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Death of Architect

Thomas Walsh,
of St. Louis.

Architect Thomas Walsh, of St. Louis, who has been identified with that city and practiced his profession there for over forty years, died March 24, aged sixty-four years.

A large number of the best buildings, both public and private, were erected by him during this period, and his reputation among his professional brethren was of a character that made his name to be spoken with respect, and his death breaks a strong connecting link between old and new St. Louis architecture. Latterly Mr. Walsh was not a member of the American Institute of Architects, but he was one of the first presidents of the old St. Louis Chapter.

An English Registration Bill Protested Against.

The latest developments in the direction of securing a legally professional status for architectural practitioners in Great Britain have placed the matter in a peculiar position.

It will be remembered that a bill providing for the registration of architects was introduced in the house of commons and failed to pass; and again in July last the same text under a different title, A Bill for the Registration of Architects, was introduced and now approaches its second reading in the house. As we follow the matter in the *Journal of Proceedings* of the Royal Institute the main objections lie in two points: First, the indefiniteness of the provision that after a certain date "a person shall not be entitled to take or use the title of 'architect,' either alone or in connection with any other word or words, unless he be registered," it being claimed, and the fact is self-evident, that an "architect and surveyor" could drop the first title and continue his practice. Second, the bill, if passed, would at once destroy any professional status the architects in regular practice as such have acquired and compel them to pay a license each year, and allow any surveyor, builder or "jerrybuilder" to practice without even this implied right. It would destroy the fifty years of labor the profession represented by the Royal Institute and affiliated associations have undergone, and at once abrogate the privileges and charters given that body from time to time in recognition of its trustworthiness in the proper regulation of the practice of the profession. In these premises it is not strange that the Royal Institute of British Architects and eight others of the ten allied societies—the Architectural Association, the Royal Institute of the Architects of Ireland, the Bristol Society of Architects, the Glasgow Institute of Architects, the Leicester and Leicestershire Society of Architects, the Manchester Society of Architects, the Birmingham Architectural Association and the Nottingham Architectural Society—should each protest against the bill. It is hoped that the protest will be effectual, for the public good and that of the profession. How so intelligent a people can contemplate such a measure is beyond our comprehension. In America the suggestion that the influence behind the measure might be "the granger vote," if not "boodle," would be the first in explanation, but we understand that the British house of commons is wholly composed of "honorable gentlemen." Whether it is better to be a knave or a fool is an open question, but it is generally believed that the latter condition is the hardest to cure. We in America think it unfortunate that our endeavors in the direction of securing the passage of state laws regulating the profession have met with so little success, but we

have everything to gain and little to lose, while with our English confreres it is directly the reverse. The result of the protest of the architectural societies will be watched with interest and much sympathy by members of the profession everywhere.

A Business Venture by a Local Chapter. A decided innovation upon the accepted province of local chapters of the Institute has been inaugurated by the newly reorganized Illinois Chapter in assuming ownership and control of the Institute of Building Arts at Chicago, an exhibit of building materials for the past five years owned and managed by Mr. H. L. Gay, the procedure of which transfer is given elsewhere in this number. As a wide departure from the unwritten policy heretofore followed, the matter of "going into business" in this way is one with which not only the local chapter but the profession in general is concerned—the chapter from both a business and a professional standpoint, the profession at large with the latter feature alone. The friends of the movement present glowing possibilities in the way of earnings devoted to the furnishing of handsome association rooms, purchase of library, lectures, and some even speaking of the possibility of establishing a laboratory for testing building materials, all of which, if perfected by the hoped for earnings being sufficient, would place the Illinois Chapter at the head of all the local associations in this country. The opponents to the measure give many reasons why the architect should avoid sustaining the relations to the contractor which the ownership of an exhibit of materials would establish, claiming that an implied bias at least might follow. It is also argued that in the business aspect an institution that has been under the control of an energetic manager for five years, whose every effort was to make it a financial success, and at the end was scarcely more than paying expenses, would need a man of phenomenal ability and integrity at its head, as well as supported by an active board of architects, to even sustain a paying basis. How the directors of the American Institute of Architects will look at the matter when the Chapter applies for a charter, and the ultimate outcome of this business venture, will be looked for with considerable interest by the profession. Meanwhile we wish the undertaking success.

Strikes in the Building Trades in Chicago. Chicago is experiencing the first serious disturbance in the building trades since 1886, though at present writing not of so general a nature as then. The plumbers instituted a strike April 1, followed by the carpenters, April 8. The plumbers' strike has been settled by arbitration, the principal dispute being the grading of workmen, though a slight rise in wages was asked for. The carpenters have been trying for years to establish a union, and now, feeling that they are strong enough, using a demand for an eight-hour day with a minimum wage of forty cents an hour, are striking to secure the recognition of their union by the contractors. The situation at present is that all carpenter work in the city and suburbs has stopped. The union has taken into its membership every applicant without regard to his proficiency, and the probable result will be the flooding of the city with carpenters either through advertisement by the contractors or the prospective work involved in construction for the World's Fair. While the union is asking for arbitration, and with seeming justice, it is impossible for the contractors to treat with that organization as at present organized and governed. Intelligent workmen

estimate the proportion of carpenters to "lumber-shovers" in the organization to be about thirteen to one hundred, and those who are directing the movement are rather of the professional agitator stamp than capable tradesmen. It is a hopeful sign that workmen are beginning to think, and are writing and talking in advocacy of a grading system that will give all men work at equitable rates of wages; and that a large number have definite plans regarding the proper functions and government of unions, the basis of which contemplates a species of benevolent society and board of examination, composed of a joint committee of the workmen and contractors, for the examination and admission of members. Such a union would be of advantage, not only to its members, but to the contractors, who could abolish that necessary but significant "strike clause" in contracts, and who would hire none but members who had passed examination. It would stimulate the workman to pass successive examinations that he might reach the first grade, and abolish that bane of most unions as at present constituted—the reliance upon the power of the union, rather than upon personal skill, for steady work and good wages. In the present the contractors can do nothing but hire such workmen as present themselves, pay good wages, and by quiet and dignified attention to business retain the confidence of the public. If arbitration would settle the matter, that would be best, but knowing the personnel of the union in Chicago as we do, we cannot see but that the contractor would be placed in a worse position by such a measure than before.

Directors Elected for the World's Fair. In anticipation of the action of the United States senate, which, though dilatory, can hardly be otherwise than favorable to the World's Fair project, the stockholders in the enterprise, about 45,000 in number, held a meeting April 4, and elected a board of directors, forty-five in number, and selected from among the representative business men of the city. They are as follows:

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E. T. Jeffery.	W. E. Strong.	M. M. Kirkman.
C. T. Yerkes.	T. J. Lefens.	Andrew McNally.

We have nothing to say regarding the dilatory action of the senate and committees in charge of the matter at Washington. That a man as prominent in affairs as Mr. Depew, simply to make political capital, should lead so disgraceful an attack upon so national a project as this, is beyond expression, while the main argument used by Mr. Hiscock and others, that Chicago cannot raise \$5,000,000 in its support, is worthy of the ridicule placed upon it by that prince of newspaper writers, Mr. George Alfred Townsend, in a recent article, in speaking of the new Auditorium building, in which he said: "When we hear the remarks in different parts of the country by the small boys that Chicago cannot raise \$5,000,000 for the World's Fair, we may consider that she has just raised \$4,000,000 merely to put up a hall and a hotel." By a careful estimate the wealth represented by the directors elected aggregates about \$70,000,000.

Romanesque Architecture.*

CHAPTER XIII.

CHURCH CAHORS (LOT)—CHURCH OF ST. AVIT SÉNIEUR (DORDOGNE).

THE first churches built after the model of St. Front, that is, those of the next generation like those of the city of St. Etienne, at Perigueux, or of Cahors, preserve the same mode of construction, but present differences in the plan. The lateral arms of the Greek cross are suppressed and there remains a rectangle formed of two or more bays, crowned with cupolas and terminating in a half circular sanctuary, surrounded as at Cahors, by small apses, or even simply by the inclosing wall of the cloister on one of the sides of the terminal bay. This is as at St. Avit and was either because it was a satisfactory arrangement or because the edifice was never finished. (Fig. 161.)

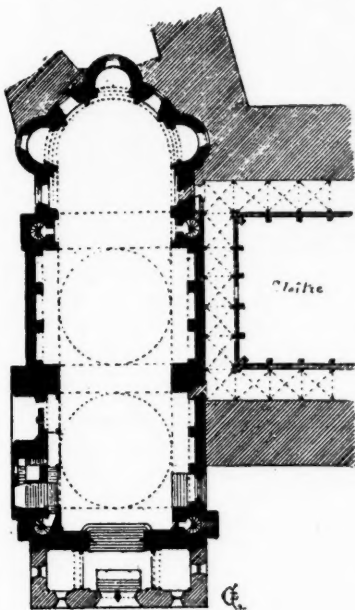


FIG. 161.

very similar to that of St. Etienne, of Perigueux, which closely follows the construction of St. Front.

There can be seen in the two churches, and especially at Cahors, a marked improvement in the economy of the construction. The connecting arches are not so large and it can be perceived that the architects familiar with the cupola, calculating better the thrust of the arches and vaults, as well as the resistance of the points of support, here made a very perceptible progress which bears witness to their technical knowledge.

In the interior of the church the architectural parts are the same as in that of St. Front, but the general proportions of the grand arches



FIG. 163.

is less satisfactory, being lower and heavier. The nave is composed of two equal bays without lateral galleries. The piers forming a projecting buttress into the interior are solid, except a narrow passage at the height of the lateral gallery and they have only one simple decorative arcade. (Fig. 163.) The two bays are crowned by hemispherical

cupolas on pendentives cut as at St. Front and lighted at their base by little windows, opening to the four points of the compass. At the east end a vast hemicycle, of the width of the nave, is covered by a quarter spherical vault; it is surrounded by three small apses,



FIG. 164.

and recalls, in spite of the absence of the colonnades of the interior sanctuary, the arrangement of the choir of the Church of the Holy Sepulchre, at Jerusalem, a resemblance to which we have already noticed in studying the Church of Vignory and those of Auvergne.

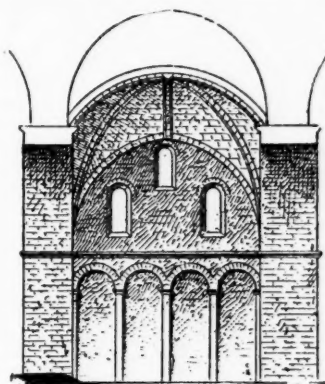


FIG. 166.

This part of the church, moreover, appears to be of a later construction than the nave; but it has, however, all the peculiar characteristics of Romanesque architecture.

The interior of the church presents a most interesting arrangement, because the cupolas are very frankly shown. They rise above the highest part of the roof, the cornice of which is sustained on corbels (Fig. 164); they show the drum of cut stone work forming the base of the cupola, and crowned by a cornice ornamented with corbels.

Today the roof is covered with woodwork, but it is probable that the original covering was of stone, or that it was covered with plates of metal, like the hemispherical top of the cupola.

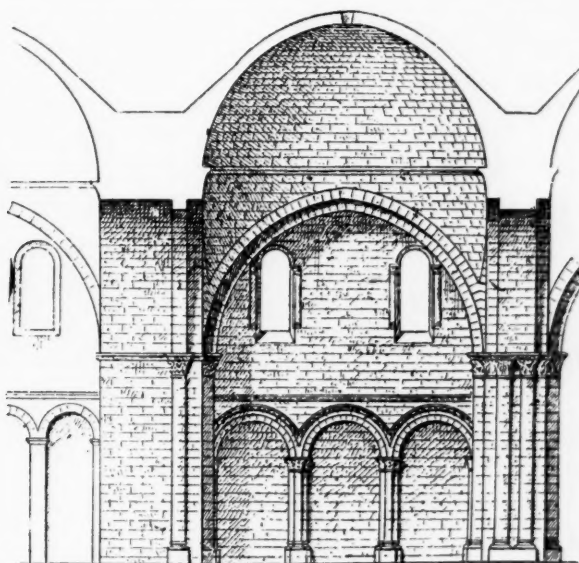


FIG. 168.

The church of St. Avit-Sénieur evidently was of earlier date than the churches with cupolas of St. Etienne, that of the city of Perigueux, of Cahors, and of St. John at Cole, which had their origin in St. Front.

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

The plan of St. Avit, as well as its section, is the same as St. Etienne, and the other above mentioned churches, and the details of construction are identical. But what makes this edifice especially worthy of attention is the arrangement of vaults, and those vaults themselves are different from those of the churches with cupolas, from the model of which St. Avit was planned and executed.

There is nothing to prove by what has been written that cupolas were built, then destroyed to be replaced by the vaults which still exist today. If this church, commenced on the plan of St. Front, or any of its derivatives, was crowned with cupolas on pendentives, the keystone of the ribs ought to have been cut according to rule, and the courses of stone followed the line of the spherical pendentive.

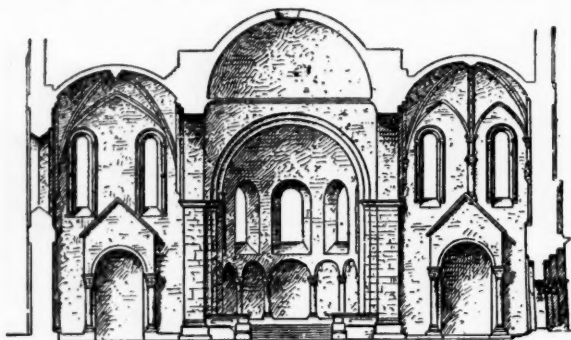


FIG. 170.

The changing of these, if admitted that they were replaced afterward by vaults, whose ribs are marked by diagonal arcs, would have necessitated a work of removing and replacing, much greater than the construction, or an entire reconstruction so as to make a hemispherical covering. It was much easier, when the pilasters had reached the height of the springs of the arches, to foresee, in the cutting of the springers, the curve of the ribs. This is evidently what has happened, and it is very probable that toward the end of the eleventh century the arch ribs were constructed, an epoch in which we see appearing, timidly at first, the diagonal arch ribs.

(Fig. 166.) Moreover, the vaults of St. Avit, which are supposed to have been made over at the end of the thirteenth century, are not cut like those at the end of the twelfth or the following centuries, that is to say by ribbed vaults, whose intersections are marked in an especially accentuated manner by diagonal ribs.

The vaults shown in figure 166 have no longer the form of the cupola properly speaking; it is the annular vault, cut horizontally or nearly so, sustained, as it should be, by prominent centers, with the aid of intersecting transverse ribs, accentuating the keys of the ribs.

It seems as if one ought to be able to see in this ingenious disposition of the vaults of St. Avit an arrangement much lighter than in the cupolas, and, consequently, having less thrust on the side wall, the transition from cupola to groined vaults resting on the diagonal ribs. We have shown this in chapter XII, while studying the pendentives of St. Front, which are compared to the intersecting ribs, and where the identity of their usage is shown.

These characteristic experiments of St. Avit subsequently occur more frequently, and their development can be followed in the first part of the twelfth century in Germany, Italy and France.

CHAPTER XIV.

CATHEDRAL OF ANGOULÊME (FRANCE)—CHURCH OF RIPEN (DENMARK)
—CHURCH OF SOLIGNAC (FRANCE).

The churches built after the model of St. Front were again modified in the second generation, the plan being changed to the form of the Latin cross, by the addition to the transept of two arms covered with barreled vaults.

The interior arrangements were perfected, and marked still more the progress shown in the church of Cahors. You can feel the

constant desire of the Romanesque architects to find a means of diminishing the enormous weight in the churches with the primitive cupolas, by divisions that were better balanced, and by giving more attention to the thrust and resistance, and by recognizing these principal points of resistance by the counter-buttresses, which began to jut out on the

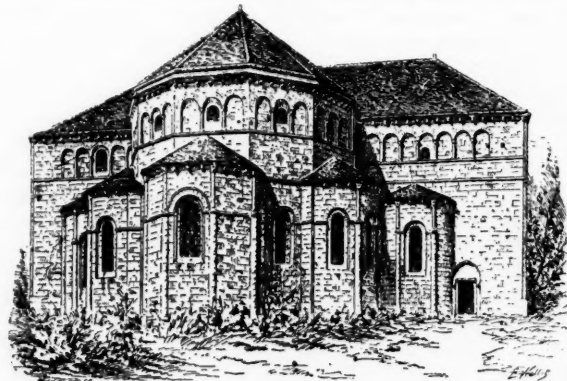


FIG. 173.

outside of the edifice. The art of the architect was even exercised in the decoration of those points of support and in lessening the weight of the ribs of the arches in the interior. But at this epoch the exterior form lost its original peculiarity, because the cupolas were no longer prominent from without. They were moreover covered with a commonplace roof with two sloping sides, and there was no longer anything to distinguish them from the other Romanesque churches with one nave. The churches of Brassac (Dordogne) and of Sablonceaux (Charente-Inférieure) were built, or rebuilt, on the same conditions as those of Angoulême and Fontevault.

The church of Angoulême, built at the commencement of the twelfth century on the ruins of a more ancient edifice, is composed of a single nave vaulted with three cupolas, and covered with a pointed roof with two sloping sides; at the eastern end of the nave rises an octagonal lantern tower. This lantern tower was re-covered about 1680 with a cupola which probably did not exist before this epoch. The original sanctuary, without side aisles, was in the form of a hemicycle, flanked as at Cahors, with small apses, recalling the Holy Sepulcher. This hemicycle or principal apse is accompanied by two smaller apses, vaulted like the sanctuary in quarter spheres. The two arms of the transept, covered across the width by barreled vaults, give to the edifice the form of a Latin cross, made more plainly marked by the construction, about the middle of the twelfth century, of two towers, one of which was left unfinished at that time to be completed a little later, and the other left at the height of the ridge pole. (Fig. 168.)

