have shown their breadth of character by throwing open these prizes which were

placed in their hands for competition among members, for competition by all the draftsmen in the country. The height of excellence which this club has attained has been mainly through the efforts of its members, but it is deserving of material outside recognition and assistance. This has been heretofore proffered by many architects who felt that they were benefited by the increased proficiency attained by draftsmen through membership in it, yet no way seemed open for the club to receive financial contributions. The club has lately instituted an associate membership grade mainly to admit draftsmen resident in other cities to its rolls, but which can be taken advantage of by architects and those who wish to aid in the work they are engaged in and would consider it an honor to belong to so superb an organization.

Master Painters
of Illinois
Convention
at Springfield.

The announcement that the Master House Painters' and Decorators' Association of Illinois will be held at Springfield, July 17 and 18, should call out a full attendance of members. The province of the master painter was formerly to give the exterior of the building two coats of color, and his honesty was largely gauged by the quality of lead used, but today he is a finisher in oils and varnishes as well, and is largely a decorator. His work is not, as formerly, passed upon by the owner or the carpenter, but by the architect, upon whose certificate he depends for payment. The master painter of today must be not only informed upon every detail of his trade, but upon the quality and values of all kinds of oils and varnishes as applied to different varieties of work; he must not only be conversant with local methods, but of those in vogue elsewhere. In fact, his success largely depends upon his accumulated knowledge and his readiness to adopt the constantly changing methods and requirements of his trade. The painters of Illinois have this year, for the first time in a decade, avoided trouble with their employes, and this alone should urge their attendance upon this annual convention, which should be a gathering for mutual instruction and congratulation.

Australian
Architecture
vs. that of the
United States.

Australia is making rapid advancement in architecture as in all other arts, the architects being called upon for better designs, which are looked upon more critically by the public than formerly. "While art proper," as a prominent Melbourne architect writes, "is yet in the infancy of its existence, we are striving to build up great cities in this continent, and in our architecture we emulate the best examples of the Old and New Worlds. We have no traditions and no history (at least in this state) older than eighty years, and are, untrammled by precedent or 'ancient' example, essentially local. Though eclecticism prevails, and the result is not always pleasing, perhaps after we have struggled through the inevitable transition state we may produce a style purely climatic or Australian. Our clear, hot atmosphere, and the brazen skies of summer, and the sharp, cold, but always bright winters demand a treatment that must, if we are consistent, be local in style." It is pleasant to contemplate that our Australian friends are much in the position of their confreres in the United States, who also have "no traditions" and "a climate that demands treatment essentially local in style." There is a chance for emulation in this, and we should like to see an Australian architectural journal published which would give us an adequate conception of the problems worked out by architects of that country.

Romanesque Architecture.*

CHAPTER X.

CENTRAL SYRIA—CHURCH OF TOURMANIN. PALESTINE—THE TEMPLE OF JERUSALEM—THE DOUBLE GATE.

THE church of Tourmanin (Central Syria) resembles at the same time the church of Baqouza and that of Qalb-Louzeh. The nave and the choir belong to the first of these two churches, the naithex to the second. Its total length is 40 meters, and its width 15. The interior of the nave resembles that of Baqouza, and small columns of an order like those in Qalb-Louzeh support the beams of the open timber roof.

The church is placed on a sub-basement, which gives it a large base. The façade is of an imposing character, but with such an arrangement of lines as to give a picturesque effect. Like that of Qalb-Louzeh it is composed of a wide arcade surmounted by a terrace and flanked by two square towers; but these towers are more isolated and the terrace is covered by a loggia ingenious and elegant in its arrangement.

A wiser or more logical arrangement can scarcely be imagined than this, a composition where each element has its function sharply defined, where the equilibrium results from the stability of the material laid without mortar, and where the decoration is only a consequence of the construction. The effect produced is very striking.

The apse also has an imposing character. Ornamented with two orders of columns one above the other, as at Baqouza and Qalb-Louzeh, it is remarkable for the harmony and vigor of its lines. It is in the form of the half of a regular dodecagon, the angles of which are ornamented with small columns.

The bases have a profile which indicates the sixth century, and the carvings of the capitals of the apse, in low relief, sharply cut, appear to be of the same time.



FIG. 51.

The same as in Qalb-Louzeh the naithex which precedes the principal door has a grand effect, and the wide arcade which gives access to it between the two-towers is vigorous in character.

This arrangement is very original, and it is easy to recognize in it the general arrangement of the façades of the West in the middle ages. The features of resemblance which unite the churches of Central Syria with those of the western world are most apparent in the apse.

Externally this apse is decorated like that of Qalb-Louzeh, with two orders of columns, one directly above the other; the idea was antique, although the application of it was quite new. The architect, endowed with practical good sense, has left out, judging them useless, the cornice, frieze and architrave, that a Roman constructor would not have failed to introduce into his composition. Nevertheless, the column has remained antique in its proportions and in the harmony of the two orders. But let time and reflection make away with these last scruples, let the capital and useless intermediary base disappear to be replaced by a simple molding, let the long columns thus obtained be placed closer to each other, let the brackets of the cornice be grouped nearer together, leaving open spaces between, and the Romanesque apse of France and the borders of the Rhine appear and the relationship is clearly established.

The Temple of Jerusalem, celebrated for more than one reason, is particularly interesting here as an example of a cupola, with the block set normal to the bed, very rare in the sixth century.

In this epoch were constructed in Central Syria, as well as in Palestine, edifices with cupolas, and we gave a curious specimen of this kind of construction in the baptistery of St. George of Ezra, in

* "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.

Fig 39. But these monuments were erected in imitation of the Persian, not only in the general shape, but also in the details of construction. This method consisted of building in rough masonry of



FIG. 52.

brick or rubble, cemented or covered by an excellent mortar, and by rudimentary processes, arches and cupolas, not built on wooden or brick centers, according to carefully developed plans, but upon forms made of earth or sand roughly constructed on the "cut and try" plan.

The cupola of the double gate of the Temple of Jerusalem marks so plainly the gradual progress that it is useful to note it. It was built about the time that St. Sophia was, following the Syrian method, leaving to the stone its natural surface in the dressing and construction, without the addition of decorative material.

The entrance is composed of two bays which open into a grand vestibule, the vaults of which rest on heavy central columns. From this vestibule lead two flights of stairs separated by a row of piers, which lead to a higher platform. The double gate was reconstructed about the sixth century. The old walls have been swallowed up, four ribbed arches have been banded on the central column, and the four compartments have been covered by means of four cutstone cupolas, resting on four spherical pendentives.

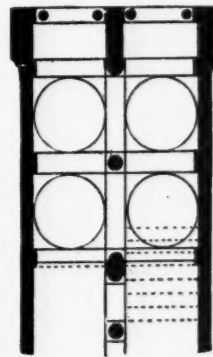


FIG. 53.

CHAPTER XI.

MOSQUE OF CORDOVA.

The Mosque of Cordova, commenced toward the end of the eighth century, has more than one point of resemblance to the monuments erected in Rome and Syria at just about the same time. To better judge the plan and arrangement of the Mosque of Cordova, we must remember that when Spain, after the Moorish Conquest began to enjoy a regular and protective government there hastened to this city from Syria and Egypt numerous and powerful partisans of that ancient family of the Omniades. "The connections multiplying between the East and the West is a natural enough explanation for the taste for architecture, which was probably introduced then at Cordova, and of which parts of the great mosque of Abderame presents an extremely interesting example.

This monument borrowing from the Roman ruins, marbles, columns, and some ornaments followed the general arrangement already adopted and became the type of the architecture of the temples of Islam.

The plan of the Mosque of Cordova seems to have been borrowed from the Christian monuments of the earliest times of the middle ages. The plan of a Latin basilica can be found here, with its atium, its sanctuary or apse and its principal nave, to which the Arabian builders have added on the left and right those parallel galleries or side aisles which constitute the chief change they made in this kind of a building to alter it to suit their needs.

The original mosque comprised eleven great naves, running north and south; these naves opened directly on to the court which preceded the temple and was a necessary part of it. Thirty-three

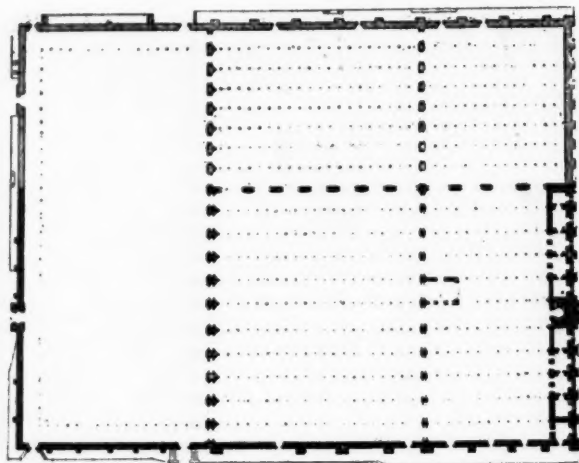


FIG. 61.

smaller naves, running east and west, pass through the eleven larger ones at right angles, thus forming a vast quincunx of columns.

Its actual plan is rectangular in front, about 162 meters long, from north to south, by 123 meters, from east to west. At the north a great court surrounded by a portico, backed by high walls, preceded the entrance of the mosque. This was divided into nineteen parallel naves, being about 100 meters in length, opening on to the court of the mosque, and communicating with it by great doors, some of which still exist.

The principal nave, which, from the north to the south, is 7 meters wide, and the eighteen other naves or side aisles are subdivided by thirty-five much narrower galleries, running from east to west, crossing the naves at right angles. This immense quincunx covers a surface of nearly 20,000 square meters.

The construction is very simple and at the same time carefully studied. The galleries are about 6 meters in width, excepting the principal one, which is 7 meters wide, and 9 meters high. They are formed by a straight line of columns, 3 meters high, bound together by a horseshoe arch, composed of voussoirs, alternating in white stone and red brick. The capitals of these are generally of the Corinthian or composite order, or imitations by the Arabians. The first arches are surmounted by other arches, springing from pilasters which surmount the skew-backs placed on each column. The builders avoided thus the girders of wood, which constituted so often the solidity of the Arabian arcades.

These two stories of arches produced by their repetition, added to the alternation of bright colors in the voussoirs, a very imposing effect, notwithstanding the simplicity of material employed by the architects. The timber roofs are open, and recall by their form the arrangement of the roof of the Latin basilicas.

The decoration is equally simple. It draws its principal effect even from the materials of construction, and particularly from the extraordinary richness of the columns. The variety of these is astonishing, in the material as well as in the work which ornaments them. The greater part of the shafts are antique, carried away from other parts of Spain, Gaul and Roman Africa.

At the left of the seventh nave (counting from the bottom of the right of the plan) is a little chapel, and at the back of the chief nave arises the kiblâh, in eight sides, crowned by a cupola hollowed out of a single block of marble.

These two sanctuaries are of the tenth century, but their details and their ornamentations are certain proof of the Roman and Oriental influences which have given to the whole of the vast edifice its principal character.

CHAPTER XII.

BYZANTINE ART.

If the founding of a new empire at Byzantium by Constantine in 330 of the Christian era is one of the great events in the history of the world, it marks, at the same time in the history of architecture a new art, or more exactly the departure of an evolution in antique art modified by Oriental influence.

Byzantine art did not rise spontaneously with the transplanting of the seat of empire from Rome to Byzantium, for Roman traditions

continued for a long time; and in the sixth century they were visible in the details as well as the plans of the edifices constructed by Justinian. Besides, Constantine especially wanted to imitate Rome, and the buildings which he erected in such numbers in his new capital were Roman. Since the fall of the Latin empire, Byzantium had valiantly resisted the barbarians, and, moreover, the fifth century, which witnessed all these struggles, was not favorable to the development of the art in the new empire of the East. "The period which extends from Constantine to Justinian was an age of formation for Byzantine art.

But by the beginning of the sixth century Byzantine art began to free itself from Latin traditions. It marks the rise of an original development, which is manifested by a bold style of architecture, and bears witness to the skill and ability of the Byzantine architects.

The dominant characteristic of Byzantine architecture lies in the use of the cupola as an architectural part, with all the consequences resulting from this mode of construction.

The cupola was not a new form. The Romans had known of it for a long time, as they had before their eyes the round temple of the Pantheon and the Calidarium of the Baths of Caracalla, models of a style of architecture as admirable for the wise combination of its structure as for the magnificence of its decoration. The old Romans and the new Byzantines both saw, in their connection with the people of the Orient and Persia, then in all the splendor of their prosperity and civilization, the Asiatic cupola on pendentives, but until then it was not applied to small buildings like chapels and baptisteries.

However, some attempts had been made on the largest scale, and the cupola of St. George of Ezra, in Central Syria, is one of the most interesting examples of this kind of construction. The cupola of Ezra, built in the first years of the sixth century, is about ten meters in diameter. It is worthy of notice that the plan of St. George of Ezra, being octagonal, it was more easy to pass from the octagonal to the circular cupola, than to build it on the square plan supported by pendentives. The example of it is none the less most instructive.

But, when the cupola became itself the principle of construction the difficulties increased, because of the enlarged dimensions of the edifice. One of the difficulties was to reconcile the new architecture with the rectangular forms necessitated by the service of Christian worship. They commenced by suppressing, in the buildings built with cupolas, the colonnades of the Latin basilicas or ancient edifices of Pagan or Christian worship. They replaced them by massive piers from which they sprang great arches, the vast openings of which are the four sides of the cross, of which the cupola is the center. In these great arches, forming the skeleton of the building, the colonnades are no longer anything but subdivisions. They only seem to sustain the arcades of the upper stories, or to separate the secondary galleries.

The cupola rests thus directly on the summit of four arches built on a square plan. They are bound together by spherical pendentives, the joints of the stone being cut nominally to the curve, and resting the weight of the hemisphere cupola on the four pillars. In this way they pass from the square plan at the opening of the arch to the circular plan at the keystones.

(To be continued.)

New York Sketches — The Old Work.

BY C. H. BLACKALL.

NEW YORKERS are sometimes disposed to boast of their Knickerbocker descent, and to speak with pride of the old families bearing names which have adorned the annals of New Amsterdam; from which a stranger might easily be led to suppose that the city abounded in souvenirs of the past, and that where the old ideas are so cherished, there must be a great deal of the old life remaining, in the architecture, if in nothing else. Possibly ancestral pride is in inverse ratio to the tangible reminders of past generations. At any rate, it is quite true that there is hardly a city in the country dating from before the Revolution, whose visible associations with the past have been so rudely handled by time and so effectually obliterated by man, as this old Knickerbocker city of New York; and in proportion to its size, there is, perhaps, no city from which the work of the colonial period has so entirely disappeared. Manhattan Island seems like a broad beach over whose surface each wave of progress seems to necessarily blot out all the work which went before. The really genuine pieces of work of the last century and the first fifteen years of the present, can be counted upon one's fingers. Indeed, few New Yorkers know of anything in the line of early work except St. Paul's and the city hall, and in considering the architecture of the city the older buildings seem like isolated examples, having no connection, historically or

otherwise, with the buildings which are now most typical of the city. The intermediate links in the historical sequence are entirely lost. The reasons for such conditions are quite natural, and are mostly geographical. The city is built upon an island nearly fourteen miles long, but averaging hardly two miles in width, so that as the demand for business accommodation has increased, there being room for expansion in but one direction, the purely commercial districts have grown at the expense of the residence quarter, pushing it back quite five miles in as many decades, and effectually obliterating most of the old landmarks. Besides, a New Yorker is much more thorough in his changes than some of his cousins. A Bostonian is content to alter floors and partitions, but in the metropolis everything has to move, and the very rock is even blasted away for new foundations.

The term old work, as applied to New York buildings, must then be taken with considerable allowance, as everything not manifestly modern, or antedating the cast-iron store front period, is commonly included under such a head. It will be sufficient, however, to consider in detail only the few which are at least in the Colonial style, if not Colonial by date; and first of all is the city hall, one of the purest pieces of architecture in this country, and one which has held its own through all the changes of fashion, from the days when the frugal-minded founders planted it out in the fields, building the rear of brownstone, as never likely to be noticed, to the present day, when the best designers are studying its sharp-cut moldings and well-balanced proportions, and trying to do as well in the modern work. It is the one bit of old life left in the lower city; and a sharper contrast could hardly be imagined than is afforded by its pure white marble mass, simple in outline, unambitious in scale, surrounded by such overpowering, thoroughly recent structures as the Tribune Building, the Times, the Potter Building and Mullett's postoffice, with the rush and roar of Broadway on one side and the eternal din and confusion of the elevated on the other. It reminds one of a lily growing in one corner of an iron foundry. Perhaps, were it anywhere else, it would not seem quite so admirable. Its warmest advocates never grow enthusiastic; the goddess of liberty which straddles the cupola and clutches the flag-pole, and the scale is really a trifle small; still, it is one of those creations for which everyone feels a sympathy; which impress a certain something that the French vaguely term *style*; which is neither mass, proportion nor detail, but a harmonious coherence that makes one profoundly grateful that all municipal architectural attempts are not failures. Would there were more of the same stuff in New York!

Then there is the custom house, on Wall street, whose claim to antiquity consists more in its triple Ionic colonnade than in the date of its erection, though as far back as the forties it was called one of the two handsomest buildings in America. The building is so close to the sidewalk, and Wall street is so narrow that it is hard to obtain a good view of the front; and the effect of the broad flights of steps leading up between the nobly proportioned columns of Quincy granite, 38 feet high, in single blocks, crowned by a simple Greek attic and cornice, is little appreciated by the crowds who pass it every day. There is only one colonnade in the country, that of the treasury building at Washington, which could be more impressive than this, if rightly placed. We might not want to repeat such a design, any more than we would wish to reproduce the Hypostyle Hall of Karnak, but it is none the less impressive. The rotunda in the interior of the custom house is as successful as the exterior, while being more available for direct inspiration, and the decoration of the dome is an excellent example of color work, which was perhaps originally crude, but has been toned by time and dust to delicate shades which are as intangible as they are delightful. The surface is divided into twenty-four spaces by plain ribs, rectangular in section, the spaces being filled by a square panel at the bottom and a long panel diminishing toward the top. The ribs are a warm but faint buff. The ground of the panels, a delicate blue, with tones of dull red employed, sparing for a little stenciled ornament, and the egg and dart panel moldings are picked out in gold. The walls below are all in buff; the columns and cornice are of a warm-toned marble, slightly veined, and gold is employed to bring out the capitals and on the wall. As it stands, it is a very successful piece of decoration.

