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The Owners' Side of the Competition Controversy. Architects always write and talk, or, to state it more accurately, write and scold about architectural competitions and their exasperating results, overlooking the fact that it is the promoters of competitions who are the principal sufferers by them. As long as they persist in this partial and one-sided view it is vain to hope for any improvement whatever. Owners will continue to set up their patronage as a bait to be competed for, and architects will continue to accept the inevitable and compete. Not all architects, indeed, but a number amply sufficient to sustain the practice. It is vain to appeal to the sense of justice of committees, whether they consist of city aldermen, of state legislators or of church deacons and elders, with a clergyman or two thrown in. Committee justice is as blind to architects' wrongs as to everything else that seems to interfere with a purpose to get the most architecture for the least money. Honesty has no chance at all as the best policy until it can show that it is also the cheapest. This done, there is no objection to the honesty, perhaps, but it is altogether a side issue. It is very rare that a thoroughly good design is obtained in competitions, because the architect who depends on the suffrages of the committee must plan not to suit his own critical taste, if he has any, but to please the committee, and observing that the tawdry, the gaudy, the meretricious always win their preference, such will be the features of the design he will offer for their discriminating favor. The maximum display possible with the minimum of cost, united with a reckless sacrifice of durable construction and a liberal amount of falsehood as to the price for which the architect will "guarantee" the erection of the building—these are the qualities which distinguish the plans obtained through competitions, and it is impossible to get anything better. About the year 1869 Mr. Edward Shippen, president of the Philadelphia School Board, stated in an official letter to Commissioner Barnard that the practice of obtaining school plans by competition "had proved most unfortunate, for, as a rule, the ablest and most experienced architects were averse to competition, and were unwilling to spend their talent, time, labor and money upon plans at the risk of rejection: the effect, therefore, of the advertising system was to deprive the city of the services of very many architects of acknowledged ability, and to narrow down the competition to a very limited number."

St. Louis' City Hall a Sample Competition.

Elsewhere we print a list of all the participants in the competition of the St. Louis City Hall, a million-dollar building, which is likely enough to cost a million and a half, if not two millions, before it is completed. The city was eminently fair in its invitation; it stated its requirements exactly and fully, offered unusually large prizes, asked only for a minimum amount of work from competing architects, engaged an expert adviser and included every inducement that architects have ever asked for in a competition scheme. It was expected that a hundred or more plans would be offered and that the best talent and experience in this country at least would be enlisted in this service. This competition has cost the city considerably over \$11,000 already, beside an obligation to spend an unknown sum over \$1,000,000 on the building to be erected. What is

the result to the city? There are a dozen or more architects in this country of eminent ability and talent and of national, some of them of international, reputations. There is no reason to doubt that for the \$11,000 or more spent on this competition the committee could have obtained from any two or three of these architects preliminary sketches for a building thoroughly adequate to their wants and about the architectural quality of which, when erected, there would have been no question. As it is, the city has thirty-six plans instead of two. Without any disparagement to a few of the names on this list it is undeniable that more than two-thirds of them are like the hero in Gray's elegy, "to fortune and to fame unknown." The great names in our country's architecture shine by their absence. The mass of plans have been of no service to the city whatever, and the men who would have been most certain of selection had there been no competition have abstained entirely. The disappointment of the unsuccessful architects is serious, no doubt, and their aggregate loss considerable, but the most weighty and costly disappointment in such cases is that of the owner, whose money goes into the building and stays there, whether it is satisfactory or not. An architect's loss is limited to five per cent, the owner's interest is one hundred per cent.

**A Threatened
Strike among
Carpenters
in Chicago.**

Since the great strike in the building trades in Chicago in 1886, in which the entire building business was suspended for months and millions of dollars in contemplated investment were withdrawn permanently and directed into other channels, the workmen have been averse to listening to the voice of the agitator. The carpenters are again beginning the preparatory work which has for its inevitable conclusion, if successful, a similar stoppage of building progress for the year. Under the cloak of a strike for an eight-hour day they demand a minimum wage of 40 cents an hour, and threaten to inaugurate a strike April 7 unless the demand is conceded by the carpenter contractors. The eight-hour day has been considered standard for many years in all trades, its adoption being a matter of policy in the particular line of work involved rather than a principle with the employer; and the Carpenters' and Builders' Association has, without discussion, decided that its employes shall work only eight hours if they do not wish to work longer, but the question of paying 40 cents per hour to all carpenters is an entirely different matter. At present "a carpenter" means all classes, from the man who whittles cedar posts and shoves joists on a building to the mechanic who places the finest hardwood trim; and while the rate is none too much for the latter it is certainly too much for the former, who, from a point of skill, is but little, if any, removed from the day laborer. The formation and maintenance of unions among workmen is right and proper, essential even; but they should be organized for mutual improvement rather than general destruction. If they should classify the trade they represent and admit none except those whose mechanical ability was demonstrated, the attitude of the contractor would at once change from one of suspicion and hostility to that of approval and coöperation. If a union card was a guarantee of specific ability rather than an assumption of arbitrary power, the contractor would heartily coöperate with the workman in all matters pertaining to their mutual interest. As it stands, the carpenter contractors of Chicago will allow their workmen to work eight hours per day if they choose, and will pay such

wages as the ability of the individual warrants. The workman has an equal right to accept or reject these terms, but it is fortunate that supply and demand governs the matter and that at present there is a large supply of carpenters over the present or probable future demand.

**Chicago
and the
World's Fair
Project.**

That Chicago would be chosen as the proper location for the World's Fair was conclusive to every one outside of the cities of New York, Washington and St. Louis, and to those within those competing cities who could look at the subject from a national, rather than a local, standpoint, and the result indicates that these latter were in a majority in those cities. Those who are now seeking to destroy the fair project in the senate by every method in their power are in a large measure recognized to be enemies of the cities they claim to represent, and are thoroughly un-American, enemies to the popular will and to national progress. The congressional vote established Chicago's prestige as a metropolitan city, and if this is a damage to New York that damage is now irretrievable, and its results accrue to Chicago whether a fair is held or not. The citizens of Chicago, while naturally elated at receiving so signal a victory over the combined influence of the three great cities mentioned, feel that the fair project is in every respect national, and that the success or failure belongs to the country. Until the final decision by the senate is made and some government commission or body of control having full power to act is established, we will refrain from discussing the attitude of the architects and builders in regard to the designing and erection of the buildings, our views in general having been expressed in the issue for September, 1889.

**License Bill
Introduced
in New York
Legislature.**

On another page is given the full text of a bill to create a licensing board of architects in the State of New York, which was introduced in the legislature of the state, March 10, by architects J. G. Cutler, W. W. Carlin, J. H. Pierce and C. C. Colton, the committee of the Western New York State Association of Architects, upon bill to license architects. The bill has been in the hands of this committee for some time, and received several revisions, the present form being one that should meet with the approval of both architects and public. The local talent obtainable has been consulted in regard to its provisions, and every effort on the part of the profession should be enlisted to secure its favorable consideration by our legislators. It is certainly a measure which merits our best efforts, and should receive the unqualified support of every person interested in the advancement of the profession.

**Examination
of Architects
to Practice
in France.**

A commission has just been appointed in France by the Ministry of Public Instruction to report the most feasible plan for regulating architectural practice. The president of the commission is M. Larroumet, the Director of Fine Arts, the two vice-presidents are Bailly and Charles Garnier, and among the members are M. Dubois, Director of the Ecole des Beaux-Arts, M. Eugène Guillaume and architects André, Lisch, De Baudot, César Daly, De Joly, Normand, Mayeux, Roussi, Journoud, Chevallier, Marteau, Bourdeix, Daumet, Trélat, Hermant and Héret; besides M. Périn and M. Mülle, both distinguished lawyers, and M. Crost, Chief of the Bureau of Museums. A better commission could hardly have been chosen.

Romanesque Architecture.*

CHAPTER XII.

CHURCH OF ST. FRONT AT PERIGUEUX (FRANCE).

THE first church with cupolas which was erected in France appears to be that of St. Front at Perigueux.

According to Quicherat, "it was certainly constructed in imitation of an oriental church; its resemblance as well as its con-

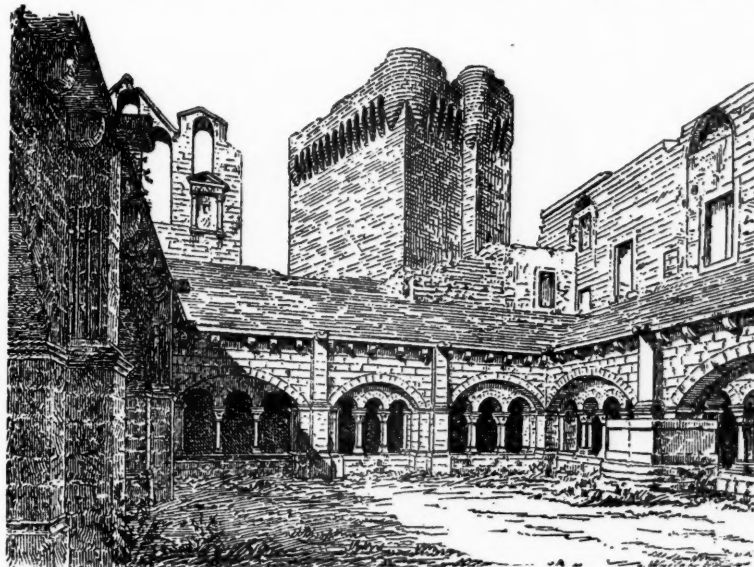


FIG. 151.

formity to St. Mark is such that there is no danger in affirming that St. Front was a copy of it."

This fact has by no means been proven, and all the conjectures that have been made to explain the importation of a Venetian model into Aquitania have no worth.

"It is more natural to consider the two churches as sisters from the same mother and to search for her in Constantinople. There, in fact, existed the celebrated church of the Holy Apostles." The description which Procopius has left us applies equally well to St. Mark and St. Front. These two churches only have a resemblance in their general arrangement, which results from common origin. The plan and section are similar to the church of the Holy Apostles, but the construction is absolutely different.

Besides, St. Front must be more ancient than St. Mark, if certain historians can be believed. They affirm that the commencement of the church of St. Front with the cupolas was contemporary with the return in 1010 of the Bishop of Perigueux from the Holy Land (a journey which we believe was only one of many, which were the effects of the lively reaction coming after the terrors of the year 1000), and that this church must have been consecrated in 1047.

It matters little that St. Front and St. Mark were built about the same time, it is certain that the first was not a copy of the second. The interesting point is to compare and study their construction so as to draw the useful lesson which is attached to the realized progress in the church of Perigueux.

We have seen in the preceding chapter the antique characteristic of the structure of St. Mark. It was built according to Roman tradi-

tions, with coarse material solidly united by an excellent mortar, and subsequently covered with sumptuous decorations, composed of the most rare and brilliantly colored marbles, and of mosaics with a gold background. St. Front, however, was built according to Syrian principles of construction, which the architects of Aquitania appropriated and which their successors carried to such a high degree of perfection. They produced a grand, monumental edifice, the stones being in regular cut courses, the arches, vaults, pendentives and cupolas of cut stone, the stone being left everywhere visible in all the beauty of its strong simplicity.

It is no longer a conglomeration of material sunk in mortar, wisely arranged for the distribution of weights and resistances, but forming a sort of concrete molded on wooden centers, and afterward decorated as in the Venetian church.

The church at Perigueux is, on the contrary, a skillful composition, each part of which had its place marked in advance in the regular cut stone for each architectural member, and in which the arches, preserving their elastic force, form, by the combined meeting on the points of support, a whole of perfect solidity and stability.

We find in St. Front one of the first applications of a new system, born in the East, but skillfully perfected in the West. We have here one of the principles necessary for the transformation of Romanesque architecture, and one of the most important causes of the rapid progress that it made throughout western Europe from the tenth to the eleventh century.

The pendentives of the cupolas of St. Front cut normally to the curve while passing from the square form of their base to the full circular one of their crowns show the embryo of the pointed arch. (Fig. 159.)

There is to be found, according to our judgment, in the arrangement of the pendentives, the principle even of the pointed arch, as indicated by A-B, in one of the cupolas of St. Front, figure 159.

But it is necessary to say a few words on the construction of the cupolas; they consist of a succession of courses forming circular lines of concave stones. "The result of this arrangement of material is that the greater part of the force which tends to throw them down is used to bind the material together, consequently there is only the slightest possible pressure of the upper layers on the lower ones, and

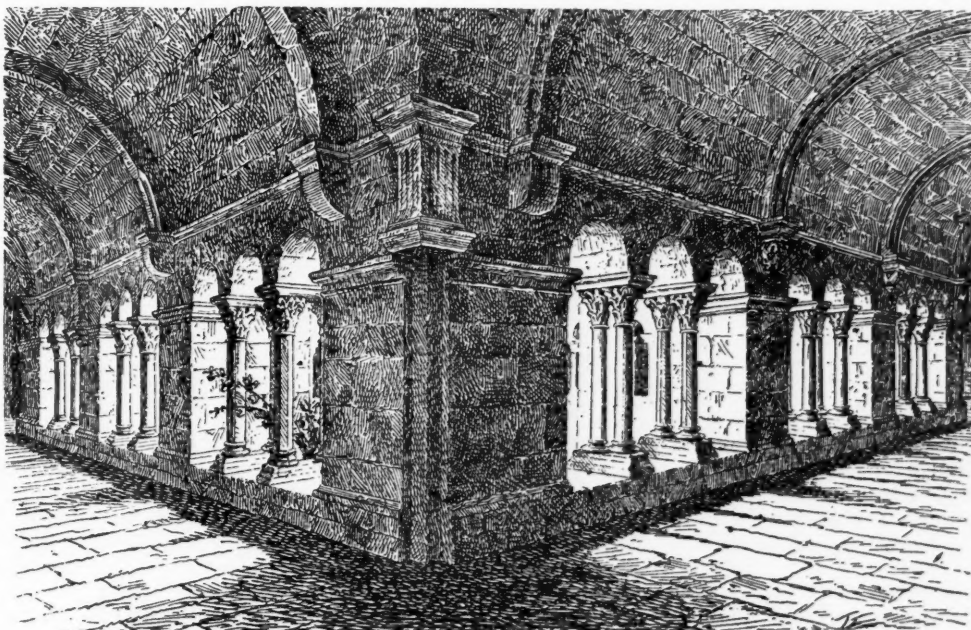


FIG. 152.

as a result the cupola does not tend to overthrow the supports on which it rests." (Fig. 160.) This mode of construction has this advantage, but enormous piers are necessary to support the cupola, and it is only suitable to cover round or octagonal edifices. The perfection to which this construction was brought in the eleventh century resulted in raising the cupola over a square space by aid of pendentives modifying the square and carrying with the connecting arches the weight of the vaults on the piers. In these conditions the function of the pendentives, cut normally to the curve, and that of the

* "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.

pointed arch, similarly cut, are identical, since in both cases they carry over by the connecting arches their thrust and onto the piers the weight of the filling of the vaulting.

The Romanesque architects, broken away from all professional practices, were too able constructors not to utilize the principles,

while searching to perfect them, by less costly combinations. Two reasons especially stimulated their researches. First it was the question of money, a grave one at all times. The mode of construction of the cupolas necessitated piers, and connecting arches, very solid and consequently very expensive. Thesecond point was to enlarge the churches, which, because of the severity of the liturgic laws, so powerful in the Middle Ages, could

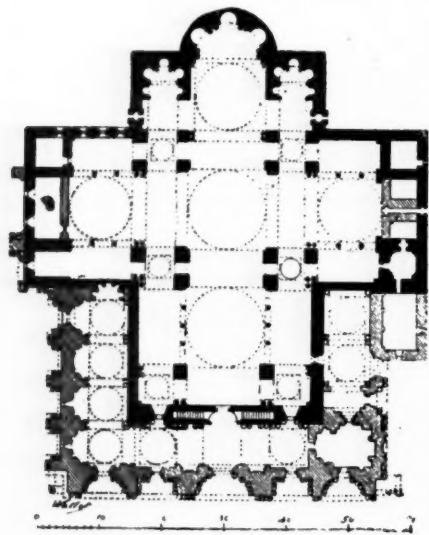


FIG. 153.

only be built or rebuilt on consecrated ground. From this resulted the necessity of modifying the vaults so as to diminish their weight by distributing it on more numerous points of support, but these supports were of less size and consequently left more available space in the interior of the church.

Later we will examine this economic change, after having studied the churches with cupolas, which were found in great numbers, according to the principles of construction of St. Front. The naves which crossed each other, forming a Greek cross, and which are crowned by five cupolas, are formed by powerful connecting arches which, grouped on the piers and united by the pendentives, dressed normally to the curve, 159, composed a solid course for the ovoid cupolas, on the circular plan, whose vertical thrust is equally distributed on the arches which counter-buttress each other. The piers, pierced by high and narrow arcades, establish a side passage. The outside walls, of no great thickness, are pierced with round windows.

It is interesting to remark the analogy which exists between the arrangement of St. Front and St. Mark, and that of St. Sophia and the Holy Apostles at Constantinople. On the east the original hemicycle was replaced later by a more important apse, and two smaller apses have been added in the eastern end of the north and south arms of the cross. On the west, the part of the church covered with the cupola communicating with the ancient Latin church, of which mention has been made in Chapter XI, Part I, and on the

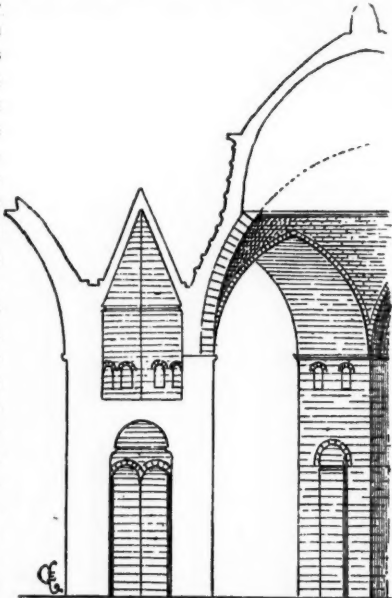


FIG. 159.

two bays of which the grand belfry, marking the resting place of the bones of St. Front was erected by Frotaire, bishop of Perigueux at the end of the tenth century.