The school of Angoulême, according to Anthyme Saint Paul,

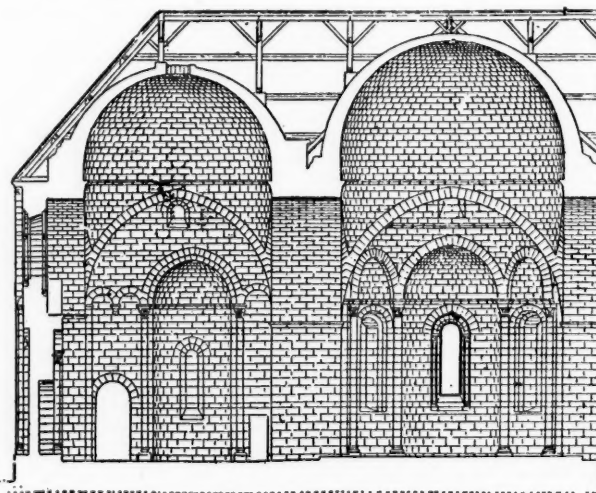


FIG. 174.

served as a connecting link between the Périgordian and Poitevine schools, borrowing from the first its single naves and cupolas, and from the second its rich façades, its wealth of arcades and sculptural decoration.

The façade of the church of Angoulême which recalls that of Notre Dame la Grande at Poitiers, is entirely covered with arcades and

carving representing the last judgment. The influence of St. Front was felt as far as the river Loire, which modern archæologists (perhaps a little jealous of the glory of this tower) consider as the extreme limit of its influence.

A church built about the twelfth century in one of the secluded provinces of Denmark, shows us the extent of the spread of the ideas which caused such a fruitful revolution in the art of building in the eleventh century. These effects were felt from the end of this century and especially during the twelfth century, throughout all Western Europe, not only by the reproduction of the cupola, pure and simple, but, moreover, by the successive and rapid transformations which were born of this mode of construction.

The church of Ribé or Ripen in Jutland is one of the numerous churches founded by Canute II, called the Great, after he had converted his people to christianity in the first years of the eleventh century. It was rebuilt after a fire in the twelfth century, according to the model of St. Front or one of its imitations (Fig. 170). The central cupola on pendentives is a perfect likeness in form as well as peculiarities of structure of the mother church, with this difference, that the ribs of the arches are full centered. The arms of the transept are covered with annular vaults on crossed ribs like those of the nave of St. Avit Sénieur.

The church of Solignac (Fig. 172), in the department of Haute-Vienne, is an example of an edifice with a cupola in Limousin. (Fig. 173.)

It resembles that of Cahors, except in the number of bays and the arrangement of the sanctuary, covered by a vault constructed at the same time in a quarter sphere on the side of the hemicycle and on pendentives on the side of the triumphal arch, forming the entrance to the choir. (Fig. 174.)

The aisles of the transepts seem to have been changed since the original construction, those of the southeast being covered with barrel vaults, and those of the northeast with a hemispherical cupola, oval in plan.

The nave is composed of four bays, crowned by a cupola on pendentives, the last with the peculiarity we have mentioned, covering the sanctuary, cantoned as at Cahors with three small apses, covered with quarter spherical vaults. These apses, circular in the interior, are polygonal on the exterior, and each of the angles is provided with a buttress in the form of an engaged column.

The cupolas of Solignac are covered like those of Angoulême and others that we have mentioned, by a gable roof. In the exterior the proportions are less pleasing than those at Cahors. In the interior the large and small apses, although polygonal, recall the churches of Poitou, and especially those of Auvergne, by the characteristic details of the ornamented arch in the high part of the apse, in the transept or surrounding windows arranged at the base of the cupolas of the sanctuary.

The church of the monastery of Solignac was built in the first years of the twelfth century, for the dedication of it was in 1143.

(To be continued.)

Colonial Architecture.

BY C. BRYANT SCHAEFER.

THE origin of every art, great or small, the fountain head of every style that finds a permanent resting place among us, is in the spirit that prompts its creation. That spirit is the sentiment that will embody the work and give it life. Truth, honesty of principle and sincerity of purpose are its attributes.

The time when art first adopts a new and worthy personality may be obscured by prevailing customs and resisting tenets, dogmas that are but the warm ashes of former splendors, reduced and despoiled by the vanities that follow in the steps of success. If this art, which is seeking to grow forth anew, can do so untrammelled by impertinent forms and unfavorable surroundings, it will be more perfect from the beginning, and the sentiments that inspired its creation can be traced further back to their sources and the reasons for its origin better studied and more easily understood.

To look back upon the beginning of what we have come to term the "Old Colonial" style of architecture, we must visit the scenes of its birth and early nurture.

On our cold New England coast, many years ago, when the populated shores of today met the Atlantic with an unyielding breastwork of wilderness, there was congregated in small communities, along this eastern country, a people of character, brave, hardy and earnest; tireless in their toil and unwavering in their devotion. The fields and

forests that had grown forth in sunshine turned toward them the same resistance that had withstood the storms of seasons. Amid hardships and adversities, the pilgrims came to enjoy the liberties which were denied them in the land of their birth. Roofs erected on poles were their first shelter, huts of rough-hewn timber their dwellings. Whatever they did was done without affectation, because it was done from necessity.

When an art has a superabundance of means at hand, that which should be the dominant idea often becomes obscured by a conscious addition, an extravagant use of existing resources, so that a little necessary frugality may mean much more for its benefit than at first sight would seem probable. It is confining to the subject, that is, if the subject is understood, which consists in understanding the requirements and appreciating their possibilities.

Finally the forefathers, through perseverance, were able to provide themselves a little more with the comforts of life. With the means at hand they were able to build houses with greater attention to their needs. Their homes were built for protection: all was gathered together within walls. Porches were not consistent with their wants, and even wide-spreading cornices did not always seem desirable, for bending the close-pitched roof at the ceiling and bringing it tight down to the story below, it was finished upon a narrow cornice without brackets. What would more perfectly express the shelter and defense against the elements that had been so long sought for than this gambrel-roof? Nor was a hardly less want supplied when the fireplace was erected in the middle of their houses, with openings, large enough for logs, on opposite sides of a chimney of like dimensions; expressing at once, by its proportions, the degree of their desires.

As the years passed, one upon another, and the people of the "New World" had at last a little leisure, and were less harassed by circumstances, new thoughts came to them. Perhaps they were dear memories of an old country not forgotten, associations cherished that could know no returning, sleeping unknown in the breasts of these pioneers. Crowded from sight by urgent necessity, these emotions had at last their moments of freedom. Through their influence, noble sentiments became more noble, and worthy desires more worthy. And as this precious past rose up it mingled with the present and its new found love, a love of home strengthened by the hardships of acquirement, and became the sentiment to create a new art, a sentiment so sincere that it could not rest until it had left its impress on something and found reflection in the works of those it possessed.

The religious motive of those people should not pass unnoticed. Whatever may have been its characteristics at different periods or in different communities, it was one of the great influences of their lives and pervaded all they did. Having acquired, after years of endeavor, that which they had labored for, the home, these sentiments prompted the new countryman to adorn it. Some embellishments over the doorway—a window-cap, perhaps a porch—were the results. The design was classic; as such it was a reminder of the past. It was dignified because it was simple. It was truthful, for when his idea ceased to prompt him he ceased to work.

The mistake of doing a thing in a certain way because someone else had wrought beautifully that way, was not here committed. The mistake of loading on decorations under the promptings of knowledge was not here made. He knew what he wanted, and if his learning was inadequate for the expression of that want, he taught himself the requisite skill—"out of a book." The use of Greek form was principally confined to details. That system of trying to adapt modern requirements to suit the structural necessities of an antique people, could not obtain in a land that had learned to value comforts and conveniences as this had. The time that might have been spent in such ineffectual efforts was devoted to making more perfect that which circumstances allowed. As large houses were built, churches and court houses, the style became more complete and the details more varied. Fine moldings, delicate carvings, beautiful proportions combined with a dignified grace and a still judicious use of ornamental features was the felicitous consummation of all these tendencies. But everything excellent has its degrees of inferiority to accompany it. Many examples of the Old Colonial are found to imitate, more or less, the Greek proportions in their mass as well as detail. Where they have departed from the individuality of requirements and fallen into a manner of copying, the work has approached nearer in character to that of the contemporary architecture of European countries, and is consequently less American.

City and country neighborhood and locality have given to this style of architecture distinguishing traits. They increased with the development of the country until, as the habits of the people became

diversified, their intercourse more general, as new requirements created new ideas, the spirit that had prompted this style of architecture, became wasted among the many influences of a new and growing world. But essentials like these can never be lost. It is the power of taking advantage of their existence that determines whether they shall have appearance or not, so that today we find among us evidences of an architectural style that is already being called the American Renaissance of the Old Colonial. Beautiful work is being done—work that is harmonious and full of meaning. It is because the same spirit that infused the old, still lives to animate the new. There is no better evidence of this than the taking portions of early colonial work and incorporating it with the modern. It speaks well also of the degree of refinement that was attained in the early examples. The nature of the material (wood) that was worked in allowed of fine and clear moldings. That this advantage was not corrupting is due to the taste and moderation of the forefathers.

Today the same circumstances are favoring a further development; not an imitation, but a continued growth, the extent of which can only be conjectured. As long as we do not strive after novelty, bizarre effects, or fall into mannerisms, the work will be beautiful. But the elements of beauty are so subtle—that which beauty expresses is so hard to grasp designedly—that the slightest contact with the baser motives will corrupt and rob it of its constituent principles.

Water-Color Study as Applied to Architecture.*

MOST of us have enjoyed a bit of outdoor work with the brush, and who has not returned from it to the architectural problems with renewed vigor and enthusiasm? Once tried, and nature wins another devotee to her unfailing fascination. It may be that water-color study is only of indirect benefit to the architectural student, but all studies in the fine arts, however remote, are of incalculable good in architecture. The study of men and manners tend to give ideas of the requirements of a nation and adaptation of styles of architecture to their varied needs. Architects (and we all expect to be architects some day) must keep in advance of the civilization and education of the people, else the people, with a full sense of their desires, will assume the prerogative of the designer, that is, if the architects are their inferiors in education. General enlightenment has created the demand for architecture, and it is the architect's duty to so fit himself as a draftsman that he may give to the world work of enduring art. The drama gives universal pleasure, and few there are who are not competent to judge largely of the merits of a performance. The day is coming when architecture will be as familiar to all as the drama. If the opportunity was offered, few designers that have studied color would build any of the blocks with such inharmonious colors as are to be found disfiguring streets from one end to the other, in so many cities. It is the duty of the architect to take into consideration the surroundings where he is about to build, but how few do it? The result is each makes his mark by designing and conceiving color in his own way—a fact deeply to be regretted.

If architects, in the blind rush of business, would stop a moment to reflect, they would be careful about placing a brown or red stone building in juxtaposition with a green stone one already standing by the site, causing thereby astonishing vividness.

By water-color study we learn that color only has its value by contrast or harmony with another—that we cannot tell the exact effect of one color without study of its neighbor, as changes in the surrounding color produce different effects in the character and color of the first. Thus brown, placed near bright green, is much heightened in key, appearing red. There should be a key in all combinations of color, as light or dark, which should be carried through all with method.

Who can stand before a grand landscape and condemn a group of architectural draftsmen sketching, making as an excuse that it is not architectural? Is it fitting that we should be always at the grindstone without looking about for bits of inspiration from nature? Or must we, old foggy like, go for our ideas only to the buildings gone before? The study of an old house, added to a sketch as fancy or necessity dictated, is a lesson in architecture for its truthfulness in representation of the simple arrangements of the interior or the requirements of the inhabitants. Again, with the study of water color, when applied to nature, grows a fondness for the things of beauty, followed by an appreciation and an acceptance of all her belongings. An arrangement of trees, a bit of meadow, a hill—all will be in the mind as things of beauty. This will lead to a better understanding of the thing of architecture it may be your good fortune to place there, not like the many misfit buildings of nowadays, altogether out of harmony with their surroundings.

Water-color work leads one to make deeper inquiry into the essential points of value in designing, namely, light and shade, for without these there are no effects in executed work. If a certain shadow is required in a water color, it shows the need of it in the executed design, so that, with a conscientious study of the case, the particular projections or recess will be brought to the fullest extent of perfection. For example, note how unsatisfactory buildings with north fronts are—and they would be worse were it not for the reflected light. If, then, you would be truly a draftsman, technique must be understood as the first difficulty to overcome. If water coloring does nothing more for

a student than to give him the freedom with a pencil that is acquired by the use of the brush, something is gained.

A design is best when executed of the material the designer had in mind during his study over the conditions presented. As the grouping, carving and molding grew under his deft fingers, the color was thought out in harmony with the style of architecture. Many of the younger men at drafting have the idea that good designers design quickly. Never were they more mistaken. Only by patient study, consideration, reconsideration, adaptation of ideas here and there, free use of the rubber, so that at the end of the day he finds he has many more thoughts than his blank paper would indicate. And yet the matter is still in his mind; gently, in his slumber perchance, the inspiration he has been wanting creeps into his faculties, and then, on the morrow, thoughts and pencil fly quickly in unison; the intelligence of the architect is brought to bear; suggestion of changes here and there takes place of the ideas; the question of how this and that should be, requiring sketches of bits, studies of the whole, until all is complete, and then that completeness is enhanced by that color of which we are all so fond and are willing to defend. What assists a designer more than a bit of truthful color put on by the practiced hand to the carefully drawn perspective sketch—shadows projected, giving at once with a few telling touches the character of the design and the effect of the same in the desired material? How many beautiful designs have been injured by a poor selection of the material color? If color does not enter as an important factor into architecture, why is it that the little bits of ivy give such value to villas, chateaux and cathedrals? Why are old towns and cities with their moss and lichen-covered roofs and gray-spotted walls so much admired by people of taste, who do not always take in their designs? How well suited they are to the landscape. If we decide that color study is necessary to architecture, then there remains but one medium for the work and draftsman, namely, water color. Although it is not my intention to discourage the use of oil or any other color expression, I take water color for its simplicity and facility in quick expression of the thoughts flowing through eyes and fingers from the storehouse of study and experience. Knowledge is man's success. Knowledge obtained through study of water color, if only for pastime, is valuable as an educator to anyone, but is invaluable to the draftsman and architect. Their taste should regulate the colors in stained glass, or the harmony of colors in decorations, when called upon to assist in the furnishing of a house. Good color in decoration is better than good ornament poorly colored. Hence good coloring is necessary knowledge for the draftsman, and it can be only obtained by study. Study, theoretically, is good, but it is better when supported by facts and practice.

Let us take two architects, one who does and the other who does not consider it within his province to study color. We can readily see that the clients of the one who is a student or master of color will soon recognize the fact, and that he will become the most popular, all else being equal.

Authorities agree that an architect should know everything; especially should he be well versed in music, painting and sculpture, all representing the poetry of architecture. It is not difficult to understand the great advantage to an architect of knowledge in these branches of art, representing as they do the absolute requirements of practical architecture. Music, represented by the dignity of outline and poetry of suggested grouping; painting, the local color, light and shade, material and texture; sculpture, the detail, the mark of necessary recognition to the character of any monumental building. The Egyptians employed crude color successfully in their architecture. The Greeks used more refined colors. As they were superior to the Egyptians in design, so were they in color. The Greeks attained the finest grace and dignity, with perfect proportion, and their work retains this quality and superiority over all architecture to the present day. How thoroughly harmonious are the colors in the Venetian buildings. Perfectly are colors studied for their reflections in the canals—an added glory to the straight lines in reality—the rippling water playing havoc with the design—twisting, turning, and ever making new forms at its pleasure. Upon considering Venetian architecture, one feels that nature has a great deal to do with the picturesque of the grouping of these buildings—the architects designing to take advantage of an opportunity to assist nature. An artist in composing his landscape makes his drawing and coloring in a truthful vein, although his picture by no means is any particular spot, but of ideas gleaned here and placed properly by his trained eye. The result is satisfactory. The same is true of architecture. The study of good examples teaches true proportion, lightness above strength. There is no necessity for anything approaching a copy. A poetic comparison might be drawn between nature and architecture. Nature is nothing if not color, and we are ever admiring her changing glories. The calm gray of the morn—the clear purity of the moon—the gorgeous splendor of the sunset—the tranquillity of the night. Why should not this be applied to architecture—our buildings designed from bottom to top upon the idea of the growth of the day, of which, during the different periods, the colors are entirely harmonious, yet ever changing? Apply this as an essential to architecture. The base quiet and solid; the shaft slender and clean; the frieze rich and chaste; the finish simple, broad and fitting. A conception of color sometimes leads to a successful scheme in design. To be more clear: While thinking or dreaming of color, how easily we are led, by our architectural education, to an application of the color-thought to something more substantial? We will weave lines about colors hemming them in, to give added effect to the work. Painting can be aptly compared to architecture, as it is not altogether, as some suppose, schemes of color. It is correct form enhanced by color merely, for without good drawing and the important factors, light and shade, there is nothing in the color. But a combination of the three elements,

* Paper read before the Chicago Architectural Sketch Club, March 24, 1890.

drawing, light and shade, and color (I should more properly say correct drawing, because mere draftsmanship, bear in mind, does not imply correct drawing) these things used in architecture with firmness will never make bad work.