The sub-treasury building, on Wall street, opposite the head of Broad, is even more modern than the custom house by date of construction, though it is quite ancient in spirit. The effect of the massive Greek Doric colonnade and entablature of white marble is hardly enhanced by the bronze Washington, in full colonial dress, rising on a pedestal above the steep steps which form a base course across the front. It is doubtful if the first president would seem any more in place if he were attired in toga and sandals, for it is one of those inconsistencies which we easily become accustomed to in this

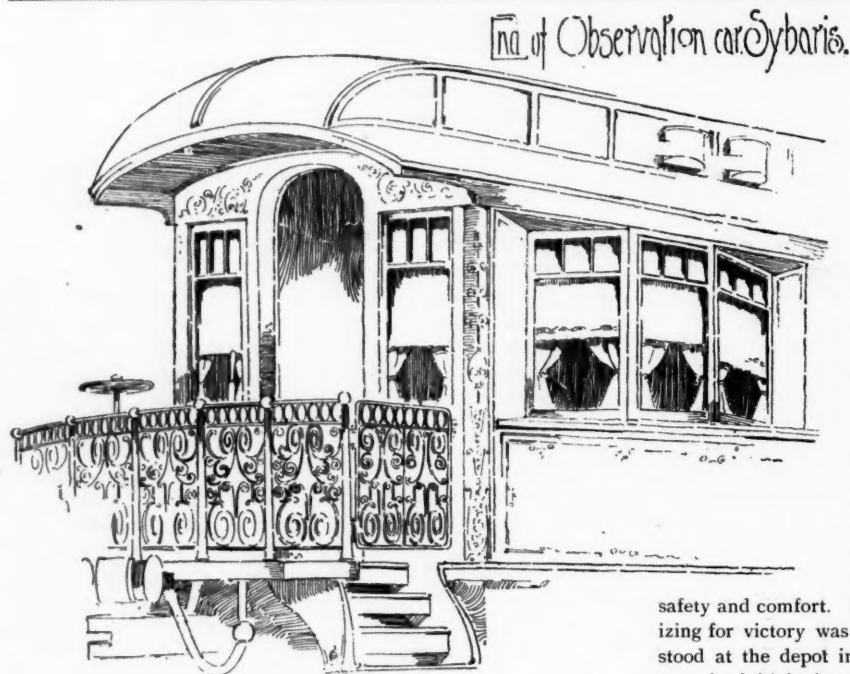
country. Certainly, the building would now seem incomplete without the statue. We also grow accustomed to the contrast between the heavy, stately exterior and the light, almost playful treatment of the interior—a low rotunda, encircled by a gallery with a curious old wrought-iron railing, and crowned by a dome with white ribs and blue panels, picked out in gold about the moldings—not as well toned as it may be ten years hence, if undisturbed, and much less knowing than the custom-house interior, though interesting by contrast and worthy of study.

This completes the list of the early public buildings. Of commercial work there remains nothing to serve even as a remote prototype of the recent growths, for what cannot be classed as modern is too bad to notice. Of churches there are two examples, both excellent in their ways, and both offsprings of old Trinity corporation. St. Paul's—*dear old St. Paul's* to most New Yorkers—is the oldest church building in the city and the third structure erected for the Episcopal worship, having been begun in 1764, so that there is not the slightest doubt about this being Colonial. The interior, with its high, boxed pews and its imposing pulpit, is interesting more for its associations than for its architecture. The tower and spire, facing west and away from Broadway, are excellently designed, a pretty close copy of Sir Christopher Wren, but none the less pleasing; and the end toward the street, presenting a low gable or pediment supported by detached, attenuated columns and inclosing a typical Colonial window, though bad in every part as to detail, is too picturesque to be criticised severely, aiding to complete another of the sharp contrasts which abound in New York—the sky-rockety Western Union Building, the Herald Building, the Astor House, Broadway and the elevated forming a circuit around the sober, quaint little church, with its odd architectural features, and its peaceful churchyard full of moldering headstones.

The other revolutionary church is St. John's, on the West Side, near Varick street. The semicircular apsis and the tower form a group, as seen from the elevated, which is quite as interesting as St. Paul's, though the church loses on closer acquaintance.

There is a section of the city which seems to have been overlooked in the whirl of modern progress—an eddy, as it were, to the east of Chatham square, where many of the old dwellings of the humbler class still exist, and where those who know how to seek them can find an occasional doorway with carved impost, bits of antique, leaded twilight and door panels, or some interesting pieces of wrought-iron fence posts and railings. Market street and East Broadway are thickly dotted in certain parts, with such reminders of the past. The neighborhood is not a pleasant one, abounding more in filth and rags than in architecture, but the bits show what it might have been at one time. There are a few fine old doorways on Market street, beautiful in spite of dirt and decay. It is rather curious that in the transformation of the houses from residences to tenements, the doorways should have been last disturbed. Often an entrance, with carved Ionic columns, leaded transoms and wrought-iron stoop railings will remain when every other feature has been changed. Bleeker street, further north, has also some old doorways, and is particularly rich in old iron-work, though the surroundings are hardly less reputable.

New York City has not yet entirely covered Manhattan Island, and there are, consequently, a few old country seats way to the north, along the Hudson, which remain in much their original condition, at least as far as the buildings are concerned. Of such is the Morris house, near 161st street and Tenth avenue, a sketch of which is published in this issue, together with a detail of the entrance portal. The house was built by Colonel Roger Morris, and is a very good example of Colonial work. A better example, however, is the Apthorpe house, corner of Ninetieth street and Eighth avenue, which is also illustrated—better, at least, in the details, which are well chosen and very finely worked out. The proportions are good, and when in better repair, with carefully kept grounds about it, and a broad driveway leading to the recessed entrance, the general effect would be good enough to make one forget the cavernous look about the center, and the stone blocking marked out in wood. Then there is a comfortable old house at the corner of 141st street and Convent avenue, once the home of Alexander Hamilton, not as pretentious as the Morris house, but pleasanter and more home-like. The Lawrence house, 129th street and the Boulevard, erected in 1805, is another of these last remains of the Revolutionary period. There are few of them at the most and New York is just now inclined to deal with them tenderly and reverently, while yet the speculative builder is in the distance, and while the West Side boom has not yet quite obliterated the last tokens of our ancestors.



Recent Railway Architecture.

BY ROBERT CRAIK MCLEAN.

THAT architecture in its various forms is progressing, not so much toward a higher development, perhaps, as through the increasing demand for luxury toward a higher refinement in model and form, is nowhere more evident than when we go beyond its legitimate province of house building and see its effect in other works. In marine architecture this is so apparent that the July number of the *Century* gives space to two exhaustive illustrated articles bearing upon the subject, and while one directly treats of ornament, the other goes but little into the construction, and gives much space to the decorations of some of the floating palaces upon inland waters. Keeping even pace with these improvements that give added comfort and luxury to the traveler upon the great waterways of the country are the luxurious devices and designs employed in the manufacture of railway carriages. While some roads construct their own cars, the name of Pullman has become justly celebrated for the exquisite mechanism and superb appointments of the railway coaches produced by the company of that name.

It is not long since the sleeping car created a distinct epoch in railway traveling though they were at first almost devoid of all artistic ornament, the first efforts in this direction being observed in the private cars designed for railway magnates, and even in these the work was too often indicative of expense rather than artistic taste. But this was not to last. Railway competition, constantly urging

the managers of the great trunk lines to place still greater attractions before the traveling public, they no longer employ their bridge engineers to design their depots, the best architects in the country being called upon; and this innovation has given us some superb structures.

Car builders having at last produced that wonderfully simple yet valuable attachment, the "vestibule" connection between cars, it seems that here the extreme of comfort has been reached, as far as construction is concerned. In design this is far from true. They are only beginning to realize that the stereotyped pattern of

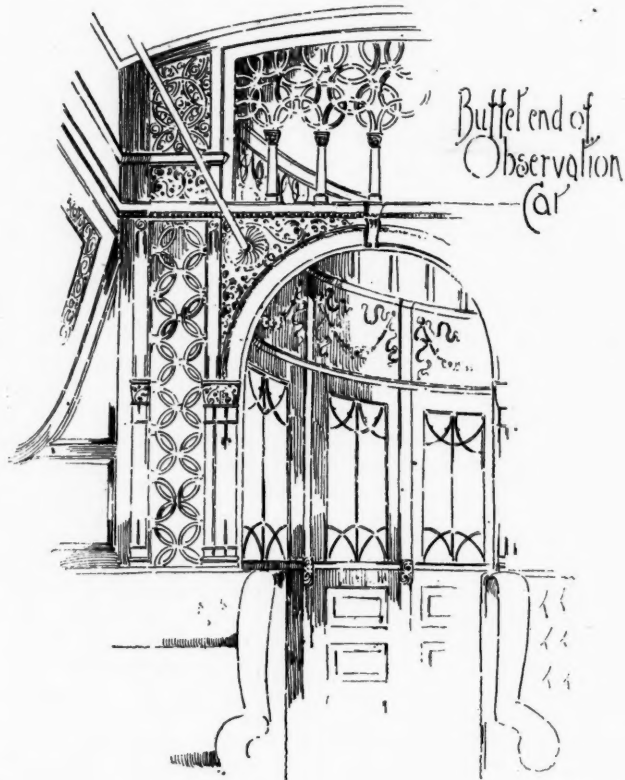
ornament must go and the road which embellishes its coaches with the same harmony of decorative effects as the people enjoy in their homes is bound to receive the larger percentage of public favor.

A distinctive railway company to recognize this is the Chicago & Grand Trunk in connection with the Grand Trunk Railway of Canada. The development of the seaside resorts along the Maine coast, and particularly the islands in Casco Bay off Portland, and the rapidly increasing travel to this summer paradise by western people, has been fully appreciated by this line. The demand was anticipated rather than waited for, and the Pullman company called upon to supply seven of the most luxurious vestibule coaches it was possible to construct, to be run as a special train. No ordinary plan would serve, but each car should be especially planned; its ornament in some distinct architectural style; its upholstery and draping all in harmony, and each car containing every known modern device for

safety and comfort. The result of the two years spent in thus organizing for victory was apparent when, at last, on June 26, the train stood at the depot in Chicago open for inspection before it started upon its initial trip to Portland, Maine.

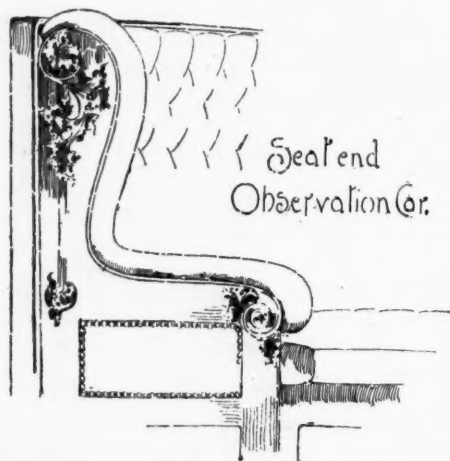
The train was found well worthy of description, and the sketches presented of the magnificent carvings will convey some idea of the elegance of the car interiors. The train is called "The Seaside and White Mountain Special." Each coach is 72 feet long, and in exterior is modeled closely upon the usual sleeping coach plan, though the coloring is more than ordinarily rich and harmonious.

The entire train is lighted by incandescent electric lights, and in the first coach behind the engine, besides the baggage department,



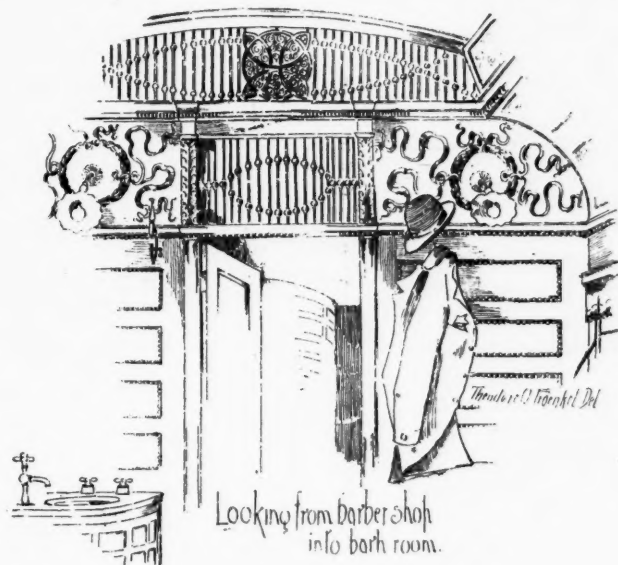
ample room is given to an electric storage battery, and also a commodious barber shop and bathroom, and a bathroom exclusively for ladies. The dining car has ample seating for forty persons, and no hotel can display a more perfectly equipped cuisine than that of the dining car Casa Monica.

While each of the sleeping cars are distinct in their style of finish, that displaying a well-executed pure rococo ornament is perhaps the most attractive. In the end of each of these cars is a stateroom composed of two apartments. These are all finished in white enamel and gold, with a corresponding upholstery that makes each a fairy



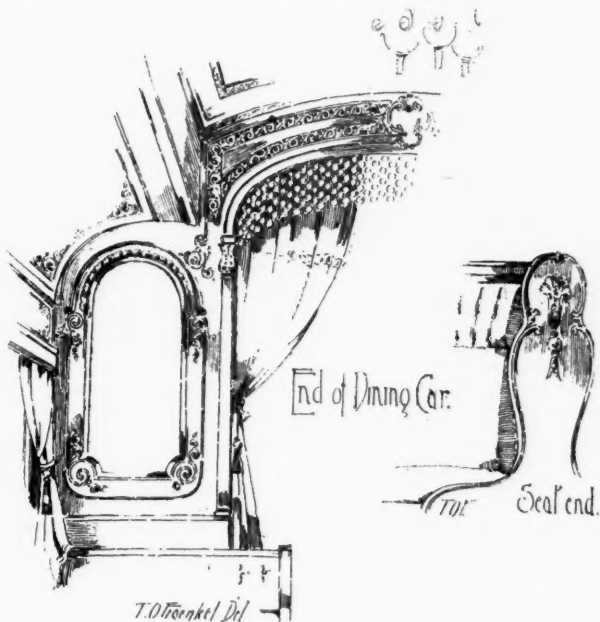
retreat that, with its delicate atmosphere, is so suggestive of a wedding trip to that ocean paradise, Cushing's Island, in Casco Bay, that it is dangerous for a young man to even look beyond the gilded doors.

It is, however, in the observation car Sybaris, which occupies the rear end of the train, that the best carving and most novel architectural effects are noticeable. The carving is a blending of



Renaissance and French Gothic, and the effect is superb. A double bay window occupies each side of this car, and is the most novel expedient observed in this splendid innovation upon modern car building. At the rear is a large railed platform to which the passenger can retire and view the scenery when he is tired of the luxurious upholstered chairs, which include the seating furniture of the car. At one end is a well-stocked buffet and on each side of the doorway are book cases filled with the latest standard works of travel and fiction.

On the first trip of this "special," which leaves Chicago every Wednesday, it was met with a perfect ovation at every city through which it passed, and upon reaching Portland the entire one hundred



and fifty passengers were escorted to the steamboat wharf by a band of music and procession of citizens of Portland, and the prominent members of the party were given a banquet in honor of the arrival of the most complete train that ever appeared in a seaboard city.

Casco Bay, with its three hundred odd islands, and the gem of them all, Cushing's Island, lying like a rough opal on its breast, received the travelers, and it will receive many more now that such superb connection is made between the western cities and its shores. As though in anticipation of this, and that an invitation might not be

lacking to those who in the great inland cities are looking for some place of rest and pleasure, the poet, B. F. Parker, writes, in the *July Century*, of Casco Bay, the spot on earth most loved by Longfellow:

If e'er you sail on Casco Bay
When fields are green and skies are sweet,
And watch the foam-capped waves at play
Where land and sea touch hands and greet,
As friend with friend in rude delight,
Your soul, like birds at break of day,
Will rise for many a joyous flight
Midst summer isles of Casco Bay:
Of Casco Bay! Sweet Casco Bay!
Where life is joy and love at play
Midst summer isles of Casco Bay.

Oh mild and glad and circling far,
The ripples sparkle from your prow
As silvery laughter from a star
When Venus decks the evening's brow;
And where the islands stand apart
The ocean waves roll in to pay
Some tribute from the sea's great heart
To gentle, queenly Casco Bay:
To Casco Bay! Dear Casco Bay!
Your soul imbibes the salt-sea spray
And sings with lovely Casco Bay.

Down smiling channels shadows run
And shimmer on the green-blue tides:
And, booming like a far-off gun,
Where Harpell sea from sea divides,
You hear the breaker's sullen roar
And watch the waves ascend in spray
While all around, behind, before,
The white sails swell on Casco Bay:
On Casco Bay! Fair Casco Bay!
The white sails fill and bear away
The happy ships on Casco Bay.

A Suit for Architects' Fees.

A SUIT of considerable interest to architects and one that, but for the testimony of one architect, would have proved of great benefit to the profession was recently decided before Judge Tuley in the Circuit Court of Cook County, at Chicago, Illinois, upon the question of established rates of charges of architects. It is somewhat surprising that an old resident architect of Chicago and a member of the Western Association of Architects, should testify that just previous to the organization of his association the established schedule of the American Institute of Architects did not hold good in Chicago, and that four per cent was the usual charge of first-class architects.

It appears that Augustus Bauer and Henry W. Hill, architects, of Chicago, brought suit against Mr. Alexander F. Stevenson for the payment of their professional services in the erecting of a first-class apartment building located on the southeast corner of Division street and La Salle avenue, Chicago. The plaintiffs claimed for their services five per cent upon the cost of the said building, in sum total about \$1,200. The defendant sought as an offset to prove that the architects were negligent in permitting the introduction of a certain heating apparatus, but this important part of the suit resulting favorably for the architects the defendant then took issue upon the question of legitimate charges for services rendered.

The plaintiffs claimed five per cent upon the cost of the building and showed that at the time of the erection of the building, namely, October, 1884, the schedule of rates adopted by the American Institute of Architects were the generally adopted rates of the profession in Chicago, and the architects of the city based their charges on this schedule of rates.

Mr. D. H. Burnham, of Burnham & Root; Mr. James R. Willett, of Willett & Pashley, and other architects, testified that these rates, namely, five per cent, were the usual and reasonable ones for such services, and the charges according to the schedule of the American Institute of Architects was five per cent for work similar to that rendered by Messrs. Bauer & Hill. Mr. Frederick Baumann and a Mr. Fromann, architects, however, testified that at the time this building under controversy was built, the above mentioned schedule was not considered as the established rates but that four per cent was the usual charge for similar services by first-class architects in Chicago.

In consequence of this controverted evidence of the several architects testifying regarding rates, the court decided that the services of plaintiffs should be based upon the rate of four per cent, and gave judgment in favor of Messrs. Bauer & Hill for that amount.



Theodore O. Fraenkel

Wood Carving.*

BY T. O. FRAENKEL.



CARVING on wood is probably the oldest branch of art. Apparently, the first weapon was a club, and the first attempt at decoration was scratching or carving on it. Among the Egyptians, Greeks and Romans it was much practiced; as a branch of art it was one of the earliest, and attained a high degree of development in the fifteenth century.

Art in all ages has been a great civilizer; the better understood the greater the effect.

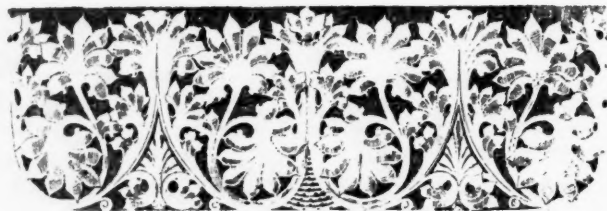
Where art is most appreciated the people are the most refined and enlightened. Wood carving, no doubt, is one of the earliest civilizers. The carving on the barbarian's club amused, pacified and humored him as he toyed with it, and on that account, probably, many a night on coming home from the club he sought his bed quietly without kicking over the chairs or raising *cane* with his wife. The savage, when about to deal a deadly blow, and suddenly thinks of the carving on the club, probably lets it down a little easier on that account. In Germany more than any other country carving in wood seems to have been encouraged, for not only are their churches richly decorated with exquisite carvings, but palatial edifices, the chateaus of the nobility, and even the residences of the wealthier citizens, boast of sculptured works in the same material in every variety, and of superior merit.

The student may trace in the churches of Germany, Holland, Belgium, France, Italy and England, the progress made during several hundred years from the rude and barbarous designs of the eleventh and twelfth centuries to the beautiful and splendid specimens of the sixteenth and seventeenth.

Toward the end of the middle ages the art of carving in wood was brought to a high degree of perfection. In Germany altars were adorned with carvings, often of large size, with numerous figures. The nude portions were carefully and tastefully colored after nature, and the draperies gilded. Specimens are to be seen in the churches of Altenburg, Eysfurt and Prague. Many of the churches also possess very beautiful examples of wood carving. Michael Wohlgemuth, of Nuremberg; after him Veit Stoss, were eminent carvers. The wood carving on the great altar of the cathedral of Schleswig, by Hans Buggeman, belongs to the beginning of the sixteenth century. Many graceful specimens of carving belonging to this period are to be seen in the museums. Nuremberg was celebrated for its wood carvings. Albert Brungel, a Fleming, gained distinction as a sculptor in wood at an early age.