The grand connecting arches of the church with cupolas present the peculiarity of being pointed arches. Thus, as has been stated in Chapter X of this second part, this form is a means of construction rather than an architectural characteristic, employed to diminish the action of the thrust of the full centered arch, which is much more energetic than that of the pointed arch. Moreover, the pointed arch

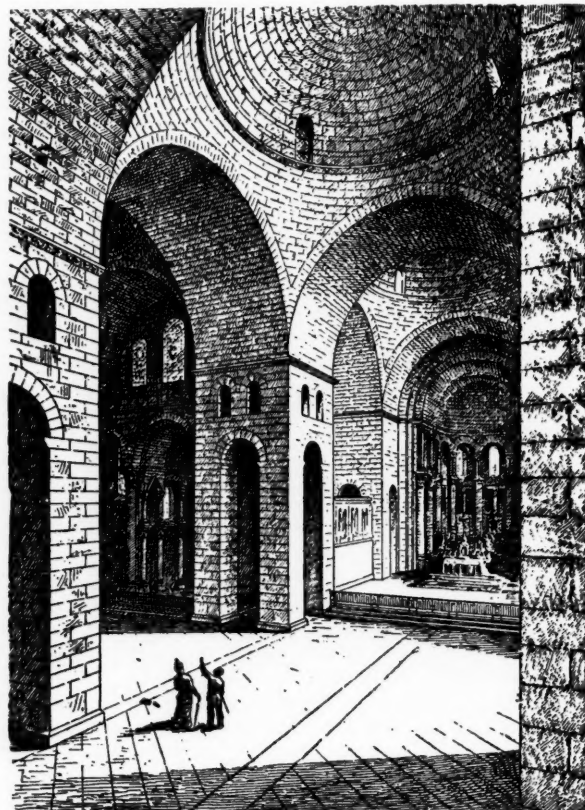


FIG. 160.

was well known before the construction of St. Front. Quicherat notes its presence at Cairo in Arabian monuments of the ninth century, in the center of Armenia, at Diarbekir, in a portico of the Roman epoch, and finally in Persia, where the constructors used no other kind from the time of the last of the Sassanides.

A form which met with such success with the most artistic people of the East was certain to be soon transported into Syria, and to then be seen by those pilgrims who came in such numbers to the Holy Land. That this form could have attracted the attention of the Latins, it must have been not only in the mosques, which they were not allowed to enter, but in edifices consecrated to Christian worship.

(To be continued.)

Development of Architectural Style.*

BY GODFRIED SEMPER—TRANSLATED AND ARRANGED BY JOHN W. ROOT, ARCHITECT.†

HISTORY is much in the dark about the development of the Hellenic peripteros from its pre-Hellenic humble nucleus, the plain temple-cell erected upon the summits; but I have no doubt that its culture, historic signification and corresponding development (although not its primitive forms and elements) were the conscious conception of the same organizing minds, which were also appointed to make the constitutions of the Hellenic cities, and to establish their laws.

The Greek column-house is, in itself, the most perfect creation of architecture, but not its highest purpose. Phidias himself recognized this fact when the temple house became too small for his Olympian Zeus, and when Pallas Athene abandoned her ornamented

* Commenced in Volume XIV, No. 7.

† Material assistance to Mr. Root in this translation by Mr. Fritz Wagner, of Chicago, is courteously acknowledged in the following letter:

Editors Inland Architect.—In your publication of Professor Semper's essay, I alone am credited with the translation. No one well acquainted with my linguistic accomplishments will believe any such statement. The fact is, that but for the assistance of my friend, Mr. Fritz Wagner, the translation would never have seen the light.

J. W. ROOT.

tabernacle and planted her lofty image in the middle of the castle court.

A new impulse was derived from Asia Minor, and soon showed its effect by the plotting out of whole cities and city districts according to a fixed plan, with a view to general effect. A liking for colossal widespread building plants begins to predominate, but the column-supported architrave-beam, bound to a certain limited span, does not serve the purpose. It was left for the Macedonic conqueror of Asia to put into effect the slowly fermenting revolution. His powerful mind conceived the idea of an Asiatic-African-European universal monarchy, and, assisted by his hardy architect, Dinocrates (or Dinocrates, as he is also called), he hastened to give it monumental expression. He founded Alexandria, and here originated those great monuments, the fame of whose grandeur, novelty and splendor still lives, although they themselves disappeared long ago. And history also shows explicitly, that vaults, and especially the cupola, were used extensively in covering vast spaces.

A few centuries after Alexander, the Romans followed him in conceiving an empire of the world. They also borrowed from him that great art of using space, which would bear the same relation to the architecture of the Greeks as would a symphonic orchestral concert to a hymn accompanied by the lyre; provided it were as perfect in itself as the other, and provided, also, that it had been able to emancipate itself, like the other, from a slavery to necessity, the state and culture, and gain a lofty idealism. Here is its future and the future of building art in general.

Although containing the cosmopolitan architecture of the future, as I said before, the Roman style of the empire, that idea of a world empire expressed in stone, has not met with special approval from our art critics. It is difficult to define its real essence in a few words. It represents the synthesis of the two seemingly contradictory elements of culture, namely, individual aspiration, and the supremacy of the community. Around a large central space are many smaller ones of size and importance, varied according to a principle of coördination and subordination whereby all parts hold and support each other. Each part is necessary to the whole, but it never ceases to manifest its individuality, both externally and internally. It has its own specially adapted organs and members, and can, if necessary, exist independently; at least it does not indicate the necessity of material support. It was the fate of this great Alexandrian-Roman building style to be again resolved into its elements during the decline of the Roman Empire. The two most significant ones, the original Egyptian basilica and the Asiatic central structure, require closer examination. The basilica became the fundamental form of the occidental church, which found its last and most characteristic expression in the Gothic dome. But what is the latter in its essence but an Egyptian pilgrimage temple? Ecclesiasticism swallowed the temple; the church, that is, the clergy, mastered the god. That clergy knew what they were doing when they gradually developed and perfected, in a theocratic scholastic sense, the inherited motive of the church.

Constantine the Great had another idea in mind when he adopted Christianity, but did not take with it for his newly founded capital the west Roman basilica. Instead, he erected an altar for his Lord in the lofty *atrium testudinatum* of his palace. It was to become the model for all Byzantine domes. This was the architectural condensation of the imperial thought, which alone induced him to accept the new doctrine. Christ had moved into the new imperial home as house-god of the earthly majesty. It was left for Justinian, however, to complete the embodiment of this thought in St. Sophia. For what is this but a Christian Baal's temple? No Anthemius of Tralles would have invented it, if it had not been for a new victorious idea, whose architectural expression it became. The same or a closely related thought was the motive for St. Peter's cupola, which supplanted the old venerable basilica of the prince of the apostles. It is the work of that series of popes whose ideal of papacy was worldly supremacy as well as absolute sovereignty over the monarchy of the clergy. Michael Angelo, who cared neither for pope, clergy nor empire, merely used this theme as a means toward his end. He intended to emancipate the dome, and make it an ideal creation; but his successors spoiled his design by adding a baroc basilica. Even then, however, they did not carry out their own invention, but obeyed the orders of the Jesuits who had gained wonderful power. Thus was developed that pompous, overloaded, opulent, but, at the same time, thoughtless, architecture of the Theatines and the Jesuits. It was well calculated to attract the senses of the masses by thoughtless feasting in vast rooms of varied and splendid forms. We find today the same Jesuits, clad in frock and *soutane*, again mailing the *ecclesia militans* of the nineteenth century in Gothic armament, making a monitor of it.

Thus they continue with modern equipment the old never-ending battle against progress, intelligence and science. This time they do not appeal to naive sensuality but to the predominating technical materialism of the mass. If time permitted it, I should still cite Louis XIV as a remarkable and a conscious founder of style. He monumentalized the imprudent phrase, "*L'état c'est moi!*" This was the state principle of Richelieu, whose tendency was to crush the remaining independence of a dynastic nobility, which was opposed to absolutism, and to tame these nobles by enervating service at the court, and thus change them into firm supporters of the throne. The highest architectural expression of this idea was in Versailles; and Versailles was followed by those châteaux and Parisian hotels which even today govern the external forms of high society.

The nobility took a terrible revenge, and forced the dynasty to follow it into destruction. During the regency and the reign of Louis XV the "*Après nous le déluge*" was architecturally translated into the Rococo style.

Thus, gentlemen, we have arrived at the end of our highly condensed review of the history of style, and I should like to close with a proof of the practical utility of our lucubrations in judging modern art objects. I am put in no small embarrassment for several reasons, yet I venture to apply them to the criticism of one single case, which, for the architectural world, forms the event of the day. I refer to the erection of a Gothic dome in the Protestant church of St. Peter in Berlin. A lecturing church, whose interior dimensions are governed by the narrow range of the voice of one single man, is swelled up to a cupola of 120 feet diameter and 250 feet in height. The Asiatic-Roman miter transformed into a colossal medieval *pickelhaube* (helmet)! Think of this last incarnation of the idea contained in the Chaldean defiance structure, this independent, self-sufficing central structure; this genuine symbol of the absolute; this copy of the world's egg! Imagine this to be resolved into its structutive elements, into groin-ribs and vault shields, supported and held up by buttresses and flying buttresses, surrounded and crowned by toothed pinnacles, thus through Gothic scholasticism transformed into the opposite of its ancient traditional signification, transformed into a colossal symbol of crutch-requiring independence, or rather of dependence! Do not our previous observations of style really offer some criterion for the correct judgment and appreciation of this design? (Fortunately, owing to the good sense of the king and his household, this plan was abandoned.) We believe, if Count Bismarck would take any interest in the building department, he could gain finer inspiration from the above mentioned grand building operations of the imperial prince dethroner, Tschin-Tschin-Huan-Ti, or from the labyrinthic federal palace of the Egyptian dodecarchy for a national monument than he could by going to St. Peter for it.

Permit me to give another application of the fable. We architects are often reproached with lack of inventiveness; too severely so, because we meet no new great idea, pushed on with strength and knowledge. We are convinced that one or another of our younger men would prove himself capable of inventing the proper architectural clothes for such an idea, wherever it should actually prevail. Until that time comes, we must try to exist with what we have.

(Concluded.)

Certificate of Incorporation, A. I. A.



THE new American Institute of Architects, formed by the consolidation of the old association of that name and the Western Association of Architects, having taken legal advice upon the matter, so arranged the amalgamation as to continue under the corporate name and charter of the old association. This charter was granted by the State of New York in 1857. The certificate of incorporation shows the trustees to be nine in number, of whom Richard M. Hunt, the present president of the Institute, and Richard Upjohn are still on the membership list. It might be interesting to note that there were seven-

teen names attached to the charter of the Royal Institute of British Architects when that association was organized, and this number of architects attended the first meeting preliminary to the organization of the Western Association of Architects, the former being just fifty

years the older, the charter having been granted in 1834 by King George IV. The certificate is as follows:

NEW YORK, April 13th, 1857.

CERTIFICATE.

The undersigned hereby acknowledge that they are all citizens of the United States and of the State of New York, and that in compliance with the act of incorporation, called:

"An Act for the Incorporation of Benevolent, Charitable, Scientific and Missionary Societies, passed April 12th, 1852," they have associated themselves for the purpose of forming a scientific society to be known in law as

"The American Institute of Architects."

The object of this society is to elevate the architectural profession as such and to perfect its members practically and scientifically.

The business of this society shall be conducted in the City of New York.

The number of Trustees is nine, and

Richard Upjohn, Sen.,	John W. Ritch,
Frederick A. Petersen,	Frederick Diaper,
Richard M. Hunt,	Joseph C. Wells and
Alexander J. Davis,	Henry Dudley
Thomas U. Walter,	

are to be the Trustees of the society for the first year.

RICHARD UPJOHN.	[SEAL]
F. A. PETERSEN.	[SEAL]
JOHN W. RITCH.	[SEAL]
ALEXR. J. DAVIS.	[SEAL]
RICHARD M. HUNT.	[SEAL]

City and County of New York, ss.

On this thirteenth day of April, A. D. 1857, before me personally came Richard Upjohn, Frederick A. Petersen, John W. Ritch, Alexander J. Davis and Richard M. Hunt, to me known to be the same individuals described in the foregoing instrument, and severally acknowledged to me that they executed the same for the purpose therein expressed.

WM. SINCLAIR,

Comm'r of Deeds.

I consent to and approve of the filing of the within certificate.
New York, April 13th, 1857.

S. S. ROOSEVELT,

Justice of the Supreme Court.

Correct copy.

New York State License Bill.

A BILL to create a licensing board of architects in the State of New York was introduced in the legislature of that state, March 10, by the Western New York State Association of Architects. It is entitled, An Act to Regulate the Practice of Architecture, and reads as follows:

The people of the State of New York, represented in senate and assembly, do enact as follows:

SECTION 1. Within sixty days after the passage of this act the Western New York State Association of Architects and the New York Chapter of the American Institute of Architects may each, at a duly called meeting thereof, nominate four of its members for appointment as members of the state board of architects and may transmit such nominations, duly certified by its president and secretary, to the governor of this state. The governor shall thereupon appoint seven persons to constitute the state board of architects, as follows: Two shall be appointed from the members so nominated by the Western New York State Association of Architects, one of whom shall be designated to hold office for one year; two shall be appointed from the persons so nominated by the New York Chapter of the American Institute of Architects, one of whom shall be designated to hold office for one year; one shall be so appointed from the persons constituting the faculty of architecture of Columbia College; and one shall be so appointed from the persons constituting the faculty of architecture of the Cornell University; one of the persons so appointed from one of the said faculties shall be designated to hold office for one year; one of the persons so appointed shall be a lawyer of at least five years' standing. Each person so appointed shall hold office for two years, unless so designated to hold office for one year. Annually thereafter the Western New York State Association of Architects and the New York Chapter of the American Institute of Architects shall each nominate for appointment by the governor in like manner two of its members, from whom, in each case, the governor shall appoint one member of the state board of architects for the term of two years. Upon the expiration of the term of office of the member appointed from either of said faculties of architecture, the governor shall appoint from said faculty

one person as successor to such outgoing member, to hold office for two years. Upon the expiration of the term of office of the person appointed from the legal profession as a member of said board, the governor shall appoint a person qualified in like manner as his successor for a term of two years. Each member shall hold over after the expiration of his term until his successor shall have been duly appointed and qualified. Any vacancy occurring in the membership of the board shall be filled for the balance of the unexpired term in like manner. The members of the board shall serve without compensation or reimbursement for their services and expenses from the state.

SEC. 2. The members of the state board of architects shall, before entering upon the discharge of their duties, take and file with the secretary of the state the constitutional oath of office. They shall annually elect from their number a president and a secretary, who shall also be treasurer, to hold office for one year. The board may adopt rules and regulations to govern their proceedings not inconsistent with this act. The board may adopt a seal and the secretary shall have the care and custody thereof, and shall keep a record of all the proceedings of the board, which shall be open to public examination. Five members of the board shall constitute a quorum; but the board may delegate the examination of applicants to a committee of less number to report the examination to the board. Special meetings of the board shall be called by the secretary upon the request of any two members by giving at least five days' written notice of the meeting to each member. The board may adopt rules and regulations for the examination and licensing of applicants for licenses to practice architecture in accordance with the provisions of this act, and may amend, modify and repeal such rules and regulations from time to time. The board shall immediately upon the election of each officer thereof, and upon the adoption, repeal or modification of the rules and regulations for the licensing of applicants, file with the secretary of the state, and publish in at least two architectural journals, the name and postoffice address of each officer and a copy of such rules and regulations, or the amendment, repeal or modification thereof.

SEC. 3. Provision shall be made by the state board of architects for holding examinations of applicants for license to practice architecture at least once in each year, if there shall be any application therefor, in each of the judicial departments of the state, except the second judicial department, and any person over twenty-one years of age, upon the payment of a fee of \$5 to the board, shall be entitled to enter any examination appointed for determining the qualifications of applicants for such license. If the examination of any applicant for a license shall be satisfactory to a majority of the board, a license shall be issued to the applicant authorizing him to practice the profession of architecture, upon the payment of an additional fee of \$15. A person who shall at the time of the passage of this act be engaged in the practice of architecture in this state, shall be entitled to such a license without fee or examination on presenting to the state board of architects an affidavit to that effect. Each person so licensed shall cause the same to be recorded in the clerk's office of the county of his residence, or, if a non-resident of the state, in the county in this state in which he shall have an office, and the clerk shall record the same upon payment to him of his fees at the same rate as for recording a deed. Upon every change of such residence or office from such county to another county in this state, the holder of such a license shall cause the same to be recorded in like manner in the clerk's office of the county to which such residence or office shall be changed. The board shall keep on file in the office of the secretary of state a correct list of all licensed architects.

SEC. 4. Any license so granted may be revoked by the state board of architects for gross negligence, recklessness or dishonest practices of the holder thereof; but before any license shall be revoked, such holder shall be entitled to at least twenty days' notice of the charge against him, and of the time and place within the county of his residence of the meeting of the board for hearing and determining of such charge. For such purpose the board shall have the powers of a court of record sitting in the county in which their meeting shall be held, and issue subpoenas, and to compel the attendance and testimony of witnesses. Witnesses shall be entitled to the same fees as witnesses in a court of record, to be paid in like manner. The accused shall be entitled to the subpoena of the board for his witnesses, and a reasonable opportunity to produce his witnesses before them, and to be heard in person or by counsel in open public trial; and no license shall be revoked except by the unanimous vote of all the members of the board.

SEC. 5. If a person shall pursue the practice of architecture in this state, or shall engage in this state in the business of preparing

plans, specifications and preliminary data for the erection or alteration of buildings, or shall advertise or put out any sign or card designating himself as an architect having an office or doing business within this state, without a license therefor in accordance with the provisions of this act, shall be guilty of a misdemeanor, and upon conviction shall be fined not less than \$50, nor more than \$500. But nothing herein contained shall be construed to prohibit any person in this state from acting as architect of his own building, or as architect for any person employing him with full knowledge on the part of such employer that the person so employed is not a licensed architect in accordance with this act; nor to prohibit architects residing in other states and not having an office or carrying on a general business in this state, from competing for a special building, or from visiting the state for such purpose in person; nor to prohibit students or employes of licensed architects from acting for or upon the authority of such licensed architects.

SEC. 6. The license fees received by the board may be expended for the payment of the traveling and other expenses of the members of the board. An itemized account of such receipts and expenditures shall be kept by the secretary of the board, and a report thereof for each year ending with the thirteenth day of September, duly verified by the affidavit of the secretary of the board, shall be filed with the secretary of state within sixty days thereafter. Any surplus of such fees exceeding \$500 shall be paid annually by the board to the treasurer of the state.

SEC. 7. This act shall take effect immediately.

The St. Louis City Hall Competition.