What if, as is often claimed, draftsmen, to produce a pleasing effect, exaggerate nature in their water coloring, has it not led into a better state? Has not the architect's ingenuity presented to the public better material—red, yellow and brown terra-cotta; red, yellow, brown and mottled brick; brown, green, gray, yellow and white stone; so on *ad infinitum*? The student of color, and no other, has produced this revolution in material. A few years ago plain red brick was considered good enough, and we learned how to use this simple color with good effect, and had thorough understanding of its possibilities. One, more of an artist than another, suggested a bit of daring color, and, meeting with success, pushed ahead into unknown fields with a thorough knowledge of how the experiment would turn out because he had educated himself in color, and with the draftsman's medium, pencil and brush, had made his sketch, and could tell at a glance that his work would execute with effect. Many a good piece of executed design, the result of much thought, time and study, has been by an untrained eye to delicacy of detail lost in a lot of unsatisfactory and unseemly color. How many really well designed frame buildings are made things of ridicule by the atrocious coloring, presumably left for the owner and painter to beautify in the national colors and striped with as many more backward and forward, up and down, until a look is enough to put one in a frenzy. Every advance made in water color by draftsmen is a triumph in architecture. Thousands of thoughts will crowd themselves into one's brain while seated beside a little musical brook, with brush in hand. Then an inspiration moves the spirit to do the work well. He feels and sees he is right, not with the eyes, but with the inner sense that touches a chord of sympathy. This is what education brings to the practiced colorist, giving quick perception and understanding, of all underlying beauties an innate knowledge. "Music has charms to soothe a savage breast," and it is not to be wondered at if it has the same effect in smoothing over the difficulties of the draftsman and assisting him to perceive the difficulties he has been laboring under moving away as a mist, leaving all before as a summer day. Nature is the principal source of inspiration, and the study of water color sends one to her to learn of her many and varied charms. Everything there is responsive to some unseen power—a gleam of sunlight after a storm—a touch of light here and there, bits of detail, each opening some new beauty. But as we stand before great nature, we must feel the beauties, else how can we expect to paint them truthfully? Our most careful study of her surface will not be what is presented by great artists, even though, by their conscientious study and love for this nature, they have found the hidden things which make their work almost nature's counterpart. So in the design of any structure. The necessities of the interior, the purpose of the building, the structural parts, must be as apparent as the hidden branches of a tree by its foliage, which covers its structure.

Color is one of the poetic themes of architecture. Remove the poetry, and there is nothing left but engineering. Design owes its value to color, because every molding, column or carving adds its effect by color—color lying under and over every movement of belt course, pilaster or ornament, each light, each shade or each shadow ever changing to strongly or delicately mark the character of the design.

We may again revolutionize design after the next World's Fair; our attention will be more thoroughly turned toward Renaissance, and it will be fair to say with different color effects. Then let us prepare ourselves by a study of water color and design, so that in 1892 the draftsmen of this country can show our foreign brothers that, although we are young men and have not the grand examples of art continually before our eyes, we appreciate and study, although at a disadvantage; that our work and inspiration from nature has placed us in the leading rank for originality (within reason) and untrammelled by any precedent.

Roofing Specifications.

THE firm of Merchant & Co., of Philadelphia, have sent the following letter for publication, and the request is complied with because of the general truthfulness of the statements contained therein and the great desirability for architects to obtain the greatest knowledge possible upon the subject:

Editors Inland Architect: PHILADELPHIA, February 6, 1890.

In bringing out our roofing plates, stamped with the brand and thickness, and doing away with the waster sheets of same, it was the object of this house to put upon the market not only an article which the architect could specify with security, but also one that would enable the property owner to receive what he was willing to pay for. There is today a difference of almost one hundred per cent in price between the poorest and the best roofing plate in the market. Nearly every brand is imported of two different qualities: that is, good plates and bad—or wasters. It is absolutely necessary in these days of competition that specifications should be drawn so as to hold each roofer up to his contract. Even the soldering of a roof is such an important matter that the roofer who uses soldering irons weighing but four pounds to the pair cannot possibly apply the amount of solder to the square that should be used; consequently, heavy soldering irons should be used so as to allow the solder to soak well into the seams where a first-class job is wanted. The very best material,

if not properly put on, would make the roof a failure. Our object is to assist the architects all in our power, and with this idea in view we have drawn up specifications for both a flat and standing seam roof of the two sizes of plates, which, we think, will be an aid to every architect who desires to use tin for roofing.

The specifications that we have drawn up are simply intended as a reference for the architects, and while we have inserted our brand of "Merchant's Roofing" in same, yet any brand which the architect may choose to use can, of course, be written therein. This formula has not been written by us with any intention of dictating to the architect, but rather to assist him in specifying for a roof that will last, as it should, for years, while the majority of tin roofs put on today will not last five years before repairs commence.

Again, the present competition among roofers is such that a roofer who desires to make a first-class job and use good material stands but very little chance of obtaining the contract unless he is better protected by the architect in his specifications.

Yours very truly, MERCHANT & CO.

A Peculiar Problem in the Strength of Beams.

THE following letter was recently received by Architect J. R. Willett, of Chicago, and shows a peculiar problem in estimating the bearing strength of a square beam with its diagonal vertical. Mr. Willett's name is given with an apology to that gentleman, whose desire that the profession may be benefited is greater than his wish for recognition in print, but who takes great interest in collecting and discussing all construction problems:

EDINBURGH, November, 1889.

To James R. Willett, Architect, Chicago:

I had occasion some time ago to consider the strength of a square beam placed with its diagonal vertically, and to compare this with the strength when the diagonal was vertical. I could not find the subject treated in any of the books at hand, so had to go into the matter, and as the results are a little remarkable, I may send you the following abstract, not having anything to forward that appears more interesting. Hooke's Law of Stress and Strain, being assumed

to hold good up to crippling of the material:

1. The beam, whether placed in first or second position, will be deflected to the same extent by equal loadings.
2. Since the ultimate deflections must be inversely as the depths, the beam in position 2, will begin to fail under a load = 0.707 of the breaking load for position No. 1.
3. But if the angles a and b be chamfered off to a moderate extent the strength of the beam in position 2 will be thereby increased.
4. Theoretically, the beam in position 2 attains its maximum strength when the angles a and b are so far cut away that the depth is reduced by one-ninth; the strength then will be = 0.745.*
5. When the depth, $a-b$ is reduced by nearly 24 per cent, the strength is the same as for the unchamfered beam.

Applying a similar calculation to the case of a plate strengthened by feathers, as in the Fig. 3, I find that as the depth of the feather increases from zero, it first causes a reduction in the transverse strength of the plate, the weakening effect soon attains a maximum, and then on further increase of depth of feather, the strength rapidly increases.

The strength = $f(\frac{1}{6} t r^2 + \frac{1}{3} v s^3)$; and the strength is a minimum when $\frac{r}{s} = \sqrt{\frac{3}{v}}$.

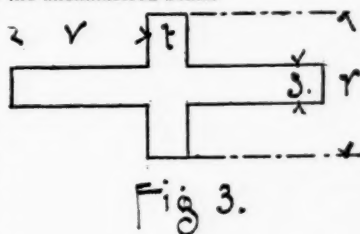
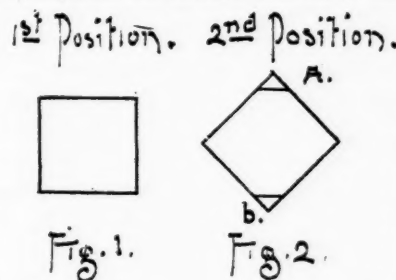
Thus for example if $v = 4 t \frac{r}{s} = 1.587$, the transverse strength is least, and the loss of strength from the addition of the feathers is 16 per cent.

The plate does not regain its original strength until $\frac{r}{s} = 2.4$ nearly, or a projection of less than seven-tenths, has a weakening effect.

The strength is doubled when $\frac{r}{s} = 4$, or projection = 1.5 s.

ROBERT H. BOW.

*NOTE.—Tested by actual experiment, we cannot expect the peculiar effect of strength gained by removal of material to show itself very decidedly in the case of a substance like wood, for in such the failure of the extreme fibres might take place without affecting the adjoining ones, and the stronger or chamfered form be thus virtually produced. But a substance like glass, in which an initial crack tends to extend itself, would probably readily manifest the phenomenon.



Illinois Chapter American Institute of Architects.

THE final meeting for the reorganization of the Chapter was held March 17, and the following constitution and by-laws were adopted:

CONSTITUTION.

ARTICLE I.

The corporate name of this Society shall be, THE ILLINOIS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

ARTICLE II.

The objects of this Chapter are: To unite in fellowship the architects of the State of Illinois, and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the profession.

ARTICLE III.

SECTION 1. The Chapter shall consist of active and honorary members.

SEC. 2. The active members shall consist of two classes, regular and associate.

Regular and associate members of this Chapter shall have equal rights and privileges except that membership as an associate shall cease after two years unless the associate member shall become a regular member by virtue of a fellowship in the American Institute of Architects.

No person shall become or remain a regular member of this Chapter who is not a Fellow of the American Institute of Architects.

SEC. 3. The condition of active membership shall be the honorable practice of the profession of architecture, in accordance with the constitution and by-laws of this Chapter.

SEC. 4. The status of an architect is hereby defined as follows: An architect is a professional person, whose occupation consists in originating and supplying artistic and scientific data preliminary to and in connection with the construction of buildings, their appurtenances and decorations; in preparing contracts between the proprietors and contractors thereof; and in supervising the operations of contractors thereof.

SEC. 5. No member shall accept direct or indirect compensation for services rendered in the practice of his profession, other than the fees received from his clients.

ARTICLE IV.

The officers of the Chapter shall be as follows: A president, a first and second vice-president, a treasurer and a secretary, who shall constitute an Executive Committee.

ARTICLE V.

The Chapter shall hold an annual meeting for the election of officers, and such other meetings as shall be ordered by the by-laws.

ARTICLE VI.

The constitution may be amended only upon a two-thirds vote of the active members present at any meeting of the Chapter, provided, that a notice of such proposed change shall have been mailed to each active member by the secretary on the order of the Executive Committee twenty days before the date of said meeting.

BY-LAWS.

ARTICLE I.—HONORARY MEMBERSHIP.

Persons who have relinquished the practice of the profession, also foreign architects, civil engineers and other scientific men, as well as amateurs, and other persons of distinction, may be elected honorary members of the Chapter at any meeting upon the recommendation of the Executive Committee. Honorary members shall have all the privileges of the Chapter except those of eligibility to office and voting. Honorary members are exempt from the payment of dues or assessments. The membership of any honorary member residing on this continent shall cease whenever he engages in the active practice of architecture.

ARTICLE II.—MEETINGS.

There shall be a regular meeting of the Chapter on the second Monday after the first Tuesday of each month, from September to June, inclusive.

The place of meeting shall be designated by the Executive Committee, who shall, through the secretary, give due notice to each member of the Chapter of the place and time of each meeting.

ARTICLE III.—ELECTION OF OFFICERS.

All officers of the Chapter shall be elected at the October meeting of the Chapter. They shall be elected by a majority ballot vote of the members present. Officers shall be elected for terms of one year, and until their successors have qualified. Officers may be elected to succeed themselves, except that no person shall be eligible to reelection as president until two years shall have elapsed, who may have occupied that position for two successive years.

ARTICLE IV.—DUTIES OF OFFICERS.

It shall be the duty of the president to preside at all meetings of the Chapter and Executive Committee, of which latter body he shall be the chairman.

In case of the absence of the president or of his inability to act, his duties shall devolve upon the vice-presidents in the order of precedence.

It shall be the duty of the secretary to keep records of all proceedings of the Chapter and Executive Committee, to send out all notices and to conduct all correspondence, subject to the control of the Executive Committee. The secretary shall also be the keeper of the seal of the Chapter.

It shall be the duty of the treasurer to collect all funds of the Chapter, and disburse the same on the order of the secretary, when countersigned by the president. The accounts of the treasurer shall be audited by a committee of three appointed by the chair at each annual meeting. This committee shall report to the Executive Committee, and no member of the Executive Committee shall be an auditor.

The officers of this Chapter shall constitute an Executive Committee, who shall have the management of the affairs of the Chapter subject to such directions as the Chapter may from time to time impose. It shall require three members of this committee to constitute a quorum.

The Executive Committee shall exercise control over the property and general interests of the Chapter; shall receive nominations for membership and act upon the same; shall consider complaints and expel members of the Chapter for cause; shall act as a committee of arbitration on all questions submitted to it by active members of the Chapter; and shall generally have control of its welfare and interests.

All calls for special meetings shall be issued by this committee. All resignations shall be made in writing to the Executive Committee, and addressed to the secretary; but a resignation shall not release the member presenting it from any obligation to the Chapter; and all interest in the property of this Chapter of members resigning, or otherwise ceasing to be members, shall be vested in the Chapter.

This committee shall report to the Chapter at each regular meeting. All appeals from the action of the Executive Committee shall be to this Chapter.

ARTICLE V.—RULES OF ORDER.

The meetings of this Chapter shall be conducted according to Roberts' Rules of Order.

ARTICLE VI.—APPLICATIONS FOR ACTIVE MEMBERSHIP.

Any person desiring to become an active member of the Chapter shall be presented with a blank form of application, which will conform in every respect with that used by the American Institute of Architects, and the election to this Chapter shall be by a unanimous vote of the Executive Committee. The application of no person shall be considered who has been rejected within one year.

ARTICLE VII.—DUES.

The initiation fee of the Chapter shall be \$10; and the annual dues \$15. Dues to be payable semi-annually in advance, on the first of October and the first of

April; and no person shall be entitled to vote at any meeting whose dues remain unpaid for three months.

Any active member whose dues shall remain unpaid for twelve months shall be dropped from the roll of membership, and the Chapter as a corporate body shall not thus lose its right to collect the dues remaining unpaid at the date of forfeiture of membership.

ARTICLE VIII.—QUORUM.

Twelve active members shall constitute a quorum for the transaction of business.

ARTICLE IX.—PAPERS AND RECORDS.

All papers and other records, not considered by the Executive Committee confidential, shall be at all times open to the inspection of the active members of the Chapter.

ARTICLE X.—AMENDMENTS OF BY-LAWS.

The by-laws of this Chapter may be amended by a two-thirds vote of the active members present at any meeting, notice having been given as in the case of proposed amendments to constitution.

The officers of the Chapter are: John Addison, president; S. S. Beman, first vice-president; W. W. Clay, second vice-president; W. A. Otis, secretary; J. L. Silsbee, treasurer. These officers constitute the Executive Committee.

At the close of the meeting, Mr. Treat stated that Mr. Gay had decided to abandon the business of conducting an exhibit of building materials, and proposed turning the same over to the Chapter. Mr. Treat stated in a general way that investigation made by a committee of eight (which he privately explained had been appointed outside of the association) had investigated and found that the business stood about \$1,100 in excess of liabilities. The matter was postponed to a special meeting called for this purpose March 24.

A letter was received from Mr. P. B. Wight, resigning his membership in the Chapter, he deeming it but proper that none but architects while in regular practice should be members.

At the meeting on March 24, the discussion was led by Mr. Adler, who thought the main question was in its business aspect. That if successful, the funds could be used to great advantage by the association. Mr. Root opposed the scheme upon professional grounds, holding that there were many practical reasons why architects should not have business dealings of this kind with contractors. These gentlemen, representing the two sides to the argument, were followed by others, the result being the passage of resolutions indorsing the proposition and directing that it be submitted to a ballot vote.

It was stated that there were positive acceptances for space in exhibit amounting to \$2,800, probable acceptances amounting to \$2,400, or an income of \$5,200, and the positive expenses for the year \$4,170, not including the salary of a manager. This was the only definite statement made to the members.

On motion of Mr. Adler a committee of three, consisting of Messrs. Treat, Root and Beaumont, were appointed auxiliary to the Executive Committee and given power to count the ballot vote, and if affirmative to proceed without further reference to the Chapter. Several, among whom was Mr. Gay, opposed this, holding that a quorum was present and the business should be transacted, the latter also stating that "mercenary objections in certain directions" would be raised, and if left to a ballot vote the measure would be defeated, as he "knew that before the vote there would be some of the members that would be 'seen.'" On the ground of fairness this was overruled and the ballot vote was ordered.

Fifteen members were present, including J. R. Schaub, S. M. Randolph, H. W. Hill, L. D. Cleveland, John Addison, W. A. Otis, S. A. Treat, W. W. Clay, Minard L. Beers, C. J. Warren, N. S. Patton, O. J. Pierce, J. W. Root, D. Adler, George Beaumont, L. G. Halberg.

The executive and auxiliary committee issued a letter ballot, accompanied with the following explanation:

CHICAGO, March 25, 1890.

DEAR SIR,—You are probably aware of the fact that this Chapter has been considering the expediency of taking charge of the Institute of Building Arts, heretofore managed by Mr. Henry Lord Gay, and developing the same into a means of increasing the usefulness of the Chapter to its members and to the building public. This matter has been before two meetings of the Chapter, and has been carefully considered by a special committee, consisting of well-known and trusted members of the Chapter. At the last meeting, held March 24, at which were present Messrs. Addison, Adler, Beaumont, Beers, Clay, Cleveland, Gay, Hill, Halberg, Otis, Patton, Pierce, Root, Schaub, Treat and Warren, the subject was fully and earnestly discussed, and the following resolutions were unanimously adopted:

Resolved, That it is the sense of this meeting that the Illinois Chapter of the American Institute of Architects should assume, either individually or in conjunction with other organizations of kindred aim and purpose, the charge and management of the Institute of Building Arts.

Resolved, That the Executive Board of this Chapter, supplemented by a committee consisting of Messrs. Beaumont, Root and Treat, be and is hereby given discretionary power to assume on behalf of this Chapter individually, or in company with other organizations of kindred aim and purpose, the charge and management of the Institute of Building Arts.