The series of fine reliefs in the church of St. Marks, at Venice, describing the life of St. Benedict, carved in walnut upon the seats around the choir, have received much commendation from the connoisseurs. They were executed about the year 1633.

Grinling Gibbons, an eminent English sculptor and wood carver, of Dutch extraction, was born in London in 1648. He was appointed



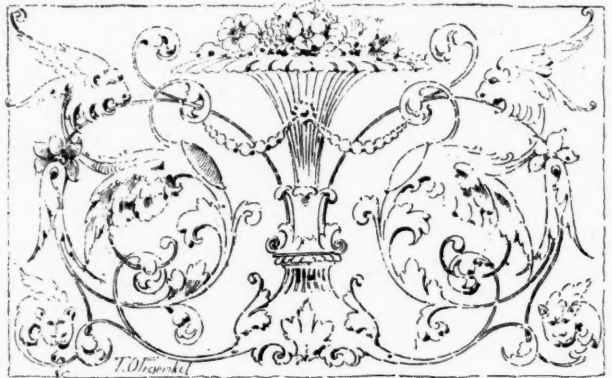
by Charles II to a place in the board of works, and employed in the ornamental carving of the choir of the chapel at Windsor. His carvings display great taste and delicacy of finish, and his flowers and foliage have almost the lightness of nature. For the choir of St. Paul's, London, he executed the foliage and festoons, and also the lime tree foliage which decorates the middle aisles. At Chatsworth and other mansions of the English nobility, he executed an immense amount of carved embellishment. He died August 3, 1721.

It is much to be regretted that all writers on art have totally omitted mentioning the art of carving, or when they have done so, it was in the most unsatisfactory manner. They appear to have thought carving a subject almost unworthy of notice, forgetting, or not knowing, that it is the origin of every kind of sculpture. Workers

in marble and metal they applauded, but the artist in wood found no chroniclers. There can scarcely be a doubt that the first material primitive sculpture was employed upon wood; it follows that the first worker in wood was the first sculptor. What the first effort in design was, is not so easy to decide, but there is every reason to believe that it was small figures, intended to represent idols, or efforts to imitate natural objects.

The carver must reproduce in the material the thoughts originated in the mind of another. As the designer sees flowers, fruits, foliage, etc., in his imagination, so must the carver see the same in the material before it is cut, much like seeing a fish frozen in a cake of ice. A carver must possess the faculty of ideality largely, as well as the designer, to bring out the love of the beautiful, which enables him to describe the utopia of the designer more correctly.

In carving it is a difficult matter to set any rule as to how far nature shall be adhered to, or how far it shall be departed from. Nature can never be accepted as strictly architectural ornament; if merely copied from nature and without being idealized by the carver, would fail completely in its effect. It is true, their studying and observing nature is not amiss, as some of the finest effects can be gotten from it, though in no particular style have natural details yet prevailed, but generally modified to suit the material and the inventive genius of the carver, and showing the leading characteristics without imitation. Carved representations of natural foliage have been introduced in the decoration of architecture from the earliest



Renaissance Panel.

ages. Fruits, flowers, leaves and branches have been imitated in ornamental art in the conventional spirit of various periods. Egyptians in their architecture used papyrus and the lotus. The Greeks designed their foliage from the acanthus and honeysuckle. The Romans from the vine, the olive and the acanthus. I have no doubt they took the foliage they were most familiar with, and that which grew in their respective countries. The ease with which wood is cut and molded by hand, in almost any form desirable, gives great power to the carver for freedom in his work. The strength and tenacity obtained by close-grained wood admits of a vast amount of relief and open fretwork. The earliest Greek and Etruscan carved ornament will be found to have a marked leaning to low relief and repetition of simple forms. The Egyptian hieroglyphic system, Arabic and Moresque decoration, the early ornament of northern nations, Runic, Anglo Saxon, Irish and early Norman, with their interlacing zigzags, etc., will be further brought to mind while the system of Polynesian and other savage ornament is comprised in this variety. The effect of Indian carving is very pleasing to the eye. The values seem to be in the design of the fret, and not in the rendering of the surface. The ornament is generally brought out in fret form. If there are any stems, they are usually beveled off on the edge, and the surface of the leaves are simply cut hollow.

Renaissance carving displays great freedom of line and delicate appreciation of curves. It may be said to be based on the scroll, though the enrichment of the main lines which are the chief features on which the detail depends in Germany, France and Italy, the Renaissance ornament seems to be the favorite in England, the Gothic or modern Gothic, which is the natural foliage. The best results in the work executed in this country today are to be found in the Renaissance.

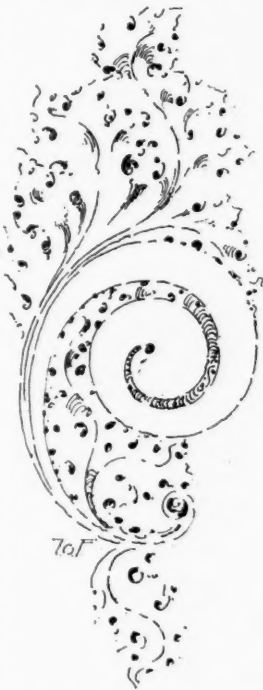
There are some very fine examples of wood carving in the East, around New York and Boston. The best work, I think, is in and near New York. In our own city there is some very good work, but it is very difficult to find, for there is not much of it.

* Paper read before the Chicago Architectural Sketch Club, May 6, 1889.

I think the way carving is estimated upon here is very detrimental to the advancement of art. The object of the masses in the cities that grew up like mushrooms seems to be, how to make money. Most invariably the client wants ornament, but he wants it cheap. The experienced carver is brought in to figure against the inferior workman, and the work is seldom let that way, but, as far as I have seen, is usually let to the hardwood finisher, and not infrequently to the ordinary contractor, and it is like looking for a needle in a haystack to find where the work is being done. At last you find it, and examine the work, and should the people around you be oddly dressed, it would not be difficult to imagine yourself back with the barbarian and his club. It is not the fault of the carver in all cases; they are often driven to it. Often the foreman will come around and say, "Do not put too much work on that panel, we are not getting much for it," or "We are losing money on it." It is only through some conscientious carvers, who object to work that way, that we get an occasional glimpse of good work. Competition may be the life of trade, but I think it is a hindrance to the elevation and advancement of fine art in a great many cases, but I do not see how it is going to be avoided; it may be a necessary evil.

In carving, one must have very sharp tools, very frequently as sharp as a razor, sharpened according to the nature of the woods. California redwood is very difficult to handle, as it is soft and spongy and parts of it quite hard; the best way to treat it is to use a sponge well saturated with water and wet the wood thoroughly, and then cut it. I merely speak of this from experience, not advising anyone to use the wood, as it is nonsense to use it for decorative purposes. Butternut, basswood, whitewood, mahogany and birch require sharp tools, as these woods are soft and porous.

To begin, a carver must have, on an average, we will say, about fifty tools or chisels, and in order to have somewhere near a complete set, one can have two or three hundred, and still there would be no two alike, as all carving tools are ground at random or hap-hazard, but I have known of carvers executing creditable work with six, and in some cases doing better work than his neighbor with sixty. To do good, clean work it is of the utmost importance to have very sharp tools; without them the work would have the appearance of work done with a nail or hatchet. I had the pleasure of seeing, if you please, work of that kind in this city some years ago. It was at a carving school for ladies. They would toil probably two or three weeks, and in that time execute a masterpiece, with the help of the professor, and then take it home and spring it on their friends as their own handiwork. I am informed that there is a school in Cincinnati where they have more ornament than design. In spreading the tools on the bench, it is customary to lay the tools down with the points toward the operator. This is done (in laying the tools down) to prevent the point from striking the bench where there is more or less sand, which would dull the tools. In beginning a piece of carving the carver should know what position the work is to take, and to know whether it is going below or above the level of the eye. If placed above the eye, it should be cut vigorously with rough and effective lines. If the work is placed low or level with the eye, it should be cut smooth and effective. We will take, for example, natural foliage conventionalized. That is to say, we spread the foliage, flowers and stems, departing somewhat from nature in order to get the panel evenly filled up. For instance, we lay out the panel, starting the main stem from the lower left-hand corner, and lay it out the best we know how; in laying out the stems they should be drawn with graceful lines, or, in other words, they should not be drawn in the panel like a string of noodle. In showing the branch from the main stem or intersection of branches, they should be drawn or cut in this manner, and in cutting the foliage it should be cut with quick and sharp curves; it can be cut so and still retain a soft appearance. For an illustration, we will take a leaf laying over a stem in this manner; it is not right to have a leaf clinging to the stem and background. I have seen that mistake made quite frequently, both in drawing and carving. A panel of that description should be laid out without the thought of a background. The shadows will take care of themselves. An experienced workman would turn that leaf up in the opposite direction, in order to avoid that effect and give the stem freedom and the leaf a light and airy appearance. If the panel is below the level of the eye, the leaves and flowers should be face up, and very little of the edge of the leaf shown, and should be undercut to give it a light appearance, the reverse if looked up to. After the design is laid out, the work is set in (a carver's term) roughly, and then grounded out, and then beginning on the surfaces roughed out to the general form striven for. Then the work is set in to the form of the leaves and the surface cut smooth; the ground is leveled as much as possible, and then stamped; it is then gone over with a stiff brush, and the panel is finished. The brush is used to produce a polish on the work, and to take off the



newly cut and raw appearance of the wood, and to give it the same tone of the newly surfaced margin. Sandpaper should never be used in good work, as it takes out all the life and expression in it. Carving should remain as the tools leave it. Not long ago I saw a finely designed Renaissance panel intended for a parlor mantel. The surface of the ornament was cut as good as anyone could expect from a person that would cut the ground in the manner I saw it. The ground was cut rough and jabbed in every way. It looked like a scene in the Rockies, leaving out the poetry, and not a ghost of a show for the delicate lines or shadows. I think it is wrong to cut the ground in this way; it may possibly do for some Byzantine work where there is little or no ground shown, but I would prefer to see the ground cut on a general level. In the outline and form of the leaf, it should be cut bold and clear with very little line or vein work on the surface, which would jumble the form and outline. Very often you find, where the form of the foliage is entirely neglected and the surface of the leaves so cut up with innumerable lines and stems, that to the eye the form of the leaf is completely destroyed. This, I think, is the fault with some of our Byzantine work. I maintain it should be cut with a soft effect, and it can be cut so and not look limp and lifeless. The number of lines produce a dark tint. Thus you have a mass of shade with innumerable small shadows, but no parts broad enough to receive the necessary amount of light. In our city of smoke, and fog now and then, and very little sunlight, where the materials are blackened with smoke and dust, carving should be cut clear, bold and distinct. In carving, the position of ornament should be treated according to the position it is to take, and one should be careful in its use. If out of place it would not look well in a piece of furniture, no matter how well it may be cut. On the other hand, ornament in its proper place should be cut well. Better leave it off entirely if you cannot have it good.

When you have a sunk panel with a small margin, always cut the ornament out of the solid, and call for it on the details. In modern cabinet work it is often glued on to save expense. Work of that kind is not exactly objectionable, for good glued work will hold on as well as the solid, but there is always a doubt whether it is glued well. In some cases it is not practical to cut it out of the solid, owing to the difficulty in getting the ground level with the outer surface or margin.

In studying ornament I would advise working from photogravure plates. Printed ornament does not fill the bill, as it does not show the delicate effects on the surface of the foliage. I would suggest Hauptman's Italian Renaissance, as these plates are all taken from casts or original models. If one can draw Renaissance it is not difficult to work in any style that presents itself. Keep on with your pen and ink and pencil and water color, study and observe nature and everything pertaining to art; do not imagine you are not built that way, but go right in with a will and in time you will surprise yourself.

Consolidation of Architectural Clubs.*

BY GEORGE W. E. FIELD.

ALTHOUGH the idea of an alliance of art societies in the United States is an old one that has been cropping out from time to time in the past, it remained for the editor of the *Art Age* to further develop the scheme, to enlarge its scope and to present it in the shape of a tangible proposition to the art and architectural associations scattered throughout our country.

Mr. Turnure's proposition is one of greater magnitude than any heretofore suggested. So far it was only proposed to unite the graphic and plastic arts together in a national society of artists. The feasibility of the scheme was generally acknowledged, but through local prejudices it never matured. Thus it was allowed to rest until Mr. Turnure took it in hand. He conceived the idea of enlarging the scope of the proposed alliance by including architectural, educational, technical and general art organizations in the composite whole. Not only would this extend the power of a national academy, but it would also secure the coöperation of these several branches in attaining the desired end.

But the scheme was too suddenly broached. Its vastness has so bewildered the local societies that they have really not given the matter its due recognition. They have had no time to consider it in its new phase, and so we must await deliberate action on their part. Meantime, as our interests are now centered in the architectural section only, it is but natural for us to consider what is best to do under the existing circumstances. For us to take any initiative in connecting our organizations with the proposed general consolidation, would be folly at the present time. Our architectural clubs are too disconnected and localized at the present day, and so concerted action would be out of the question. If each one were to attempt to send representatives to the proposed congress it would mean ruin to many of our associations, and certainly a complete obliteration of our identity. It is, therefore, evident that our first duty is to effect an alliance of all architectural clubs, and for the present to confine our efforts to the more limited undertaking of a draftsmen's league. If such an organization were once effected it would then be an easy matter to decide as to our action in the proposed consolidation, and should we be in favor of further connecting ourselves with the composite association, then we could arrange for a fair and equal representation at the first congress.

In the latter part of the year 1887, the secretary of the Buffalo Architectural Club issued a circular to some seven or eight like organizations with reference to the consolidation of architectural clubs.

* Paper read before the Cincinnati Architectural Club, June, 1889.

The Cincinnati league was one of the first to take action on that circular, and passed a resolution giving its hearty approval to the measure, and offering its coöperation in the work. A month or so later, we received a letter from Buffalo, stating that ours was one of the very few favorable answers it had received in response to their circular, and so they concluded to let the matter remain in *statu quo*. The only reason we can give for this cool reception of the proposition is, that the clubs being at that time comparatively young organizations, they were afraid to entertain such a new scheme that would naturally have to be considered with attention to the expense it would necessitate. The scheme as formulated omitted to take into account the financial view of the question, and so the doubts entertained on this point by the young clubs could not be explained away.

At about the same time that the *Art Age* appeared with Mr. Turner's scheme in print, the Cincinnati club again had the question under discussion, and with the conviction that an appropriate time had come for such consolidation, it was maturing its plans for the consideration of the other architectural clubs. The first step that suggested itself to the committee in charge of the movement was the desirability of securing an official organ. Now, by this term we did not mean to specify everything of its ordinary acceptance. We wanted an organ that would devote its pages to the publication of matter of direct interest to the draftsmen of America; to reproduce only the best of our work; to support the scheme of consolidation, and when that was effected, to fearlessly criticize our actions and work whenever it became necessary to do so. An organ that is slavishly pledged to recognize only good in every action of the body they are serving, becomes a mere machine, that would in the end prove a baneful influence rather than a goodly factor. With the idea of securing just such an independent organ, the *Art Age* was picked out after a long and deliberate consideration, and our secretary was told to address a proposition to that journal, and at the same time to issue a circular to the several architectural clubs, making mention of the step we advocated, and asking for their coöperation. In reply to our letter, which was perhaps not very explicit, the *Art Age*, under a natural assumption that we expected a "voluntary servant subject to direction," as they express it, begged to decline the position. Of the clubs with whom we corresponded, fourteen in number, we received answers from a little more than half. Detroit, Rochester, Minneapolis, St. Paul and Columbus declared in favor of the scheme. The Philadelphia T Square Club was in hearty sympathy with the movement, but considered it premature.

Chicago gave the question a great deal of attention, but as yet no definite action has been taken. Mr. Mundie, a member of that club, thought it of sufficient importance to introduce the subject in a paper of his, entitled "Sketch Clubs," read before a meeting in the month of March. He undertook to handle the subject from a critical standpoint and endeavored to find obstacles everywhere for the sake of argument. His idea was good. It is just such questioning and search that will point out the necessity of consolidation. Mr. Mundie himself acknowledged that he was open to conviction as to the feasibility of the scheme, and, in fact, would like to be satisfied on the score.

The fact that such an association will tend to advance the draftsman's art seems to be generally conceded. One cannot help but acknowledge this. Local organizations are apt to be so conservative that their own interests are frequently jeopardized through self-absorption. The effect of an annual convention would be stimulating. It would create comparison and discussion to develop into greater ambition among individual members, and a friendly rivalry between the local clubs. It would originate and elevate esthetic ideas that could by no other means gain existence.

Let us put aside temporary local prejudices for the certainty of a permanent gain; instead of dissipating our energy within the confines of our own locality let us have the whole country for our field, and an opportunity to improve our chances for earning more enviable recognition of our talents than we can ever gain within a limited section.

And now let us consider the feasibility of consolidation. This is what troubles the skeptics. The easiest way of convincing them is by giving in outline, first, the objects and scope of the alliance, and then, by suggesting the means whereby it may be effected, the whole thing can be simplified and shown to be practicable beyond a doubt.

To begin with: The object of consolidation is the general improvement of draftsmen and their art through an extended intercourse between the several local organizations that are now completely separated from one another.

Such a consolidation would necessitate:

- First. An annual convention.
- Second. An annual exhibition to be held at the time of the convention, and after to be transported from place to place within the circuit of connected clubs.
- Third. A regular system of interchange of work in addition to the above.
- Fourth. A bureau of information, for which each local club must arrange for the benefit of visiting members of the Association, to provide all information with reference to choice sketching subjects, prominent buildings, etc., in their several localities.
- Fifth. An annual competition, with medals for award. This we are sanguine enough to expect will develop in time to a traveling scholarship or even something more substantial.
- Sixth. The issue of a quarterly publication to include the prize designs of clubs in connection with the league.

Presuming that for the first year we would confine ourselves to the first five of these undertakings, let us now see to what extent we could make provision for meeting the necessary expenses.

Mr. Mundie, in that paper of his to which I have already referred, made the bold assumption that 50 cents per month per member would

not even suffice to cover the printing bill of the proposed league. He actually figured on a membership of six hundred, and still trembled at the undertaking. Why, if all our clubs were half as sanguine as that, consolidation would be an accomplished fact in two months. Mr. Mundie must entertain exalted ideas for the proposed alliance to dream that mere incidental expenses will foot up a cool \$3,600 per annum. Why, that exceeds by several hundred dollars the like expense of the Royal Institute of British Architects.

We ought to be more reasonable in our expectations. With such lofty ideas as that it is not surprising that the project seems impracticable. Now let us compare with a few facts: The report of the treasurer of the National Association of Builders for the year just ended shows a total expenditure of \$5,300; this figure includes the secretary's salary, which amounts to \$3,000. The assessment on the membership per capita was only \$2.00 for the year. The printing bill (not including annual report, but with postage, telegrams, type-writing and stationery added) amounts to only \$600. We must remember in this case the enormous membership to be considered in the matter of postage and circulars, and also the quantity of statistical work attended to by the secretary through the post. All this helps to swell the total, and none of it will apply to our proposed association.

Now, with figures such as these to guide us, let us consider our own probable expenses and assessment.

To begin with, it is but reasonable to expect each club to make its own provision for sending delegates to the convention, at any rate for the first year or two it would be but right for them to do so.

For the transfer of drawings, etc., on account of annual exhibition and interchange, an express bill of \$50 would cover all.

The bureau of information can be in charge of the local executives, and they would willingly attend to this department for the welfare of the league.

For competition and medals allow \$150. Printing, postage and stationery would take \$100 more.

The secretary's duties for the first year, at least, would be so nominal, in fact, that there would be no difficulty whatever in finding men both capable and willing to undertake it.