THE result of the competition for a city hall for St. Louis, Missouri, is illustrated by the six prize designs published in this and the preceding number of THE INLAND ARCHITECT, and shows Professor W. R. Ware's choice from the thirty-six sets of designs and plans submitted.

The history of this competition needs little recapitulation to readers of this journal. In April of last year the commission issued an advertisement inviting architects to send in competitive drawings, but the competition code was so defective as to bar out all self-respecting architects from competing. We recognized the honesty of the commission, their fault being from ignorance of professional ethics rather than from a wish to institute anything but a fair competition, and upon THE INLAND ARCHITECT pointing out the defects the first code was withdrawn and modified. This, while still retaining an objectionable clause, making the prize design the property of the city, was in the main as satisfactory as such free-for-all competitions can be, and the agreement has been carried out to the letter by the city hall commission.

The ordinance under which the competition was authorized called for a competition for a building to cost \$1,000,000, and provided \$10,000 to be paid the six competitors deemed most meritorious by the commission. The protest referred to resulted in the revision of the code already published in conformity with the ordinance, and the appointment of Prof. W. R. Ware as expert to adjudicate the competition.

It is almost universally conceded that the design "Pro Patria," selected as the best by Professor Ware, was really the best architecturally and would have been adopted without hesitation by the commission, but whether because so directed by the commission (which is not probable) or through misunderstanding the clause in the code "A design will be excluded from competition * * * or if it be found that its probable cost will exceed the limits herein named by more than fifteen per cent," or the seven designs selected may have, in the opinion of the expert, come within the required \$1,150,000, an opinion differed from by the commission, though he says nothing in regard to the cost in his report; in any case it was a serious mistake on Professor Ware's part to overlook this, the most important part of his work, which compelled the commission to employ another expert to decide upon the best of the six designs selected that came within the appropriation. For this work Architect J. J. McGrath, of St. Louis, was employed, and his report gave the first prize to the design rated fifth in the expert's report, as the only design that could be executed for the money, his decision being one solely relating to the cost of the structure, a work that was laborious and apt to give much dissatisfaction to those who had been placed first in the expert's report, but one that was carried out carefully and faithfully.

The design "Pro Patria," placed first by Professor Ware, and that marked "St. Louis, 1892," awarded the first prize through Architect McGrath's report regarding cost, were published in the February number. The remainder are given in this edition.

The architect's description of "Pro Patria," placed first by Professor Ware is as follows:

The structure is a thoroughly fireproof building, in modern style of architecture, with all improvements in heating, ventilating, plumbing and lighting known to the profession. Beside the material specified in the code of competition, nothing but the very best material known to the builders' and finishers' trade to be used. All the outside elevations, including steps and *porte cochere*, to be of Missouri granite, the roofs of the best slate on iron construction, and nothing but copper to be used wherever metal is necessary. All windows throughout the building to be provided with the very best French plate glass.

The basement contains the street service department, the storeroom for supplies, and the record room of the city register. Furthermore, ample space for the muniment rooms, and sufficient space for the heating apparatus and all necessities to it. Water-closets are provided for, and three entrances from the

two side elevations and rear elevation permit the direct entrance from the outside to the basement. There are from the rear elevation two entrances for wagons to supply the boiler house with the necessary coal. Coal slides are provided for, so as to unload the coal direct to the boiler house. The two staircases in the side halls, with elevators, will do the service from the upper floors to the basement. The two great courts could be used for military companies to have their exercises. There is ample space for an electric light plant.

The first floor contains the departments required by the code of competition. The front of the building is an imposing loggia with a monumental step. The main staircase to be of marble with marble wainscoting, embracing, also, the vestibule. There are, besides the main stair, two other stairs, favorably located in the building, so that each entrance is in direct connection with a staircase. These two staircases to be of granite or iron. One freight and three passenger elevators, of the best patent, assist the traffic of the public in the building. All elevators to be hydraulic. There are sufficient water-closets, janitor's room, janitor's closet, and the ladies' toilet provided for. This section is so located to not interfere with the elegance of the structure, but has still a central location, and is well ventilated and lighted. The loggias, the vestibule and the grand stair to be highly frescoed. All the columns of the vestibule and grand stair to be of marble. The two side elevations are provided with *porte cochere* for carriages. The department of supplies and the city register are in direct connection with a separate staircase to the rooms in the basement.

The second floor embraces all departments as required by the code. In the center of the building are the balconies in correspondence with the loggias in the first floor. The delegate chamber and the council chamber to be as shown in the elevation, two stories in height, highly frescoed and ornamented. Also the audience room, mayor's office and all private offices of the commissioners to be frescoed and provided with an ornamental mantel piece. Ample provision has been made for water-closets, janitor's rooms, etc. Above the two *porte cocheres* are balconies, namely, to the delegate chamber and council chamber.

The third floor contains all required in the code. The fourth floor to be a repetition of the third floor, embracing the space above the two chambers. All halls, loggias, balconies and platforms in stairs to be laid with the best imported encaustic tiles. The halls of the basement and the two courts to be asphalted. All wood finish doors and windows, counters, etc. (with the exception of basement), to be of white oak in natural oil finish. All wooden floors to be of the best selected heart pine.

Following is the architect's description of the design, "St. Louis, 1892." Eckel & Mann, of St. Joseph, Mo.:

The new structure will be erected in the center of Washington Park, with the eastern main entrance directly opposite the intersection of Walnut and Twelfth street. It will be built of Missouri red granite for the basement and first story, and the remaining three stories will be of pressed brick and terra cotta trimmings. The style of architecture employed is the Norman-French of the period of Louis XIV. It will be a thoroughly fire-proof structure throughout, provided with marble floors, wainscoting and staircases, two elevators and slated roof. The dimensions of the building will be 328 by 228. The height of the tower which will appear on the Twelfth street front will be 232 feet from the street line to the top of the flag-staff.

On the first floor, facing the Twelfth street front and ranged respectively to the right and left of the main corridor, which extends from the eastern to the western main entrance on Thirteenth street, are a board room 28 by 40, the special tax department of the same size, a room for a copy-clerk 25 by 32, another room 25 by 25, a room for the storage of records 25 by 45, and the registration room 29 by 38. About midway between the main corridor running east and west, and the Market street and Clark avenue fronts, respectively, are two other parallel corridors.

The Thirteenth street front has the offices of the health commissioner and separate rooms for clerks, a board room, secretary's room, office of the chief of detectives, besides the necessary vaults for the safekeeping of books and records.

The Market street side is faced by a secretary's office, store-room, book-keeper's room, private room and the general offices of the registration department. The Clark avenue front is lined by the offices of the water rates department, a large room 47 by 107 feet, the general office, 17 by 28, and waiting rooms, 17 by 28 and 11 by 21 feet.

Extending between the Market street and Clark avenue fronts are three corridors. Surrounding the intersection of the two main corridors are the elevators and staircases, four courts, several small rooms and necessary vaults. The intervening space on the first floor is taken up by the police department and collector's offices.

On the second floor the council and house chambers occupy respectively the Twelfth and Thirteenth street fronts, the dimensions being 65 by 70 each. On this floor are also offices for the mayor, his secretary, secretaries of the house and council, galleries, lavatories, and other rooms arranged in a bewildering state of confusion to the uninitiated in the mysteries of architecture.

The officers of the board of public improvements, building, park, harbor and wharf and sewer commissioners are symmetrically arranged on the third floor, with plenty of room to spare.

The basement has ample space for the two large boilers and heating apparatus, the electric light plant, a "fumigation" room, supposed to be an appurtenance to the health department, and various vaults, closets and storage rooms.

Professor Ware's report to the commission, the premium award and the list of the remaining competitors is as follows:

PROFESSOR WARE'S REPORT.

NEW YORK, November 29, 1889.

To the Hon. Edward A. Noonan, Esq., Mayor:

DEAR SIR,—I have carefully examined the competitive designs for the proposed City Hall in St. Louis, upon whose respective merits you have done me the honor to request my judgment and advice, and submit herewith the results of this examination.

The first step of the process by which these conclusions were reached consisted in a cursory examination of all the thirty-seven plans submitted, with a view of eliminating all those which should appear manifestly unsuitable. Fourteen designs were thus laid aside, twenty-three being retained for further consideration.

The second step consisted in the selection of six of the most attractive exteriors, as shown by the perspectives, or by the front elevation where the perspective was wanting.

As a third step, the entrance or first-floor plan, the second-floor plan and the front elevation of each of the twenty-three designs selected were hung upon the walls of a large room and carefully examined with reference to their respective merits in regard to general distribution; the interior architectural effect; the grouping of the offices and their detailed arrangements and shapes; lighting and natural ventilation, and of minor conveniences, such as toilet rooms, elevators and the like. Each plan was in turn compared with every other in regard to each point considered, and was marked on a scale of one hundred; the marks thus recorded were then carefully gone

over a second time, the plans being more minutely scrutinized, with the result that there appeared to be no doubt that nine among them were distinctly superior to their fourteen rivals, which were accordingly laid aside as rejected.

On comparing these nine sets of plans with the six exteriors previously selected, *five* proved to bear the same ciphers. The descriptions sent with each plan were then read, in order to make sure that no point of merit was overlooked. The result simply proved the carefulness of the examination already made, no point of any importance appearing in the descriptions, which had not already been observed and noted.

Then followed a renewed examination of the plans and elevations in detail; the nine designs being ranked in order of merit. It appeared that the six best of this number were those marked "Pro Patria," "Faith," "Civic," "Star and Crescent," "St. Louis, 1892," and "Unity," in the order given; that marked "Draeq" being next in excellence.

Meanwhile, a computation was in progress of the cubic contents above ground; of the total length of exterior walls (including walls of courts); of the total ground-floor area, and of area occupied in each floor by courts, corridors and stairways; the results of which appear in the detailed descriptions of the seven prize designs herewith submitted.

Finally, the twenty-eight designs previously thrown out were re-examined, in order to make doubly sure that no point of excellence had been overlooked in any of them, and that the best of them was after all inferior to the lowest in merit of the nine ranked above them. The result of this examination in no wise altered the conclusions already reached.

Following are the detailed reports upon the *seven* designs finally ranked highest:

1. "PRO PATRIA."—Four out of these seven designs show an oblong plan with two large interior court yards. Of these, distinctly the best is in my judgment that marked "Pro Patria." The arrangement is simple and easily understood. All the rooms and corridors are well lighted, communication is ample and direct, and is facilitated by secondary passages, connecting the rooms that belong together; and the arrangement of offices seems sensible and convenient, while the basement entrances to the courts, and the isolated position of the water-closets are excellent features.

In point of architectural character and effect this seems to me to be even more distinctly superior to the others. The exterior is remarkably simple and delicate, and the effect is gained without the employment of useless and expensive features. Moreover, if it should prove undesirable to build a tower, this design would suffer from the omission less than almost any of the others. This simplicity of treatment would to a considerable extent affect the expense entailed by the size of the building, for in floor space it is larger than any of those under consideration, except that marked "Star and Crescent."

In regard to the three large rooms on the second floor it is difficult to say, without knowing how many people are to occupy them, whether they are or are not of convenient shape. But considerable changes might be made in this regard without materially affecting the main features of this design.

Taking it all together this is not only, as it stands, the only one of those presented that could be erected without serious modifications, but it is the one that evinces, in my judgment, the best artistic resources on the part of its author. I emphatically recommend it for the first prize.

2. "FAITH."—This design has the merit of clearly distinguishing, both in plan and in external aspect, between the legislative and the executive departments, which is an architectural merit of great importance. It is also very compact, and in general well arranged. The stairs are monumental and well placed; the corridors straight and ample; the elevators and back stairs conveniently situated; the entrances ample and elegant. The legislative halls in particular not only form a most elegant external feature of the design, but are in themselves and internally, architecturally imposing, and better shaped for large numbers than those in "Pro Patria." On the other hand, the important treasurer's office is given no architectural importance; a number of the other offices are lighted only from small covered courts, getting no outdoor sun and air; the corridors receive comparatively little direct light, and the toilet service is insufficient. The exterior is of monumental outline and decoration, but fails singularly in the treatment of the windows, which is confused and unsatisfactory. The great length and narrowness of the building give it in perspective proportions less pleasing and impressive than

those of "Pro Patria." On the other hand, it covers considerably less area, and would probably be less expensive.

3. "CIVIC."—The plan marked "Civic" is well studied. The executive and legislative departments are well grouped and fairly well expressed by the external design; the treasurer's office, the mayor's department and the two houses of legislation occupy the central masses of the four façades. The offices are in general and in detail very well arranged, the corridors direct, ample and admirably lighted. The main entrance, hardly important and dignified enough, leads to an imposing hall and double staircase, while the end entrances and stairways are admirably disposed. All the accessories, such as toilet rooms and elevators, are ample and well arranged, and basement driveways from Thirteenth street give access to the courts. The natural lighting and ventilation are everywhere excellent, and artificial ventilation has also been carefully studied and provided for. The masses are, however, too much broken externally, producing an excessive length of exterior wall and injuring the repose of the design. The exterior is uninteresting and monotonous, the tower too high and too heavy. The cost of erection would probably considerably exceed that of "Pro Patria," and certainly that of "Faith," and without adequate return of elegance and architectural dignity. To this cost the engine and boiler rooms under the court would materially add; as would also the tower, without which the design would be, however, very uninteresting.

4. "STAR AND CRESCENT."—This plan (marked "Star and Crescent") shows the largest total frontage and the largest ground-floor area of all the seven designs under consideration. The central hall or covered court would seem unnecessarily large and costly. The general arrangement of stairs and corridors is excellent; the entrances are convenient and ample though not altogether imposing; and accessories of elevators and water-closets are well placed for convenience and ample for comfort. The lighting is everywhere good. But the two legislative halls are placed where they give no expression to the exterior, and the entrance to them seems awkward. The exterior is somewhat monotonous, but the general effect is very rich, dignified and appropriate. This would doubtless be much the most expensive, as it is the largest of the buildings shown.

5. "ST. LOUIS, 1892."—The design marked "St. Louis, 1892," is the most compact of them all; the halls of legislation and treasurer's office are given positions of architectural importance, but the latter is unduly prominent externally, while the former are externally diminished in importance by the bays that flank them; the exterior is consequently less expressive than in some of the other designs. It lacks repose and simplicity, being greatly injured by the two bays just mentioned. The main entrance is hardly adequate, but the main hall, the double staircase and the elevators are very happily combined. The stairs, main corridors and offices vary in this respect, from admirable to poor.

6. "UNITY."—The design marked "Unity" shows an imposing hall and staircase reached by an inadequate entrance, well-arranged end entrances and stairs, and well-lighted communications and generally commendable disposition of offices. But on the first and second floors are several offices behind loggias less well-lighted, and the whole outline of the plan is unreasonably irregular. The tower appears irrelevant, and the exterior is unsatisfactory; in style and detail hardly befitting the character of the municipal building of an important city. Nevertheless, this design possesses sufficiently the merits of dignity, simplicity and architectural availability to render it worthy, in my opinion, of a place among the five that merit a second prize.

7. "DRAEQ."—In the design marked "Draeq," the separation into three parallel structures is vicious from the point of view both of plan and of elevations, requiring an extravagant amount of staircases and corridors, and destroying the unity and simplicity of the exterior. But the elevations are as a whole, dignified and imposing, though cut up by a strange confusion of levels of windows and cornices. The corridors are dark and ill ventilated. Legislative chambers are admirably emphasized in elevation, but have the grave defect of communicating across the main public entrance hall, while the scale of the whole building, especially of entrances and stairways is too vast for the requirements of this problem. On the other hand, the architectural treatment, especially of the rotunda, is so imposing, and the central feature of the dome, with its four flanking turrets, is so praiseworthy for elegance and dignity of line, that it appears only fair to award to this design, in spite of its grave and fundamental defects, a special honorable mention.

In conclusion, it is fair to add that among the designs set aside as inferior to the seven above reported, were two or three which presented features worthy of high commendation, either in the treatment

of the exterior, or in the arrangement of portions of the plan. But on a careful collation of these, with those embraced in the above report, it became only the more apparent that these particular excellences were far outweighed by radical defects of fundamental conception or of general treatment, revealing an evident inability to grasp and handle so important a problem.

I am, very respectfully, your obedient servant,

WILLIAM R. WARE.

PREMIUM AWARD.

MAYOR'S OFFICE, ST. LOUIS, February 14, 1890.

The undersigned, comprising the City Hall Commission, acting under authority of ordinance 15,028, approved April 4, 1889, on due consideration and judgment of the plans submitted for the new City Hall in St. Louis, do award the sum of \$5,000 for the plan marked "St. Louis, 1892," which, on opening the sealed envelope bearing said design, appears to have been prepared by Eckel & Mann, of St. Joseph, Missouri, and the same is hereby adopted.

The five plans deemed meritorious by the commission, although not adopted, each of which is entitled to the award of \$1,000, are the following: "Pro Patria," by Sidel, Ginssart & Ginder, of Birmingham, Alabama; "Faith," by Carrere & Hastings, of New York; "Civic," by E. F. Fassett and A. J. Russell, of Kansas City; "Star and Crescent," by W. H. Dennis, of Minneapolis, and "Unity," by James & James, of New York.

EDWARD A. NOONAN, Chairman, Mayor,
JOHN D. STEVENSON, Comptroller,
HENRY FLAD, President Board of Public
Improvements,
C. P. WALBRIDGE, President of Council,
HENRY ALT, Speaker of the House,
LEVERETT BELL, City Counselor.

City Hall
Commission.

LIST OF COMPETITORS.

"Draeq," Fassett, Russell and Maybeck, Kansas City and New York.
"Black Berry," Theodore C. Link, St. Louis.
"MDCCCLXXXIX," McKenzie & Benedict, New York.
"As You Like It," Albert Knell, St. Louis.
"Four Leaf Clover," 506, Will A. Freret, Washington, D. C.
"E. C. C. O.," C. H. Blackall, Boston.
"Tezpisa," John Eisenmann, Cleveland, Ohio.
"Seneca Chief," William A. Youmans & Co., Chicago.
"Chef D'Euvre," Sidel & Ginder, Birmingham, Ala.
"Horseshoe on Shield," Eckel & Mann, St. Joseph, Mo.
"Eureka," O. Von Nerta, Washington, D. C.
"Riverside," Harry Hilliker, St. Louis.
"X. X. X.," C. W. Murdock, Columbus, Ohio.
"Louis IX," George B. Ferry, Milwaukee, Wis.
"Common Sense," Arthur L. Tuckerman, New York.
"Hones Altit Artes," D. T. Atwood, New York.
"Buono," James Stewart & Co., St. Louis.
"Cosmos," Hull & Ueffinger, New York.
"Fulfilled," Thomas J. Furlong, St. Louis.
"Six-Pointed Star," James Stewart & Co., St. Louis.
"1492-St. Louis-1892," J. C. Cairns, St. Louis.
"Crescent and Star," Thomas Boyd, Pittsburgh, Pa.
"Ad Rem," E. Jungenfeld & Co., St. Louis.
"Bona Fide," Tully & Clark, St. Louis.
"La Salle," Foster & Ittner, St. Louis.
"Nip and Tuck," Leicester & Skinner, Wichita, Kan.
"Three-Leaf Clover," Aug. Fiedler, Chicago.
"Surplus," J. W. Yost, Columbus, Ohio.
"Big Bridge Radial," Wesley A. Arnold, Chicago.
"Plan," F. B. Townsend, Chicago.
"Missouri Granite and Brick," F. W. Settan, Kansas City, Mo.