The said executive board and supplementary committee are advised, before taking definite action under the authority given them by the above resolution, to endeavor to ascertain by letter or personal inquiry the opinion and wishes of every member of this Chapter upon this proposition.

This committee recognizes the importance of the duty confided to its charge, and is desirous of obtaining an expression of opinion from every member of the Chapter before determining upon the course to be pursued. To enable you to act more intelligently in your reply to this circular, your committee will now present to you briefly some of the arguments against and for the proposed measure presented at the meetings and suggesting themselves to us as we write this paper.

It is urged against the proposed measure that by so doing the Chapter or its individual members will assume a large pecuniary risk. It is also urged against the measure that if the proposed exhibit of building materials and appliances is owned by this Chapter, and the privilege of exhibiting therein is paid for by contractors, that it may be thought by censorious clients of architects and by others that the act of becoming an exhibitor in the Institute in which the architects as a body have a pecuniary interest will place the individual architects under obligations to the individual exhibitors.

As against these arguments the following was urged: With regard to the first, that the financial risk assumed could not, under any circumstances, be a great one, and that the value of the results to be obtained from a successful inauguration and management of the proposed project would be so great as to justify the comparatively trifling risk of a possible deficiency in the first year's business. With regard to the other objection, it was stated that inasmuch as the proposed exhibit would not, under any conditions, pay a dividend to the members of the Chapter, as all surplus earnings would be devoted to the enlargement of the scope of the Institute, such as the employment of skilled experts of high character for the conducting of comparative tests of building materials and appliances, the

establishment of courses of lectures upon subjects connected with their use, etc., that the advantages accruing to all building interests of the city, if not of the country at large, from the establishment and maintenance of such an exhibit by this Chapter would be palpably manifest to all thinking persons, and not even the most unreasonable and censorious client could object upon the grounds mentioned.

In the opinion of your committee there is no doubt of the advisability of the maintenance of the Institute of Building Arts as conducted by Mr. Gay, and of its expansion into a much wider field of action; and it is further the belief of your committee that this expansion of the aims and purposes of the Institute of Building Arts can only take place if the institution is conducted merely for purposes of public benefit by an organization like ours, which exists only for the furtherance of the building interests of our city. As soon as the element of private gain becomes a consideration in the management of the affair, its powers of usefulness are materially curtailed, if not almost annihilated.

In the opinion of your committee the questions to be determined are not so much, therefore, whether we should acquire control of the Institute of Building Arts, but whether we should do so by ourselves or endeavor to call to our aid the cooperation and assistance of kindred bodies, such, perhaps, as the Western Association of Civil Engineers, or the Mechanics' Institute, or the Builders' Exchange, or the Academy of Sciences, or the Art Institute, etc. It is also a very serious problem with the committee whether a person of sufficient executive ability and personal integrity can be found to assume control of the institute on our behalf without involving us in greater outlay than we are justified in assuming. It is further a matter of serious inquiry with the present committee whether a managing committee can be secured from among our number composed of men of sufficient standing and ability, and yet willing to give to the management of the proposed enterprise sufficient time and attention to insure its success.

From the foregoing you will have seen that the bias of this committee is in favor of the proposed action. Yet we wish you to consider this matter entirely upon its merits, and from your own standpoint, and to give heed to the statements made by the committee merely as arguments to be fairly and impartially considered by you before making your reply to the committee.

Your committee further assures you that it will make such thorough investigation of the business aspects of the proposed enterprise as to insure, before committing the Chapter to any action in the premises, a reasonable degree of certainty of success, and a reasonable probability that no loss can occur to either the Chapter or its members.

If a reply is not received by the secretary by return mail, a messenger will call for the same Saturday morning the 29th, when we trust you will have an answer in readiness.

JOHN ADDISON,	For the Executive Committee.	J. W. ROOT,	Special Committee.
W. W. CLAY,		S. A. TREAT,	
J. L. SILSBEE,		G. BEAUMONT,	
W. A. OTIS,			

There were forty-five votes cast out of the membership of fifty-nine, the remainder of the membership being out of town or declining to vote. Nine members, Messrs James R. Willett, J. W. Root, Henry Ives Cobb, D. H. Burnham, Louis H. Sullivan, S. V. Shipman, Clinton J. Warren, Martin Roche, of Chicago, and Joseph Mulvey, of Aurora, voted in the negative, and thirty-six in the affirmative. The committee decided to assume the control of the exhibit, and appointed architects S. A. Treat and D. Adler to sign a lease of the premises, as at present occupied, for the year, in the name of the Chapter.

Recent Legal Decisions.

MUNICIPAL CONTROL OF BUILDING CONSTRUCTION.

The power of a municipal corporation to control and regulate the erection of buildings is not an implied power, but must be specially conferred by the legislature. (*State v. Schuchardt*, Supreme Court of Louisiana, January 20, 1890, 7 South. Rep. 67.)

DANGEROUS CONDITION OF BUILDING.

The owner of a building is bound to know that it is in a safe condition, and in an action for damages resulting from fall of the building, no notice of its condition to the owner need be shown. (*Tucker v. Illinois Central R. R. Co.*, Supreme Court of Louisiana, January 29, 1890, 7 South. Rep. 124.)

PARTY WALLS.

Where one builds a party wall under a city ordinance authorizing and regulating party walls, he can not claim the benefit of such ordinance unless the wall is of the thickness required by the ordinance, and otherwise conforms to it and is without openings. (*Traute v. White*, Court of Chancery of New Jersey, 19 At. Rep. 196.)

DECEIT.

There can be no recovery for deceit based on statements made with relation to the amount of labor to be performed in a piece of work unless it appears that plaintiff did not have equal means of knowledge concerning the matter, as it is simply a question of opinion and not fact. (*East v. Worthington*, Supreme Court of Alabama, 7 South. Rep. 188.)

MATERIAL-MEN AS SUB-CONTRACTORS.

When the owner of land contracts with a builder for the erection of a building and the builder purchases the necessary lumber from a lumber firm, which in turn buys it from another lumber dealer, who delivers the lumber to the contractor's foreman without any notice of claim for lien thereon, such dealer is not a sub-contractor within the Minnesota statute. (*Merriman v. Jones*, Supreme Court of Minnesota, February 18, 1890, 44 N. W. Rep. 526.)

NEGLIGENCE OF MASTER.

Where a servant is injured by the collapse of a platform on which he is working, the fact that the insecurity of the platform was suddenly developed without giving time to remedy it, will not excuse the master in an action for damages, if he could by the exercise of proper and competent inspection have discovered the defect, or the probability of its arising. (*Murray v. Usher*, Court of Appeals of New York, 23 N. E. Rep. 64.)

COMPLIANCE WITH CONTRACT NECESSARY TO SECURE LIEN.

In order to secure a sub-contractor's lien, it must appear that such sub-contractor has not only furnished the materials or labor on which his claim is based, but that he has complied with the terms of his contract relating thereto. In a contract to furnish building materials for a building in process of erection "within sixty days," time is of the essence of the contract, and substantial compliance must be

shown. (*Kirn v. Champion Iron Fence Company*, Supreme Court of Appeals of Virginia, 10 S. E. Rep. 884.)

STATEMENT FOR LIEN.

A statement for materials and labor in these words, viz: "August 2, 1888.—To three carloads of brown sandstone delivered at J. C. Stout's building in St. Paul, Minnesota, between August 2 and September 27, 1888, \$259.80." "To paid men for cutting said stone between the above dates, \$387.75," sufficiently sets forth the items of the account and will sustain a mechanic's lien. (*Johnson v. Stout*, Supreme Court of Minnesota, February 10, 1890, 44 N. W. Rep. 534.)

SUBSTANTIAL COMPLIANCE WITH CONTRACT.

Where a contractor has in good faith made substantial performance of the terms of a building contract, though there may be slight delinquencies, if they are not so essential as to defeat the object of the parties, but may be readily supplied, so that an allowance of damages against the contractor will amply protect the other party to the contract, a recovery may be had by a contractor after allowing, by way of set-off, such sum as will be sufficient to complete the contract according to the specifications, and the *onus probandi* is on the party setting up the defects. (*Leeds v. Little*, Supreme Court of Minnesota, January 29, 1890, 44 N. W. Rep. 309.)

CONSTRUCTIVE MEASUREMENT OF BRICK.

A rule of a bricklayers' association for what is termed "constructive measurement," which varies constantly according to the percentages which are added or deducted under other rules of the association, cannot be applied to the contract unless the other party is fully informed as to the rule and the effect of its operation. A contract for mason work by cubic yard must be measured as cubic yards are ordinarily understood, and not by an arbitrary rule unknown to the other party to the contract. (*Ambler v. Phillips*, Supreme Court of Pennsylvania, 19 At. Rep. 71.)

LIEN PETITION MUST DESCRIBE LAND ACCURATELY—WHAT ACCOUNT MUST SHOW—PRIOR TRUST DEED.

Rev. Stat. Ill., Ch. 82, Sec. 5, requires a petition for a mechanic's lien to contain a description of the premises subject to the lien, and a decree granting a lien on more property than that described in the petition is erroneous, and will be reversed. Where the entire account contains material not used, nor furnished to be used upon the land on which a lien is sought, the surplusage is immaterial. Where the petition shows that the lien is prayed for subject to a prior trust deed, the holder of the note secured by such trust deed is not a necessary party to the foreclosure of the lien. (*Portoues v. Badenoch*, Supreme Court of Illinois, January 21, 1890, 23 N. E. Rep. 349.)

MECHANIC'S LIEN ON PROPERTY LIMITED BY CREATION OF TRUST FROM SUCH LIEN.

Where a deed which conveyed land in trust provided that the trustee might improve the same, "provided there shall be no lien, incumbrance or charge created thereby on said premises," the record of such being thereafter destroyed by fire, such record is nevertheless constructive notice that the land could not be charged with a mechanic's lien under any contract with the trustee. The fact that subsequent to such contract a decree was filed restoring the burned record, in which it was falsely recited that the trustee had power to incur does not alter the case, for the contract could not have been made on the faith of the decree, nor would such a decree affect a purchaser from the lienor after entry of the same, unless he was a party thereto. (*Franklin Savings Bank v. Taylor*, Supreme Court of Illinois, January 21, 1890, 23 N. E. Rep. 397.)

GROSS ACCOUNT FOR SUB-CONTRACTOR'S LIEN.

A builder who had contracted with the owner of certain land for the erection of a house, contracted with a third party to furnish and lay the tile required, for a certain sum in gross, to be paid on completion of the job. It is held that a statement in gross of the labor and material in furnishing and laying the tile, corresponding with the substance of the contract under which it was laid, was a sufficient statement of account to secure a lien to the sub-contractor, and the amount secured by the lien will be governed by the contract between the contractor and the sub-contractor, in the absence of fraud. While such contract may not be conclusive upon the owner, yet *prima facie* it is the measure of the amount of the lien, subject to attack for fraud or mistake. (*Leeds v. Little*, Supreme Court of Minnesota, January 29, 1890, 44 N. W. Rep. 309.)

DAMAGES FOR DELAY IN MATERIAL CONTRACT.

In case of a contract to deliver sash and window and door frames for a building in process of erection, in order to charge the seller with loss of rents arising from his failure to deliver such material within the time limited by the contract, it must have been made under such circumstances, and upon such a state of facts, that it may reasonably be supposed to have been contemplated by the parties, when making the contract, that such loss would follow its breach, and hence that the seller consented to become liable for it, and such facts and circumstances, if relied on, must be pleaded and proved. Where a contract is silent as to the time of performance, a reasonable time is intended, and if the contract is in writing, proof of an oral agreement variant from that presumption, is not admissible. (*Liljengren Furniture & Lumber Company v. Mead*, Supreme Court of Minnesota, January 29, 1890, 44 N. W. Rep. 306.)

THE *Cosmopolitan* magazine offers \$600 for the best design in three competitions, \$200 each. The subjects are public baths, public laundries, tenement house cooperative kitchens. The specifications and other particulars can be obtained by addressing the magazine at New York.

Association Notes.

COLUMBUS ARCHITECTURAL SKETCH CLUB.

The winner of the Columbus Architectural Sketch Club gold medal in the competitions of last year, Mr. George H. Bulford, is a bright, energetic young man, judging by the photograph which adorns the white silk menu card used at a banquet given by that gentleman recently to the members of the club. Mr. Vance Hebard is secretary of the club, which at present has a membership of twelve.

ST. LOUIS CHAPTER, A. I. A.

The architects of St. Louis have formed a chapter of the American Institute of Architects and secured a charter from the national body.

The officers and members are as follows: President, P. P. Furber; vice-president, J. H. McNamara; secretary, A. F. Rosenheim; treasurer, Charles K. Ramsey. Fellows, J. Beattie, T. C. Link, T. B. Annan and T. J. Furlong; associates, W. S. Evans, T. C. Young, W. C. Clark, K. Tully.

EDINBURGH ARCHITECTURAL ASSOCIATION.

A meeting of the Edinburgh Architectural Association was held February 20, in the hall, 42 George street—Professor Baldwin Brown in the chair.

Mr. Henry F. Kerr read a paper on "Ingress and Egress for Public Buildings," a subject which, he said, had only in recent years met with any serious and sustained consideration. To render panic among an audience impossible or innocuous, he emphasized the necessity of passages, staircases and doors being of such ample width as to allow the building to be emptied speedily. All exits should be always used, and individually they should be of such capacity as to visibly recommend themselves to the audience. In Terry's Theater, it was pointed out, the exit accommodation was sufficient for a house of four times its capacity. The Glasgow scheme of enlarging the exits for the upper floors was, Mr. Kerr thought, to be recommended. A plurality of exits for each block should in all cases be insisted on, and the exit capacity of the seat rows should also be attended to. Stairs for ascent and descent ought not to be of less width than the corridors between them and the auditorium, or wider than the corridors between them and the exterior. They should be provided with a hand-rail on both sides, and where six or more feet in width should also have a hand-rail in the center. The straight stair was open to objection, if of any length, the square and the newal square—which doubled on itself—being the safest forms. It was desirable always, in the interests of safety, to reduce the number of steps required for access to the various parts of a building, as the danger was, generally speaking, in proportion to the number of steps to be traversed. Hence the object in sinking the pit in theaters below street level, to reduce the height from the street to the gallery, and hence also the merit of Mr. Tarver's plan, which placed the gallery outlets at the level of the lowest seats in place of at the level of the highest. He recommended that all exit doors should be conspicuously marked as such, so that the audience might not use a door which did not lead to the outside of the building. Doors should open outward or swing either way, and should not be secured except by some fastening which yielded automatically to pressure from within. Corridors and stairs should be kept clear of all obstructions, barriers being very rarely if ever admissible.

Mr. Kerr was cordially thanked for his paper, which was illustrated by plans, diagrams and models.

The first visit of the present session of the Edinburgh Architectural Association took place on Saturday afternoon, March 8, when a large company of members had an opportunity of being shown first over the old University buildings, and afterwards over the new public library.

Assembling in the senate hall of the University, the company were received, on behalf of the senatus, by Prof. Baldwin Brown, who apologized for the unavoidable absence of Professor Kirkpatrick, secretary of the senatus. Prof. Baldwin Brown, who happens to be president of the association, assumed the leadership of the party—first pointing out the portraits and other objects of interest in the senate hall itself, then showing the company over the University library hall, next conducting them over the natural history museum, and finally accompanying them to his fine art museum in the dome, while in the library hall he gave to the members a most interesting sketch of the history of the present University buildings. In particular, by reference to the plans themselves and to numerous documents bearing upon them, he fully explained the extent to which, and the reasons for which, after Robert Adam's death, his plans were modified by Playfair, who was entrusted with the completion of the work. Before the party left the University, a cordial vote of thanks was, on the motion of Mr. McGibbon, awarded to Prof. Baldwin Brown for his kindness in conducting them, and to the senatus for their courtesy in giving the association the opportunity of going over the buildings.

Thereafter making their way to the public library, the company were received at the entrance by Mr. Washington Browne, the architect of the building. Mr. Browne first explained the carved designs and devices on the George IV Bridge elevation, and then successively showed the party over the lending, the reference, and the newsroom departments of the building—describing as he went along the general arrangements of the different departments, and the principles which had dictated these. A visit was also paid to the basement floor of the building, where the electric lighting arrangements were fully explained.

In proposing a vote of thanks to Mr. Washington Browne, Prof. Baldwin Brown said he thought they should not only acknowledge the kindness which Mr. Browne had just shown them, but should also congratulate him on the beautiful building which he had erected—a

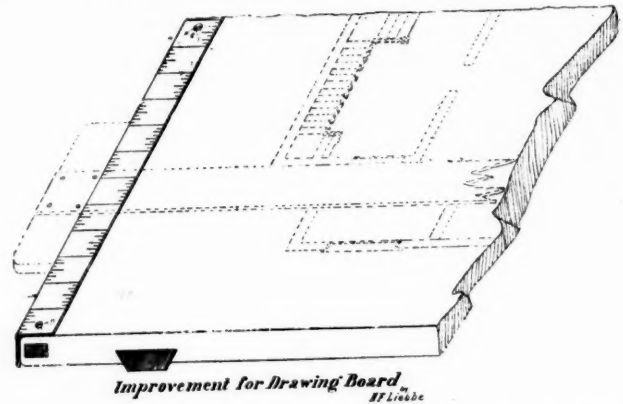
building which, he was sure, would be recognized as a great ornament to Edinburgh. Mr. Browne briefly acknowledged the compliment thus paid him.

An Improved Drawing Board.

Editors Inland Architect: DES MOINES, Iowa, March 16, 1890.