We can, therefore, now see that the actual expenses for the first year would not exceed \$300, and really it should not.

Compare with the probable receipts: To be careful in our estimate let us presume an average membership of 20 per club. There are from 15 to 20 thriving clubs in America. Suppose we get but 8 to enter the scheme, this would mean 160 members of the league. Fix an admission fee of \$5 per club, and in addition an assessment of \$2 per capita. This would give an income of \$360 for the first year; an amount that would be supplemented to a surety by subscriptions and gifts to the league. Is this not sufficiently promising for an effort? It is true we are not allowing for a blare of trumpets, nor a \$1,000 banquet at the convention; but these are not what we want. We are not looking for luxuries, but we are striving after what is a growing necessity. If we, as draftsmen, want to compare with our more fortunate brothers in Europe who have the benefit of such institutions as the "Ecole des Beaux Arts," it is only by creating for ourselves a system of distribution for the varied talents now scattered throughout the country, and which must be centralized in a composite whole for the final attainment of individual benefit. We have ambition among us and plenty of it, but it greatly needs the stimulant that is now within our reach if we would only stir and act.

The Phimister Medal Competition.

THE following code has been issued by the secretary of the Chicago Architectural Sketch Club to govern the competition for members of sketch clubs for the D. G. Phimister gold medal:

An invitation is extended to all members of sketch clubs in the United States to enter this competition, secretaries of clubs to collect drawings from their members. Drawings to be sent, express paid, to Charles A. Kessell, secretary of Chicago Architectural Sketch Club, Art Institute, Chicago, Illinois, on or before September 23, 1889, and marked Phimister Competition.

The following is the competition in detail as arranged by Architects John W. Root, W. L. B. Jenney and L. H. Sullivan, who will act as judges:

Drawings to be marked with a motto or device, a corresponding motto or device on a sealed envelope containing name and address of competitor.

The problem is a public library for a rich suburb. The library to contain 50,000 volumes; to have a large entrance hall as a gallery for American works of art, and also a summer reading room in the shape of an arcade or colonnade or terrace.

Material and cost not given.

To be two (2) plans, one perspective; two (2) elevations, not shown in the perspective; one sheet of sections. Wash drawings in India ink or sepia. Drawings to be 1/4 inch scale on sheets 22 by 28. Drawings to be sent flat.

CHARLES A. KESSELL, Secretary C. A. S. C.

Unlike the Robert Clark competition this is for members of sketch clubs exclusively. Circulars containing the above code or any further information can be obtained by addressing the secretary, care of THE INLAND ARCHITECT.

"BRICKS AND BRICKMAKING," a sixty-page pamphlet reprinted from the *Brick, Tile and Pottery Gazette*, and revised by the author, Alfred Crosby. The letterpress of this little book is more a matter of hints and suggestions than critical knowledge. The treatment is under six main heads, namely, "Of Clay," "Preparation of Clay," "Brickmaking," "Repressing," "Drying" and "Burning," followed by supplementary chapters on "Fire-Clay Goods," "Brick for Sanitary Purposes" and "Refractory or Fire Brick." While not an exhaustive work, it will prove an interesting one to all who have or may give the subject of brickmaking their attention, and may be the means of suggesting new ideas and perhaps clear away many obstacles that now annoy some present makers and sure to be encountered by beginners. Published by The Brick, Tile and Pottery Gazette Company, Ottawa, Illinois. Price 50 cents.

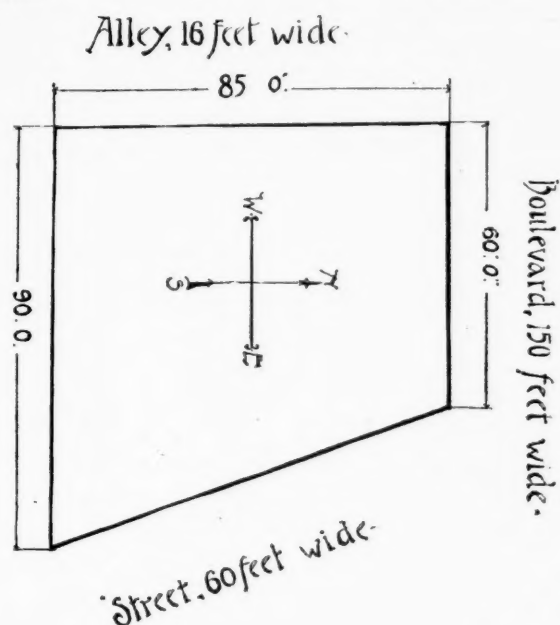
The Clark Prize Competition.

THE committee selected by the Chicago Architectural Sketch Club to draw up a scheme of competition and adjudicate the drawings for the gold and silver medals offered by Mr. Robert Clark, of Chicago, to the draftsmen of the United States, has issued the following circular and code, which shall govern the competition for 1889:

To the Architectural Draftsmen of the United States:

Mr. Robert Clark, of Chicago, being desirous of actively aiding the development of architectural design and draftsmanship in this country, has placed at the disposal of the Chicago Architectural Sketch Club, a sum of money, the interest of which is intended to provide for the award of a gold and a silver medal to be given annually to the victors in a competition, free to architectural draftsmen under thirty years of age and not practicing architects.

To the undersigned committee has been intrusted the working out of a programme for this year's competition, which is as follows: Designs, illustrated by drawings drawn to a scale of $\frac{1}{4}$ inch to the foot, are required for an apartment house for tenants of moderate means, say with an annual income of from \$1,200 to \$1,800. This building is to be four stories in height, and is to have basement and attic. No elevator will be required. The site is at the intersection of a boulevard and a side street, its dimensions as shown on the accompanying diagram.



The first story is not to be used for stores. The drawings are to be India ink line drawings, and to consist of plans of basement, first and second stories, of one geometrical elevation, and one perspective. The point of sight of the perspective is to be on a line bisecting the obtuse angle of the site and two hundred feet distant from the same, and fifteen feet above the street grade.

The drawings are to be marked with a symbol or nom de plume and accompanied by a sealed envelope marked in the same manner, containing the name and address of the author of the corresponding drawing. All drawings are to be delivered to the secretary of the Chicago Architectural Sketch Club at the Art Institute Building, in Chicago, on or before noon, October 1, 1889.

In awarding the prizes, the committee will take into account not only the degree of merit of the draftsmanship but also that of plan and design.

DANKMAR ADLER, architect,
HENRY IVES COBB, architect,
LORADO TAFT, sculptor,
N. CLIFFORD RICKER, architect,
SAMUEL A. TREAT, architect,

Committee.

The diagram is drawn to scale and the circular as printed above is the official one, another having been issued which was afterward modified and corrected. Mr. Adler is chairman of the committee and Mr. Cobb secretary. Requests for further information should be addressed to C. A. Kessell, secretary C. A. S. C., care of THE INLAND ARCHITECT.

Association Notes.

SYRACUSE SKETCH CLUB.

A sketch club composed of architectural and mechanical draftsmen, and others interested in art matters, has been organized at Syracuse.

The following officers were elected: President, James A. Randall, vice-president, James A. Johnson; secretary and treasurer, William H. Lord.

There is enough good material in Syracuse to build up a flourishing club. Its success is assured.

EDINBURGH ARCHITECTURAL ASSOCIATION.

A very pleasant affair was the annual excursion of the Edinburgh Architectural Association which occurred Saturday, June 15, to Peebles and the vicinity. The programme was a large and varied one, embracing subjects both domestic and ecclesiastical. Arriving in Peebles about 12 o'clock, the party drove to Neidpath Castle, which was examined by the company, to whom explanations were given by Mr. David Macgibbon. He explained that it had originally been one of the keeps of the fourteenth century, and had been the residence of the Hays of Yester. It was an example of the L plan of the second period, built with very heavy walls, in some cases more than ten feet thick. The party also visited Drochil Castle, Lyne Church and Roman Camp, Barns Tower, and Peebles churches. Drochil

Castle, Mr. Macgibbon explained, had been built by the Earl of Morton shortly before his execution in 1551. He described it as intended for a palace rather than a castle, and an examination of its arrangements quite confirmed that view. The churches were examined under the conductorship of Mr. Hippolyte J. Blanc. He noted Lyne Church as one of a like kind to pre-Reformation churches found in various parts of Scotland. It was a structure of about the end of the fifteenth century, and was singularly devoid of architectural detail or ornamentation. In Peebles the party viewed the remains of the original parish church and other ecclesiastical edifices, returning home with the evening train very much pleased with their day's outing.

DENVER SOCIETY OF CIVIL ENGINEERS.

The leading civil engineers of Denver have formed an association with a good list of members and the following officers: President, Colonel E. S. Nettleton; vice-president, R. A. Wilson; secretary and treasurer, W. W. Follet; executive committee: Professor Van Diest, Frank E. Edbrooke, R. D. Hobard and the president and secretary. The association rooms are in the Tremont Block.

COLUMBUS ARCHITECTURAL SKETCH CLUB.

The club exhibition of drawings which, together with a literary and musical programme, will be given at the Orpheus club rooms, July 9, promises to be in every way successful. Drawings have been received for exhibition from sketch clubs at Chicago, Cincinnati and other cities. The musical and literary programme which will precede the exhibition of drawings will include addresses by F. W. Elliott, president of the club, H. W. Lum and Architect J. W. Yost.

WASHINGTON BUILDERS' EXCHANGE.

Articles of incorporation have been issued for the formation of a builders' exchange at Washington, D. C. The meeting will take place July 15. This will be a general exchange, representing the building interests, and does not include the Master Builders' Association, which has been established for some time and is composed exclusively of general contractors.

DETROIT ARCHITECTURAL SKETCH CLUB.

The club competition, subject rendering in pen and ink, closed June 6, was adjudicated by the Michigan State Association of Architects. Albert Kahn received first place, William B. Stratton second place. Both draftsmen are with Architects Mason & Rice. The subject for the next competition is hardware trimmings, and will be for prizes offered by the firm of Hodgson & Howard.

CHICAGO ARCHITECTURAL SKETCH CLUB.

At the meeting of July 1 Mr. R. A. Denell read an interesting and well-written paper. The subject was "Architectural Students." The paper was listened to by a full attendance and generally appreciated.

The code for the Phimister medal competition was announced, and also that of the Robert Clark medal competition, both of which are printed elsewhere in this number.

The report of J. W. Root for the Adjudicating Committee on the 25-foot city front competition, gave "Enigma" (C. A. Berry) first place; "Sponge" (A. Heun) second place; "Triangle" (A. R. Neimz) third place and honorable mention to "Gothic" (F. Parmentier) and "Cronin" (R. A. Denell).

Mr. Julius Harder, of New York, was a visitor. Mr. Harder is a member of the New York Architectural League and is known generally to the profession as the third prize competitor in both of the League competitions. The club members gave him a royal reception.

New Publications.

NOTES ON THE COMPRESSIVE RESISTANCE OF FREESTONE, BRICK, PIERS, HYDRAULIC CEMENTS, MORTARS AND CONCRETES. By S. A. GILLMORE: John Wiley & Sons, New York.

In these notes are given the results of tests made by Mr. Gillmore and his assistants by a machine of extreme delicacy erected some years since for the purpose of making tests, instituted by the government in accordance with an act of congress in 1875. This series of tests carries much further the experiments then instituted, and covers ground not heretofore covered by any tests made in this country. The results obtained are extremely valuable in many particulars. For instance, the tests made a few years since in this country, as well as tests made by foreign experimenters, seemed to indicate the existence of a law of compressive strength per square inch of bed surface, with increasing size of cubes. While there may be such a ratio within certain limited dimensions, the existence of this law was not conformed when larger tubes were tested, owing, perhaps, to lack of homogeneity in the larger masses. Again, tests of cements have generally been of briquettes of cement, and have not taken into account the elasticity and resistance of the cement when combined with sand and stone in varying proportions. Hence cements showing a high degree of resistance, when tested pure, have, in many instances, failed to meet the test of actual use. Many of the tests here reported have been made with cements in combination in mortars and in concretes. It is noticeable that a mortar is usually weaker than a concrete made with the same mortar. Some interesting results were obtained by repeating the application of the same test to a cube, with the result in one case of an 8-inch cube of mortar, showing a speedy failure upon the second application; while in another case a 16-inch cube of concrete was only broken upon a fifth application of the maximum load. The book contains extensive tables, exhibiting in detail the operation of the tests, and accompanying strain sheets show the mode of failure.

Our Illustrations.

Design for stable; George W. Maher, architect.
Renaissance panel, Theodore O. Fraenkel, des. and del., Chicago.
New York Sketches, No. 1, Colonial work; J. A. Schweinfurth, del., Boston.

The Paris Exhibition. Sketches of some of the buildings illustrating the history of human dwellings.

Fireplace in residence of Mrs. F. B. Standart, Detroit, Mich., Irving K. Pond and Allen B. Pond, architects, Chicago.

Chicago Architectural Sketch Club competition for a twenty-five-foot front residence in French chateau style. First place, A. C. Berry; second place, A. Heun; third place, A. R. Niemz; mentioned, F. Parmentier and R. A. Denell; other designs by C. Kessell and C. B. Schaefer and O. C. Christian.

The Manhattan office building for C. C. Heisen, fronting on Dearborn street and Third avenue, Chicago; W. L. B. Jenney, architect, Chicago. The building has two fronts, each 150 feet in length, and a depth of about 68 feet, situated between party walls. On the north is a building occupied by printers, in the basement of which are three boilers against the party wall, furnishing power for the steam presses, and on the south a fine office building, the basement for rent as stores or shops. To have carried these party walls the sixteen stories, would have necessitated the removal of the boilers and the building of new foundations under each of the walls, requiring the use of each of the adjacent basements for some months, and from the necessities of the case entailing a very large expense, particularly the removal of the boilers, depriving that building of power until they could be reset. To overcome these difficulties the party walls are used for but little more than their present height, and the upper portion of the building carried on the inner partition walls of the end stories. The building is throughout a skeleton of steel, fireproofed, the columns in each pier extending to the footings. The elevators are four in number, situated in the center of the building. The offices and stores occupy the entire street fronts, with the sole exception of the entrance ways, giving a very large proportion of rentable space.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Unitarian Church, Baltimore, Md.; Benjamin Latrobe, architect.
Michigan Central R. R. station, Ann Arbor, Mich.; Spier & Rohn, architects, Detroit, Mich.

Residence of Dr. V. C. Vaughan, Ann Arbor, Mich.; Irving K. Pond and Allen B. Pond, architects, Chicago.

The Kensington apartment hotel, Boston; J. Lyman Faxon, architect. It contains thirteen suites of ten rooms each.

Residence for H. H. Hutchins, Winthrop Highlands, Mass.; George F. Loring, architect, Boston. Inside finish in natural woods, oak ceiling paneled in hall; cost \$9,000.

Residence of William Chesholm, Cleveland; C. F. Schweinfurth, architect. Material, Lake Superior red sandstone, finished in hard woods throughout; roof black Maine slate; cost \$76,000.

Residence of G. W. Pack, Cleveland; C. F. Schweinfurth, architect. First story blue sandstone, portico of stone, 18 by 48 feet; second story and roof, cypress shingles; first story, oak finish throughout; second story, cherry finish throughout; third story, vulcanized Norway pine, all natural finish; furniture, gas fixtures, hardware, etc., special designs in keeping with woodwork, etc.; cost \$60,000.

Mosaics.

McLEAN county, Ill., proposes to build an insane asylum at Bloomington at a cost of about \$25,000.

The L. H. Prentice Company, of Chicago, have removed their offices and steam and hot water heating plant to 203 and 205 Van Buren street, corner of Franklin.

JOHN M. DUNPHY, of Chicago, has been appointed city superintendent of buildings, vice Architect Willoughby J. Edbrooke, resigned. Mr. Dunphy has been for many years a prominent contractor and builder.

Mr. B. H. BROWN, who, for several years, was office manager for Architect S. S. Beman, has taken the management of the American Granite Company, of Chicago. Mr. Brown has identified himself with a most superb granite, and his own reputation will make him sought for by architects.

MR. CLARKE MERCHANT, the well-known importer of tin plates, has just returned from a ten or twelve weeks' visit abroad, during which time he combined business with pleasure, taking special pains to personally look after the various details of manufacture concerning the guaranteed roofing plates which the firm of Merchant & Co. handle.

MR. C. L. HUTCHINSON'S celebrated and greatly admired painting of Venice, by Martin Rico, has been successfully reproduced in etching by Mr. Arthur Dawson, of this city. There is probably no etcher in this country who could have preserved the wonderful qualities in the picture better than Mr. Dawson has done, and we predict for him the proper recognition by the Chicago public on his masterful work.

A WATERPROOF paint, manufactured at Boston and well known in the East, has recently been placed upon the western market, with the general agency at Chicago. This is known as government waterproof paint, manufactured by the Government Waterproof Paint Company. This paint has chemical properties that successfully resist ammonia and the action of sea water, and sustains its original gloss under these trying conditions. It does not crack or peel on tin roofs, acting as a cement, and will not peel off spruce, and is unaffected by sap. Each

gallon covers about two hundred square feet of surface. It is a pleasure to direct the attention of architects to this paint, as its qualities are unsurpassed. The western manager of the company, Mr. Charles F. Haywood, at 59 Dearborn street, Chicago, has had a large experience in the paint business, and should be consulted whenever a reliable waterproof paint is required.

THE Northwestern Terra-Cotta Works have added a large three-story addition to their works. The lower floor is arranged for shipping, and the upper floors will be used for modeling. The ceilings are 20 feet high and the windows near the top, giving abundant light, and also allowing the entire wall surface to be used for the work in hand. This addition makes this plant one of the most complete architectural terra-cotta works in the world.

THE "Builders' and Traders' Hand-book of the Builders' and Traders' Exchange of Chicago," for 1889, compiled by Secretary James John, has been issued. The book contains the by-laws and business classification of members of the exchange; rules of measurement of mason work; building, fire and sanitary ordinances of the city of Chicago; lien laws of the State of Illinois; and a list of Chicago architects, together with catalogue and rules of the exchange library. The book is pocket size for convenient reference and will be found very useful to the building trades.

THE Cole Conduit system for electric light wires has been tested for two years at Detroit and has not only proved practical in every respect, but the highest claims that have been made for it, which are in point of rapidity and cheapness of construction, of dryness and the conservation of insulation, its accessibility and the facility with which any wire or set of wires can be strung or removed or new connections made therewith, without the necessity of going to a man-hole for that purpose. The company has been awarded a contract for the construction of one and a half miles of 3 duct conduit by the Fire Commissioners, after a careful examination by their electrician of a half dozen different systems. This is the system that successfully controverted the statement of the Brush people that no conduit could completely insulate their wires.

Building Outlook.

OFFICE OF INLAND ARCHITECT.
July 10, 1889.