Personal.

Mr. EDWIN L. MERRILL has reopened the Des Moines office of Hackney & Merrill, succeeding that firm. Mr. Hackney retains the Kansas City office in his name.

Mr. W. H. ARCHER (late of Curtis & Archer, Fredonia, New York), well known in Ohio, and Mr. W. W. JOHNSON (late of Falkner & Johnson, Buffalo, New York) have formed a partnership under the name of Johnson & Archer, Architects, No. 9, German Insurance Building, Buffalo, New York.

In the report of the discussion of M. B. Sullivan's paper on Sub-Contracting, read before the late convention of the National Association of Builders at St. Paul, second day's proceedings, the speech attributed to A. G. Murray, of Chicago, should have been credited to another Chicago delegate, F. B. Gindele. It was a speech almost any delegate would indorse, as it expressed the sentiments of the large majority who supported Mr. Sullivan's able arguments.

The New York Grant Monument.

THE Executive Committee of the New York Grant Monument Association have made a final report to the association on the designs for the monument. The report is as follows:

We would recommend that the first competition be declared closed. Of all the designs submitted which comply with the conditions none are, in the opinion of your committee, worthy of the indorsement of the association to be executed as a monument or building to perpetuate the memory of General Grant. Among those which failed to receive prizes from the expert committee were many of merit. In fairness to the artists who have competed and complied with the association's circular, we recommend payment to the authors of five designs.

Committee: Alonzo B. Cornell, Adolph L. Sanger, C. H. Woodman, C. O'Reilly, C. H. T. Collis and E. M. Knox.

The first prize, \$1,500, was awarded to Cluss & Schulze, architects, in the Corcoran Building, Washington. Their work bore the motto, "Sword and Laurel." Prize No. 2, of \$1,000, was awarded to Mr. J. Phillip Rinn, 194 Washington street, Boston. This design bore the motto, "Pro Patria." A design bearing the legend, "1822," received \$500. This was the work of Harsu & Werkelmann, of Leipsic, Germany. The fourth prize, \$300, was awarded to J. A. Schweinfurth, 62 Devonshire street, Boston. His work was called, "Let Us Have Peace." Another design bore the same motto. The fifth prize, \$200, went to Herbert A. Gribble, 10 Sydney street, South Kensington, London. Mr. Gribble marked his work, "D. O. M."

The association adopted the report and left the further proceedings to the Executive Committee.

The report of the expert committee of architects, N. Le Brun, William R. Ware, George B. Post, Solomon Woolf and James E. Ware, says:

The results of the examinations show that the terms of competition, which provided simply that five designs were to be purchased for the amount of certain cash premiums, did not offer sufficient inducements to lead men of established reputation and experience to undertake the labor and expense of preparing drawings, for it is found by your committee that only a very few of the schemes submitted are worthy of serious consideration, and that even these consist either in a general plan or scheme which is good, coupled with details which are commonplace, if not actually bad, or of radically bad general schemes with well-studied outlines.

Commenting on the first prize design, which is really two designs, the original scheme consisting only of the tall shaft, while the equestrian statue on a pedestal, in front of the shaft was sent in as an alternative plan, the experts' report says:

The general scheme is very good. The architectural details are commonplace. However, if properly studied, the scheme would make a fine monumental structure, and it has the great merit of being proper for the situation, and equally imposing if seen either from the park, the drive or the river.

Design No. 2, "Pro Patria," received general commendation for its originality and simplicity. It consists of an ornamented, obelisk-like shaft, on a simple base, and crowned by a statue of liberty.

At the time the report was made to the Executive Committee several members disagreed with the experts as to the selection of the first design, and respectfully requested the experts to go over the designs again, and make sure that they were unanimous. The experts replied that they thought their selection to be a fair one, and added:

We will suggest that this design be adopted by your committee as a basis of further procedure, and that further designs upon this basis be obtained from the author of this design, and, if the committee see fit, from other persons, the main idea of the scheme being embodied in instructions for a second competition.

The treasurer's report showed the fund deposited to the credit of the association with the United States Trust Company to be \$141,593.60. It is proposed to spend \$500,000 on the monument. It is now over a year and a half since the circular asking for designs was sent out. A resolution was passed calling attention to April 27, 1890, General Grant's birthday, as a fit occasion on which to subscribe to the fund.

St. Paul Architectural Sketch Club.

THE second annual meeting of the St. Paul Architectural Sketch Club was held February 3, twelve members being present. The meeting was called to order by President W. D. McLaughlin, who delivered the following address:

GENTLEMEN OF THE ST. PAUL SKETCH CLUB.—It is not my intention to detain you with any lengthened address, but it seems to me, for the good of the club, that there are some things that should be said, and I will be as brief as possible. About one year ago, if you will carry your memory back, a party of draftsman met, through the kindness of Mr. Gilbert, in the office of the firm, and discussed the advisability of organizing a sketch club to facilitate study in architecture and art matters. What has been the outcome of that move? We have only to look around this room for answer. We have permanent quarters, tastily and artistically arranged, if not expensive. For this we have much to be thankful for, both in the energy and zeal exhibited by the draftsmen, and the kindness of the architects and those gentlemen of the building trades who realize that the draftsmen are the coming architects. But what are we doing to make this room a source of profit to the draftsmen and of pride to the city? I will take up, in the first place, the matter of our competitions. It seems to me if we attempted less we would accomplish more. In the daily routine of our office work we have the hard, practical part of the profession, and the thought presents itself to me, that if in the giving out of our club problems we would indulge more in the ideal and let our work be of a soothing and refreshing character, we would accomplish more. In a word our problems have been too hard for the club to do them justice. Let us have lighter problems that all may give more study to without consuming too much of their time from necessary duties. We also need an incentive for each and every member to go into every problem without reserve. This I think may be accomplished by following the admirable example of the sketch club that stands alone in the history of clubs. I need scarcely add that I refer to the Chicago Architectural Sketch Club. Let us give to the member who stands best at the end of the year, both in the number of competitions entered and the number of mentions received, some good and instructive book or photograph that he may keep as an evidence of his industry and faithfulness to the club work. I think that when we are better known in the city and the work we are doing is appreciated, that some art lover like Mr. Clark, of Chicago, or Mr. Phinister will appear and be proud to have his name upon a medal for the club to strive for. I am happy to say that our finances are in good condition and with the efforts of the united draftsmen we may hope for much success.

Mr. McLaughlin's remarks were well received, after which the treasurer read his annual report, which showed a goodly balance on

hand after every outstanding obligation had been met, and the club-room, furniture, etc., paid for.

The report of the Executive Committee included the reading of monthly problems up to July, as follows:

For February (due February 17).—Entrance to a City House.
For March (due March 17).—A Suburban Railway Station.
For April (due April 7).—An Entrance Gate and Office to a Country Cemetery.
For May (due May 5).—An Artistic Stone Balcony, in Renaissance.
For June (due June 2).—An Ideal Country Residence in the Colonial Style.

The Executive Committee announced that the necessary conditions for the respective problems will be given in ample season, and after general comments the list of problems was accepted.

The Executive Committee also presented some amendments relative to a change in the constitution, affecting the board of control, or Executive Committee and secretary and treasurer, and the by-laws, relative to applications and a working quorum. After the second reading the amendments come up for action at the next meeting, March 3, 1890.

The election of officers for the ensuing year was next in order and resulted in the following being elected:

President, William D. McLaughlin; secretary and treasurer, Lyman Farwell. Executive Committee, T. G. Holyoke and Stevens S. Haskell.

The meeting adjourned to March 3, when the final adoption of the amendments to the constitution and by-laws will be in order.

The Clark Prize Competition.

Editors Inland Architect: PHILADELPHIA, February 2, 1890.

As you gave considerable attention to the "Clark Prize Competition" in the November, 1889, edition of your journal, would you kindly insert this in regard to my misfortunes in connection with it in this coming issue. At noon on September 28 last, after spending each evening during the four weeks previous hard at work on the competitive drawings, I shipped the completed drawings to Chicago by the United States Express Company, all charges paid, addressed carefully according to directions given in the competition circular. I saw the committee's report in an editorial in your paper, and about ten days ago wrote for my drawings. Friday last a reply came from Mr. Gibb, secretary of the Chicago Architectural Sketch Club, saying that my drawings had not been delivered until three weeks previous to his writing (January 28). He says: "It seems that there were charges to pay and not having any one at the clubrooms during the daytime the express company would not leave them, so they held them until they found the address of the treasurer. We are very sorry, for the drawings show a great deal of study and are well executed." Though his letter was a comfort, as it showed my drawings had not as yet come in for the quite heavy criticism of your November issue, yet it was quite a blow to know they had failed of their mission. I have still the express company's receipt showing all charges were paid by me, so that they were entirely to blame in demanding the charges from the sketch club on delivery.

I am yours, respectfully,

JAMES P. JAMIESON.

With Cope & Stewardson, Architects, 212 South Third street.

Association Notes.

AMERICAN INSTITUTE OF ARCHITECTS.

The committee upon clerks of works, R. W. Gibson, chairman, have issued the following circular letter to members of the Institute:

At the Cincinnati convention of the American Institute of Architects a committee was appointed to consider and report upon the subject of supervision and the employment of clerks of works.

The purpose of this committee is to better define the responsibility of the architect in the matter of supervision, and also to inquire as to the best means of introducing the system of the employment of clerks of works.

The committee is collecting information, and without doubt there are many of your readers who could offer them valuable suggestions. Will you therefore kindly invite an expression of opinion upon the subject in your columns, for the consideration of the committee when it meets?

One of the questions which will arise is, Shall supervision be defined by means of a printed contract between the architect and client?

Another is, Shall this contract include stipulations that a clerk of works shall be employed in certain cases?

Any experiences or views upon the subject will be very welcome.

Yours respectfully,

R. W. GIBSON, Chairman,
D. ADLER,
W. G. PRESTON,
J. G. CUTLER,
W. R. FORBUSH,

Committee.

Expressions of opinion, as requested by the committee, are not being received as generally as desired by the committee. It is a question upon which every architect should have an opinion, and its expression should reach the committee direct or through publication in the architectural press.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The regular meeting of the Chicago Architectural Sketch Club, on February 24, was devoted to a lecture by J. R. Willett, architect and engineer, upon "Graphical Analysis." Mr. Willett was clear in his demonstration of the different problems, which he illustrated by diagrams, and was listened to with the deepest attention, though much of the subject was "Greek" to the majority of his listeners, to whom

he said that, while he did not expect them to understand fully, his purpose was served if he awakened in their minds an interest, and excited sufficient curiosity to induce them to commence the study of graphics, which, according to the lecturer, would simplify the figuring of all strains beyond any other system. Mr. Willett spoke of Prof. N. Clifford Ricker's book upon "Graphical Statics," as the best he knew of for students. Mr. Willett will endeavor to arrange his lecture, which was mainly from notes, for publication.

At the regular meeting of the club, held March 10, the members had the pleasure of listening to a lecture by Lorado Taft, sculptor, of Chicago, entitled "A Glimpse of a Sculptor's Studio."

The lecture was one that will long be remembered, not only for the clear and entertaining description of the details of the sculptor's art, but the artistic manner in which he used the clay, illustrating the different facial expressions that can be produced in modeling, etc. Mr. Taft is now an honorary member of the club, he having been unanimously elected.

The club has now a membership of fifty-six active members, with good prospects of a large increase within the next two or three months.

DENVER SOCIETY OF CIVIL ENGINEERS AND ARCHITECTS.

The following list of subjects for discussion at the semi-monthly meetings of this club have been arranged, those mentioned in connection with the subject to be leaders in the discussion:

MEETINGS AND SUBJECTS FOR 1890.

Feb. 11—Address by President George G. Anderson and reports of officers and committees.
Feb. 25—Bridges and Viaducts. H. L. Aulls, John W. Nesmith, E. P. Martin and F. G. Geotzman.
March 11—Materials for Construction in Public Works and Buildings. D. W. Campbell, F. E. Edbrooke, F. S. Sterner, W. A. Balcom.
March 25—Paving and the Use of Public Thoroughfares for Street Railways. H. C. Lowrie, E. P. Martin, F. Cogswell.
April 8—Sewers and Utilization of Sewerage. R. D. Hobart, H. F. Merryweather.
April 22—Construction, Maintenance and Operation of large Irrigation Canals. E. S. Nettleton, George G. Anderson, J. S. Titcomb, W. H. Wells.
May 13—Mountain and Steep Gradient Railroads. R. E. Briggs, J. A. McMurtrie, C. W. Gibbs.
May 27—Forms and Construction of Dams and Reservoirs. W. W. Follett, J. P. Maxwell, R. R. Salter, Ernest Van Drevelde.
June 10—Resources of the West. Gen. John Pierce, T. M. Field, J. S. Greene.
July 8—Foundations of Large Buildings. F. H. Jackson, R. A. Wilson, C. Thompson.
Aug. 12—Latest Improvements in Practice of Surveying. T. H. Withers, E. L. Rogers, Peter O'Brien, C. T. Pease, Willard West.
Sept. 19—Local Observations of Loss from Seepage, Evaporation and other causes. Prof. L. G. Carpenter, J. C. Ulrich, Z. T. Duvall.
Sept. 23—Recent Improvements in Cable and Electrical Tramways. Geo. P. Miller, J. W. Stearns, Jr., W. P. Hardesty, J. A. Valentine.
Oct. 14—Mining and Reduction of Precious Metals. Peter H. Van Diest, Thos. F. Van Wagenen.
Oct. 28—Best Combined Systems of Lighting, Heating and Ventilating. A. M. Stuckert, Robt. S. Roeschlaub, E. P. Varian, Thos. D. Robinson.
Nov. 11—Water Supply of Cities and Villages. C. P. Allen, E. S. Davis, John J. Steavenson.
Nov. 25—Ventilation of Mines and Mining Machinery. John McNeil, E. J. Hall, J. T. Wells.
Dec. 9—High Speeds attained on Railways and the use of heavy Rails and Rolling Stock, Economical Construction and Operation. Geo. H. Angell, Wm. Ashton, R. C. Simons. Nomination of Officers 1891.
Jan. 13, 1891—Annual Meeting for the Election of Officers for the year.
Special meeting to be held on the return of R. B. Stanton to hear report on feasibility of railroad route through the Colorado Canon.

The meetings of the association are held on the second and fourth Tuesdays in each month, except in July and August.

The officers are: President, George G. Anderson; first vice-president, H. L. Aulls; second vice-president, Edmund P. Martin; secretary and treasurer, George H. Angell. Executive Committee—George G. Anderson, P. H. Van Diest, R. D. Hobart, F. E. Edbrooke, George H. Angell.

ILLINOIS CHAPTER AMERICAN INSTITUTE ARCHITECTS.

A special meeting of the Illinois State Chapter was held February 24 to receive the report of the Committee upon Constitution and By-Laws and receive the letter ballot upon the resolution presented by the Executive Committee. President Addison called the meeting to order, the following members being present:

John Addison, O. J. Pierce, L. J. Schaub, A. F. Pashley, L. G. Hallberg, M. L. Beers, J. L. Silsbee, F. Foltz, S. A. Treat, S. M. Randolph, George Beaumont, S. V. Shipman, S. M. Palmer, W. W. Clay, C. J. Warren, Fred Ahlschlager, L. D. Cleveland, H. M. Hansen, O. H. Hansen.

After the reading of the minutes, Messrs. Treat and Cleveland acted as tellers and announced the letter ballot vote unanimously in the affirmative, thirty-eight votes having been cast. The resolution was declared carried in accordance with the laws of the state. It is as follows:

Resolved, That the corporation known as the Illinois State Association of Architects is hereby dissolved, and that the officers of said corporation shall take such legal steps as may be necessary to effect the dissolution and wind up the affairs of the corporation.

The report of the Committee on Organization being called for, Mr. Clay reported that the committee had taken as a basis the constitution and by-laws of the old state association, and remodeled it in conformity with the new rules of the Institute. Instead of reading the rules section by section, and disposing of them in order, several members at once began to express their opinion regarding different sections. After an hour and a half taken up with this useless discussion, it was decided to print the rules and mail to each member, and discuss and adopt them at the next regular meeting.

A report of the Committee upon Permanent Quarters in favor of further delay and a continuance of the custom of meeting and lunching at restaurants was adopted, there seeming to be good reasons why this should be done.

Mr. Baumann proposed the appointment of a committee of five to consider the attitude the association would sustain toward the World's Fair, but the resolution was tabled as premature, the vote in

congress taken the day of the meeting being in no way a permanent settlement of the question, and any action in the premises was deemed inadvisable.

Mr. Clay read a letter from Mr. Root, secretary of the American Institute of Architects, regarding the bill of Mrs. Thomas U. Walters against the United States for unpaid services rendered by her husband. The letter was placed on file.

The meeting adjourned to March 17, 6 P.M., at French's restaurant, 84 State street.

Our Illustrations.

Sketches of Florentine and Italian Ironwork. Sketched by Lucean F. Plympton, Cincinnati.

Third prize, design for the St. Louis City Hall, "Faith," Carrere & Hastings, architects, New York.

Fourth prize, design for St. Louis City Hall, "Civic," E. F. Fassett and A. J. Russell, architects, Kansas City, Missouri.

Fifth prize, design for St. Louis City Hall, "Star and Crescent," W. H. Dennis, architect, St. Paul, Minnesota.

Sixth prize, design for St. Louis City Hall, "Unity," James & James, architects, New York.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Entrance, Church of the Covenant, Washington, D. C.

Statue of Maj. Gen. George H. Thomas, Washington, D. C.