DEAR SIR,—I inclose a tracing for my improvement for drawing boards, the object of which will be apparent at a glance.

After spending years at the business, putting up with constant annoyance of crooked edged boards, I concluded to remedy the general defect with the result shown.



A is a metallic angle with a true straight outer edge, top flange very thin, fitted with spurs B and C, so that angle is portable and can be fixed in place on any board or table, and after board has been filled, removed and applied to another; can also be replaced; gives a true run to T. A few angles of different lengths would suffice for most offices. If you see fit should like to have you illustrate it. The scale facilitates matters in many cases.

Yours truly,
H. F. LIEBBE, Architect.

Corrections Regarding St. Louis City Hall Plans.

Editors Inland Architect: KANSAS CITY, March 24, 1890.

In the March edition of THE INLAND ARCHITECT we find that there has been quite a mistake made in placing the titles for our plans. The first and second floor plans marked "Civic" are correct, the transverse section, marked "Star and Crescent," should be marked "Civic;" the same applies to rear elevation on the same page. The perspective on the page with two floor plans marked "Faith" should be "Civic," in place of "Star and Crescent." Will you please make such corrections in your next issue and oblige

Yours respectfully,
E. F. FASSETT.
A. J. RUSSELL.

Editors Inland Architect: KANSAS CITY, Mo., April 1, 1890.

We notice that our St. Louis City Hall design is classed as "sixth." This is true so far as Professor Ware's report is concerned, but as a matter of fact the final selection was made between Messrs. Eckel & Mann's design, marked "St. Louis, 1892," and James & James', marked "Unity." The full particulars of this final selection appeared in the St. Louis papers, and we should like to have what little merit is due us mentioned by you, as we undoubtedly secured the second and not the sixth place.

Yours faithfully,
JAMES & JAMES.

As a matter of fact, three designs of the seven mentioned in Professor Ware's report, "Pro Patria," "St. Louis, 1892," and "Unity," were placed in Mr. McGrath's hands for consideration in regard to cost. The only statement we can make regarding the result must be the mayor's award as published, though Messrs. James & James may have learned the facts as they state them, and we give their statement the publicity asked for.—EDITORS INLAND ARCHITECT.

Personal.

ARCHITECT D. H. BURNHAM, of Chicago, in crossing from platform to platform at a railway depot in a western town recently, mistaking the distance in the darkness, fell and broke his arm. The journey home and the severe nature of the fracture has made his recovery slow and painful.

NOTICING a query in an architectural journal regarding a protective paint or wash for exposed iron work, Mr. Howard Fleming, of New York, writes regarding his much celebrated preparation "Duresco" that "it has been used on iron as well as other metal rain-leaders with the very best results. It does not scale and will preserve the metal from rust." The virtues of "Duresco" as a damp preventive

for either inside or outside walls is generally known, but if its preservative features are as positive when applied to iron work, and Mr. Fleming's statements are always reliable, architects and engineers now have at hand a material long sought for.

Mr. W. M. WEBSTER, well known to western architects through his six years' connection with the plumbing supply firm of Wolff Bros., of Chicago, and latterly manager of the firm's sales and exhibit department on Dearborn street, has taken a similar position with the Chicago department of the J. L. Mott Iron Works of New York, 311 Wabash avenue. Architects who call upon him will be entertained with the same cheerfulness and courtesy and receive the same intelligent explanation of sanitary appliances that they have been accustomed to, which has made their acquaintance with Mr. Webster enjoyable and of value.

Mr. ANSON S. HOPKINS, who for the past twelve years has been identified with the Henry Dibblee Company of Chicago, has been unanimously elected president and general manager of the company. From a comparatively small trade in fire-places, mantles, tiles, etc., the Henry Dibblee Company has grown to be the most extensive in the West. The goods in these lines range from moderate and low-priced work to the most elaborate and artistic special designs. It will be gratifying to the many friends Mr. Hopkins has made, both among architects and owners throughout the South and West, that he is at the head of this leading concern, and that the business of the past year has been the largest and most satisfactory in its history. At the recent annual meeting of the stockholders, among whom are some of the best known business men in Chicago and the West, the Messrs. O. S. A. and A. A. Sprague, of Sprague, Warner & Co.; A. C. Bartlett, of Hibbard, Spencer, Bartlett & Co.; C. H. Morse, of Fairbanks, Morse & Co.; D. S. Munger, of D. S. Munger & Co.; Henry Dibblee, of Dibblee & Manierre; Hon. Peter White, president of the First National Bank of Marquette, Mich., and others, Mr. Hopkins was unanimously tendered a vote of thanks for his efficient management.

Our Illustrations.

Design for church; A. O. Elzner, architect, Cincinnati, Ohio.
Old colonial work; sketched by C. Bryant Schaefer, Chicago; two pages.

Residence of Mr. C. E. Hochstetter, Hyde Park, Kansas City, Mo.; Walter C. Root, architect.

Residence design for Mr. H. G. Dravo, Pittsburgh, Pa.; W. Albert Swasey, architect, St. Louis, Mo.

Buffalo Architectural Sketch Club competition for a country stable; first place, R. A. Greenfield; second place, Max G. Bierel; third place, John F. Jackson.

Custodial building, Illinois Asylum for Feeble Minded Children, Lincoln, Logan county, Ill.; Charles S. Frost, architect, Chicago. This building is planned to accommodate 100 inmates. Its cost complete, including furnishing and heating, will be \$40,000. Its prominent features are large, congregate dormitories and day rooms and infirmary wards on each floor for the care of helpless cases. It will be lighted throughout by incandescent electric light. The building is located on the grounds now occupied by the State Institution for Feeble Minded at Lincoln, and is a special department of that institution, under the management of the same board of trustees.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Residence at Washington, D. C.; Hornblower & Marshall, architects.

Cleveland Medical College, Cleveland, Ohio, Coburn & Barnum, architects.

Calvary Presbyterian church, Cleveland, Ohio; C. F. Schweinfurth, architect.

Interior view in National Bank of Commerce, Cleveland, Ohio; C. F. Schweinfurth, architect.

Residence for Mr. W. J. Morgan, Cleveland, Ohio, Euclid avenue, corner Brookfield street; Coburn & Barnum, architects.

View in reception room of summer residence of Hon. M. A. Hanna, Lake avenue, Cleveland, Ohio; C. F. Schweinfurth, architect.

Interiors in chapel of Sacred Heart convent, Maryville, Mo.; J. H. McNamara, architect, St. Louis, Mo. The building is 60x120 feet, and 35 feet high from floor to eave, and 72 feet high to the edge of the roof. The interior is divided into nave and aisles by two rows of clustered columns 20 feet high, having high molded bases and foliated capitals. Opposite each clustered column are foliated corbels supporting clustered shafts, having capitals corresponding with those of columns. The ceilings of both nave and aisles are groined, having molded and foliated eyes at the intersection of the ribs. The eyes of the aisle groining is 38 feet high from the floor, and those of the nave 56 feet high. The nave is 34 feet wide from column to column, and the aisle 12 feet from walls to column. The west end of the nave terminates in a sanctuary trigon in form, this being also groined and divided from the nave by a richly-molded arch rising to a height of 50 feet, and springing from double clusters of columns. The sanctuary is 34 feet wide and 34 feet deep from railing to wall. The main altar rises to a height of 26 feet. The aisles terminate in similar alcoves and receive the side altars. The eastern termination of the nave is a richly-decorated arch 34 feet span, and rises to a height of 24 feet above the tribune floor. The front of the tribune is a segment projecting into the chapel, richly panelled and covered. Under this arch stands the organ. Behind the tribune and still higher up is another gallery. Under the tribune is a panelled and molded double door that leads into the chapel from the convent. The design of this interior differs in treatment from that of the most familiar examples of the Gothic in this, that all the arches of nave and aisles,

both direct and diagonal, spring from the capitals of the columns without the aid of the clear story. Again, the distance from walls to columns being only 12 feet, and that from cluster to cluster being 16 feet, it had to be treated differently from that of the usual designs of a square for aisles and a double square for naves. But these unusual distances were fixed by the arrangement of the double rows of stalls, and the architect had to accommodate his talents in design to them.

Building Outlook.

OFFICE OF THE INLAND ARCHITECT, 1
CHICAGO, Ill., April 10, 1890.

Symptoms of improving activity in all branches of industry are apparent. In some quarters the fear is expressed that the industries are entering, or may soon enter upon an era of overproduction; but this anticipation is unwarranted, as is evinced by the fact that stocks of nearly all kinds of material and supplies are of very moderate proportions. The producing and consuming interests of the country are pretty evenly balanced just at present. Cost of production is increasing a little in some directions, and declining in others. The declining tendency in prices is particularly noticeable in the iron trade. An abundant supply of building material of all kinds is in readiness for distribution. The labor question is creating some uneasiness in many quarters, and while the attitude of laborers is somewhat threatening, there is good ground for the belief that the dreaded day for the inauguration of a general strike will come and go with less disturbance than is anticipated. Employers have manifested a creditable anxiety and willingness to meet all reasonable demands. Both sides have evinced a good deal of moderation, and there will be occasion for congratulation on both sides as soon as the issue is past. Lumber is in abundant supply, and southern products are being urged into northern markets with great persistency. Equipments and supplies of all kinds are manufactured and sold on a basis of last year's prices, with very few exceptions. The railroad companies are honestly endeavoring to live in harmony with each other, but in spite of their best efforts the necessity of some form of supervisory control is cropping out. The banking interests report an urgent demand for currency, and the rates of interest are rather higher than the profits of business warrant. A very urgent demand for money continues to drain eastern financial centers, and various legislative remedies have been suggested, with a view of tiding over the greater or less distress prevailing in agricultural localities especially. The industries are prospering East, West and South, and house building will be prosecuted this year with greater zeal than ever before known. No serious dangers threaten the prosperity of the country. The people have confidence in their ability to carve fortunes out of their opportunities, and a spirit of emulation and of energy is leading on to still greater achievement. Business men feel quite safe in the fact that cost of production will not fluctuate adversely to their interests. Extraordinary preparations are being made for greater outlays in all channels of activity.

Synopsis of Building News.

Baltimore, Md.—Architect Charles L. Carson has plans for a five-story brick warehouse, 26 by 87 feet; cost \$20,000.

Architect Jackson C. Gott has prepared plans for a three-story hotel, 100 by 100 feet, all modern improvements; cost \$60,000.

The Immanuel Baptist congregation will erect a new church to cost about \$45,000.

Chicago, Ill.—Architects Howe & Shelton: For L. A. Ender, two frame dwellings at Eggleston; furnaces, mantels, bathrooms, hardwood trimmed, stained and plate glass; making plans. For W. Witherwax, a two-story frame flat building at Garfield Park; bathrooms, closets, etc.

Architect H. I. Cobb is preparing plans for a ten-story club building to cost about \$500,000. Steam heat, elevators, electric light, fireproof construction. It will contain Turkish baths, swimming bath, bowling alley, etc.

Architect William W. Clay: For H. H. Belding, a three-story store and lodge room, size 40 by 75 feet, to cost about \$20,000. Bedford stone front, steam heat and the improvements; taking estimates.

Architect H. H. Boyington: For James Hood, a three-story flat building to cost about \$20,000; Anderson pressed brick and Bedford stone. For W. J. Jefferson, a three-story flat building to cost \$12,000; granite first story and pressed brick above.

Architect W. G. Barfield: For C. J. Phillips, a two-story residence to cost \$6,000; furnace, bathrooms, closets, etc. For A. E. Goodrich, a two-story residence at Glen Ellyn; steam heat, mantels, bathrooms, closets, etc.

Architect C. H. Frost: For Bernard Steele and Isaac Wedeles, two three-story residences; blue Bedford stone fronts, hot water heating, plate and beveled glass, etc.; cost \$40,000.

Architect E. D. Martin, Pullman Building: For J. A. Snyder, a two-story frame dwelling; furnace, mantels, bathroom, etc.; finishing plans.

Architects Burnham & Root: For E. S. Pike and others, fourteen-story hotel, to cost \$1,000,000; steam heat, electric light, elevators, marble wainscoting and floors, to be thoroughly fire proof; letting contracts. Also finishing plans for Women's Christian Temperance building, to be built on La Salle and Monroe streets; it will be twelve stories high, and will be heated by steam, lighted by electricity, will have elevators, marble wainscoting, etc. For First Regiment armory building, to be built on Michigan avenue and Sixteenth street; letting contracts. For O. W. Potter, residence on Lakeshore Drive; granite front and tiled roof, steam heat, stained, plate and beveled glass, etc.; cost about \$70,000. For W. J. Goudy, residence; to cost \$25,000; stone front, tiled roof, steam heat and modern improvements.

Architects Adler & Sullivan are letting contracts for a ten-story market and cold storage building, to be erected on Canal, Lake, Randolph, and the river side; cost \$1,200,000.

Architect Oliver W. Marble: For O. W. Mason, preparing plans for six three-story residences, to be built in Hyde Park; stone fronts, furnaces, bathrooms, closets, mantels, stained, plate and beveled glass; cost \$30,000. For Clancy & Clancy, a block of five dwellings on Ellis avenue and Forty-fourth street; stone fronts, mantels, bathrooms, stained, plate and beveled glass, furnaces, etc.; cost \$45,000; making plans. For John Smith, on Calumet avenue near Thirty-third street, a three-story residence, to cost \$15,000; stained, plate and beveled glass, mantels, steam heat; working on plans.

Architect R. G. Penticost: For W. M. Cave, a two-story flat building; Bedford stone front, bathrooms, closets, mantels, two furnaces; taking figures.

Architects Treat & Foltz are letting contracts for a residence, to be built on Michigan avenue, for E. J. Lehmann; granite all round, slate roof, copper dormers, granite cornice, Romanesque style of architecture, steam heat, etc.; cost \$175,000. For the same owner, taking figures for a four-story apartment building, to be built on Michigan avenue near Eighteenth street; Bedford stone front; cost \$50,000; steam heat, hardwood finish and all the improvements. For the same owner, preparing plans for a four-story flat building, to be built on State near Twenty-third street; it will have a 200 foot front; Bedford stone, bathrooms, mantels, etc. Also taking estimates for a residence to be built on Goethe street near Astor; gray granite front and side, hot water heating, etc.; cost \$15,000. Taking estimates for residence to be erected on Wellington avenue Lake Shore drive; pressed brick, stone and terra-cotta front; cost about \$20,000. Also just

commenced work on remodeling building northeast corner of Randolph and Wabash avenue, for N. K. Fairbank; it will be made into a first-class office building; will put in two elevators, electric motor service, steam heat, hardwood finish throughout, and all the modern improvements. Treat & Foltz have taken a lease for the half of the top story of this building, where they can be found for the next five years.

Architect J. C. Swalm: For W. H. Cameron, ten two-story flats, to be built on Polk and Roby streets; bathrooms, closets, mantels, stained and beveled glass; cost about \$35,000; preparing plans. For Mr. Worth, a two-story hotel and flat building at South Chicago; hot water, heating and modern improvements; making plans.

Architect H. R. Wilson is finishing plans for a block of five three-story residences to be built southeast corner of Grand boulevard and Forty-second place; stone fronts, steam heat and four furnaces, mantels, bathrooms, plate and beveled glass.

Architects Randak & Miller: For Mr. Plouzek, a four-story flat building; bathrooms, closets, mantels, stained glass; cost \$8,000; letting contracts. For J. O. Barber, a flat building; frame, stone foundation; mantels, bathrooms, stained glass; finishing plans.

Architects Bell & Swift: For T. J. Bolger, a dwelling, to cost \$5,000; furnace mantels, bathroom, stained glass, etc.; making plans. For K. H. Bell, a two-story stone front residence on Forty-seventh street; furnace, mantels, stained glass, etc.; making plans. Also remodeling four-story building into a six-story hotel, to cost \$20,000; elevator, steam heat and modern improvements; preparing plans.

Architect F. R. Schock: For M. Walsh, two three-story residences at 2509 and 2511 Indiana avenue; Bedford stone fronts, hot water heating, bathrooms, etc.; making plans. For Cicero & Proviso Street Railway Company, a generating plant, to cost \$20,000; taking estimates. For T. O. Stokes, a dwelling at Lawndale; furnace, mantels, bathrooms, stained glass; making plans. For G. N. Seifert, a dwelling at Ridgeland; furnace, mantels, bathroom, stained glass; frame, stone basement; taking bids. Also taking bids for three-story pavilion and lodge-room on Thirty-first street, near Cottage Grove avenue; stone front, steam heat, marble floors and wainscoting, stained glass, etc.

Architect Oscar Cobb made plans for three-story opera house at Paris, Kentucky; steam heat, electric light, etc.; cost \$40,000; taking estimates. Also making plans for remodeling theater at Evansville, Indiana; electric light, steam heat, etc.; cost \$25,000.

Architect H. B. Seely: For J. R. Putnam, a six-story warehouse, corner Michigan and Lake; steam heat, elevators; cost about \$200,000; making plans. For remodeling Crozier building at 150 Wabash avenue; cost \$30,000. Will put on new front, steam heat, electric light, elevator, etc.; preparing plans. Also getting out plans for first-class six-story apartment house, to be built on a prominent corner on the South Side; elevators, steam heat, electric light, etc.; cost about \$125,000. For A. T. Ewing, store and flat building, corner of Leavitt and Washburne avenue; bathrooms, mantels, dumb waiters, etc.; cost \$50,000; making plans.

Architect C. R. Adams: For Congregational Church at Rogers Park; brick and stone, furnace, pews, stained glass, etc.; cost \$10,000; making plans. For Sheridan Hall, at Rogers Park; brick and stone; cost \$12,000; taking bids. Also getting out plans for Town Hall at Rogers Park; furnace, etc.