The reports from the larger financial and manufacturing centers of the New England and Middle States up to June 30, present a favorable showing, all things considered, with the reports furnished up to the same date last year. There has been a still more active distribution of material in all the leading lines of raw material. Iron, steel, coal, petroleum, as well as stone cement, and a long list of manufactured products for building purposes have been moving with remarkable activity, not only in Eastern markets, but in almost all the leading Southern and Western markets, notwithstanding the very heavy production complaints of an accumulation of products are very rarely heard. The lumber manufacturers have been particularly careful to avoid any course of conduct that would result in the accumulation of stocks. The Western demand has been heavy and the distribution was considerably ahead of last year, and the indications at hand are that the demand for the summer and fall will exceed those of last season. Building reports are a goodly part of this showing, and make apparent the fact that more money is being put into buildings than last year. In Philadelphia the increase in outlays amounts to as much as 25 per cent. In New York City the increase will reach 20 per cent at least, some put it at 30 and 35 per cent. In Boston more money has been spent this year than last. The same is true of New England towns and cities, and particularly Pennsylvania. Contractors and builders in Ohio, Indiana and Illinois generally report a very active distribution of all kinds of material. The sawmills, planing-mills, stove works, agricultural implement works, and the larger factories and machine shops have not been running on short time in any of these states. Now and then an exceptional dullness of a few days has arrested operations; but speaking generally the industries throughout the region east of the Mississippi river have not been overtaken with dullness or even low prices. The spirit of competition is still very active all over the country, but it is operating within legitimate limits. The commercial failures of the past six months exceed those up to the same time of 1888 by 664. The liabilities are not quite up to last year. The New England States suffered the worst. The Middle States came next. The Western States escaped without any increase in the number of failures or liabilities. The spirit of enterprise has been stimulated all over the West, and schemes and projects are now being discussed and agitated which will, no doubt, very materially assist in maintaining the healthful activity all over the country which has been enjoyed since the opening of the building season. Building material is quite uniform in price. All kinds of lumber are in good supply. Southern stocks are increasing in Northern markets. All kinds of nails are selling freely at steady prices. Barbed wire is in very active demand, and a combination is being made for the purpose of strengthening prices. White pine rules firm, and some dealers claim the tendency in prices is upward. The brickmakers throughout the country have had an exceptionally flourishing season. Building operations in all of the larger cities and towns will be prosecuted with much persistency. Whatever next season may bring, labor is contented for the present. A few days ago a significant circular was issued from Pittsburgh by a number of labor organizations, in which peace was counseled. It is given out, though not authoritatively, that trade organizations are likely to adopt no position in the eight-hour agitation to be inaugurated next year. The money markets are easy. While a great deal of gold has been exported to settle balances, returning investments are helping to equalize matters. Foreigners manifest unusual confidence in American investments outside of American railway securities; even in this branch there are signs of stronger faith. Our railway system is gradually marching through the difficulties which overconstruction caused, and there are signs that eventually the interests of railroad managers, stockholders and the public generally will be harmonized. A great deal of new railroad building is still talked of, but it is not likely that the present year will be a phenomenal one in railroad construction.

Synopsis of Building News.

Bay City, Mich.—Architect D. P. Clark: For Joseph Turner, two-and-a-half story dwelling, 35 by 48 feet; pressed brick and terra-cotta front; shingle roof; bathroom; electric work; gas; common, plate and cathedral glass; steam heat, and modern conveniences; cost \$7,000. For A. McFarland, Flint, Mich., residence; brick and frame; shingle roof; wood cornice; common, plate and stained glass; mantels; plumbing; kitchen and bath fixtures; hard and soft wood finish, etc.; cost \$7,500. For Swan Johnson, Bay City, Mich., two-story store building, 25 by 60 feet; common and pressed brick; composition roof; galvanized iron cornice; gas fixtures; plate glass; grates; hard and soft wood finish, etc.; cost \$3,500. For Hurley Bros., one-story store building; common and pressed brick; tin and composition roof; galvanized iron cornice; plate glass; gas fixtures, etc.; cost \$28,000.

Buffalo, N. Y.—Architect J. G. Balsam: Two residences for Mrs. J. Clark, 26 by 42 feet; two stories; brick; shingle roof; iron crestings; annunciators; bathroom outfit; electric bells; inside blinds; dumb waiters; gas fixtures; plate, stained, common, cathedral and beveled glass; grates; steam heat; oak and pine finish; laundry fixtures and tubs; wood mantels; plumbing; ranges; speaking tubes; steam pipe covering; American tiling, and modern improvements; cost about \$3,500 each. Store and hall building for Patrick Kelley, 49 by 116 feet; three stories; pressed and common brick; marble and stone; gravel roof; galvanized iron cornice; annunciators; electric bells; inside blinds; copper work and bays; dumb waiters; gas fixtures; plate and common glass; grates; oak and pine finish; paneling and wainscoting; iron beams and columns; iron shutters; laundry fixtures; wood and slate mantels; marble work; tiling and wainscoting; plumbing; seating; stone sidewalks; galvanized iron skylights; American tiling; ventilators; furniture and modern improvements; cost about \$8,000.

Architect Frank M. Roberts: Two-story frame building for Miss J. E. Clinton; cost \$6,000. Also a large store and dwelling for Thomas Tobin; cost about \$5,500. Also \$4,000 store and dwelling for George Sherry. Also \$4,000 residence for A. M. Drake.

Chattanooga, Tenn.—Architects Sully, Toledano and Patton have prepared plans for a six-story hotel, to be erected by the Vicksburg Hotel Company, Vicksburg, Mississippi, 104 by 170 feet; common and pressed brick; tin roof; inside and outside blinds; copper bays; annunciators; boilers; elevators; engines; furniture; gas fixtures; common and plate glass; steam heat; hard and soft wood finish; iron beams and columns; kitchen and laundry fixtures; wood, slate and iron mantels; marble work and tiling; office fixtures; plumbing; ranges; cement sidewalks; wire work and elevator guards, etc.; cost \$100,000. Also plans for a three-story store building, 78 by 106 feet; common and pressed brick; tin roof; boilers; elevators, etc.; cost \$10,000.

Architect E. H. Hunt: Plans for remodeling court house at Winchester, Tennessee; pressed and common brick; iron beams and columns, etc.; cost \$8,000.

Chicago, Ill.—Architect Clarence L. Stiles has designed a gymnasium building for the Elgin National Watch Co., to be built in connection with the present hotel building at Elgin owned by the company. It will be four stories in height, with a ground area of 50 by 120 feet. First story will be of rock-faced limestone, the remaining stories of white brick trimmed with buff terra-cotta; cost about \$20,000. Also has had plans accepted for a new school building at Lake Forest. It will be two stories and basement—six rooms. Construction, pressed brick, with stone trimmings; cost \$16,000.

Architect Clinton J. Warren is preparing plans for a sixteen-story fireproof office and store building, 80 by 102 feet; to be erected by J. L. McCormick on the S. E. corner of Dearborn and Randolph streets; estimated cost \$600,000.

Architects Adler & Sullivan are preparing plans for a fine residence to be erected by J. H. Heath at 3132 Prairie avenue, cost \$15,000.

Architect S. S. Beman has prepared plans for a four-story addition to the Studebaker Building; cost \$50,000.

Architect G. L. Harvey has prepared plans for a three-story schoolhouse, to be erected on Pearson street; stone and brick construction; steam heat, hardwood finish, etc.; cost \$45,000.

Architect F. Alschlager has prepared plans for St. Stephen's Society, Englewood, for a new church building; frame construction, with tower 120 feet high; cost \$10,000.

Architect H. W. Huehl: Plans for four-story store and flat building for Mrs. Roberts; pressed brick, brownstone and terra-cotta; cost \$60,000.

Architect C. S. Frost has made plans for two buildings for E. C. Johnson, to cost \$16,000. Also for a schoolhouse at Lake Forest to cost \$10,000.

Architects Beman & Parmenter has plans for a \$10,000 frame building, to be erected at Evanston by E. M. Fowler. Also a residence at same place for H. H. Reese.

Architect J. H. Huber: For J. B. Myer, a double store and flat building, 50 by 74 feet; pressed brick and stone; cost \$16,000. For G. Bennett, store and flat building; pressed brick; iron fronts; cost \$9,000.

Architects Treat & Foltz have prepared plans: Three-story and basement residence for E. J. Lehmann, 36 by 110 feet; exterior will be of St. Lawrence granite, and interior superbly finished. The basement will contain a billiard room, cardroom and schoolroom. The main floor will contain parlors, library, dining room and kitchen; the kitchen walls will be of glazed brick and the ceiling of marble; the house will be heated by hot water heat; cost of structure with granite barn in the rear, \$80,000. Three-story residence, 35 by 82 feet, for W. H. Hull; stone exterior; hardwood interior; hot water heat and modern conveniences; cost \$35,000. For W. C. Goudy, three three-story houses to be built on Roslyn court, Lake View; exteriors rock-faced stone; interiors hardwood finish, etc.; cost \$24,000. Also alterations to Mr. Fairbank's residence, which will be elaborately finished; cost \$16,000. Alterations for the P. C. Hanford Oil Company's offices; cost \$10,000. Just let contracts on residence for S. N. Swan, to be erected on Calumet avenue; cost \$30,000.

Architect W. L. B. Jenney: Preparing plans for a three-story residence for Thomas A. Wright; exterior features will be a square loggia entrance with steps leading up from the side and a projecting corner bay topped out with a gable full width; construction rock-faced stone with carved trimmings; a barn will be built in the rear; cost \$25,000. Taking proposals for the foundations of the Manhattan block, to be built by C. C. Heisen, on Dearborn street, south of Van Buren, sixteen stories high. The winter garden for Douglas Park planned by Mr. Jenney, is receiving its roof; this will be a handsome structure of glass and iron, and when filled with palms, tree ferns and other tropical plants will be one of the winter sights of Chicago.

Architect C. M. Palmer has prepared plans for five four-story houses for E. S. Isham; they will be highly ornamental; fronts, stone; interiors hardwood finish; furnace heat and modern conveniences and appliances; cost \$60,000. For E. L. Brand, already commenced, a four-story store and flat building. A feature will be an entresol second story, with exceptional heavy bays; there will be four stores and forty-eight residence rooms in the structure; exterior stone with copper bays and cornices; cost \$25,000.

Architect L. B. Dixon: Three-story and basement residence, 36 by 76 feet, on Lake avenue, Bedford and artesian stone, slate roof. At one corner will be a square tower with loggia on opposite side with oriel window above. Main floor divided into reception hall, parlor, library, dining hall and kitchen, attic and billiard room. Interior finished in mahogany, cherry and oak; hot water heat, etc.; cost \$20,000. For Dr. E. W. Averill, three-story and attic store and flat building, 70 by 120 feet, pressed brick, copper bays, slate roof; cost \$25,000. Alterations and addition to Michael Reese Hospital; cost \$10,000.

Architects Wilson, Marble & Lamson: For Rev. W. Hitchcock, Evanston, two-story frame residence, 32 by 41 feet; cost \$3,000.

Architect W. A. Arnold: Plans under way for a residence for Mr. Reddington, to be built at Evanston; estimated cost \$12,000.

Architect J. J. Kuhn: For J. W. Hersey, two two-story and basement dwellings, 50 by 100 feet; brownstone and marble; interior, hardwood finish; hot water heat, etc.; cost \$30,000.

Architect L. G. Halberg: Designed plans for a four-story Polyclinic Medical College, 30 by 75 feet, brick and stone, hardwood finish, steam heat and modern appliances; cost \$25,000. For Henry Hooper, four-story store and flat building, 50 by 72 feet, brick and stone, plate glass, electric work, mantels, grates,

etc.; cost \$20,000. For Professor David Swing, residence, to be built on Lake Shore Drive; cost \$25,000. Letting contracts for a four-story and basement store and flat building for A. Wisner; blue Bedford stone and pressed brick fronts; cost about \$20,000. Preparing plans for a four-story and basement apartment building to be built on Thirty-third street near Cottage Grove avenue; cost about \$8,000. Taking figures on a number of cottages, to be erected near Pullman by L. W. Yaggy, Esq.

Architects Flanders & Zimmerman have plans under way for an \$80,000 office building, to be erected in Kansas City by Husted & Co. Also plans for addition to Douglas Club House, consisting of ballroom, dressing rooms, etc.; cost \$10,000.

Architect Ostling Bros.: For A. Schoenbeck, four-story store and flat building, 26 by 94 feet; stone front, hard and soft wood interior, copper bays, mantels, grates, etc.; cost \$20,000.

Architect William Thomas: For George B. Goodall, seven-story apartment house, 105 by 125 feet, stone, brick and iron construction, passenger elevators, dumb waiters, marble work, mantels, grates, hot water heat; cost \$180,000. For ex-Mayor Roche, two three-story and cellar houses, 18 by 64 feet each, pressed brick and stone fronts, hardwood finish, hot air heat, mantels and modern conveniences; cost \$13,000. For R. D. Huszagh, three-story and cellar dwelling, 30 by 63 feet; Bedford stone front; cost \$12,000.

Architect Greg. Vigeant: For First Presbyterian Society, Hyde Park, church edifice; cost \$35,000. For W. H. Aldrich, six-story bakery, 100 by 100 feet; cost \$50,000. For Town of Lake, two-story school building, 68 by 120 feet; cost \$35,000. For A. Christian, four-story store and flat building, 60 by 70 feet; cost \$20,000. Three-story college building at Bourbons, 100 by 100 feet; cost \$30,000. For W. E. Clow, Buena Park, residence, 37 by 74 feet; cost \$20,000. Glencoe Congregational Society, church building and manse; cost \$5,000. Alterations on First Presbyterian Church, Fifty-third street, Hyde Park; cost \$35,000. Also alterations on R. Stewart's residence; cost \$6,000.

Architect F. L. Lively: For J. S. Thompson and R. S. Mott, real estate and auction pavilion, 54 by 125 feet, to be built on North and Kinne avenues; will contain store, restaurant, etc.; frame construction; interior finish, Georgia pine; cost \$5,000.

Architect W. H. Drake: For A. E. Guild, Jr., two three-story houses, stone fronts, hardwood finish and modern improvements. For F. E. Spooner, four-story warehouse, 50 by 60 feet, brick and stone, plate glass, electric work, etc.; cost \$26,000.

Architects Burling & Whitehouse: Nine-story building for Kansas City, Mo. It will be located at the intersection of Delaware, Seventh and Wall streets, with frontages of 179, 133 and 177 feet, respectively. It will be built of brick, granite, and terra-cotta, with interior construction of steel, thoroughly fireproof. The first story will be divided into stores and banks, and the remaining stories will contain about 350 offices. The building will be appointed in a first-class manner throughout; cost \$800,000.

Architect J. A. Miller: For Dr. T. C. Duncan, three-story flat building, 60 by 80 feet; cost \$20,000.

Furst & Rudolph: For Charles Kehl, residence; cost \$10,000. For A. Wisner, store and flat building, 71 by 66 feet; cost \$25,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

The situation reported in last issue remains unchanged, trade being only moderately active.

Our Cincinnati Sketch Club is doing most excellent work, and can feel proud over the progress made.

In June, five of the members entered the tenement house competition. The sketches submitted showed careful care and study, and in shooting, the "young ideas" made center shots.

The judges, after a critical examination, awarded the first prize of \$10 to Mr. D. Davis, in the office of William Martin Aiken; and the second prize of \$5 to Mr. M. Heister, employed in the office of Lucien Plympton. The architects mentioned are careful teachers, and their draftsmen showed the imprint of their genius.

The architects are not very busy, but still are not complaining.

Messrs. Crapsey & Brown have the following on their boards: For the Munco Bath Institute, a bath-house of brick, steam heat, electric bells, bath fixtures, grates, tin roof, etc.; cost \$6,000. For Mr. Timothy Hays, a store and flat building, three stories, brick, grates, plumbing, laundry fixtures, tin roof, etc.; cost \$8,000. Also a double house for Mr. George Gibson, Esq., at Elsemere (city) of frame, slate roof, pine finish, wood mantels, plate glass, etc.; cost \$4,000.

S. W. Rogers reports: For the Washington Fire Ins. Co., city, a nine-story brick building, stone trimmings, terra-cotta, elevators, marble hall; size 24 by 100 feet; cost \$30,000. For Mrs. Sarah A. Rogers, a pressed brick dwelling, two and one-half stories, twelve rooms, wood mantels, laundry, tin and slate roof; cost \$6,000.

William Schubert, Jr., city, has prepared plans for a factory for the Cincinnati Spring Co., of corrugated iron; cost \$4,500.

W. W. Franklin reports: For Charles Hefer, Esq., a residence, two-and-a-half stories high; frame and stone; slate roof; stained glass; wood mantels, etc.; cost \$10,000.

For Abe Steinar, Jr., a residence, two stories; frame and stone; twelve rooms; slate roof; laundry fixtures; cost \$7,500.

Adam Bast reports: For Henry Wagner, city, a brick residence, two stories; wood mantels; slate roof; blinds, etc.; cost \$4,000.

W. W. Franklin: For Messrs. McNamara & Conner, a series of eight dwellings; of brick; two-and-a-half stories; furnaces; stained glass; slate roof; mantels; cost \$32,000.

Emil F. Baude reports: For S. H. Wilder, city, a three-story flat building; tin roof; grates; wood mantels, etc.; cost \$15,000.

Joseph Steinkamp reports: For Thomas Emery's Sons, city, a store and flat building, four stories; brick, with stone trimmings; steam; tin roof; inside blinds, etc.; cost \$12,000.

Cleveland, Ohio.—Architect S. R. Badgley: For G. L. Quayle, one and a half story residence, 34 by 36 feet; frame, slate roof, hardwood finish; plate and stained glass, mantels, grates, electric work, bath and laundry fixtures, etc.; cost \$7,000.

Architect Van DeVelde: For James Rockford, two and a half story dwelling, 54 by 30 feet; frame, slate roof, stained and plate glass, wood mantels; furnace and hot water heat, bath and laundry and all modern appliances; cost \$4,500.

Architect J. F. Bruggeman: Store and tenement building, 23 by 63 feet; frame, shingle roof, bathroom outfit, softwood finish; cost \$3,000.

Architects Coburn & Barnum: For Mrs. F. C. Vail, two-story alterations to dwelling; brick, stone and frame, hardwood finish, panels, wainscoting, bay windows, etc.; cost \$4,500.

Architect A. Mittermiller: For L. Schlather, block of three two-story dwellings, 30 by 62 feet; common pressed brick and stone, slate roof, plate glass, grates, wood mantels, gas, hot water heat, hardwood finish, and modern in all respects; cost \$12,000.

Architects Cramer & Fuyman: For R. Esieman, residence, frame, slate roof, plate glass, hard and soft wood finish, etc.; cost \$3,000.

Detroit, Mich.—The present condition, quite active; new work, rather quiet; outlook, fair; the permits issued for June aggregated 306, of which 238 were for new structures and 68 for alterations; total estimated cost \$652,275. The following represents the work planned and let during the month:

Architect A. C. Varney: For C. W. Morse, two-story dwelling with barn, brick with stone trimmings; cost \$8,500. For E. J. Lynn, three two-story dwellings, 38 by 70 feet, brick with stone trimmings, slate roof; cost \$32,000. For Dr. C. J. Lundy, three-story office block, 23 by 74 feet, brick and stone, gravel roof; cost \$7,000.

J. W. Munro, two-story dwelling, 28 by 65 feet, brick and stone, slate roof; cost \$5,000. H. M. Kettle, two-story dwelling, brick and stone, slate roof; cost \$6,000. W. A. Avery, two-story dwelling, 48 by 80 feet, brick and stone, slate roof; cost \$15,000. Detroit C. R. W. Co., two two-story car stables, 76 by 245 feet and 120 by 384 feet, brick, slate roof; cost \$50,000. Patrick Dee, three-story double dwelling, 50 by 68 feet, brick and stone, gravel roof; cost \$8,000. M. P. Lynch, two-story dwelling, 40 by 55 feet, brick and stone, gravel roof; cost \$1,200. L. Scheible, two-story store, 24 by 65 feet, brick and stone, gravel roof; cost

\$4,000. T. F. Fuller, two-story carpet cleaning works, 33 by 110 feet, brick and stone, iron roof; cost \$5,000. H. W. Holcomb, two-story dwelling, 32 by 54 feet, brick and stone, slate roof; cost \$5,500. Three-story dwelling, brick and stone; cost \$5,000. Two-story dwelling, brick and stone, slate roof; cost \$5,000. Block of three three-story stores, 66 by 60 feet, brick and stone, gravel roof; cost \$12,000.

E. A. Walshe & Son, three two-story stores, 76 by 60 feet, brick and stone, gravel roof; cost \$10,000.

Architects Donaldson & Meir: For the Moffit estate, additions and alterations to Moffit Block, 137 by 142 feet, stone and iron; cost \$80,000.