First Baptist Church, Washington, D. C. W. Bruce Gray, architect.

Residences on Massachusetts ave., Washington, D. C. H. Wendell, architect.

National Bank of Washington, Washington, D. C. James G. Hill, architect.

Residence of Justice Harlan, Washington, D. C. Hornblower & Marshall, architects.

Church of the Covenant, Washington, D. C. J. C. Cady & Co., architects, New York.

Building Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, March 10, 1890.

The situation in the iron trade is very encouraging, not only to those directly interested, in a heavy demand and good prices, but also to those large and diversified interests which accept the condition of the iron trade as a sure indication of what the prospects are in other branches of activity. Prices of iron and steel have weakened a little, in consequence of the quiet demand since the first of the year, but there are strong probabilities that spring and summer requirements will soon be covered; and if so, a reaction to former prices, and possibly to a higher range of prices, will be the result. It is impossible, however, to speak with any degree of certainty on this point, as the producing capacity of mills and furnaces all over the country is being so rapidly increased. The lumber trade is active, and the possibility of a restricted supply of logs has not yet affected prices or demand. The coal trade is fairly active, but the anthracite producers have been obliged to restrict their output to 2,000,000 tons per month. There is great activity among buyers of coal lands, and it is intended to develop mining capacity very largely during the coming year. The distribution of building material throughout the country is beginning on a large scale, and heavy contracts are being placed at good prices, for supplies to last builders through the summer. Confidence shown by this action is one of the most encouraging features of the situation. The distribution of general merchandise, so far as railway, clearing house and other reports go to show, is very heavy, and there is no occasion to find fault with the volume of business for the past week or two. Financially, the country is sound, and for once, threatened changes in the tariff seem to have very little effect upon business. The steel rail makers are alarmed at the proposed reduction from \$17 to \$10 per ton. Bank statements at eastern financial centers indicate a loss in reserve during the past week of some \$4,000,000. The balance of trade for the past seven months is \$112,000,000 in our favor. The export trade for merchandise, breadstuffs, petroleum and lumber, is increasing. Trade conditions are generally satisfactory, and a heavy business for the year is assured. Prices may vary unexpectedly and catch operators without the slightest warning; but the general business interests will no doubt have a prosperous year.

Synopsis of Building News.

Baltimore, Md.—Architect Charles Carson has drawn out plans for the proposed Phoenix Club House; to cost about \$40,000.

Architects Baldwin & Pennington: Additions and alterations for the Catholic cathedral, at a cost of about \$50,000.

Buffalo, N. Y.—Architect C. P. Percival has prepared designs for a brick dwelling, to be built on Hodge avenue, for Mr. U. A. Green; cost \$9,000. A brick dwelling on College street for Mr. Samuel Newman; cost \$6,000. A block of frame dwellings for Dr. T. B. Dorris; cost \$12,000.

Architects C. K. Porter & Son have prepared plans for St. Patrick's church.

Architects Fisher & Metzger have prepared plans for four-story brick store and apartment house, for Mr. Louis Bapst, to be built corner Main street and Glenwood avenue, 95 feet front, consists of four stores and twelve suites of apartments, all modern improvements, natural gas, freight elevators, electric bells, etc.; estimated cost \$40,000. Frame dwelling and stable for Thomas Findel on Hodge avenue; cost \$15,000. Frame dwelling and stable for C. H. Funnell; estimated cost \$8,000. A double brick dwelling on Franklin street for W. H. Sherman, size 44 by 66 feet; cost \$14,000.

Architect M. E. Beebe is building for R. G. Dunn & Co. a fine office building on Friaroga street, of brownstone and pressed brick, seven stories high; estimated cost \$40,000; will contain complete office fittings, steam heating, elevators.

Architect C. D. Swan has designed for Mr. H. C. Pichett, of Tonawanda, a brick and frame dwelling; to cost \$18,000. Frame dwelling for J. C. Richardson; cost \$5,000.

Architects Green & Wicks have just closed contracts for magnificent business block for Messrs. O'Day & Rockefeller. It will be built of brick and terra-cotta, will be eight stories high, dimensions 50 feet on Main street, 23 feet on Huron street, will be used for stores and offices, will be fireproof and contain

complete fittings, one freight elevator and two passenger elevators, electric lighting, steam heating, etc., the style of the building will be Italian Renaissance and the cost \$275,000.

Chicago, Ill.—Architect H. W. Huehl: Making plans for a three-story hotel, size 95 by 104 feet; to cost \$30,000; to be built at Starved Rock, Ill., steam heat, bathrooms, billiard room, ranges, etc.

Architects S. B. Eisendrath & Co. are getting out plans for twenty frame dwellings—in the Colonial style of architecture, to cost \$40,000, to be built at Englewood.

Architect Perley Hale: For Mr. Liphard, a four-story and flat building, to cost \$12,000; Arcadian brownstone front, mantels, bathrooms, closets, etc.; making plans. For Hand & Worrell, a three-story store and flat building, to be built at Seventy-ninth and Dickey streets, bathrooms, mantels, etc.; cost \$25,000.

Architect Oscar Cobb: For the Citizens' Music Hall Association, at Canton, Ohio, a four-story music hall and business block, size 80 by 136 feet, to cost \$40,000; pressed brick, terra-cotta and stone front, steam heat, electric light, etc.; finishing plans.

Architects W. A. Youmans & Co.: For Mr. Kern, a block of stores, to cost \$10,000; making plans. For F. W. Parks, a two-story dwelling, to be built of tile, on Millard avenue; furnace, bathroom, mantels, etc.; making plans.

Architect F. B. Townsend: For A. Farrar, a two-story factory, 75 by 100 feet, cost \$15,000; steam heat, etc.; preparing plans.

Architect J. C. Swalm is working on plans for a cut stone front residence, to be built opposite Lincoln Park; hot water heating, bathrooms, mantels, stained and beveled glass, etc., cost \$10,000. For W. L. Pittman, at Oak Park, a two-story dwelling; frame, stone basement, furnace, mantels, bathrooms, stained glass, etc.

Architects Ostling Bros.: For Lindahl & Johnson, a four-story and basement flat building, to cost \$15,000; Tiffany pressed brick and Bedford stone front; bathrooms, closets, mantels, stained glass; making plans.

Architect R. G. Pentecost: For Cyril B. Smith, two three-story residences. Kilbuck and Michigan green buff stone fronts, furnaces, mantels, bathrooms, beveled and plate glass; cost \$25,000; making plans. For N. W. Mixer, a two-story stone front residence, furnace, mantels, bathroom, stained glass, etc.; making plans. For Thomas Kelley, a three-story flat building; Tiffany pressed brick and Bedford stone front, two furnaces, mantels, bathrooms, stained glass, etc.; making plans. Also working on plans for a four-story flat building, to be built on Calumet avenue near Twenty-third street; Anderson pressed brick and Bedford stone front; bathrooms, closets, mantels, stained glass.

Architect J. V. Bones: For Mrs. Schruta, a three-story and basement flat building, to be built on Lexington street near Western avenue; St. Louis pressed brick and Michigan green buff sandstone front; bathroom, closet, stained glass; making plans.

Architect Julius Gittel: For L. A. J. Williams, a two-story dwelling at 1530 Byron street; St. Louis pressed brick, with Connecticut brownstone and metal shingle roof; furnace, mantels, bathroom, stained glass, etc.; making plans. For W. Kniesel, a three-story and basement store and flat building, at southeast corner of Ashland and North avenues; Indiana pressed brick and Lemont stone front.

Architect W. L. B. Jenney: For F. M. Bell and W. J. Dobbins, two handsome stone-front dwellings on Indiana avenue and Forty-sixth street; mantels, bathrooms, hardwood finish, steam heat, etc.; preparing plans.

Architect W. L. Carroll: For S. J. Arats, a four-story store and flat building on Polk street near Clark; St. Louis pressed brick front; bathroom, closets, etc.; making plans. For August W. Ring, a three-story flat building at 346 Belden avenue; Collinsville pressed brick and Bedford stone front; bathrooms, closets, mantels, stained glass; making plans. For Thomas H. Gault, a three-story flat building; Collinsville pressed brick and buff Bedford stone front; bathrooms, mantels, stained glass. Also making plans for a Baptist chapel, to be built on Belden avenue near Halsted street.

Architect John T. Long: Making plans for a M. E. Church, to cost about \$13,000, to be built at Stevens Point, Wisconsin; brick and stone, furnace, stained glass, pews, etc.

Architect John Otter: For E. Denniston, a three-story flat building at Lake View; St. Louis pressed brick and Bedford stone, mantels, bathrooms, closets, stained glass; making plans. For D. Ryan, two frame dwellings, at 5428 and 5430 Atlantic avenue; bathrooms, closets, mantels. For A. Hallen, a three-story flat building; Bedford stone front, stained glass, bathroom, closets, etc. For Mrs. M. Isakson, a four-story store and flat building on Market street near Oak; St. Louis pressed brick and stone; closets, stained glass, galvanized iron bay.

Architect O. J. Pierce: For Prof. E. O. Exall, a three-story store and flat building, to cost \$30,000; northeast corner of Ellis avenue and Forty-fourth street, pressed brick and stone front; bathrooms, closets, mantels, etc.; letting contracts.

Architects Burling & Whitehouse are taking estimates for the Winner building to be erected at Kansas City, Mo. It will be a handsome nine-story office building, 171 by 157 feet in size and cost \$800,000; elevators, steam heat, electric light, marble vestibules, etc.; the foundation was put in last year by day-work.

Architects Flanders & Zimmerman: For the Aurora Mercantile Company, a four-story store and office building, 82 by 89 feet; to cost \$50,000, to be built at Aurora, Anderson pressed brick, terra-cotta and Lemont stone front, steam heat, electric light, elevators, etc.; preparing plans.

Architects Lamson & Newman are taking figures for a four-story store and flat building, 120 by 125 feet; to cost about \$100,000; Anderson pressed, mottled brick and brownstone front, bathrooms, closets, mantels, gas fixtures, tiled floors, marble wainscoting, etc.

Architect Theodore Karls: For P. W. Gates' estate, a five-story and basement factory, 149 by 151 feet, and one-story addition to old building on southeast corner of Clinton and Washington streets, fine pressed brick front with terra-cotta trimmings, interior, mill construction, steam heat, electric light, elevators, etc.; cost \$125,000; making plans. For H. W. Rockener, a three-story residence at 4231 Indiana avenue, St. Louis pressed brick and Bedford stone, hot water heating, hardwood interior, mantels, bathrooms, jeweled, stained, plate and beveled glass, etc.; getting out plans. For K. G. Schmidt, at Twin Lake, Wis., a two-story and attic frame summer residence; cost \$16,000; finishing plans.

Architect F. Foehringer: For William Schmidt, a two-story residence, blue Bedford stone front, hardwood finish, mantels, bathrooms, stained, plate and beveled glass, copper bay and cornice, steam heat, etc.; cost \$17,000.

Architect Fred Ahlschlager: For James Irwin, a three-story store and flat building at Fifty-ninth and State streets, St. Louis pressed brick, terra-cotta and stone trimmings, bathrooms, closets, stained glass; making plans. For S. Franklin on Bunker street, a three-story factory, common brick, elevator, etc.; making plans.

Architect Thomas Wing: For John C. Morper, a two-story frame residence, 20 by 66 feet, stone basement, steam heat, mantels, etc.; cost \$10,000.

Architect C. C. Miller: For Dr. W. C. Gray, at Oak Park, a two-story frame dwelling, stone basement, furnace, mantels, bathroom, closet, stained glass, etc.; making plans.

Architect J. J. Egan, of 85 Dearborn street, is preparing plans for a Catholic church, to cost about \$40,000, to be erected at Des Moines, Iowa; brick and stone, steam heat, stained glass, pews, etc.

Architects Adler & Sullivan are making plans for a Jewish Synagogue, to be built on Indiana avenue near Thirty-seventh street; stone front, steam heat, etc., cost \$50,000. For the Crane Manufacturing Co., a five-story factory, 100 by 203 feet, cost \$75,000.

Architect W. T. Leshar: For Anderson Brothers, fifty two-story dwellings, to be built on Dickey avenue west of Sheridan, Humboldt Park; Indiana pressed brick, with Bedford and Bayfield stone trimmings; bathrooms, closets, mantels, etc.

Architect M. L. Beers: For Trustees, A. N. Halloway, President, Lebanon, Ind., a two-story and high basement school, to cost \$20,000; pressed brick and stone, Georgia pine finish, two furnaces, etc.

Architect Wesley A. Arnold is making plans for four frame dwellings, to cost about \$20,000, to be erected at Evanston; stone basements, furnaces, bathrooms, closets, mantels, stained glass.

Architect Clinton J. Warren: For J. P. Odell, a seven-story apartment house, 50 by 90 feet; cost \$75,000; pressed brick, terra-cotta and stone with brick bays, two elevators, steam heat, marble wainscoting, tiled floors, plate and beveled glass, etc.; making plans. For J. F. Keeney, remodeling two houses into a seven-story apartment building, corner of Ohio and Rush; two fronts of pressed brick,

terra-cotta and stone, two elevators, steam heat, dumb waiters, mantels, tiled floors, marble wainscoting and all the improvements will be required; size 50 by 125 feet; cost \$80,000; preparing plans.

Architect H. B. Wheelock: Making plans for Post Graduate Medical College, to cost \$25,000, to be built on Third avenue near Van Buren street; pressed brick, terra-cotta and stone front, steam heat, electric light, elevator, mantels, bathrooms, etc. For E. G. Pike, a three-story flat building; pressed brick and stone, bathroom, closet, mantels, etc.

Architects Patton & Fisher: For W. J. Johnson, at Hinsdale, a two-story frame residence; hardwood trimmed, hot water heating, bathrooms, mantels, etc., cost \$10,000. For James W. Scoville, at Oak Park, a three-story store, office and society hall building, size 96 by 194 feet, to cost \$125,000; steam heat, hardwood finish, iron beams and columns, tile floors and partitions, to be strictly fire-proof; making plans, and work will be commenced this spring.

Architect E. D. Martin: For I. McK. Hull, at Jackson, Mich.; a two-story old Colonial style frame residence; stone basement, hardwood trimmed, wood mantels, bathroom, closet, steam heat, etc.

Architect Julius Speyer: Making plans for a four-story flat building, 125 by 100 feet, cost \$70,000, to be built on Twenty-ninth street; pressed brick and stone, bathrooms, closets, mantels, stained glass, etc. Also making plans for a four-story hotel, size 60 by 125 feet, to cost \$50,000; pressed brick and stone front, steam heat, elevators, hardwood finish, galvanized iron bays, marble wainscoting, restaurant, bar, billiard room, etc.

Architects I. K. & A. B. Pond: For Ashley Pond, a four-story store and flat building, size 25 by 80 feet, cost \$10,000; Grape Creek Roman brick with Prentice stone trimmings, bathrooms, closets, mantels, etc.

Architects Wm. A. Youmans & Co.: Making plans for the People's Church, to be built corner of Milwaukee avenue and Peck Court. The present frame building will be brick veneered, and used as a dining room, kitchen and work department for the permanent building. Steam heat, elevators, the modern conveniences, etc., will be put in. The cost will be about \$25,000. Architects Van Osdel & Son are making plans for the rebuilding of the J. V. & C. B. Farwell building, recently burned; Anderson pressed brick, steam heat, etc.; cost about \$45,000.

Architect C. A. Weary: For J. L. Campbell, eight two-story dwellings, corner Adams and Western avenue; pressed brick and stone, furnaces, mantels, bathrooms, closets, etc.; cost \$32,000.

Architect O. W. Marble: For Mr. Mullen, a two-story frame residence at Woodlawn; furnace, mantels, stained and beveled glass, etc. For W. H. Thomas & Sons, a four-story apartment house; cost \$50,000; on University place; St. Louis pressed brick, terra-cotta and stone; bathrooms, mantels, stained glass, etc.; making plans.

Architects Howe & Shelton: Making plans for a three-story and basement club house, size 25 by 90 feet, cost \$15,000, Washington boulevard near Hoyne; pressed brick and stone, steam heat, bathrooms, closets, bowling alley, gymnasium, billiard room, etc.

Architects J. M. Van Osdel & Son are making plans for a five-story, basement and attic building to be erected in the rear of the Woman's Christian Association building on Michigan avenue and Peck Court. The present frame building will be brick veneered, and used as a dining room, kitchen and work department for the permanent building. Steam heat, elevators, the modern conveniences, etc., will be put in. The cost will be about \$25,000. Architects Van Osdel & Son are making plans for the rebuilding of the J. V. & C. B. Farwell building, recently burned; Anderson pressed brick, steam heat, etc.; cost about \$45,000.

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Architects Burnham & Root: For Dudley, Winston, et al., an eight-story office and theater building, southwest corner of Michigan avenue and Madison street; fireproof, elevators, electric light, etc.; preparing plans.

Architect J. H. Wagner: For B. P. Morgan, making plans for remodeling Portland block; marble wainscoting, tile floors, iron stairways; will make hall floor on level with sidewalk, etc.; cost \$30,000.

Architects Faber & Pagels: For Mr. Dusek, corner of Allport avenue and Eighteenth street, a four-story store, flat and theater building, 100 by 125 feet; cost \$80,000. Two fronts of blue Bedford stone; steam heat, electric light, etc.; preparing plans.

Architect L. G. Hallberg: For A. Wisner, a four-story apartment house; \$30,000; pressed brick and stone; making plans.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: The reorganization of our Builders' Exchange is now an assured fact, and let us hope that it will insure increased usefulness and bind more strongly together the different trades, and that from the ruins of the old body may rise a glorious new, and that the ultimate aim, that of a manual training school, may be fully realized.

The biggest job on hand now, in more ways than one, is the eleven-story building to be erected by the Neave heirs. I think it will prove the opening wedge for more improvements of the same sort. A fire would be a first-class blessing to our city, architecturally, as it was to Chicago. Let us expect great things from the younger generation, for our old "money bags" (no insult intended) are entirely too self-satisfied, and with a comfortable income, find the lap of luxury extremely pleasant. I can name a dozen corners now occupied by buildings which, in these days, would hardly do credit to country towns. For a city of her size and wealth—I, as a native, am ashamed to own it—Cincinnati has about as few buildings to which she can point with pride, that I know of. Gentlemen, wake up from your Rip Van Winkle sleep, and help transform your city of Falling Water into a grand metropolis, but when you do be sure to patronize home architects, as well as, when possible, home manufacturers and labor. The Strong Locomotive Works will locate here; another large pipe foundry as well as cotton factory. These are harbingers of prosperity and on the principle that whatever affects the common good in progressing, is worthy of encouragement. I know that Cincinnati's rivals will wish her God speed, and not "may the devil take hindmost." All the architects report "good prospects" and feel encouraged over the outlook.