Architect M. F. McCarthy is preparing plans for theater and office building at St. Louis; steam heat, elevators, electric light, etc. Also working on plans for store and theater building on Milwaukee avenue; pressed brick, stone and terra-cotta. Making plans for flat building on Forty-sixth street and St. Lawrence avenue; stone front.

Architect C. T. Freigs is working on plans for store and office building, corner of Thirtieth and Butterfield streets; iron, stone and brick; bathrooms, closets, mantels; cost about \$20,000.

Architect Alfred Smith: For John M. Dowling, a three-story residence; cost \$37,000; cut stone all around and tiled roof; hot water heating, etc.; taking estimates.

Architect J. A. Thair: For F. H. Hahn, a three-story residence on Grand boulevard and Thirty-sixth street; \$20,000; stone front, hot water heating, etc.; letting contracts.

Architect L. B. Dixon: For Perry A. Hull, three residences on South Park avenue, to cost \$25,000; stone fronts, furnaces, mantels, bathrooms; stained, plate and beveled glass; finishing plans. For Consumers Pure Ice Company, a factory on Thirty-fifth and Butler streets, 92 by 170 feet; cost \$20,000; to make 120 tons of ice a day.

Architect M. E. Bell is finishing plans for a seven-story factory, to cost \$30,000, to be built on Jackson near Clinton street; steam heat, elevator, etc. Also making plans for residence on North Side, to cost \$50,000; stone all around; slate roof; hot water heating, copper bays and cornice; stained, plate and beveled glass, etc.

Architect W. A. Arnold: For J. Gartside, residence on Drexel boulevard, near Forty-third street; rock-faced, stone front, hot water heating, mantels, stained, plate and beveled glass, etc.; cost \$15,000; preparing plans.

Architect F. B. Townsend is making plans for hotel at Glen Ellyn, Illinois; steam heat, etc.; cost \$25,000.

Architect Clinton J. Warren is working on plans for six-story hotel; size 100 by 180 feet, to cost \$400,000, to be built on Michigan avenue, near Twenty-third street; pressed brick, stone and terra-cotta front; to be fireproof, have two elevators, steam heat, electric light, marble vestibules, etc.

Architect W. D. Cowles: For Marks Nathan, a society hall, 85 by 100 feet, to cost \$30,000, on Jefferson and Twelfth streets; making plans.

Architect George Beaumont: For John McConnell, a two-story warehouse; 239 by 165 feet, to cost \$16,000; common brick, elevator, vaults, steam heat, etc.

Architects Holabird & Roche: For H. T. Glover, an eight-story apartment building, corner Cottage Grove avenue and Fortieth street; steam heat, elevators, electric light, etc.; cost about \$400,000; making plans.

Architects J. F. & J. P. Doerr: For Jacob Danz, a two-story, brownstone front residence on Washington boulevard; hot water heating, marble wainscoting and tiles, plate, beveled and colored glass; cost \$13,000. For W. Praedig, two dwellings on Fiftieth street and Indiana avenue; stone front, furnaces, mantels, bathrooms, stained glass.

Architect F. L. Fry: For J. H. Stoner, at La Grange, a two-story frame residence; hot water heating, mantels, stained glass, gas fixtures, slate roof and porch; making plans.

Architect J. S. Woollacott: For C. W. Lasher, a three-story residence on Oakdale avenue, cut-stone front, hot water heating, stained, plate and beveled glass, etc.; cost \$40,000; taking estimates.

Architect C. M. Palmer: For Potter Palmer, five four-story residences on State near Cedar streets; Kasota, Portage and Bedford stonefronts; furnaces, mantels, plate and beveled glass; cost \$60,000. For George Straith, on Oakwald avenue near Forty-fourth street, a three-story residence, Portage stonefront, hot water heating, wood mantels, plate and beveled glass. For W. L. Moss, a four-story flat building, on Ellis avenue near Forty-second street; Anderson pressed brick and Bedford stone; cost \$15,000. Also making plans for \$10,000 residence; furnace, mantels, bathrooms, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

The situation as stated in last issue remains unchanged, and, unless all signs fail, I think our contractors can count upon a busy season, at fair prices.

Architect George W. Rapp reports as follows: For T. M. Graydon, of Cincinnati, a residence; materials to be pressed brick; pine finish, wood mantels, furnaces, stained glass, tin roof, plumbing, etc.; cost \$17,000.

Architect George Vogel reports: For Thomas James, a residence; materials, pressed brick; pine finish, wood mantels, hot water heating, laundry fixtures, tiling, stained glass and slate roof; cost \$5,000. For A. Boehm, of Newport, Kentucky, a residence; materials, brick; pine finish, blinds, wood mantels, plumbing, grates, etc.; cost \$3,000.

Architect Adam J. Bast reports: For Ashman & Glasgow, Eighth and Central avenue, a store building; materials, brick, iron; stove heat, blinds and tin roof; cost \$4,500.

Architect James W. McLaughlin reports: For Joseph T. Carno, an eight-story store and office building; materials, stone, iron; elevators, electric bells, plate glass, etc.; cost \$150,000.

Architects Glick & Bauderman, 116 York street, Newport, Kentucky, have drawn plans for a large three-story schoolhouse; materials, brick; furnaces, blackboards, slate roof, desks, iron stairs, etc.; cost \$30,000. For Jacob Hahn,

Monmouth street, Newport, a residence; materials, pressed brick; furnace, stained glass, terra-cotta, slate roof, etc.; cost \$6,800. For John Heiber (care architect), a hotel of twelve rooms, at Melbourne, Kentucky; materials, brick; stoves, furniture, slate roof, etc.; cost \$5,000.

Architect Gustave W. Drach reports: For Mr. J. M. King, Clifton, Ohio, a residence; materials, brick; pine finish, blinds, wood mantels, furnaces, stained glass, slate roof, etc.; cost \$4,000.

Architect W. W. Franklin reports: For Otto Pfeiffer, Esq., attorney-at-law, a residence; pressed brick, hardwood mantels and finish, furnace, stained glass, tiling, electric bells, etc.; cost \$6,000. Also for Miss H. Macke Clifton, a residence; brick, terra-cotta, pine finish, blinds, furnace, wood mantels, stained glass, slate roof, etc.; cost \$5,000. Also for Mrs. John Kyle, a residence; pressed brick, pine finish, blinds, furnaces, wood mantels, electric bells, stained glass, etc.; cost \$10,000.

Architect Lucien F. Plympton reports: For John G. Dinkelbier, a residence; pressed brick, pine finish, furnace, grates, dumb waiters, blinds, stained glass, etc.; cost \$9,000.

Architect Adam J. Bast reports: For Gottlieb Muhlhauser, Esq., a flat building; brick and iron, grates, iron mantels, blinds, dumb waiters, etc.; cost \$25,000.

Architect Louis Piket reports: For Mr. Peter Reuhl, Seventh and Main streets, a residence; brick, pine finish, furnace, wood mantels, laundry fixtures, tin roof, blinds, stained glass; cost \$6,000.

Architect S. S. Godley reports: For E. C. Rycken, Price Hill, a residence; brick, hardwood finish, wood mantels, stained glass, slate roof, etc.; D. W. C. Bellville, Builders' Exchange, has the contract.

Denver, Colo.—For the Odd Fellows, Greeley, Colo., two-story pressed brick and stone hall, 50 by 100; cost \$15,000. For A. Lewin, terrace of seven houses; cost \$23,000. For G. M. Stone, two-story brick dwelling; cost \$7,000. For A. Marks, a two-story brown stone and brick dwelling, to cost \$9,000. For W. G. Nevin, brick dwelling; cost \$6,000.

Architect A. M. Stuckert: For C. H. Conrad, Danville, Va., a brick and stone dwelling; slate roof, hardwood finish; will cost \$50,000. For A. McClellan, Pueblo, a business building; brick and stone front; cost \$30,000. For B. C. Patterson, Littleton, Colo.; brick and stone front building; cost \$12,000.

Architects Lang & Pugh: For William Church, lava stone residence, to cost \$50,000. Also lava stone stable, to cost \$1,500. For A. M. Inman, dwelling; brick and lava stone; cost \$5,500. For R. P. Lunt, dwelling; cost \$10,000. For A. M. Juman, brick residence; cost \$6,000.

Architects Varian & Sterner: For James G. Kilpatrick, two-story pressed brick and Arizona stone residence; cost \$15,000. For J. B. Grant, dwelling; Longmont stone, tile roof; cost \$45,000.

Architects Kirchner & Kirchner: For Denver Sewer Pipe and Manufacturing Company, a brick factory, to cost \$15,000. For J. W. Hagus & Co., Meeker, Colo., a stone building; cost \$7,500.

Architects Lee & Liden: For A. Mossier, three-story brick building; cost \$10,000. For Western Farm Loan and Trust Company, three brick cottages; cost \$8,000.

Detroit, Mich.—Architects Mortimer L. Smith & Son: For J. L. Hudson, an eight-story store and dwelling, size 100 by 180 feet; brick and stone, with tin roof; cost \$300,000. For Wm. Peters, a two-story residence, size 26 by 90 feet; brick, with gravel roof; cost \$5,000.

Architects Scott, Kamper & Scott: For Thos. Sevan, remodeling stone for café, with decorations; cost \$10,000. For George H. Russell, a two-story frame dwelling, with shingle roof; cost \$8,000.

Architects A. C. Varney & Co.: For J. C. Sabine, a two-story store and dwelling, size 36 by 54 feet, pressed brick; cost \$5,000. For Mr. Dudley, a three-story store and dwelling, brick, flat roof, size 44 by 69 feet; cost \$8,500. For John Phillips, three three-story brick and stone dwellings; cost \$10,000.

Architects Donaldson & Meier: For the Detroit Boat Club, a frame boat house, size 60 by 100 feet; cost \$7,500.

Architect John Lyman Faxon: For the First Congregational Society, a stone church and chapel, size 120 by 190 feet; cost \$103,000.

Architects Gearing & Stratton: For D. W. Brooks, a two-story residence, brick and stone; cost \$13,000.

Architect Peter Deitricks, Jr.: For John Zynda, a three-story brick brewery, size 48 by 112 feet; cost \$25,000.

Architect Henry J. Kill: For R. Bell, a two-story dwelling, size 36 by 52 feet, brick, with gravel roof; cost \$5,000.

Architect Walter Russel: For self, a three-story stone dwelling, size 24 by 42 feet; cost \$12,000.

Grand Rapids, Mich.—Architect S. J. Osgood: For John Goldsmith, a five-story brick and stone office building; cost \$40,000.

Architects Mason & Rice, of Detroit: For Mr. Boyd Paulind, a frame dwelling; cost \$5,000.

Architect T. R. Williamson, of Philadelphia: For the Fuller estate, alterations and additions to the St. Denis Hotel; estimated cost \$20,000.

Johnstown, Pa.—Architect Joseph Stillburg, of Pittsburgh, has plans for \$70,000 hotel, \$30,000 hall and a \$10,000 store building, all to be erected this summer.

Little Rock, Ark.—Architect Thomas Harding: For W. H. Woodsmall, two-story brick veneered residence; cost \$4,000; contract not let.

Architects Ortopp & Kusener: For National Bank of Commerce, three-story pressed brick bank building; cost \$25,000.

Architect Fred J. H. Kicken: For W. S. Holt, two-story frame residence; cost \$3,000. For C. F. Penzsl, three two-story frame dwellings; cost \$2,200 each; contract not let. For Home Water Company, brick pump house; cost \$6,000.

Pittsburgh, Pa.—Architects Bickel & Brennan: For John Goff, Jr., four handsome dwellings, brick with stone fronts.

Architect J. T. Steen: For the Hon. John Dalzell, an eight-story law office building, stone and brick with stone trimmings, fireproof throughout; estimated cost \$30,000.

Architect Joseph Anglin has drawn plans for the remodeling of the Allegheny City Hall; the work will cost about \$100,000; the building to be three-story, size 180 by 165 feet.

Architect F. J. Osterling: For the Central District and Printing Telegraph Co., a new seven-story building, size 66 by 100 feet, pressed brick with brown stone trimmings; cost \$165,000.

Architect Joseph Stillburg: For Mrs. J. M. Gusky, a two-story stone residence, terra-cotta, lumber partition, incandescent lighting, marble tile, etc.; cost \$125,000. For B. N. Jacob, a two-story residence, brick and stone; cost \$7,000. For N. Kellner, of Allegheny, a four-story warehouse, size 31 by 55 feet, brick and stone; cost \$3,000. For the Pabst Brewing Co., a storage warehouse; cost \$6,000. For the S. S. Marvin Cracker Co., a three-story brick stable, 45 by 120 feet, for fifty horses; cost \$20,000.

Seattle, Wash.—Architect Nestor: For T. D. Hinkley, a five-story building, brick, stone and terra-cotta; cost \$125,000.

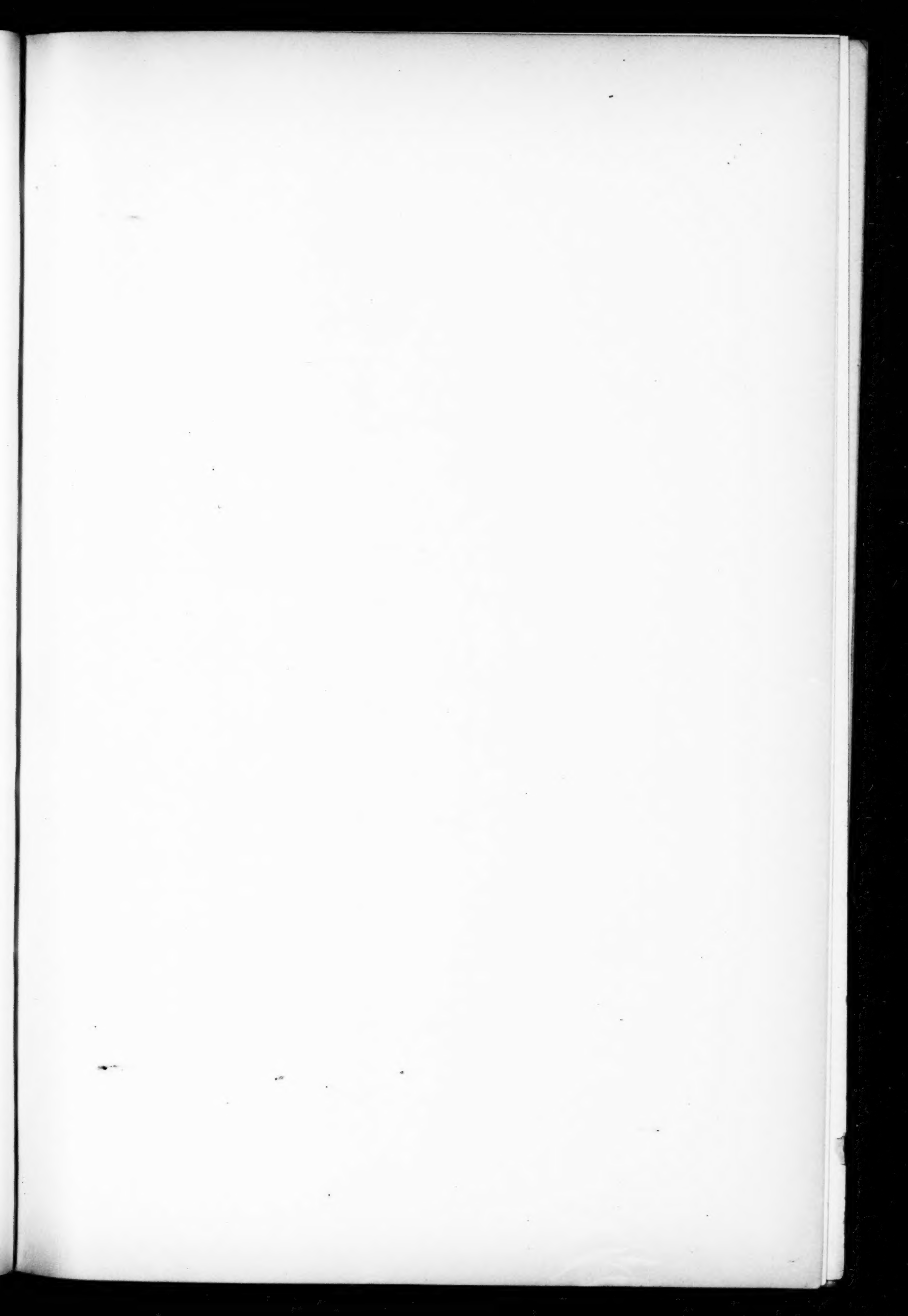
A Masonic temple to cost \$200,000 will be erected here this summer.

Sioux Falls, S. Dak.—The Folsom District will erect a new school house, to cost \$23,000. Plans have been accepted, and work will be commenced about May 1.