Architects Hess & Roseman: For Mrs. C. J. Atterbury, addition and alterations to dwelling, brick, slate roof; cost \$6,000. For Campan estate, addition to hotel, brick, gravel roof; cost \$10,000.

Architect P. Dederichs: For Henry Heck & Son, three two-story dwellings, frame, shingle roof; cost \$5,340. For Sacred Heart Parish (German), three-story schoolhouse, 71 by 81 feet, brick and stone, slate roof; cost \$19,000. For St. Joseph's parish, three-story schoolhouse, 64 by 70 feet, brick and stone, slate roof; cost \$17,000. For Schulte & Hauser, two-story double store, 49 by 75 feet, brick and stone, gravel roof; cost \$7,500. For W. H. Wells, three-story dwelling, 40 by 80 feet, brick and stone, tile roof; cost \$25,000.

Architects Mason & Rice: For First Presbyterian Society, church building, 80 by 160 feet, stone, slate roof; cost \$110,000.

Duluth, Minn.—The proposed new jail will be built this summer; it will cost \$50,000. The Lincoln school building is rapidly being pushed toward completion; its interior is to be of the most approved and modern style. Palmer & Hall are the architects. The secretary of the board of education has received instructions to advertise for plans and specifications for a twelve-room school building, to cost not less than \$40,000. F. E. Kenedy and C. G. Traphagan have both asked for bids on new and handsome residences. D. Ogilvie has the foundation in for his large brick and stone row on Fourth street, and Sixth avenue west. E. E. Burley will commence work this week on a two-story store and office building.

F. B. Daugherty is having plans drawn for a new business block. Richardson & White have the contract for building the Baptist church here and will commence work at once. The secretary of the board of education was authorized to advertise for plans and specifications for the new school at Endion, to cost \$40,000. William O'Brien, of Taylor's Falls, will erect a two-story building on Central avenue. The foundations are now in for the large brick and stone row of D. Ogilvie. Chambers & Campbell have received the contract for putting up E. C. Burley's handsome building on Central avenue.

Galveston, Tex.—Architect N. J. Clayton has prepared plans for a Catholic church to be built at Broadway and Thirteenth street; cost \$50,000. Also plans for two frame residences for Messrs. J. Owens and J. D. Sawyer, to cost \$7,000 each.

Grand Rapids, Mich.—Architect W. G. Robinson has prepared plans for a five-story business block, to be built by F. Hoellger; cost \$30,000. Also plans for a \$10,000 club house for the A. O. H. brotherhood.

Architect S. J. Osgood: For A. Stegeman, Allegan, Mich., two-story business block, 50 by 100 feet; common, pressed and ornamental brick and stone; composition roof; common and plate glass; iron shutters; plumbing and gas fixtures, etc.; cost \$10,000. For Masonic Building Association of Cadillac, Mich., three-story store and office building, 75 by 110 feet; common and pressed brick; tin and composition roof; galvanized iron cornice; electric lighting; steam heat and modern appliances; cost \$25,000.

Hutchinson, Kan.—Architect A. B. Howatt: For Hoffman & Co., three two-story residences; frame; shingle roof; hard and soft wood finish; wood mantels; stained and plate glass; marble and tile work; electric lighting; bath-rooms and laundry outfit, and other modern improvements. For J. F. Grenlee, two-story residence, 35 by 38 feet; frame; shingle roof; marble, wood and slate mantels; bath and laundry outfit; plate and stained glass; dumb waiters; gas and incandescent lighting; electric work; softwood finish; cost \$8,000.

Little Rock, Ark.—Architect C. Thompson has prepared plans for a three-story brick and stone building, 50 by 140 feet, for Mrs. M. Daimid; cost \$20,000.

Architect F. J. Rickon: For I. Reenschaupt, two-story brick and stone building, 50 by 70 feet; cost \$5,000.

Architect T. Harding: For School Board, two-story brick schoolhouse; cost \$30,000.

McKeesport, Pa.—Plans for the new church of the Second M. E. Congregation are in the hands of the committee. It will be a two-story brick building, 60 by 80 feet, and it will have a lecture and an audience room.

Plans and specifications for the works of the Novelty Steel Wheel Company's plant, to be erected at Bissell, will soon be submitted for bids for building the plant.

A. W. Smith is receiving bids for the building of a block of brick houses in the Second ward.

The Monongahela Furnace Company, capital \$1,000,000, has been organized and will erect large furnaces in the Third ward.

Captain William Dunshee has bought the lot on corner of Fifth avenue and Ringold street, for \$20,000 cash. It is understood that the erection of a fine five-story pressed brick building on the lot will be commenced shortly for the Bank of McKeesport.

Minneapolis, Minn.—Building permits issued during June: George F. Bollier, dwelling, \$3,500; N. G. Leighton, dwelling, \$8,500; W. N. Read, dwelling, \$6,000; W. R. Griffith, dwelling, \$3,000; Lucy R. Steele, dwelling, \$4,500; R. Fleming, dwelling, \$4,000; Hamsen & Blomquist, store, \$5,000; A. W. Barber, dwelling, \$3,000; Emil L. Hogsberg, dwelling, \$3,000; B. Cooper, brick tenement row, \$25,000; B. Cooper, dwelling, \$6,000; J. A. Wright, chapel, \$8,000; Westminster church, chapel, \$8,000; E. M. Runyan, dwelling, \$5,000; Cate & Packard, dwelling, \$4,000; S. A. & E. W. Wheelock, dwelling, \$3,000; F. E. Crew, dwelling, \$7,500; R. Pratt, dwelling, \$4,500; S. M. Blanchard, two dwellings, \$6,000; W. P. Burnett, apartment house, \$20,000; E. T. Sykes, office building, \$70,000; William Miller, dwelling, \$4,500; L. H. Selden, dwelling, \$10,000; W. J. Hamilton, dwelling, \$6,000; Emma Record, dwelling, \$4,000; T. P. Healey, two-story frame dwelling, \$5,000; E. R. Francis, two-story frame dwelling, \$4,500; Dr. A. Beery, \$3,500; L. E. Quist, two-story frame dwelling, \$3,000; W. J. Hamilton, two-story frame dwelling, \$3,000; A. A. Pond & E. Drew, brick tenement row, \$30,000; James Best, three-story brick veneer store and flats, \$3,500; E. D. Greenfield, two two-story frame dwellings, \$8,000; Ingham Bros., two two-story frame dwellings, \$6,000; D. B. Lyons, double two-story frame dwelling, \$3,500; Judge Torrence, double two-story brick store and flats, \$6,500; David Smith, four two-story frame dwellings, \$30,000; Angeline M. Sprague, a two-story frame dwelling, \$30,000; W. G. Bowe, two-story frame dwelling, \$3,000; E. Baker, two-story brick store, \$7,000.

Mobile, Ala.—Architect James F. Hutchinson reports the following buildings under way: For B. B. Boone, two-story frame, 45 by 72 feet; cost \$6,500. For Jas. Prendergast, one-story frame, 30 by 48 feet; cost \$2,500. For Alabama Building Association, two one-story frames, 35 by 53 feet; cost \$4,800. For Geo. Fink, one-story frame, 32 by 51 feet; cost \$2,600. For Jas. H. Hayes, one-story frame, 40 by 52 feet; cost \$3,000. For J. E. Hooper, two-story frame, 48 by 72 feet; cost \$4,500. For J. J. Godard, one-story frame, 32 by 50 feet; cost \$2,250. For M. V. Smith, two-story frame, 42 by 64 feet; cost \$4,900. For G. R. Dupree, one-story frame, 30 by 49 feet; cost \$2,000. For Miss M. McCowan, one-story frame, 36 by 50 feet; cost \$3,000. For Robert Wilson, one-story frame, 37 by 45 feet; cost \$2,750. For Henry Barnewall, one-story frame, 20 by 36 feet; cost \$1,800. For S. V. Parbo, one-story frame, 22 by 38 feet; cost \$1,800. For S. G. Stone, one-story frame, 36 by 51 feet; cost \$2,800. For A. G. Levy, two one-story frames, 22 by 45 feet; cost \$1,000. For A. R. Mixon, one-story frame, 45 by 60 feet; cost \$4,000. Jas. K. Glennon, one-story frame, 30 by 42 feet; cost \$2,000. For Mrs. E. Quinn, three-story brick, 30 by 52 feet; cost \$6,000. For J. G. New, one-story frame, 36 by 48 feet; cost \$2,000. For T. J. Burns, two-story frame, 30 by 42 feet; cost \$2,650. For M. J. Vickers, one-story frame, 36 by 49 feet; cost \$2,500. For D. Gunion, one-story frame, 44 by 86 feet; cost \$4,600. For J. F. Powers, one-story frame, 30 by 49 feet; cost \$2,000. For Mrs. J. Williams, two-

story frame, 41 by 46 feet; cost \$3,100. For G. B. Shawhan, one-story frame, 36 by 53 feet; cost \$6,000. For D. Lamborn, one-story frame, 36 by 41 feet; cost \$2,000. For Jas. Lyons, one-story frame, 22 by 40 feet; cost \$1,100. For Dr. D. E. Smith, one-story frame, 21 by 39 feet; cost \$1,200.

Omaha, Neb.—Architect Sidney Smith reports: For J. T. Pierce, Yankton, D. T., three-story store and office building, 50 by 110 feet; cost \$30,000. For P. E. Wilcox, same place, three-story store and office building, 50 by 88 feet; cost \$20,000. For Beaver Head county, Dillon, M. T., three-story brick and stone court house, 64 by 90 feet; cost \$40,000. For Park County, Livingston, M. T., three-story brick and stone court house, 60 by 92 feet; cost \$45,000. For George Bogart, Shenandoah, Iowa, two-story residence, 36 by 60 feet; cost \$8,000. For J. Richards, Clarendon, Neb., two-story store and residence, frame, 36 by 54 feet; cost \$6,000. For J. P. Noonan, Omaha, Neb., three-story store and flats; cost \$30,000.

Peoria, Ill.—Architects Milner, McMurray & Davis: For Transcript Company, three-story and basement building, 40 by 71 feet; pressed, common and ornamental brick, terra-cotta, granite, marble and brownstone; tin and tile roof; copper cornice; iron columns and beams; corrugated and architectural iron work; electric and pneumatic work; incandescent lighting; elevators; steam heat; plate glass; wood mantels; hardwood and pine finish, etc.; cost \$25,000.

Pittsburgh, Pa.—Architect J. Stillburg has prepared plans for a four-story brick building, to be erected on Ninth street, by Charles Sanders.

Architect F. C. Sauer has prepared plans for two three-story brick dwellings, to be built by J. Dimling, at Oakland. Also for remodeling residence of A. W. Cadman, at Edgewood station. Also for a two-story brick dwelling for A. P. Miller, to cost \$4,000. Also for C. A. Wingerson, of Allegheny City, a three-story store and dwelling, to cost \$8,200. Also brick residence for W. G. Bancker, to cost \$5,200. Also three brick dwellings for W. Loeffler; cost \$18,000. Also three-story brick dwelling for P. Weber; cost \$5,600.

Architect J. P. Bailey has completed plans for a M. E. church to be erected at McKeesport, Pennsylvania, at a cost of \$20,000.

Architect J. H. Giles has prepared plans for a seven-story apartment house, 50 by 160 feet, to be erected on Williams street, by Black & Baird; cost \$200,000.

Architect J. P. Bailey: For A. J. Pentecost, of Allegheny City, frame residence; cost \$8,000. For R. P. Church, brick building; cost \$18,000.

Architects Longfellow, Alden & Harlow: For H. G. Brown, two three-story dwellings; stone and wood. For Miss Rosenbach, Allegheny City, three-story, pressed brick front residence. For Miss Morgan, Washington, Pennsylvania, three-story brick residence. Engaged on plans for McKeesport Bank building, to cost \$40,000.

Architect T. C. McKee has made plans for a brick and stone residence for A. C. Ellis. Also for a store building and dwelling houses for J. Hays, to cost \$20,000.

Architect H. Moser is preparing plans for a schoolhouse for the Jeanette Catholic church; the structure will be of brick and stone.

Architect James T. Steen is building six handsome brick dwellings on Duquesne Heights; they will be provided with bathrooms and modern conveniences. Has also prepared plans for a modern residence for C. B. Follansbee, to be erected on California avenue. Work has been commenced on the Western University, for which he completed the plans over a month ago; the cost of the buildings will approximate \$70,000.

Architect J. N. Campbell: For C. H. Stark, Greenville, Pennsylvania, four three-story brick houses, 65 by 100 feet; cost \$19,000. For J. McCreary, Greensburgh, three-story residence. For I. O. O. F., Homestead, Pennsylvania, three-story hall building.

Port Huron, Mich.—Architect John C. Kammier: For S. Moore, three-story store and office building, 65 by 100 feet; pressed and common and ornamental brick; stone and terra-cotta; tin roof; iron beams and columns; gas fixtures; plate and beveled and common glass; steam heat; pine finish; plumbing; prismatic sidewalk; lights and modern improvements; cost about \$25,000.

St. Louis, Mo.—Architect Isaac Taylor: Plans for the Legget Building, to be erected on Clark avenue; cost \$45,000. For Allen heirs, Meacham Building, to be erected on Fourth and Ohio streets; cost \$60,000.

Architect John Haynes: For the new Sodality Hall on Grand avenue; cost \$25,000.

Architects Annan & Sons have made several changes in plans for the new Boatman's Bank Building, which will make it one of the most complete and imposing edifices in the country; the estimated cost is \$150,000.

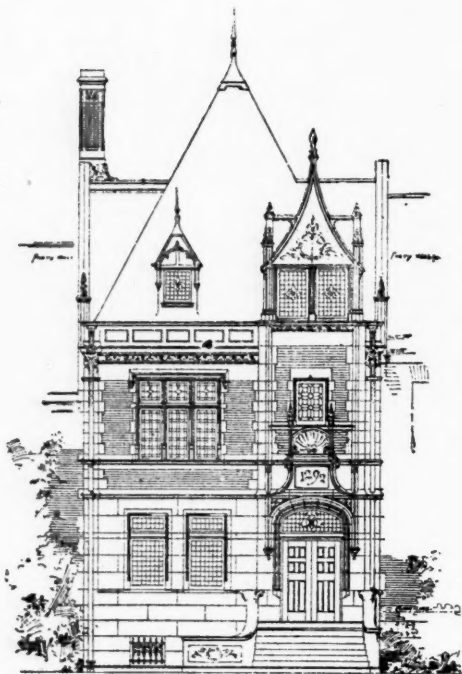
St. Paul, Minn.—Architect C. B. Seaton, store and flat building for A. C. Woodruff, of Merriam Park, 60 by 122 feet, two stories; common, pressed, ornamental and enameled brick; gravel and composition roof, bathroom outfit, electric bells, gas fixtures, iron beams and store fronts, kitchen fixtures, wood mantels, marble work and tiling, prismatic sidewalk lights, stone sidewalks, galvanized iron skylights, store fixtures, counters and shelving, etc.; cost \$20,000. Also store and office building at Dayton Bluff, for a syndicate, 35 by 120 feet, three stories, common, pressed, ornamental and enameled brick and terra-cotta, tin roof, iron beams and columns and store fronts, bathroom outfits, electric bells, copper and galvanized iron cornice, gas fixtures, common plate, stained, cut and beveled glass, grates, steam heat, hardwood finish, mantels, kitchen fixtures, prismatic sidewalk lights, stone sidewalks, galvanized iron skylights, speaking tubes, store fixtures, counters and shelving, American tiling, etc.; cost \$18,000. Store and flat building for William L. Crosby, of Merriam Park, 25 by 70 feet, two stories, common and pressed brick and terra-cotta, tin roof, bathroom outfit, galvanized iron cornice, common, stained and cathedral glass, iron beams and columns, gas fixtures, hard and soft wood finish, plumbing, stone sidewalks, prismatic sidewalk lights, galvanized iron skylights, speaking tubes, store fixtures, counters and shelving, wood mantels, etc.; cost \$4,200. Parsonage for the M. E. Church, of Merriam Park, 36 by 28 feet, two stories, frame, shingle roof, bathroom outfit, gas fixtures, common, plate and stained glass, grates, hard and soft wood finish, wood mantels, plumbing, etc.; it will cost about \$2,800. For H. M. Crosby, remodeling the theater of common and pressed brick, metal roof, galvanized iron cornice, gas fixtures and fitting, iron stairs, opera chairs, etc.; cost \$2,500.

Building permits issued during June: C. S. Pennell, dwelling, \$5,000; J. M. Lund, dwelling, \$5,000; F. A. Harlow, dwelling, \$5,000; G. M. Deeks, dwelling, \$5,000; Mrs. A. M. Smith, dwelling, \$5,000; Board of Education, schoolhouse, \$30,000; Board of Education, schoolhouse, \$18,000; E. C. Long, dwelling, \$3,000; E. C. Long, stable, \$5,000; R. O. Strong, dwelling, \$5,000; E. H. Murray, dwelling, \$6,000; H. J. Peters, stores and dwellings, \$13,000; J. J. Parker, two dwellings, \$10,000; P. Gadbois, dwelling, \$5,000; A. H. Rogers, brick building, \$10,000; Board of Education, schoolhouse, \$9,000; C. Shields, dwelling, \$5,000; T. U'Ren, dwelling, \$7,000; P. V. Dwyer, block of stores and tenements, \$70,000; C. T. Miller, dwelling, \$26,000; P. Norris, dwelling, \$6,000; D. Moreland, dwelling, \$5,000; William Reid, dwelling, \$5,000; P. Butler, brick store, \$5,000; R. Quayle, dwelling, \$5,000; William Rhodes, dwelling, \$12,000; C. F. Arrol, apartment house, \$20,000; F. Brandt, block and dwellings, \$10,000; Trustees of St. Luke's Hospital, basement for hospital, \$21,000; L. T. Chamberlin, dwelling, \$5,000; Annie T. Hofer, dwelling, \$5,000; Clara Woolworth, block of stores and dwellings, \$30,000; C. Schott, dwelling, \$5,000; W. W. Thomas, dwelling, \$5,000; W. W. Thomas, dwelling, \$5,000; Nellie Kingsley, dwelling, \$5,000; D. B. Merrill block and dwellings, \$10,000; C. Dougherty, dwelling, \$5,000; Little Sisters of the Poor, three-story brick block, \$50,000; William Dawson, four-story brick addition, \$10,000; A. C. Wellington, two-story frame dwelling, \$2,500; Board of Education, two-story brick school, \$15,000; E. Mehl, two-story frame dwelling, \$12,000; Mrs. D. Henderson, two-story frame dwelling, \$5,000; G. Reis, two-story brick dwelling, \$25,000; W. J. Cutler, five-story brick warehouse, \$110,000; C. Lachance, three-story brick block, \$12,000; J. D. Cudworth, two-story frame dwelling, \$5,000; Board of Education, heating plants for six school buildings, namely, Monroe, Gorman, Jackson, Sibley, Webster and Cleveland, \$22,318; Johnson & Sorenson, two-story frame dwelling, \$5,000.

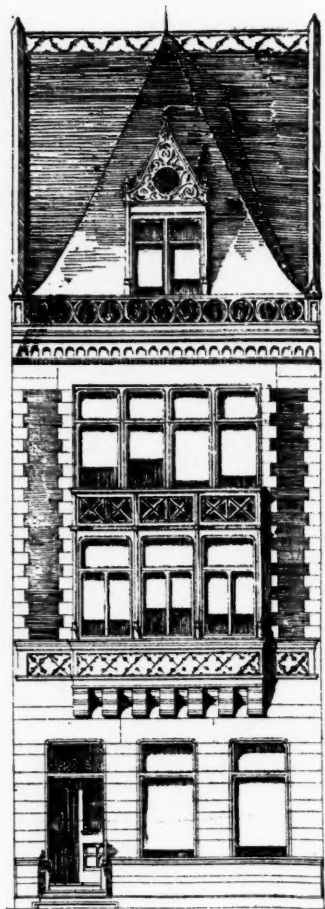
West Superior, Wis.—Dr. Conon will build a \$15,000 residence on Bay street, and Martin Pattison will build a house, to cost \$30,000. The Methodist and Baptist church buildings are well under way. H. F. Kendall will build a \$5,000 residence on Ogden avenue.