Architects S. Hannaford & Sons: For Charles Gunckel, Esq., Middletown, Ohio, remodeling residence, materials, stone, stained glass, hardwood finish, tiling, wood mantels, electric work, etc. For James M. Glenn, Esq., Cincinnati, a seven-story store and office building, slow-burning construction, tin roof, hydraulic elevators, brick and machinery. For W. H. Alms, of Alms & Doepke Company, two houses, materials, brick, slate roof, furnaces, mantels, hardwood, electric work, stained glass, etc. For Edward P. Harrison, care L. B. Harrison, First National Bank, and others, Cincinnati, a large cotton mill, 66 by 200 feet, three stories high, materials, brick, steam heat and elevators, tin roof, slow-burning construction, machinery, etc.; address architect.

Architect S. E. DesJardins: For Mr. Alfred White, 255 Fifth street, a residence; materials, brick, cypress shingles, hardwood, furnace, stained glass, electric bells, slate roof, tiling, etc.; cost \$6,000; he reports prospects good.

Architect W. W. Franklin: For Mr. Lawrence Peppard, 651 Gilbert avenue, a residence; material, brick, slate roof, plumbing, blinds, iron mantels, pine finish, etc.; cost \$6,000. For W. C. Biles, a residence; materials, pressed brick, hardwood, furnace, wood mantels, plumbing, stained glass, blinds, etc.; cost \$9,000. For Dr. R. H. Weatherhead, Sixth and Vine, three dwellings; materials, frame and shingles, pine finish, blinds, wood mantels, plumbing, stained glass, tin roof, etc.; cost \$10,000.

Architect G. W. Drach: For Mr. Wm. Beck, Vine near Seventh, a residence; materials, frame, slate roof, tiling, laundry fixtures, hardwood mantels, electric bells, furnace, etc.; cost \$4,500; prospects good.

Architect Adam Bast: For Mr. Gottlieb Muhlbauer, a flat building; materials, brick, terra-cotta, tin roof, pine finish, dumb waiters, laundry fixtures, iron mantels, electric bells, etc.; cost about \$20,000; busy on sketches.

Hermann Lackman, Esq., Sixth near Mill street, will build a large storage warehouse for brewery purposes, 57 by 88; material, brick, iron and stone; write for information.

Architect George W. Rapp: For J. W. Utter, Esq., a building; materials, brick, slate roof, pine finish, blinds, wood mantels, furnace, laundry fixtures, plumbing, etc.; cost \$7,000. Mr. Rapp has lately opened a new and more convenient office, having returned from Europe a short time since. His prospects are good for a busy season.

Architect S. S. Godley: For Charles Fleischman, Esq., a store and flat building, seven stories high; materials, stone, tin roof, passenger and freight elevators, steam heating, stained glass, marble tiling, slate mantels, etc.; cost \$45,000;

address architect. For Julius Freiberg, Esq., two double residences; materials, brick, wood mantels, furnaces, stained glass, plumbing, pine finish, tin roof, etc.; cost \$15,000; prospects good.

Architect John H. Ball: For Dr. Oscar Campbell, Erlanger, Ky., a residence; materials, frame and shingles, hardwood finish, blinds, hardwood mantels, slate roof, etc.; cost \$7,000.

Cleveland, Ohio.—The condition is very fair now, and a large amount of building seems evident for this spring.

Architect A. M. Smith: For Helen M. Bradley, a three-story flat building, size 16 by 28 feet, brick and stone; cost \$11,000.

Architect G. Schwabe: For A. Hartz, a two-story frame dwelling, size 26 by 49 feet; cost \$4,500.

Architect John Eisenman: For George O. Ensign, a two-story frame dwelling, size 38 by 48 feet; cost \$8,000.

Architects Lehman & Smith: For J. F. Troyan, three-story store and dwelling, size 67 by 79 feet, brick; cost \$12,000.

Architect Vincent E. Gregg: For Kimbale Est., a four-story manufacturing building, size 96 by 58 feet, brick and stone; cost \$12,000.

Architect George F. Hammond: For H. A. Everett, a two-story dwelling, size 48 by 44 feet, brick and stone; cost \$10,000.

Architects names not reported: For the Cleveland Storage Company, a two-story store house, size 47 by 200 feet, brick; cost \$12,000. For E. A. Coss, a two-story frame dwelling, size 27 by 44 feet; cost \$5,000. For L. M. Southern, two two-story frame dwellings, size 26 by 42 feet each; cost \$8,400.

Denver, Colo.—Architect Fred A. Hale: For the Commercial Bank, Salt Lake City, Utah, a five-story stone bank and office building, 80 by 96 feet; will cost about \$100,000. For the University of Colorado, a dormitory building of stone, three stories and basement; will cost \$25,000. Also for same, an addition to the ladies' dormitory building, to cost \$5,000. For Dr. J. B. Corry, residence and stable, to cost \$6,000.

Architects F. C. Edbrooke & Co.: For the Catholic cathedral, a school building, to cost \$50,000. For Adolph J. Zang, a business building, to cost \$25,000. For a syndicate, a hotel building, to cost \$90,000. For A. J. Vivian, a terrace, to cost \$20,000.

Architects Balcomb & Rice: For E. W. Ray, a stone and brick residence, to cost \$10,000. For H. W. Tallant, a stone residence, to cost \$9,000; a double residence, to cost \$14,000. For H. W. Tallant, a double dwelling, to cost \$11,000.

For F. E. Adams, dwelling, brick and stone, to cost \$8,000. For A. E. Gibson, dwelling, brick and stone, to cost \$8,000. For A. Gustafsen, a brick and stone store building, to cost \$8,000. For W. H. Beeson, a brick dwelling, to cost \$5,000. For W. H. Parker, residence, brick, to cost \$7,000.

Architect John J. Huddart: For George Tricht, a five-story stone store and office building, 75 by 125 feet; will cost \$100,000. For S. St. Clair, three dwellings, frame, to cost \$18,000. For Charles H. Smith, a brown sandstone front terrace, to cost \$50,000. For A. L. Parsons, an apartment house of brick and red-stone, to cost \$20,000. For Cole Lydon, a brick dwelling; cost \$6,000.

Architect William Quayle: For School District No. 17, a two-story stone and brick school building, to cost \$35,000. For Louis Mack, a stone business building, to cost \$14,000. For Otto Sauer, brick and stone dwelling, to cost \$12,000. For Aspen, Pitkin county, Colorado, a two-story and basement brick and stone court house, to cost \$60,000. For Louis and Jacob Mack, a stone and brick residence, to cost \$17,000. For George Schmidt, a dwelling, to cost \$12,000.

Architects Andrews, Jaques & Rantoul: For S. V. Farnum, a stone and brick residence, to cost \$22,000. For Dr. Edmund J. A. Rogers, a stone and brick residence, to cost \$25,000. For John H. Blood, dwelling and barn, pressed brick, to cost \$20,000. For E. F. Bishop, two-story brick business building, to cost \$15,000.

Architects Lee & Liden: For John Elitch, an amphitheater, frame, to cost \$12,000. For Isaac E. Blake, a brick store and office building, to cost \$35,000. For C. H. Lee, a dwelling, to cost \$3,000. For J. Fay, alterations to dwelling, to cost \$2,000.

Architect F. C. Eberly: For John Melheim, a business building, to cost \$90,000. For Denver Brewing Company, a brick storage building, to cost \$9,000. For John Rogers, a brick and stone dwelling, to cost \$8,000.

Architect F. Goodnow: For R. T. Boot, residence, to cost \$10,000; for H. G. Shaeffer, residence, to cost \$9,000; for Mrs. A. C. Kingsley, residence, cost \$5,000.

Detroit, Mich.—Building is dull just at present, but outlook good, although many are holding back on account of the unsettled condition of the labor market.

Architects M. L. Smith & Sons: For Maxwell M. Fisher, pressed brick and stone residence; cost \$20,000; also for William L. Barclay, a brick and stone residence; cost \$12,000.

Architect A. C. Varney: For Henry Leonard, two-story brick and stone dwelling, slate roof, size 48 by 63 feet; cost \$8,000. For Leopold Nate, a two-story brick dwelling, slate roof, size 36 by 45 feet; cost \$6,000. Also for H. S. Kinney, two-story brick dwelling, size 32 by 39 feet; cost \$5,500.

Architects Rill & Oldfield: For Henry W. Holcomb, a two-story frame dwelling, size 22 by 56 feet; cost \$6,000.

Architect Brooks of Chicago: For Detroit Pitcher Co., four-story brick store, size 30 by 100 feet; cost \$13,000.

Architects Spier & Robins: For William E. Henze, two-story frame residence; cost \$4,000.

Architects names not reported: For Hugh S. Peoples, four two-story brick stores; cost \$13,000. For R. Hilson, two-story frame dwelling, shingle roof; cost \$4,000. For Teakle & Golden, two-story brick carpenters' shop, size 50 by 40 feet; cost \$4,000.

Dubuque, Iowa.—Architect F. D. Hyde: For Messrs. Kimball & Champ, of Council Bluffs, six-story hotel building, size 90 by 100 feet, brick and stone, composition roof, steam heat; cost \$150,000. For the Eldora Hotel Company, Eldora, a three-story hotel building, size 36 by 82 feet, brick, iron roof and steam heat; cost \$15,000. For C. K. Berg, of Cresco, a two-story and basement office building, size 26 by 4 feet, pressed brick, tin roof and steam heat; cost \$6,000. Also making plans for A. A. Cooper, of Dubuque, a five-story brick factory building, size 64 by 72 feet, and for B. L. Richards, of Rock Rapids, a two-story bank and store building, size 40 by 60 feet.

Jersey City, N. J.—Mr. N. R. Marvin, 77 Linden avenue, will erect a handsome residence on Linden avenue, which is to have all the latest improvements; work to begin at once.

Kearney, Neb.—Architects Frank & Bailey: For the Kearney National Bank, stone and brick block, containing opera house, banking rooms, offices and stores; cost \$100,000. Two new school buildings will be erected here this year at a cost of about \$50,000.

Little Rock, Ark.—Architect Fred J. H. Rickon: For A. F. Adams, a two-story frame residence, size 50 by 70 feet; cost \$4,000. For W. B. Ferguson, a two-story frame residence, size 55 by 80 feet; cost \$4,500. For W. S. Holt, a two-story frame residence; cost \$2,500.

Omaha, Neb.—Architect Henry Voss has plans for wholesale warehouse, pressed brick with granite trimmings; cost \$80,000.

Architect I. Hodgson: For O. N. Ramsey, a brick and stone residence; cost \$15,000. Arrangements are being made for the erection of an opera house, size 88 by 152 feet, and five stories high.

Pittsburgh, Pa.—Our architects as a rule are very busy. The majority have as much work as they can do. In two or three weeks a large number of contracts will be awarded. If one-half the work now on the boards is completed, 1890 will be a great building year.

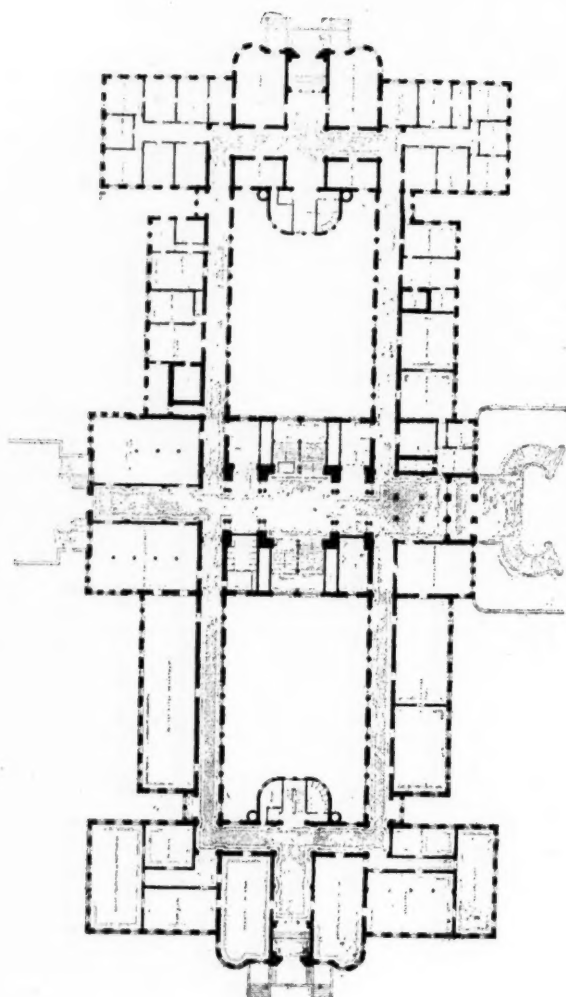
Architect W. S. Fraser: For Arbutnot, Stephenson & Co., an eight-story building, brick, with stone trimmings; cost \$175,000.

Architects Alston & Heckert have completed plans for the Nations' Bank for Savings; three stories high, pressed brick.

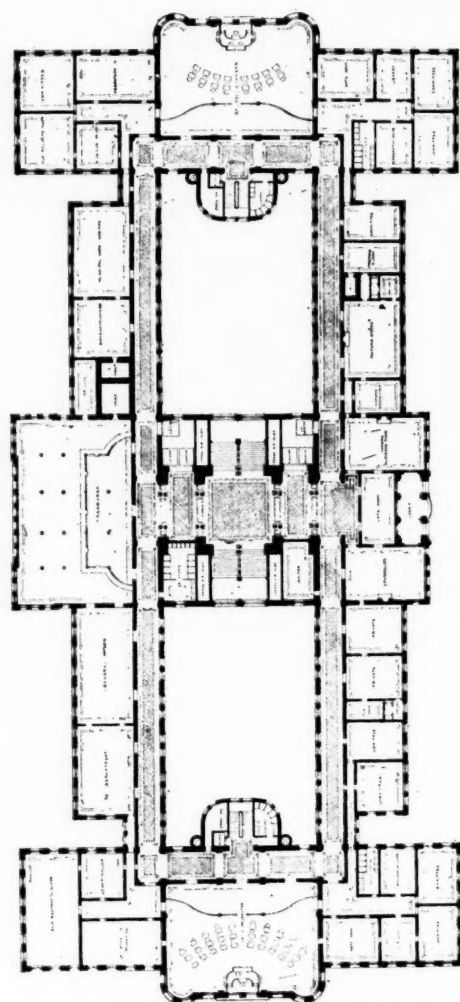
Architect T. C. Sauer: For Dr. W. H. Hitzrot, a large stone dwelling, with all modern conveniences.

Architects Hodgdon & Thomas: For Mr. Henry Davis, a four-story brick apartment house upon the most approved Eastern plans; cost \$18,000.

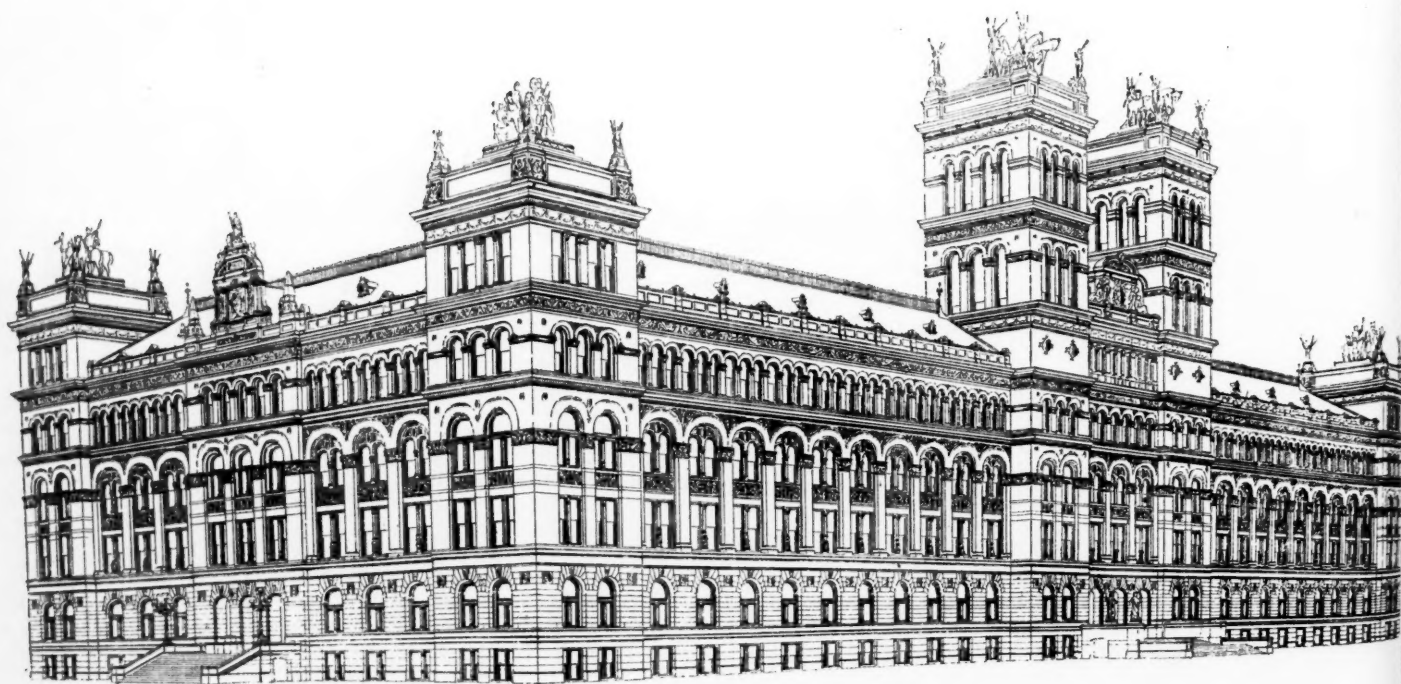
Seattle, W. T.—Work will soon be commenced on the following: A \$50,000 power house for the Seattle Steam Heat and Power Company; a \$5,000 school house; a Catholic church cost \$100,000, and an Episcopal church to cost about \$30,000.



"CIVIC" FIRST FLOOR PLAN.