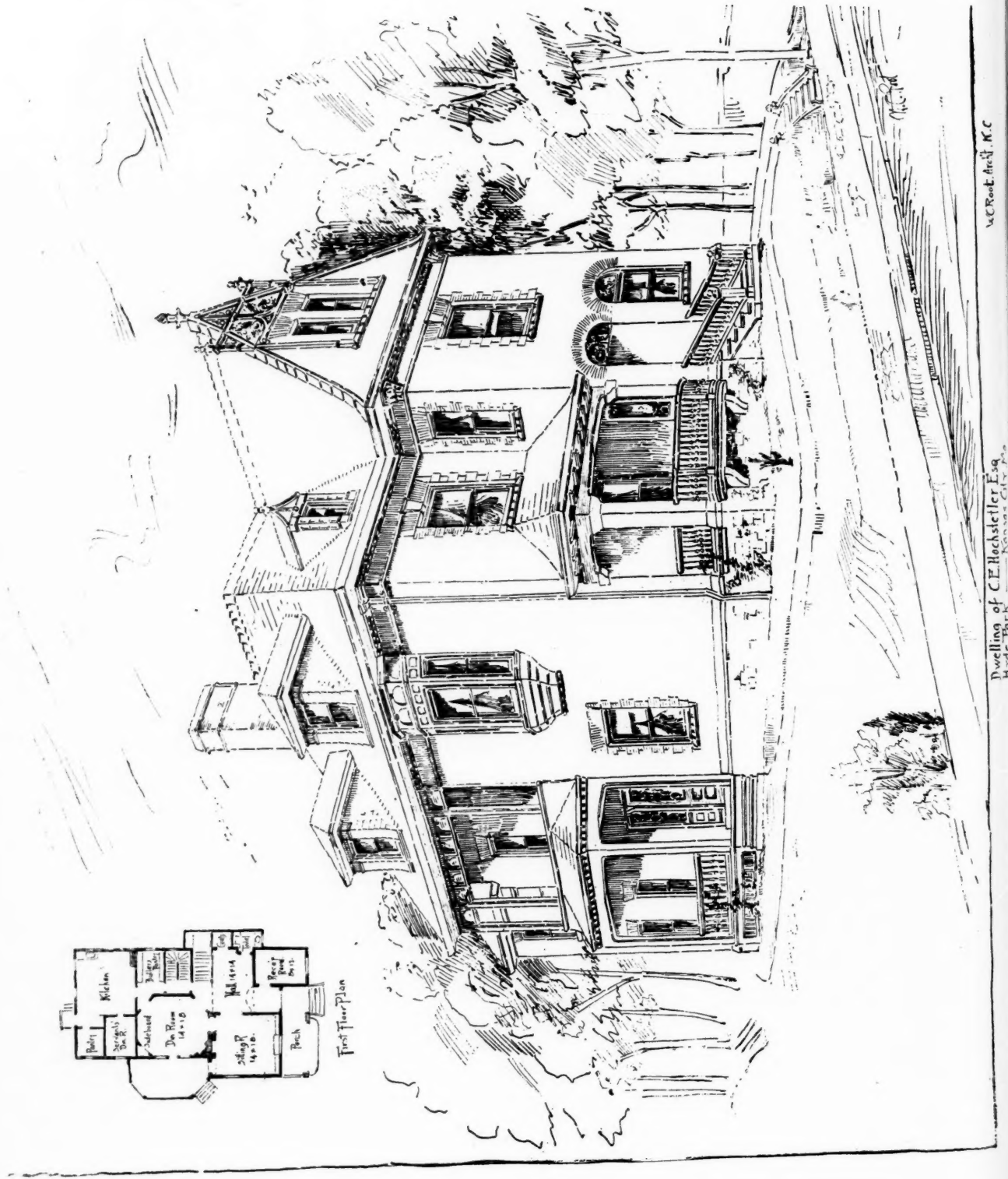
Spokane Falls, Wash.—The Northern Pacific Railway Company have accepted plans for a large depot; the building is to be 36 by 40 feet, brick with stone trimmings.

Springfield, Ill.—Architect George H. Helmle: For Dr. Walter Ryan, a two-story dwelling, size 40 by 60 feet, pressed brick and stone; cost \$6,500. For Fred H. Foster, of Warren City, a two-story frame dwelling, size 34 by 54 feet; cost \$5,500. For Rev. Dr. Logan, a two-story frame dwelling, size 34 by 40 feet; cost \$4,000. For Charles Ryan, a two-story frame dwelling, size 34 by 48 feet; cost \$4,200. For George H. Souther, a two-story frame dwelling, size 32 by 56 feet; cost \$4,000. For the Baptist Church Society, a frame mission church, size 36 by 50 feet; cost \$3,500.

Warren, Ohio.—Architects Weary & Kramer, of Akron, are preparing plans for a large brick block, to be erected this summer, for Messrs Lamb & Strong; contracts not let.



THE INLAND ARCHITECT AND NEWS RECORD.

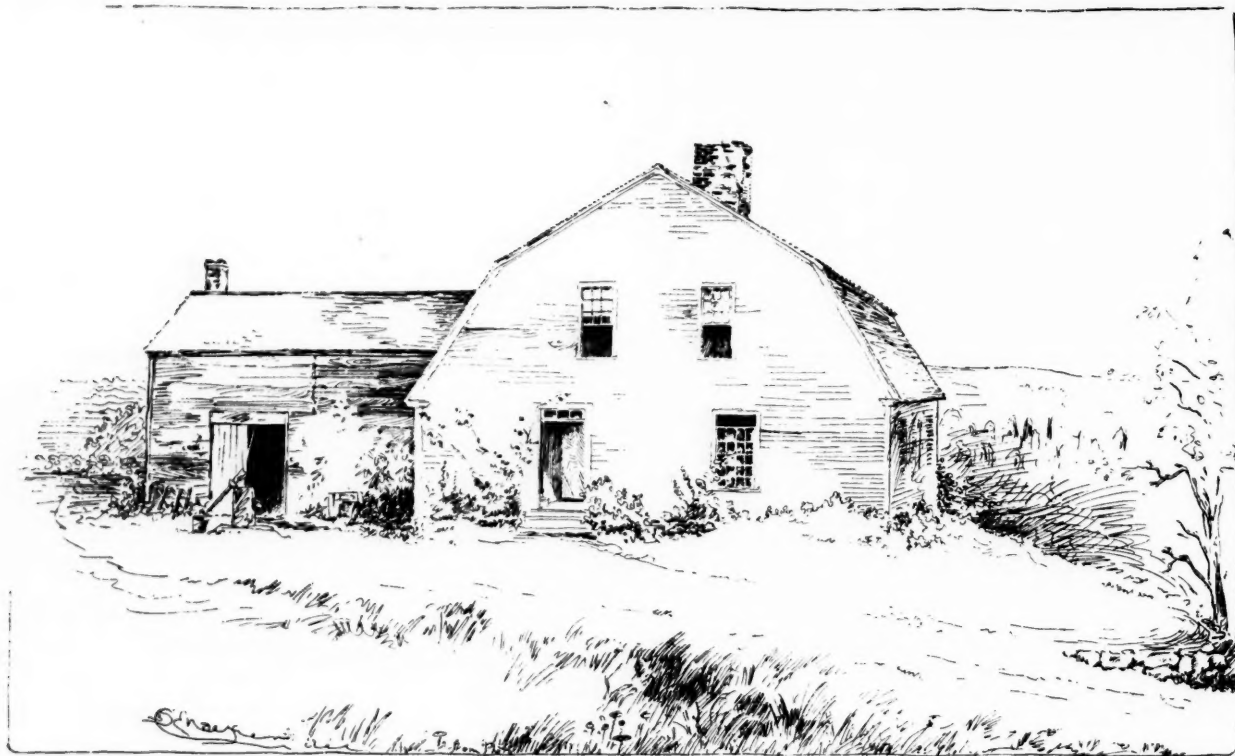


Dwelling of C.E. Hochstetler Esq.
Hyde Park — Kansas City, Mo.

McC Root, Archt. K.C.

W. R. R. A. J. K. C.

Dwelling of C. F. Hochstetler Esq.
Hyde Park - Kansas City Mo.

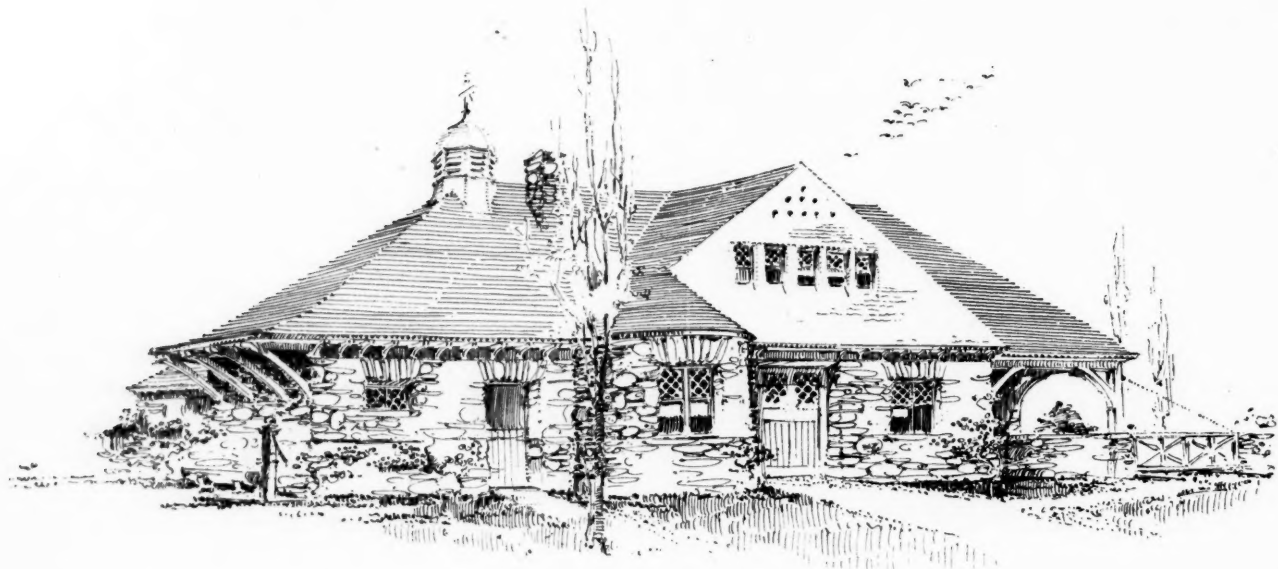


Old House in Petersham Mass Erected 1742

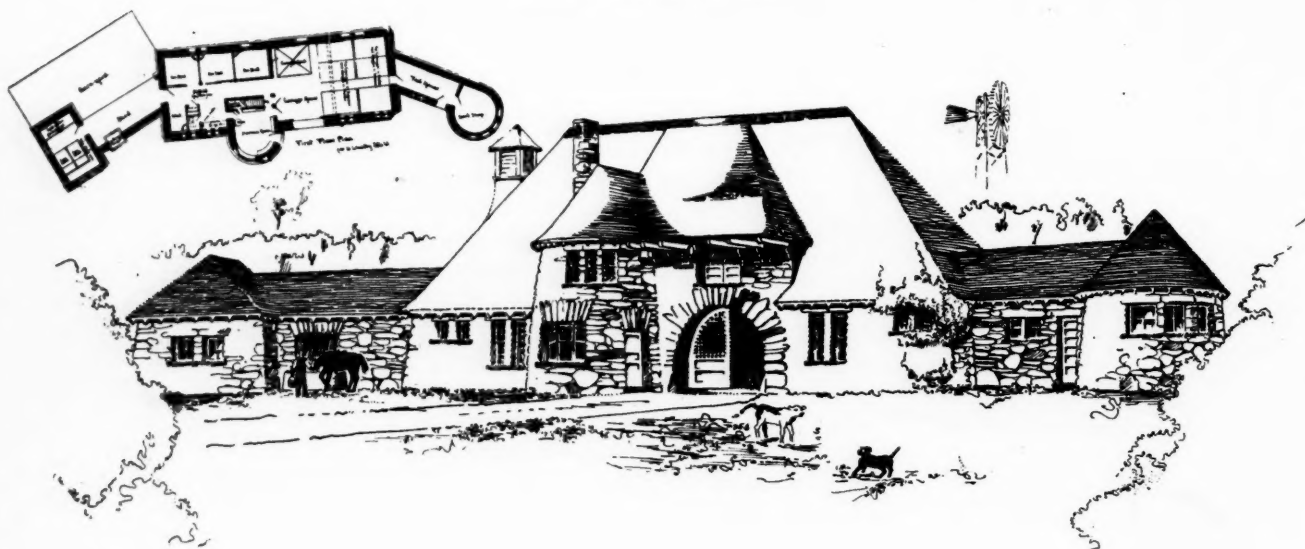


IN PETERSHAM, MASSACHUSETTS

ERECTED ABOUT 1750



SECOND PLACE, MAX G. BIEREL.

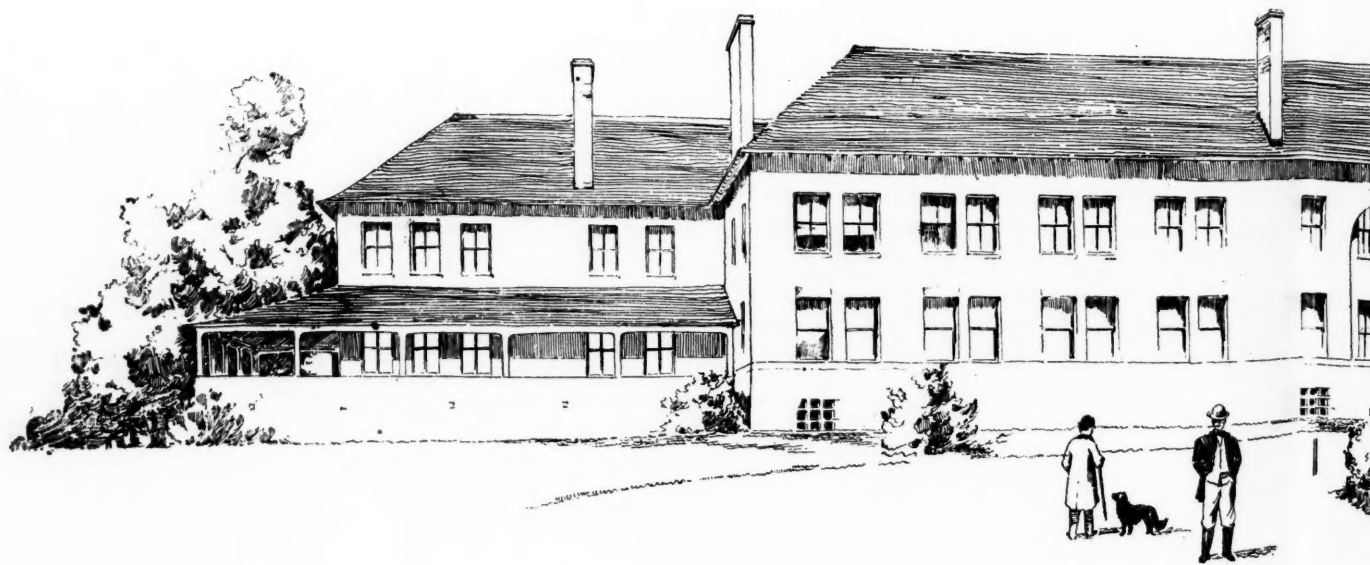
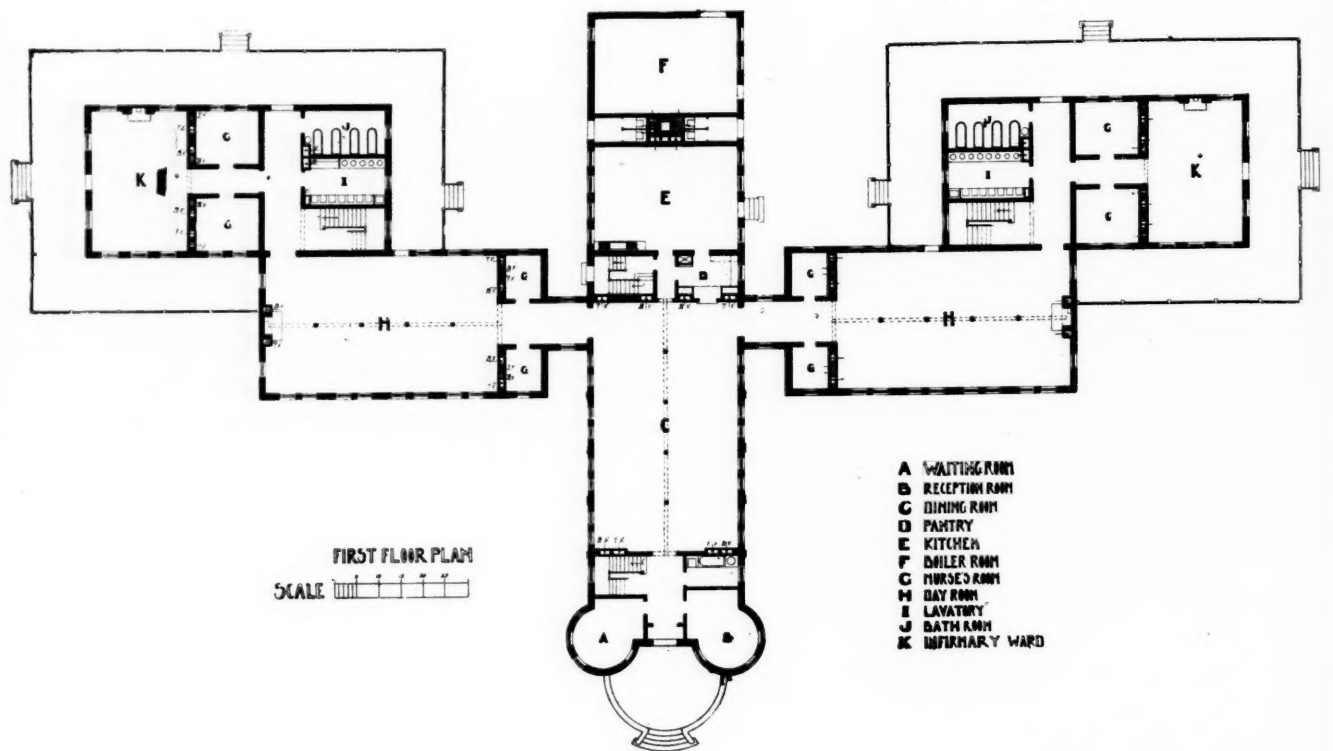


FIRST PLACE, R. A. GREENFIELD.