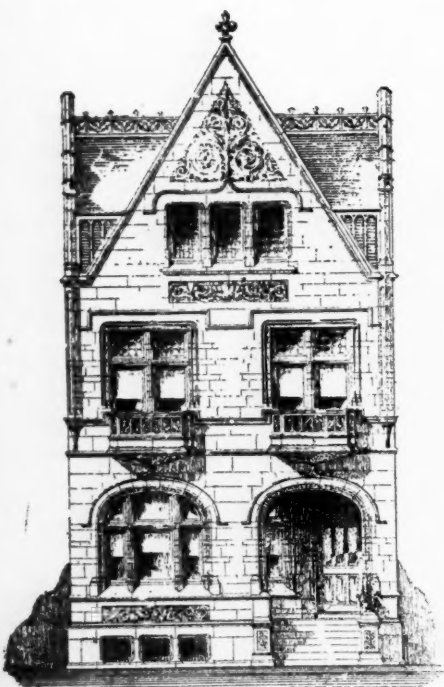
FIRST PLACE, A. C. BERRY.



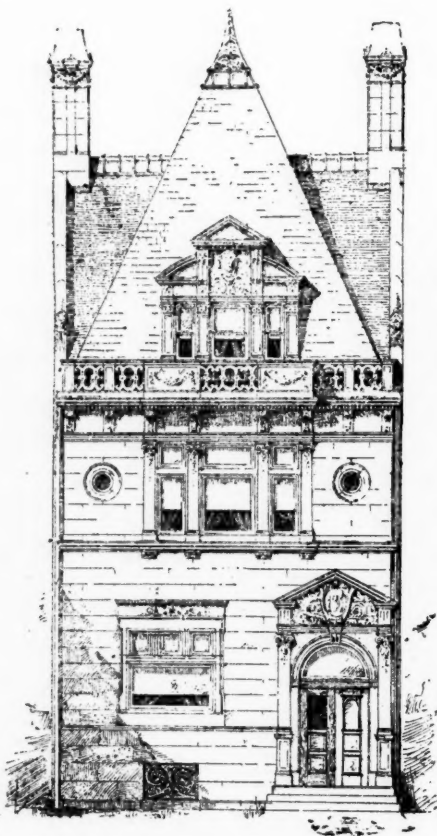
SECOND PLACE, A. HEUN.



THIRD PLACE, A. R. NIEMZ.



MENTIONED, F. PARMENTIER.

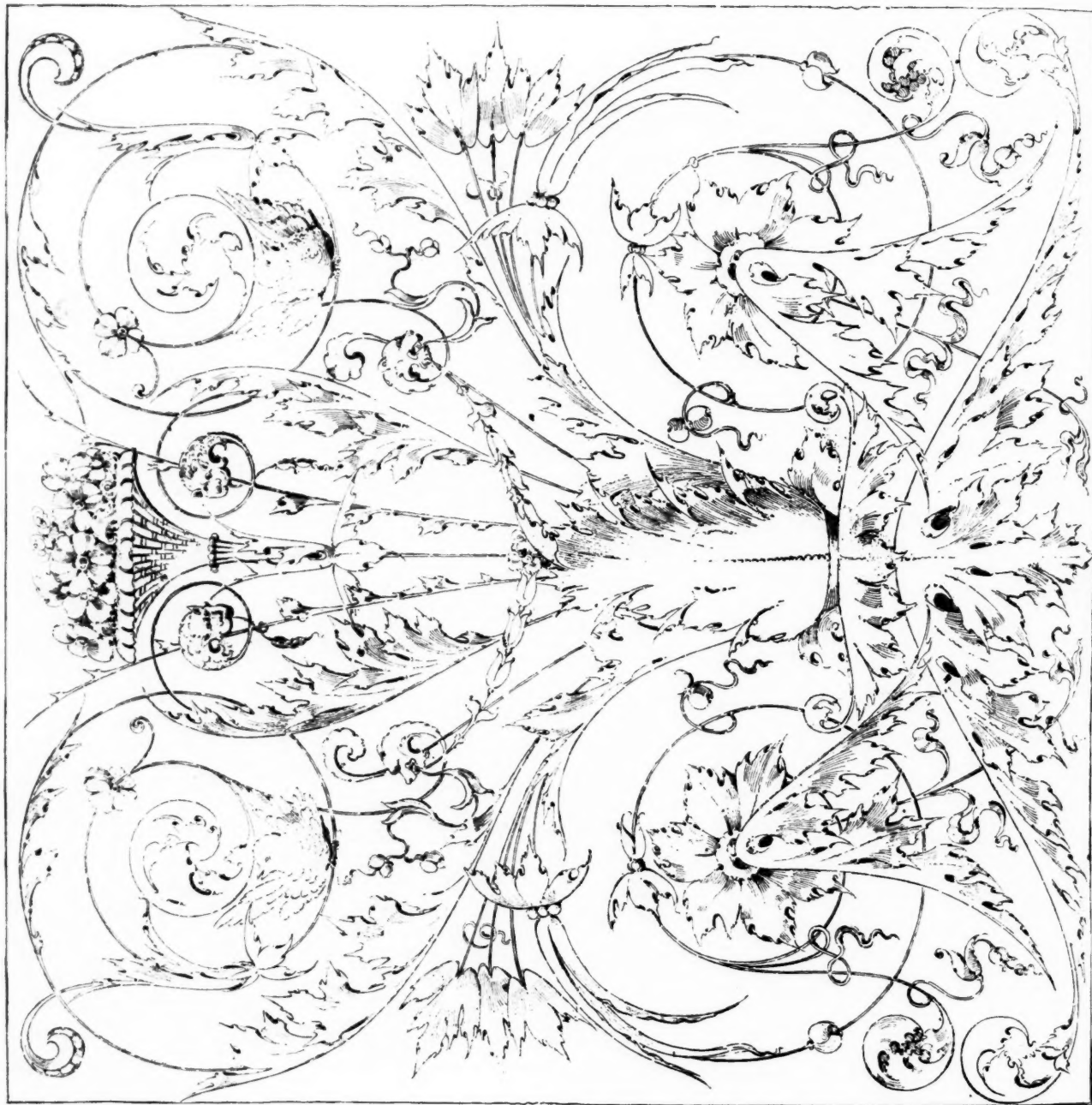


BY O. C. CHRISTIAN.



MENTIONED, R. A. DENEL.

CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION FOR 23 FT. FRONT IN FRENCH CHATEAU STYLE.

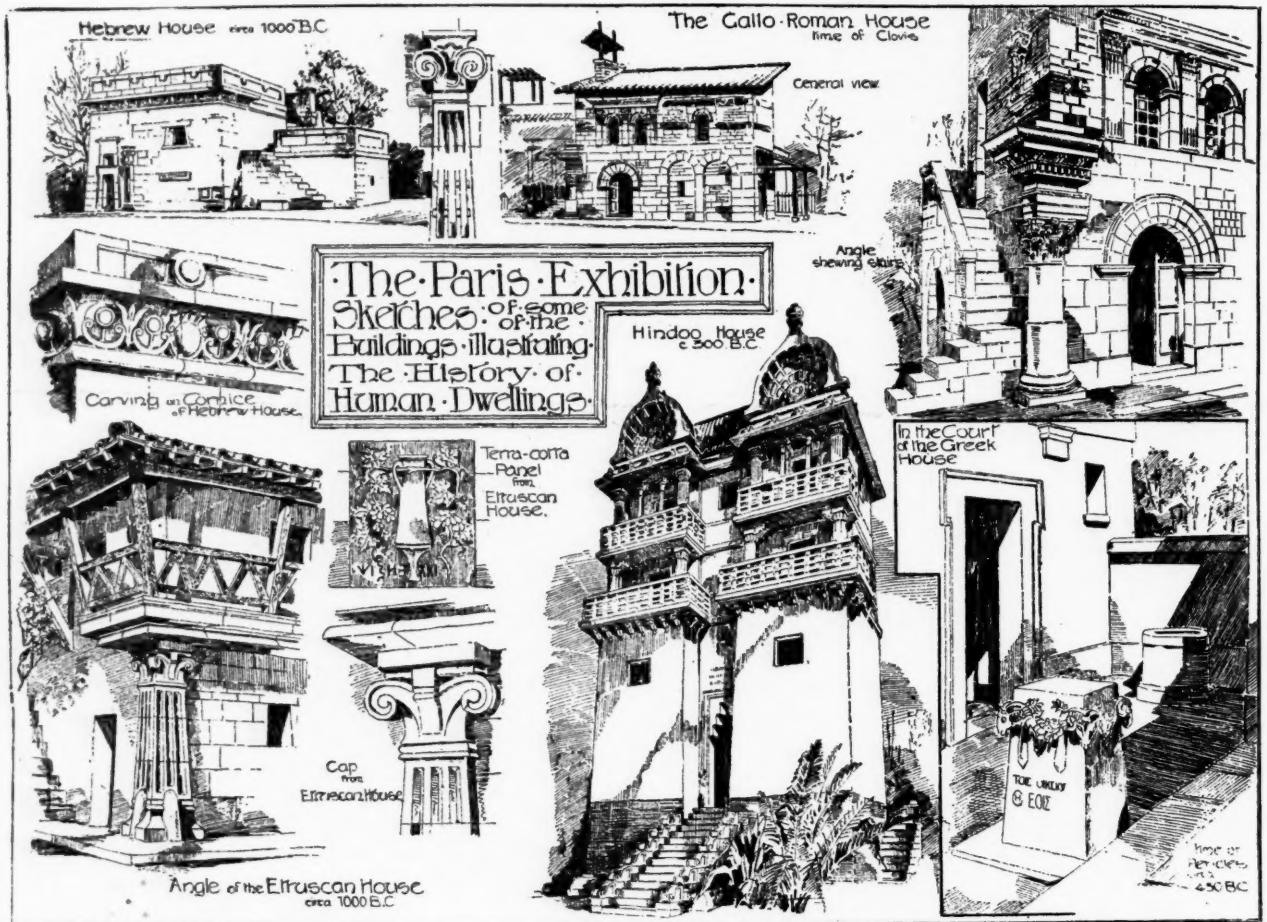


RENAISSANCE PANEL. (See Paper "Wood Carving.")

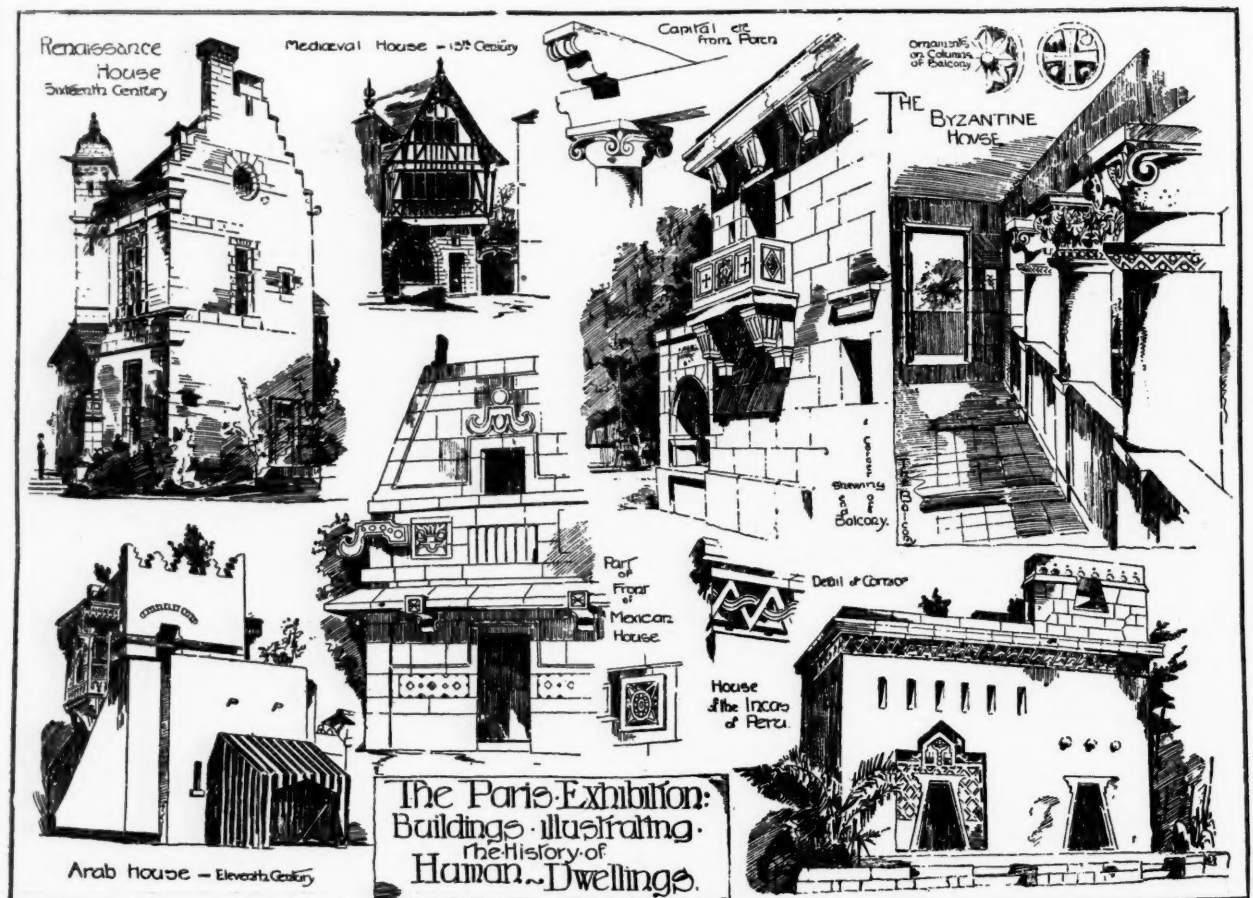
THEODORE O. FRAENKEL, DES. AND DEL., CHICAGO.

RENAISSANCE PANEL. (See Paper "Wood Carving.")

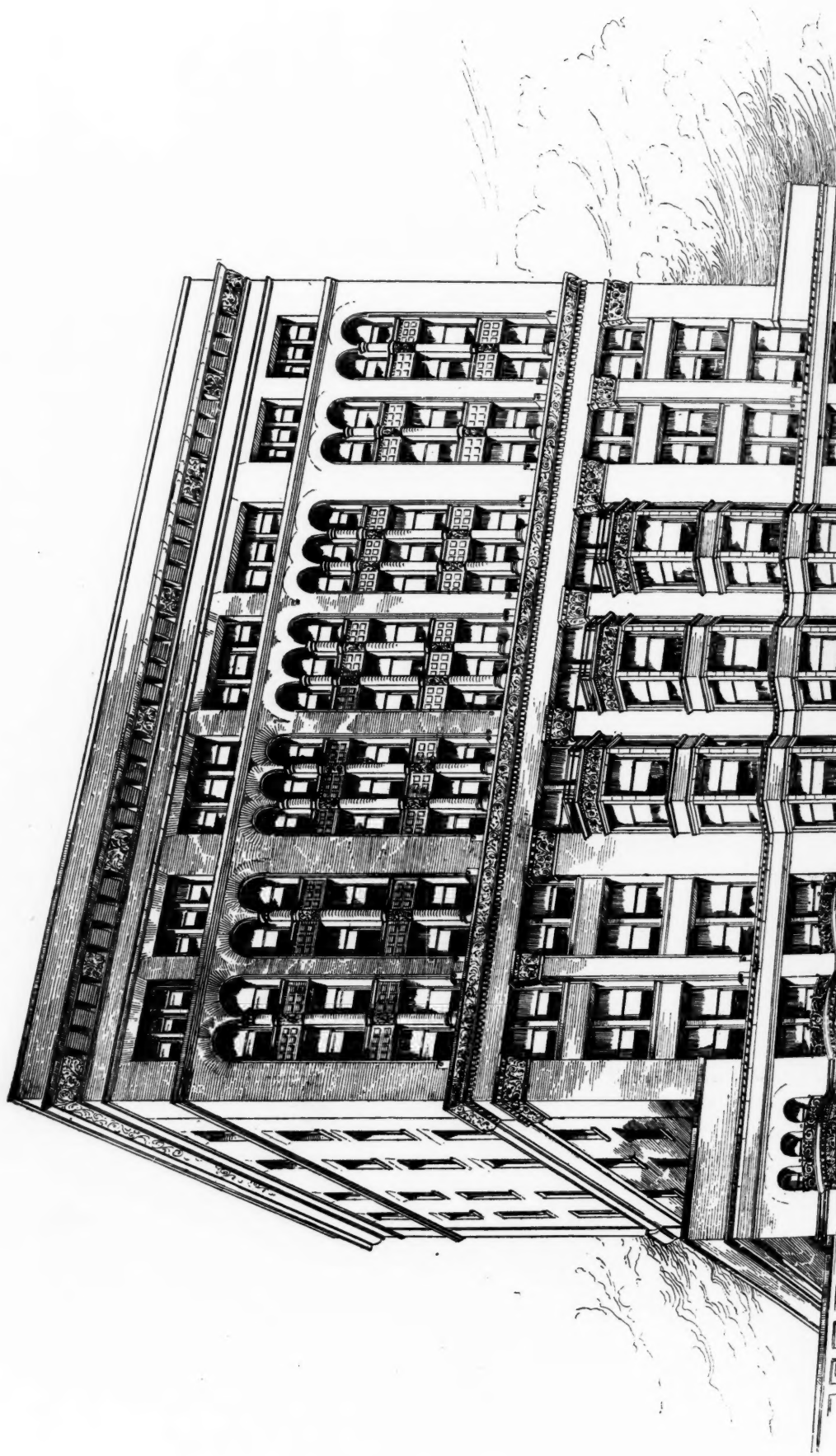
THEODORE O. FRAENKEL, Des. AND Engr. CHICAGO.