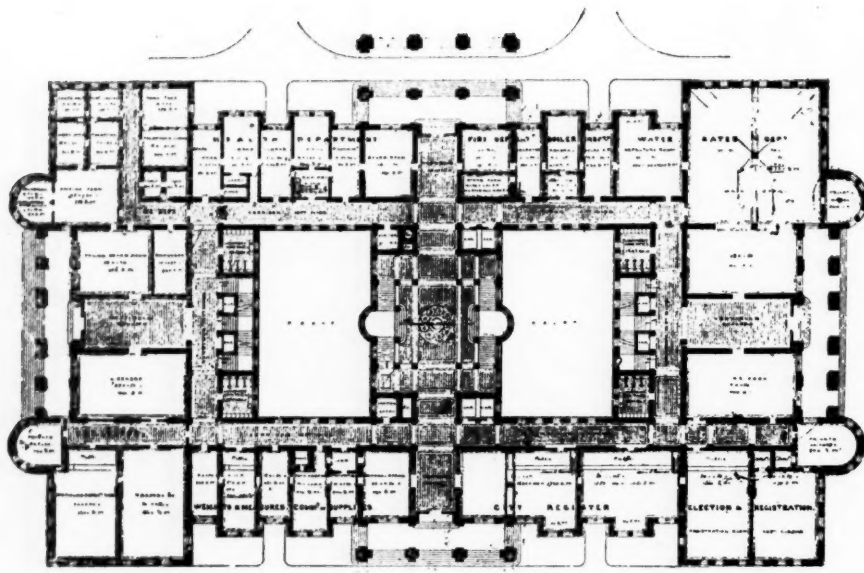


"CIVIC" SECOND FLOOR PLAN.

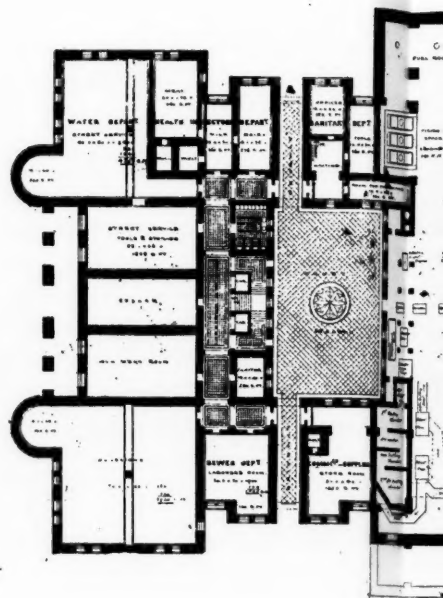


"CIVIC" FOURTH PRIZE DESIGN FOR CITY HALL, ST. LOUIS, MO.

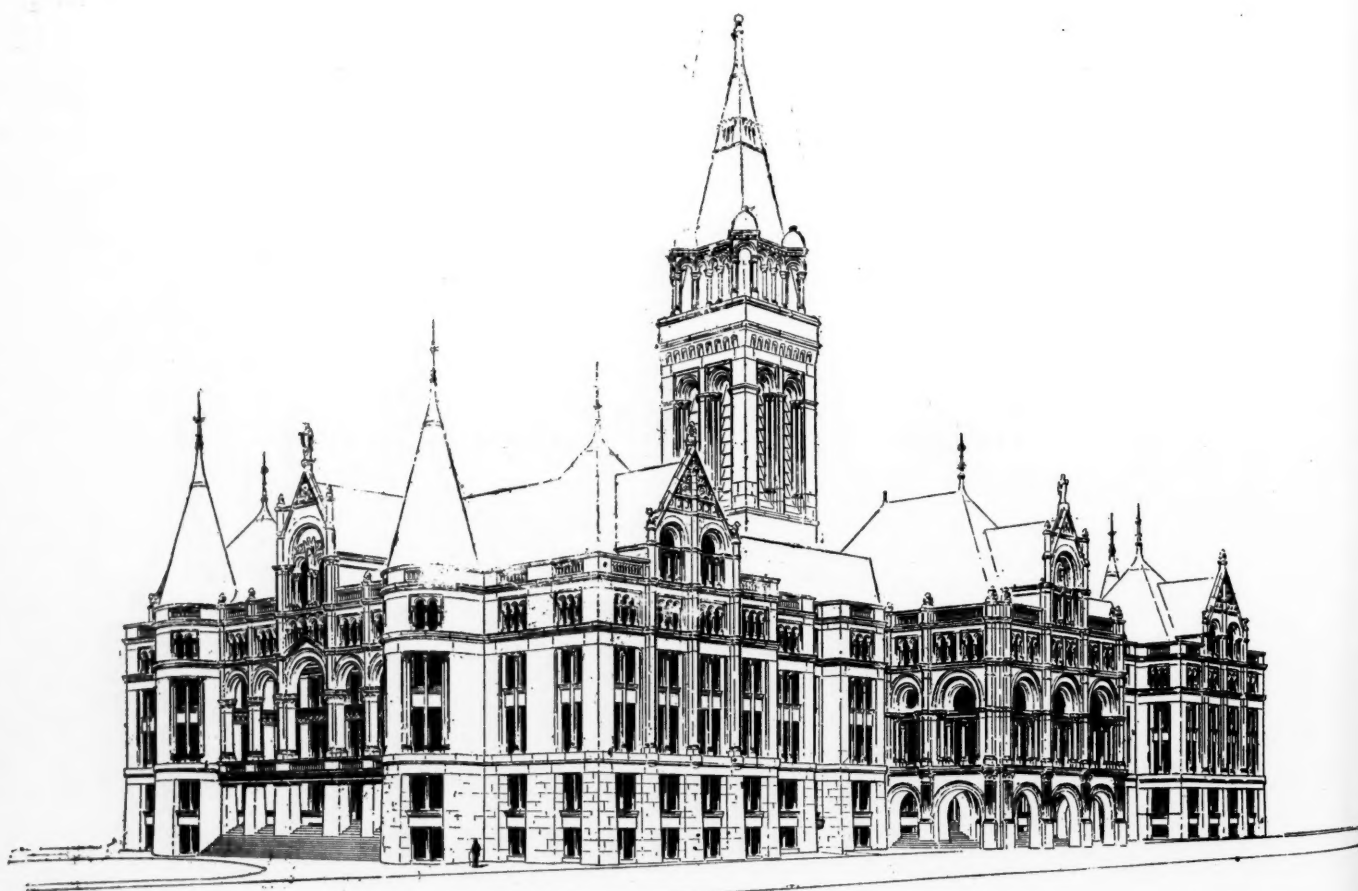
E. F. FASSETT AND A. J. RUSSELL, ARCHITECTS, KANSAS CITY, MO.



"UNITY" FIRST FLOOR PLAN.

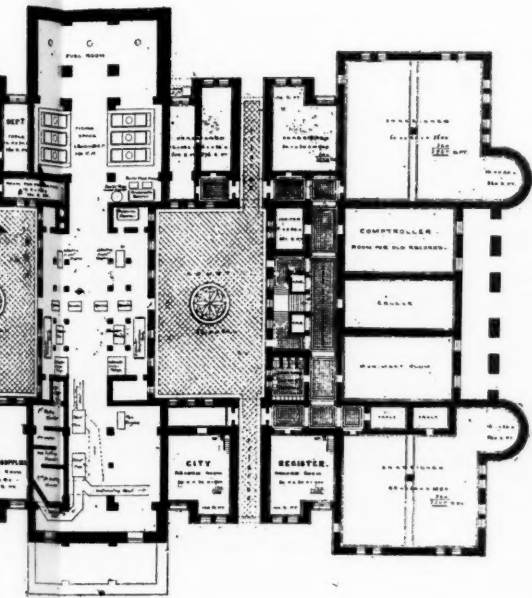


"UNITY" BASE

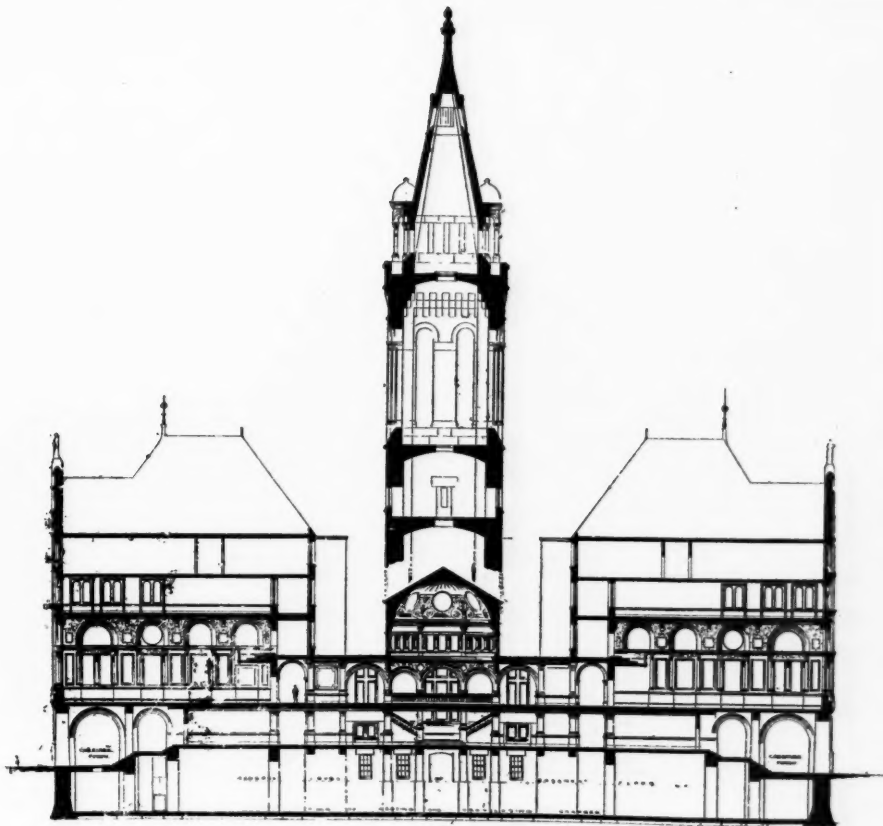


"UNITY," SIXTH PRIZE DESIGN FOR

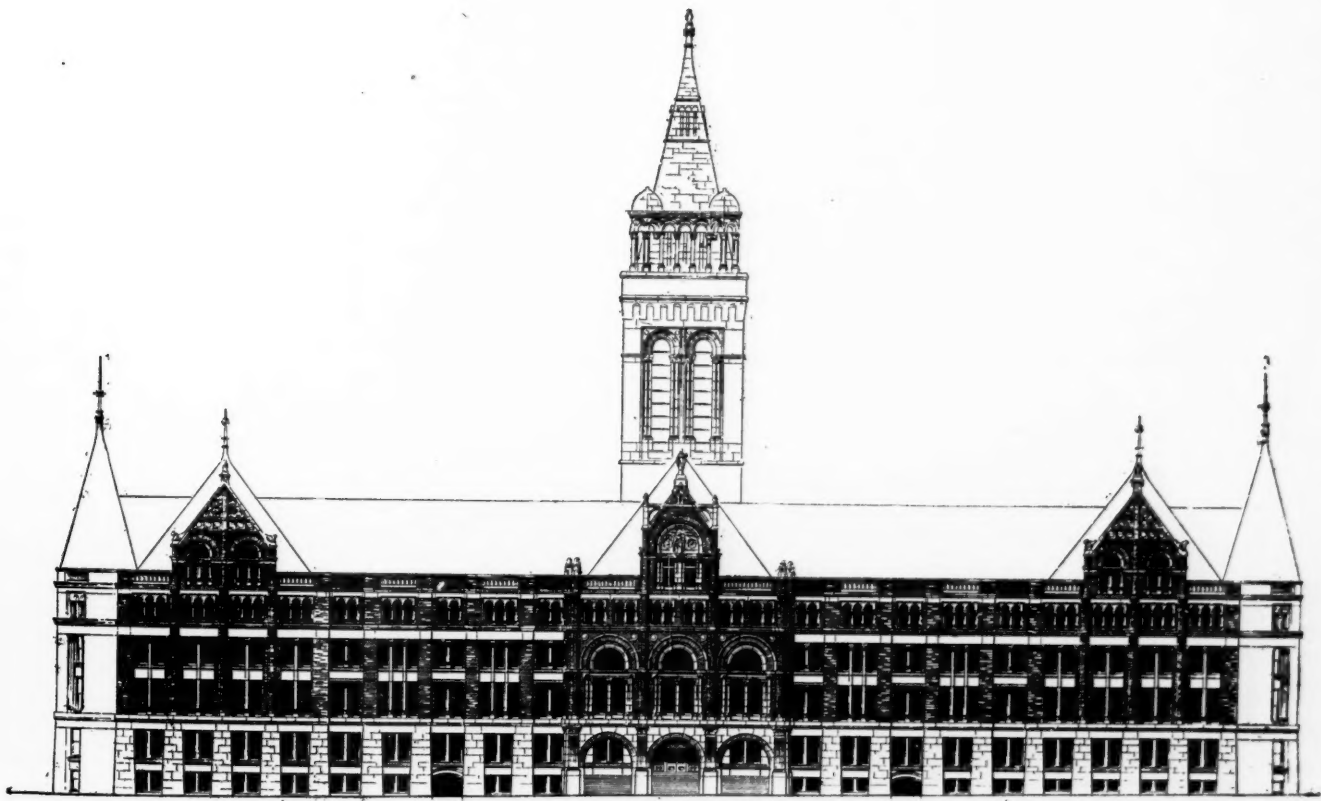
JAMES & JAMES, ARCHIT.



"UNITY" BASEMENT PLAN.



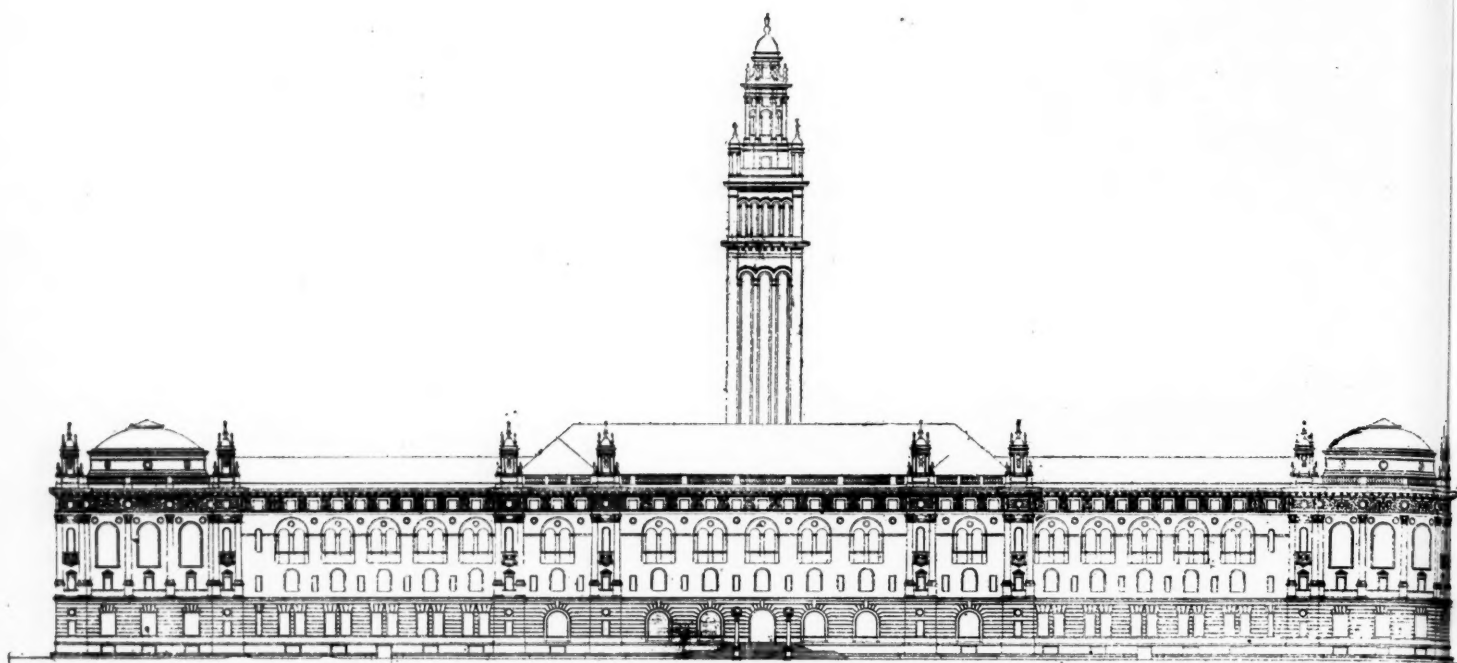
"UNITY" TRANSVERSE SECTION.



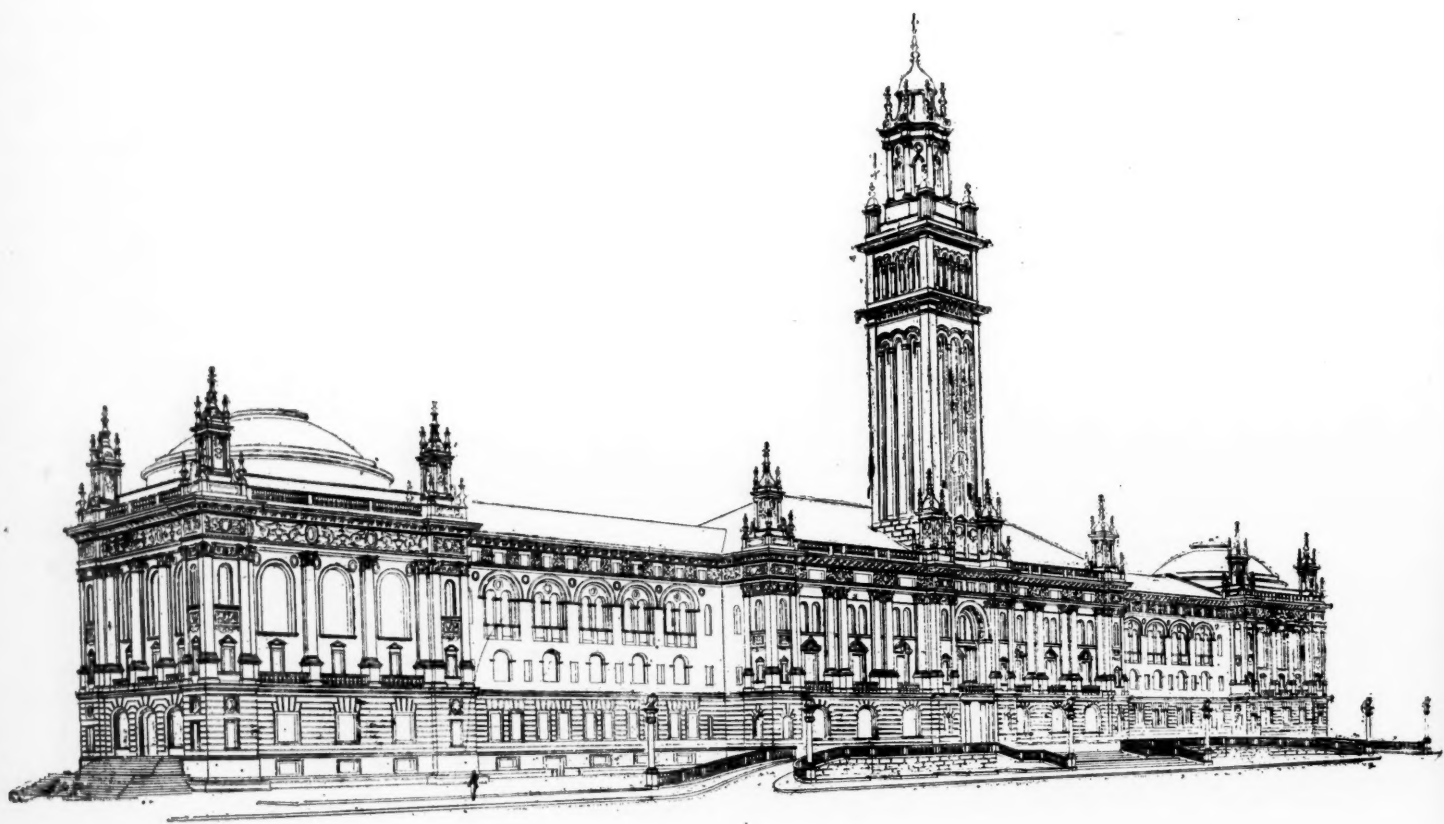
"UNITY" REAR ELEVATION.