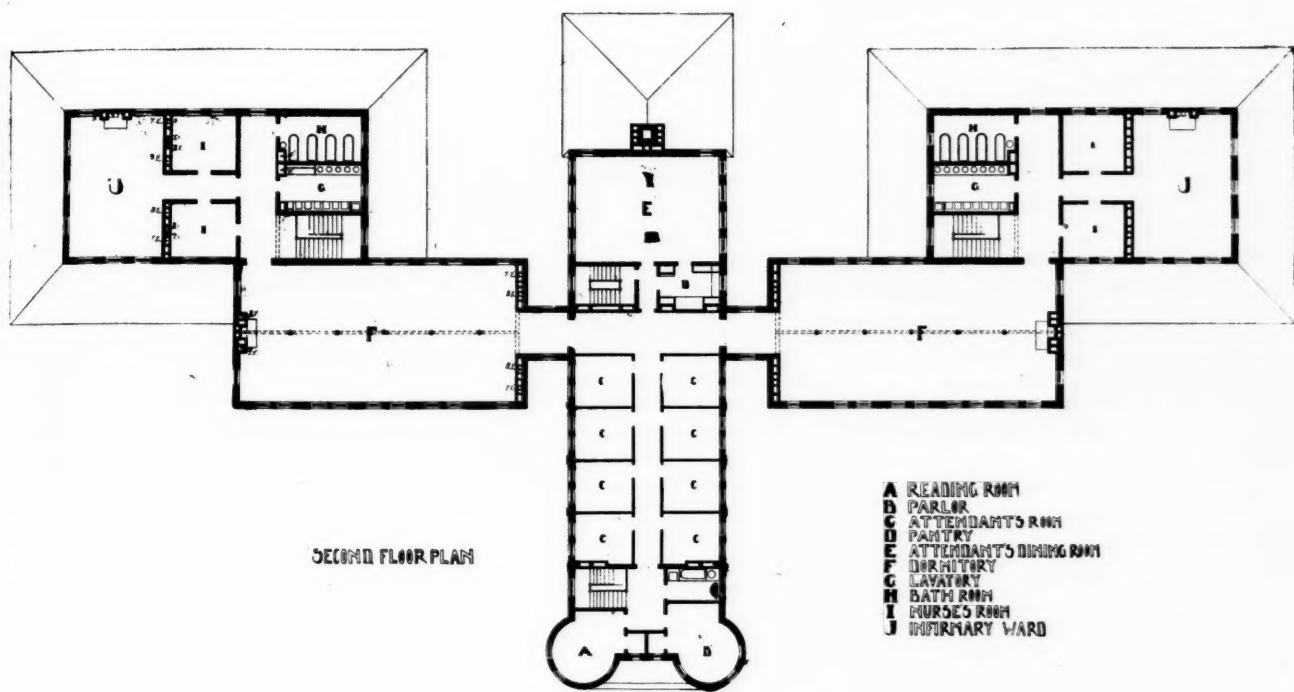
THIRD PLACE, JOHN F. JACKSON.

BUFFALO ARCHITECTURAL SKETCH CLUB COMPETITION FOR A COUNTRY STABLE.



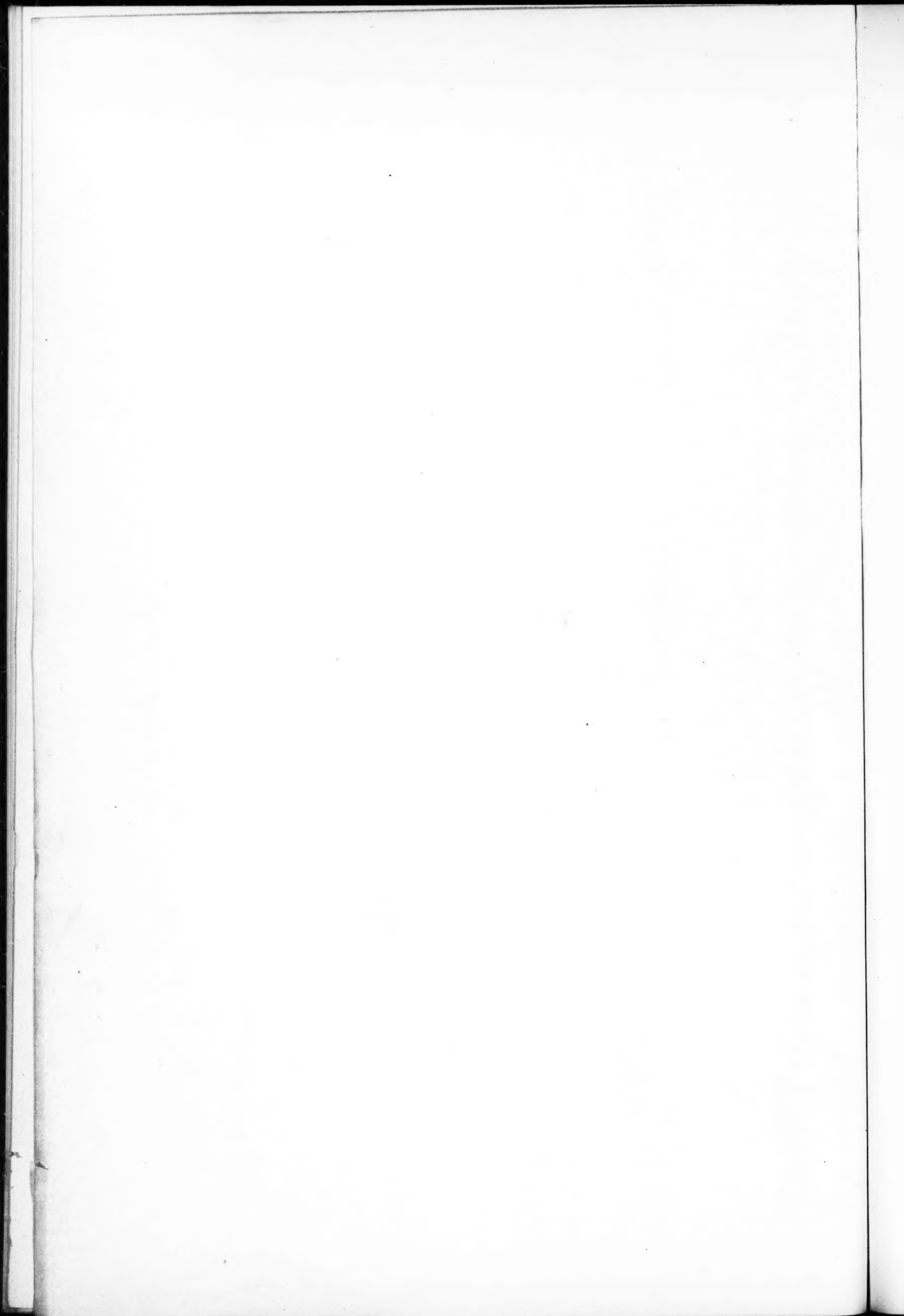
CUSTODIAL BUILDING, ASYLUM FOR FEEBLE-MINDED

CHARLES S. FROST, ARCHITECT

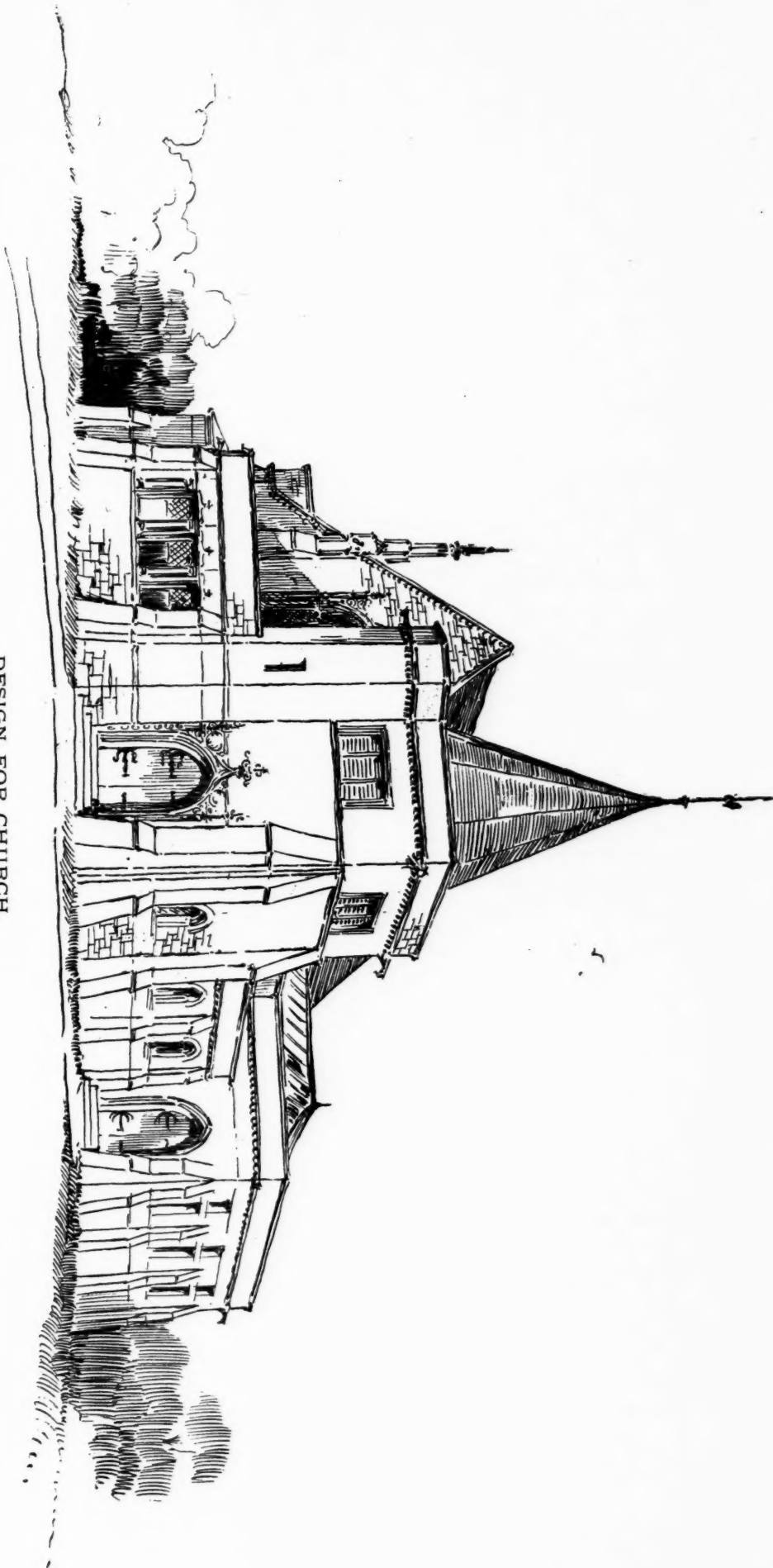


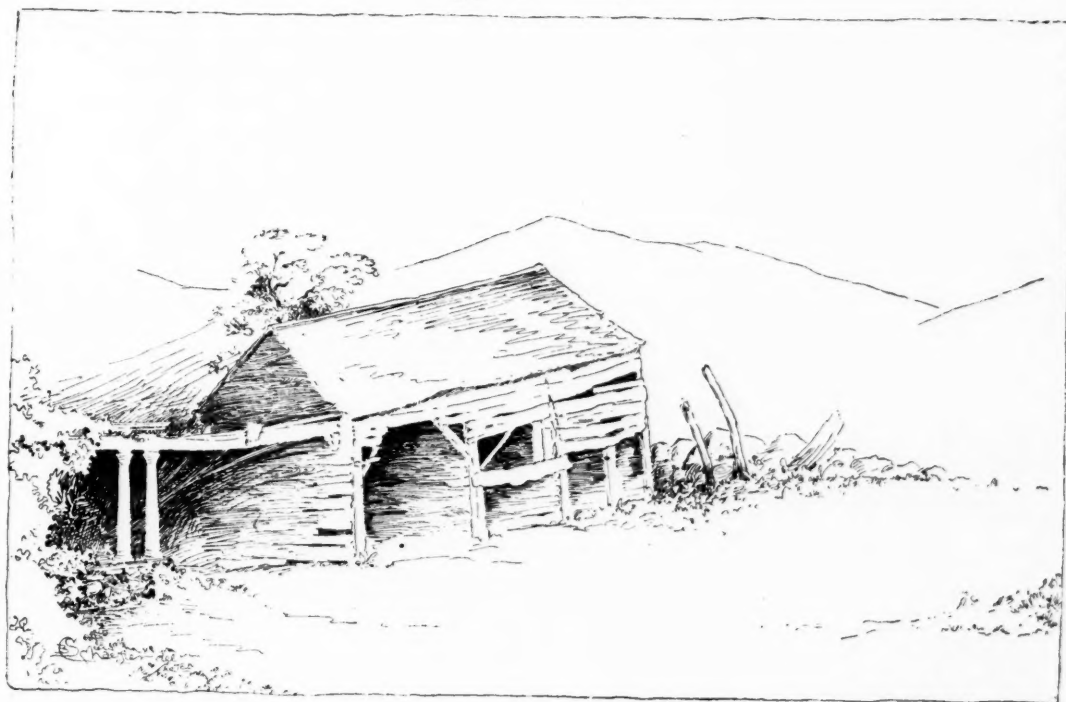
R FEEBLEMINDED CHILDREN, LINCOLN, ILL.

ROST, ARCHITECT, CHICAGO.

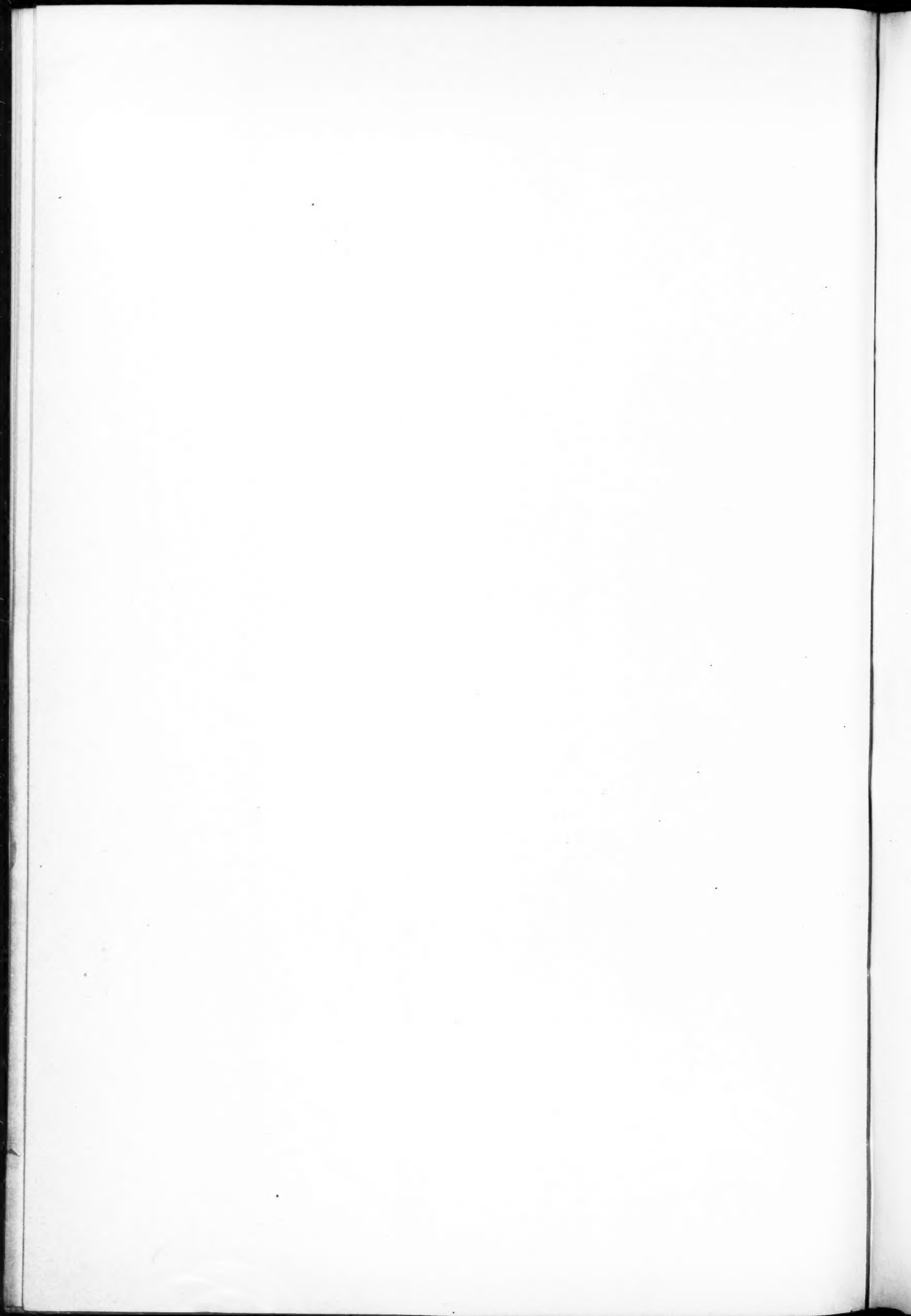


DESIGN FOR CHURCH.
A. O. ELZNER, ARCHITECT, CINCINNATI, O.





Sketch - of Deo Haggess



RESIDENCE DESIGN FOR H.G. DRAGO ESQ. PITTSBURGH, PA.
W. ALBERT SWASEY ARCHITECT ST. LOUIS, MO.