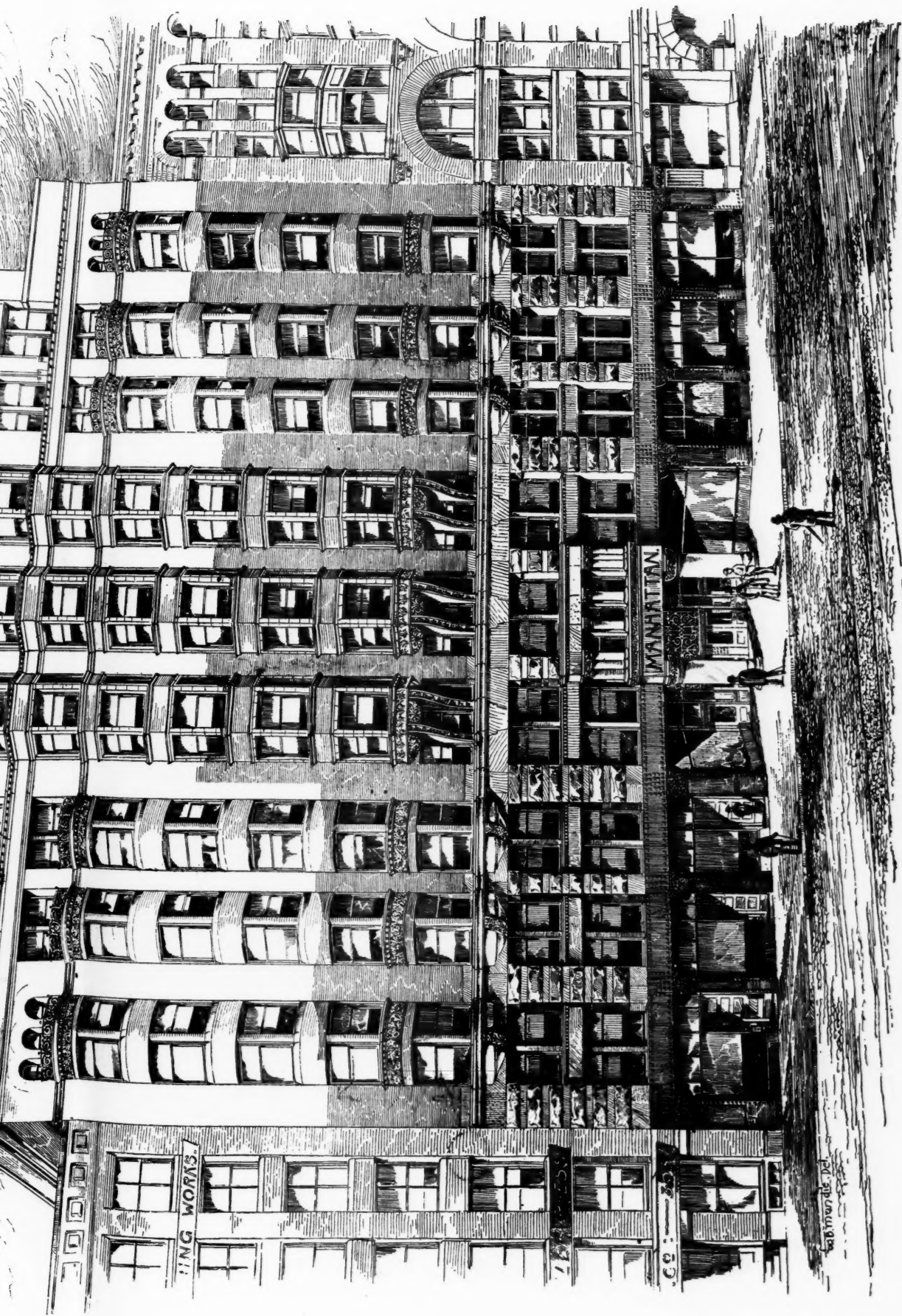


THE BUILDER, LONDON.



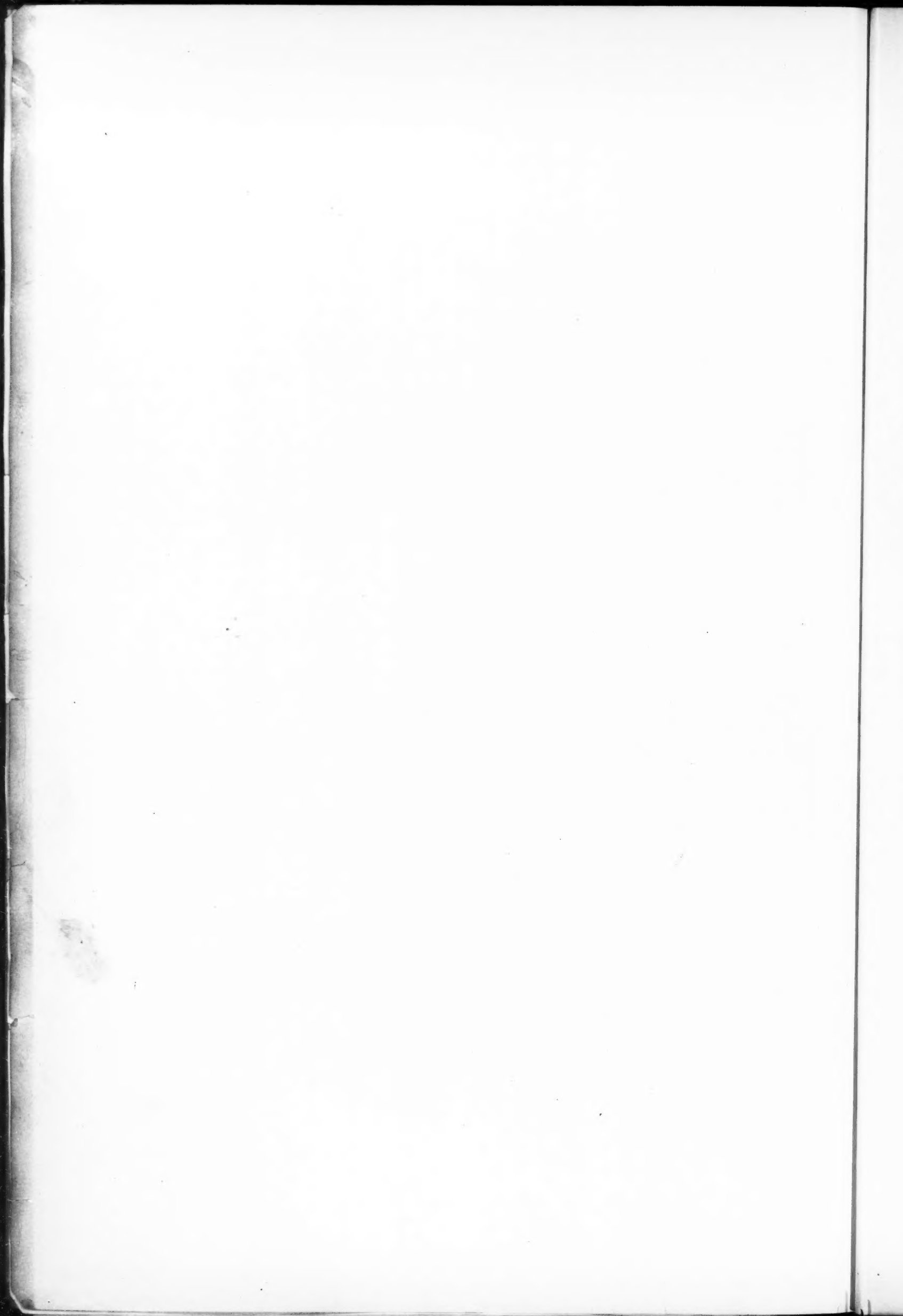
THE BUILDER, LONDON.

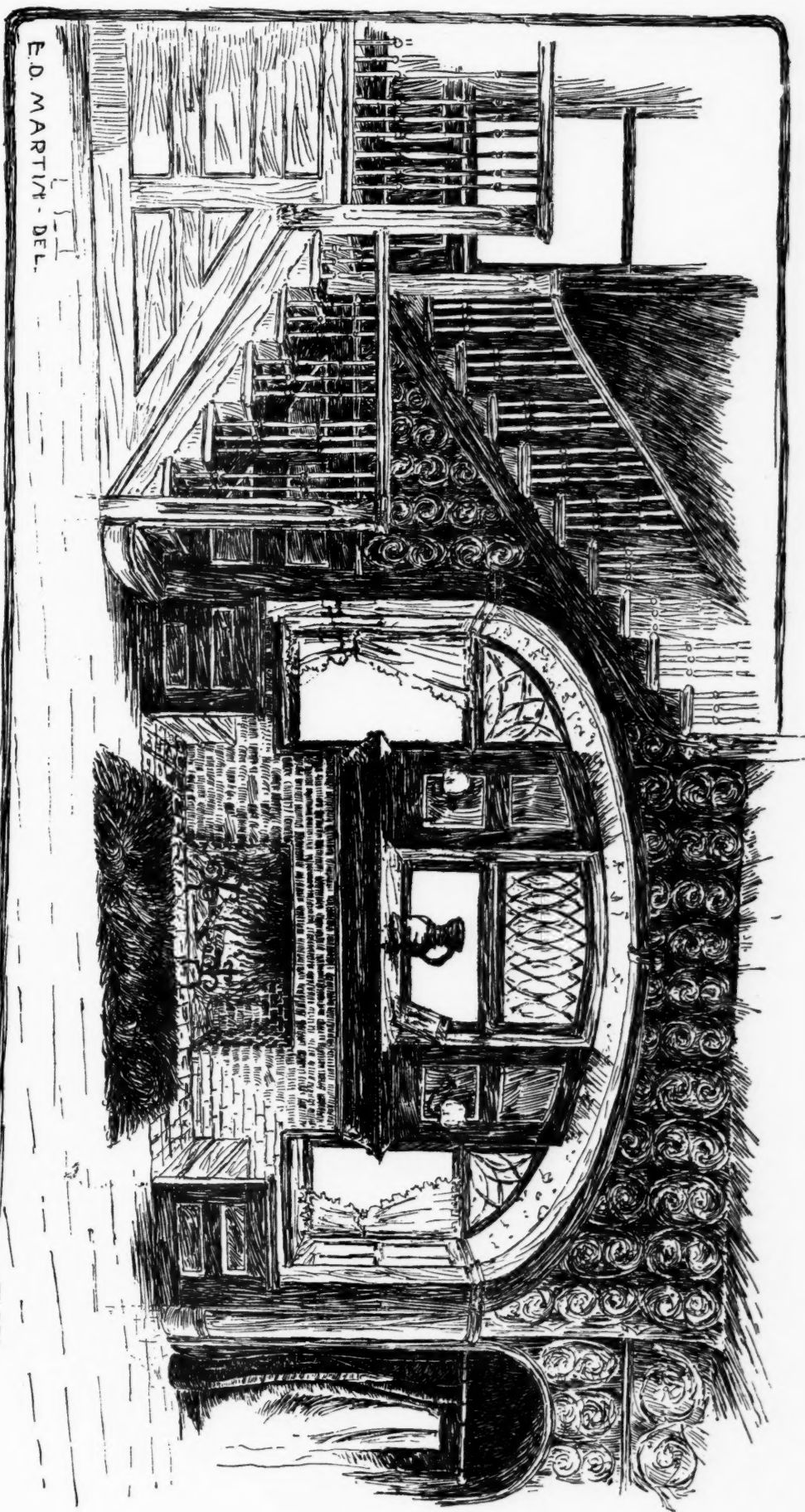




THE MANHATTAN OFFICE BUILDING, CHICAGO.

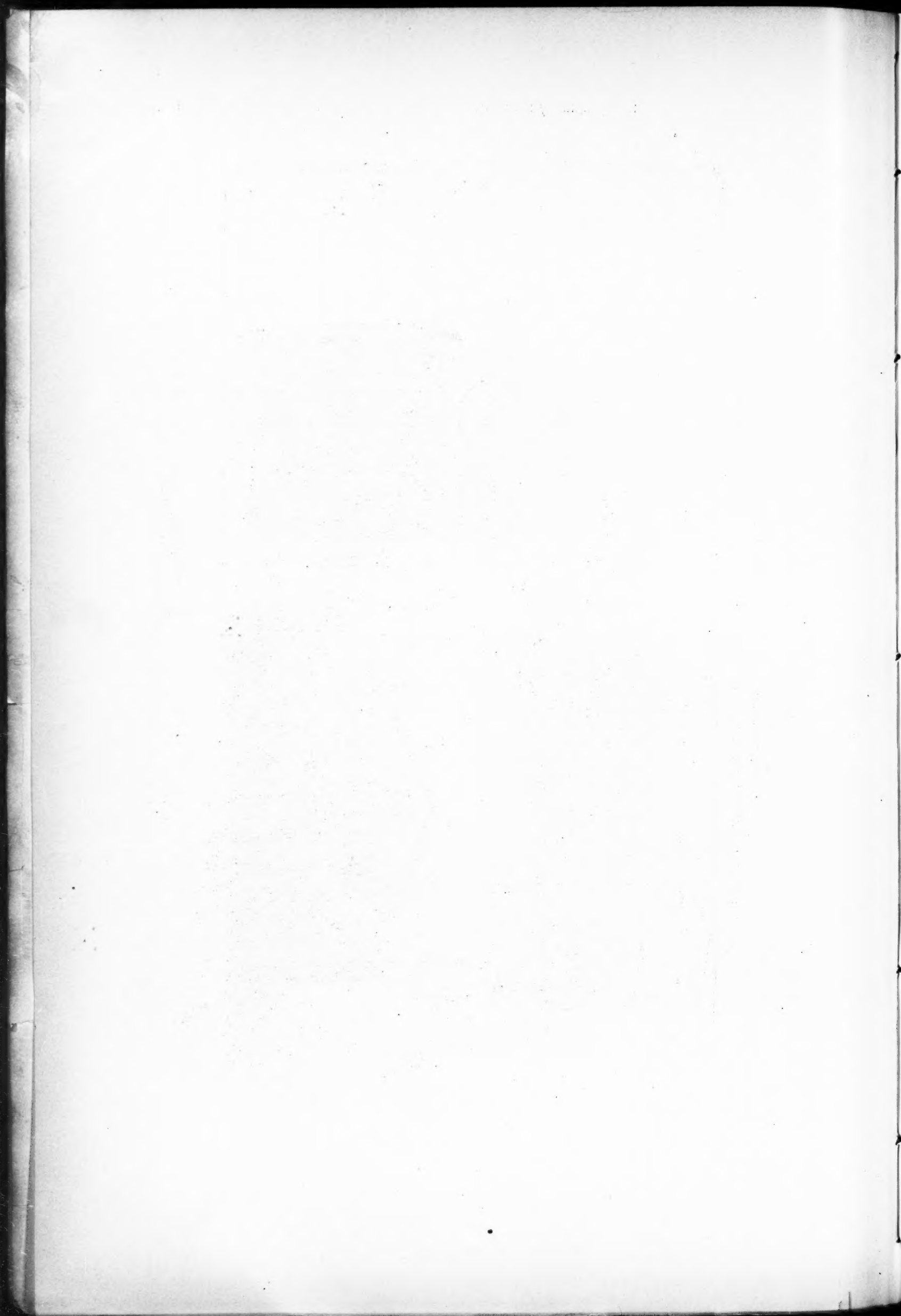
W. L. B. JENNEY, ARCHITECT.

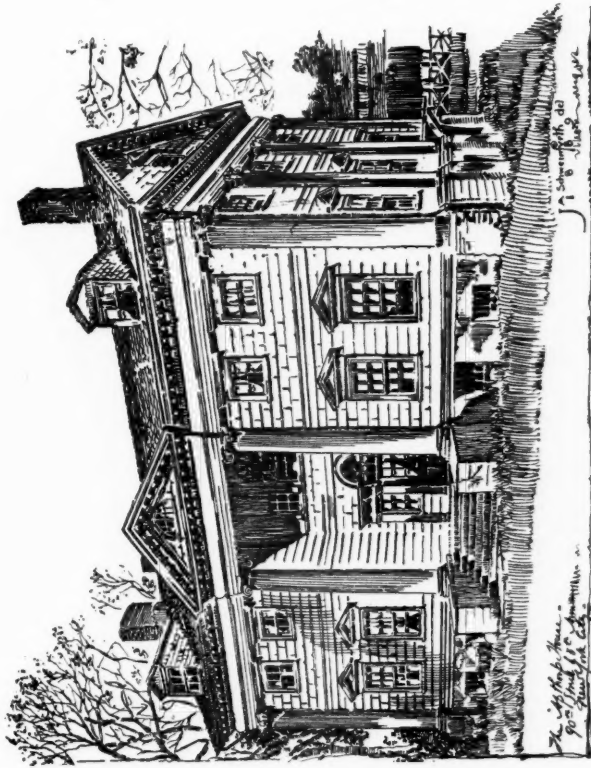




FIREPLACE IN RESIDENCE OF MRS. F. B. STANDART, DETROIT, MICH.

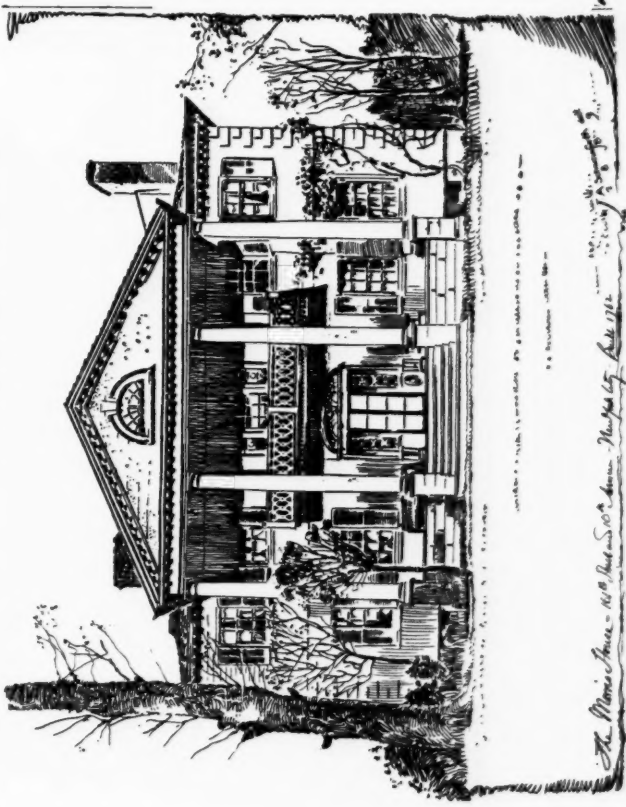
IRVING K. POND AND ALLEN B. POND, ARCHITECTS, CHICAGO,





The Maple House -
1000 Spring St. -
New York City.

1/2 view of the side -
and rear.



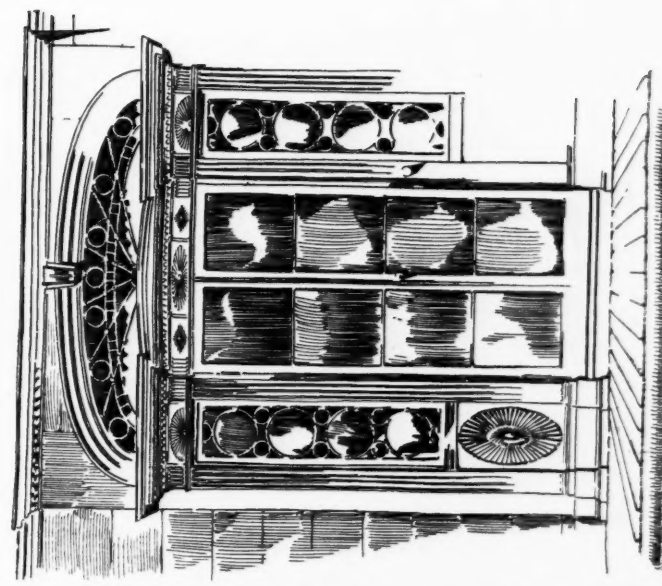
The Maple House - 1000 Spring St. -
New York City. -
1/2 view of the front -
and side.

1/2 view of the front -
and side.

NEW YORK SKETCHES.

· NO · 1 ·

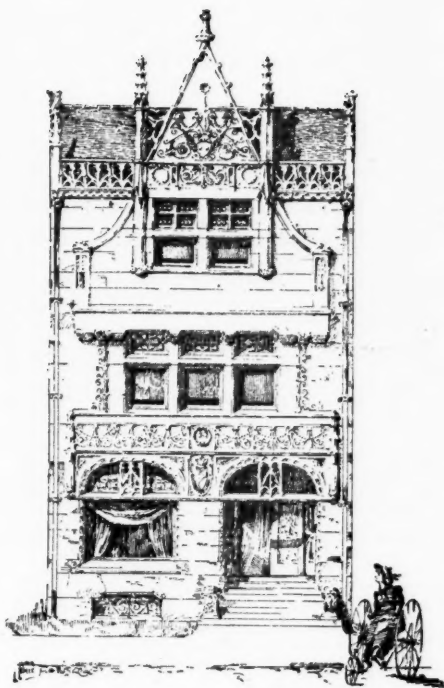
· COLONIAL WORK ·



Deming's Entrance - 1100 -
New York City.

1/2 view of the side -
and rear.





By C. A. KESSELL.



By C. B. SCHAEFER.



DESIGN FOR STABLE.