DESIGN FOR CITY HALL, ST. LOUIS, MO.

JAMES, ARCHITECTS, NEW YORK.

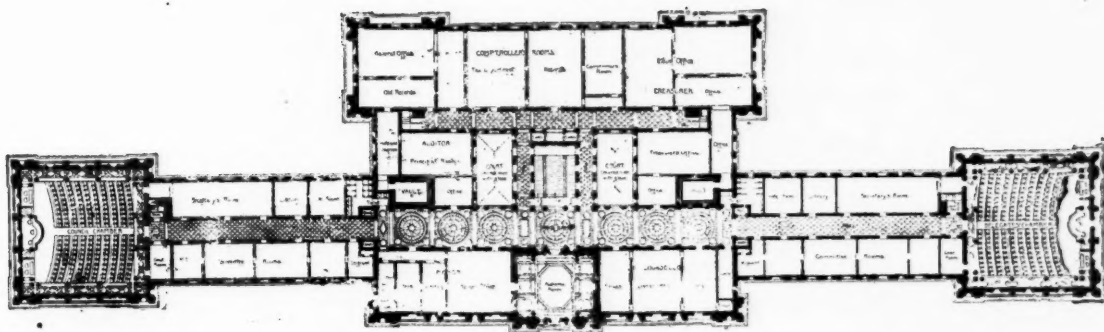


"FAITH" REAR ELEVATION.

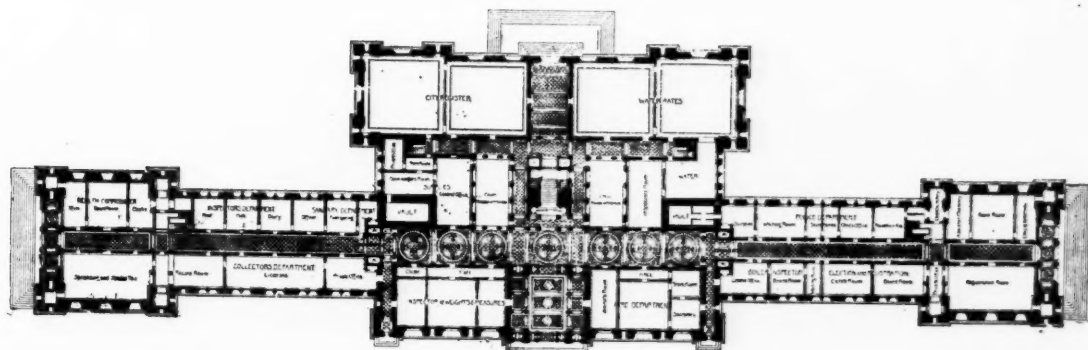


"FAITH" THIRD PRIZE DESIGN FOR CITY HALL, ST. LOUIS, MO.

BY CARRERE & HASTINGS, ARCHITECTS, NEW YORK.



"FAITH" SECOND FLOOR PLAN.

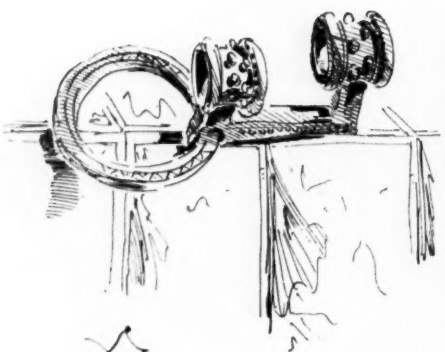
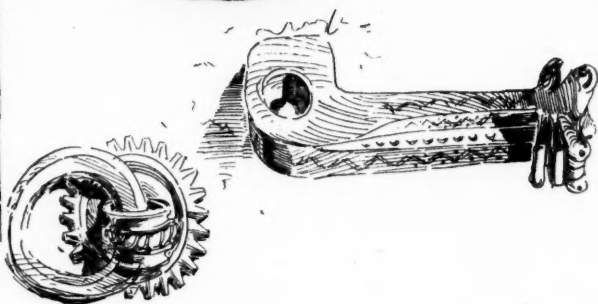
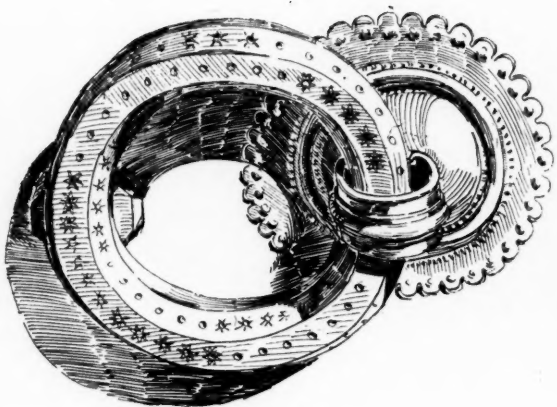


"FAITH" FIRST FLOOR PLAN.



"STAR AND CRESCENT" FIFTH PRIZE DESIGN FOR CITY HALL, ST. LOUIS, MO.

W. H. DENNIS, ARCHITECT, MINNEAPOLIS, MINN.



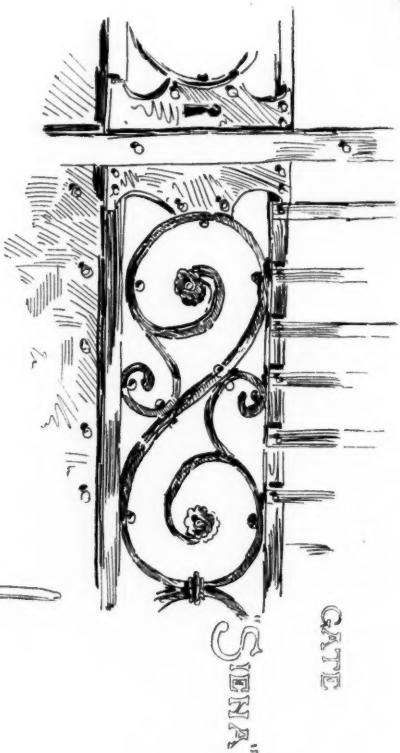
Del.

1887

FLORENCE
IRON WORK



HEAD ON BRAZIER
"SIENA"
in house
of ST CATHARINE



GATE
"SIENA"



DEL.

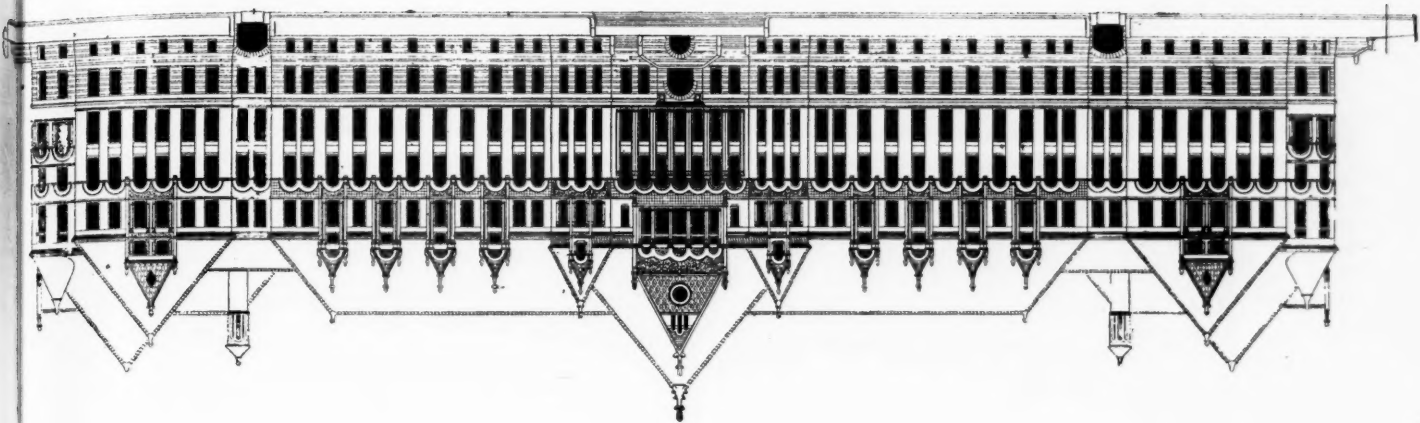
ITALIAN
IRON WORK



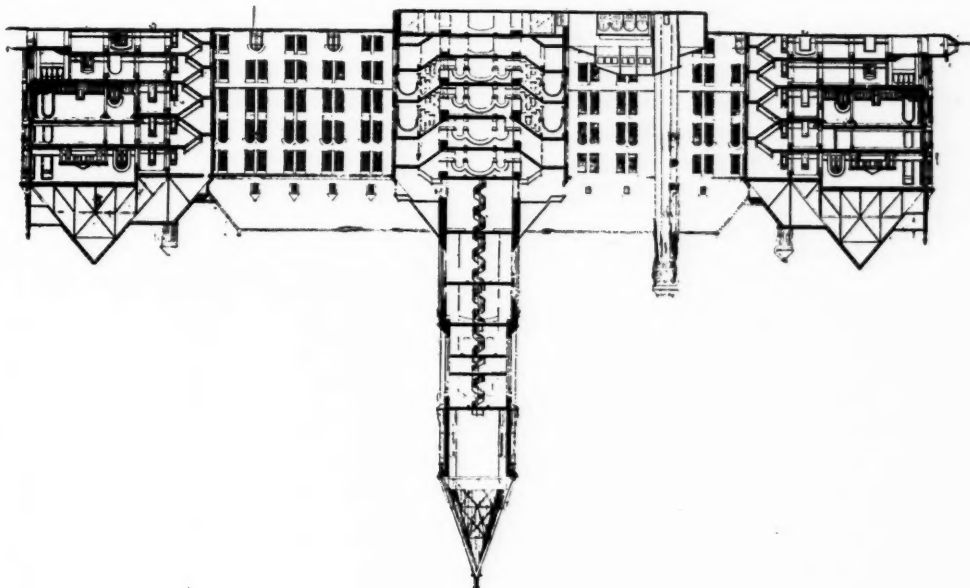
FIRE BASKET
FLORENCE

SKETCHED FROM THE OBJECTS BY LUCIAN F. PLYMPTON, CINCINNATI.

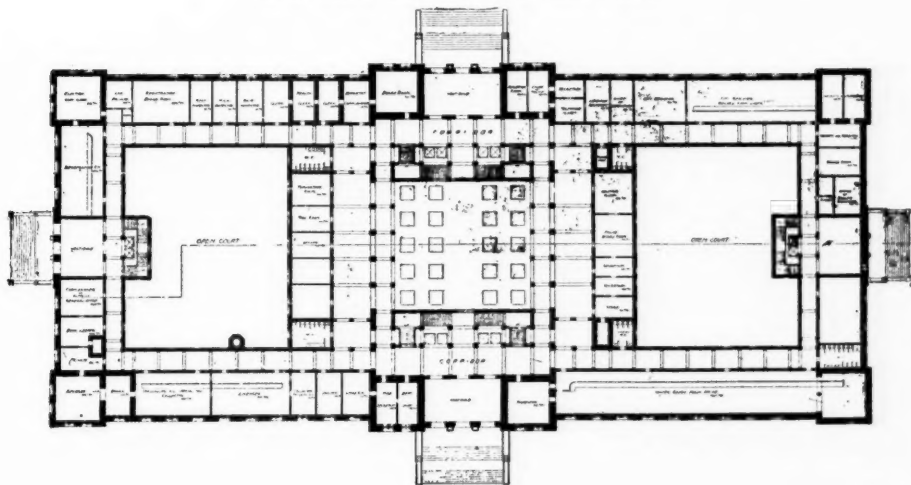
"STAR AND CRESCENT" REAR ELEVATION.

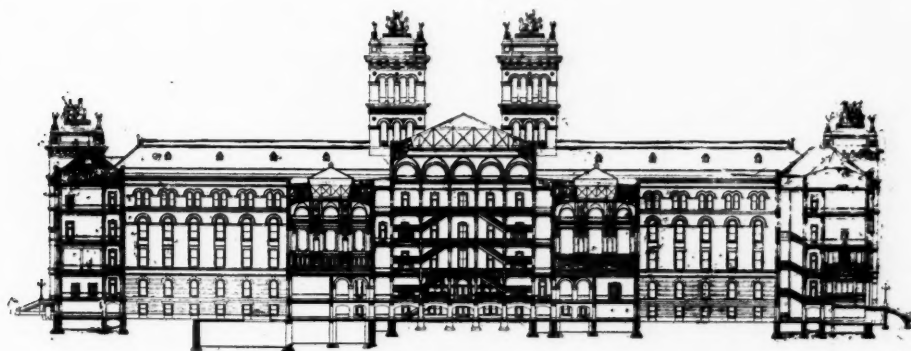


"STAR AND CRESCENT" TRANSVERSE SECTION.

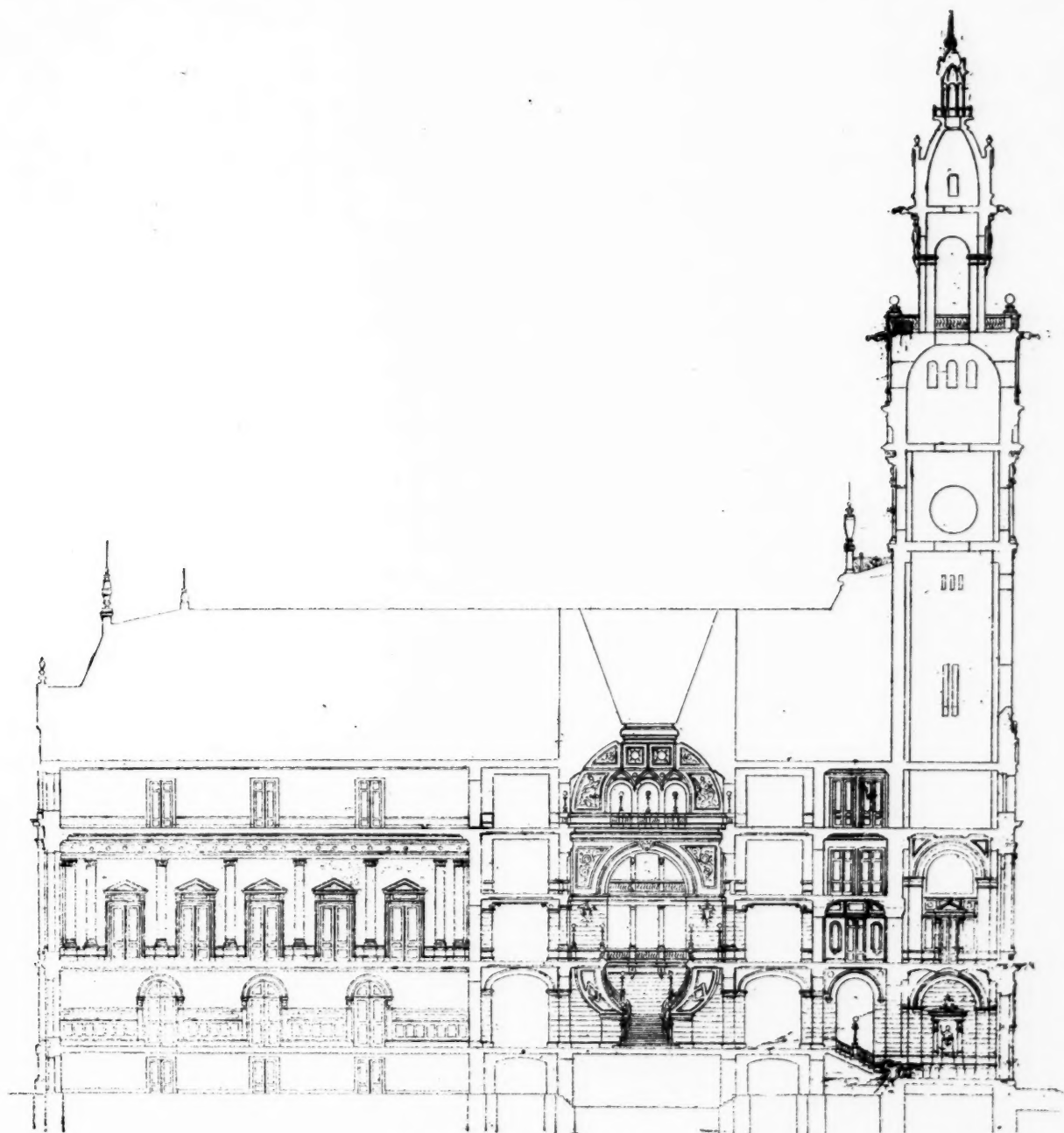


"STAR AND CRESCENT" FIRST FLOOR PLAN.





"CIVIC" TRANSVERSE SECTION.



"PRO PATRIA" TRANSVERSE SECTION.