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The Annual Convention of the A. I. A.

October 28, 29 and 30, are the days decided upon for the annual convention of the American Institute of Architects at Boston. As soon as arrangements are completed for transportation and hotel charges, etc., information will be sent to the members. In the work to be taken up by the convention will be the final settlement of the relations of the Institute to the Chapters and vice versa. It will also be necessary that there be some change in the regulations governing the admission to Fellowship in the Institute of non-members of Chapters residing at a distance from existing Chapters. The regulation as to the formation of new Chapters also requires recasting into more definite form. In another column we publish the circular issued by the Boston Society of Architects and the Boston Architectural Club, who are jointly organizing an exhibit of drawings to be held in connection with the convention, and a large collection of unusually meritorious drawings is confidently expected. This, with the fact that Boston and vicinity are rich in interesting examples of architecture, will draw together a large number of Institute members.

Criticism of Current Architectural Work.

We have often regretted the lack of intelligent, reasoned and disinterested criticism of current architectural work through some medium accessible both to the public and to the architect. It has not seemed advisable to make comments upon illustrations of current work which we ourselves publish, and the criticism of the newspaper press is too disorganized and often too unenlightened to be of the most effective service. There has just appeared the first issue of the *Architectural Review*, a quarterly published in New York, but drawing its contents from both hemispheres, in which we hope to find just that careful and scholarly criticism by both architects and laymen that is needed for the education of the public and the support—and truly also the pruning—of the architects themselves. We like the ring of the introductory salutation, which in spite of some vague rhetoric, promises the right attitude and purpose. There are some incongruities—the fiction attachment reminding of the chromo with every pair of trousers, and “Primus” runs some danger of being carried off his feet by the flow of his own will—but we heartily welcome this venture and hope that it will find the immediate support that will enable it to rise superior to all temporary incongruities and defects. It has a wide and inviting field.

Fresh-Air Inlets to House Sewers.

Mr. L. D. Hasford, of New York, states (see *Sanitary News* of August 15) that during a recent tour of inspection of fresh-air inlets to house sewers in New York he found so many stopped with refuse as to warrant the conclusion that eighty per cent were practically air-tight and inoperative. As to the remainder he makes the obvious point that, when operative, every considerable rush of water drives before it air from the sewer to be breathed by passers by, carrying germs of disease if people in the house are suffering from any infectious malady. Where stone sidewalks extend continuously from curb to house wall the type of inlet common in New York is very unsatisfactory and the common Chicago type, to be better, must be a stumbling block. There is no insuperable difficulty in most cases in so placing

the fresh-air inlet that it will not be subject to stoppage by the ordinary street refuse. The prevention of the second undeniable evil common to all systems of inlets now in vogue is a more difficult matter. Mr. Hasford in the same article recommends a form that he thinks will obviate any outward rush of air, the inlet being placed above grade detached by some little intervening space from the running trap, and so cross-connected that the tendency shall be to drive the air which is collected ahead of a rush of water back to the pipes to the roof—a strong down draft being prevented by some form of ventilating cap. In the September issue of the *Sanitary News*, Mr. Gerhard, of St. Cloud, Minnesota, combats this scheme and asserts that the line of least resistance will still be toward the nearer outlet, namely, by the fresh-air inlet. We confess that it appears to us quite probable that in the face of an established following-down current the preceding advanced column will, as Mr. Gerhard asserts, find its easiest outlet at the inlet in spite of the direction sought to be imparted to the air current by the angle of cross-connection. The subject is of great importance and we hope that further reasoning coupled with practical demonstration will be brought to bear on the difficulty. In any case it is usually quite within the power of the architect and plumber to render improbable the stoppage of the inlet with refuse.

**The Faulty
Construction
of the
Shoreham.**

Mr. Howard J. Fleming, architect, Washington, D. C., sends us a report signed by architect James H. Windrim, engineer Bernard R. Green and inspector Thomas B. Entwistle, explaining the fall of floors in the Shoreham apartment house in Washington last April, till then supposed to be a very substantial building, and describing the method of restoration employed by direction of Mr. Fleming. According to this report the original construction must have been faulty in the extreme, the most inferior quality of lumber having been selected for the joists, laid in some cases without bridging, and filled between with ceiling blocks of plaster and ashes, covered by a layer of damp ashes and other rubbish, on which was nailed a wooden floor in some places and in others a floor of marble slabs. The building was about two years' old when the floors began to fall, for no reason but inherent inability to hold their own weight any longer.

**The Theory of
the Decay
of the
Shoreham Joists.**

It appears that the joists under the wooden floors were in fair condition despite the sap and the worthlessness of the lumber, the ceiling blocks and the damp ashes; but under the marble tiling the wood had apparently turned into ashes by some process which is not explained. With a trace of inconsistency the report ascribes this in part to the water which "seeped through the joists of the tiling," whenever it was washed, and partly to the air-tight quality of the same tiling. It appears that a microscopist was employed to examine the decayed joists and that he discovered no traces of the dry rot fungus. The report says that the fibres and wood were "quite perfect," but had lost all strength. We regret that no one seems to have thought to call in a chemist to examine the wood. The chemical theory offered by the committee that the sappy pine was "dehydrated" by the damp ashes does not commend itself as scientifically probable, nor can we quite concur in the hopeful conclusion, "We, therefore, feel

doubly sure that the incipient action noted in some of the apartment floor joists, from which the ashes have been thoroughly and permanently removed, cannot now proceed any farther." This is a case where a thorough investigation by scientific experts might have disclosed valuable information on the rapid decay of timber, and it is much to be regretted that the opportunity was not so utilized.

**Inspection
Does
Not
Protect.**

While Americans are proverbially quick to grasp a new idea, occasionally they display an obtuseness which might be ludicrous were it not serious. A conspicuous illustration is the constancy with which they hold the belief that the sure remedy for a new building accident like that of the Taylor building in New York is to add another string of amendments to the building law and give the inspectors a new prodding. The general subject of building laws is more fully treated in another column. The disaster to the Taylor building and that to the Shoreham apartment house, also discussed elsewhere in this issue, are illustrations of the principle there laid down that inspection does not protect, and cannot.

**How to
Enforce
Building
Laws.**

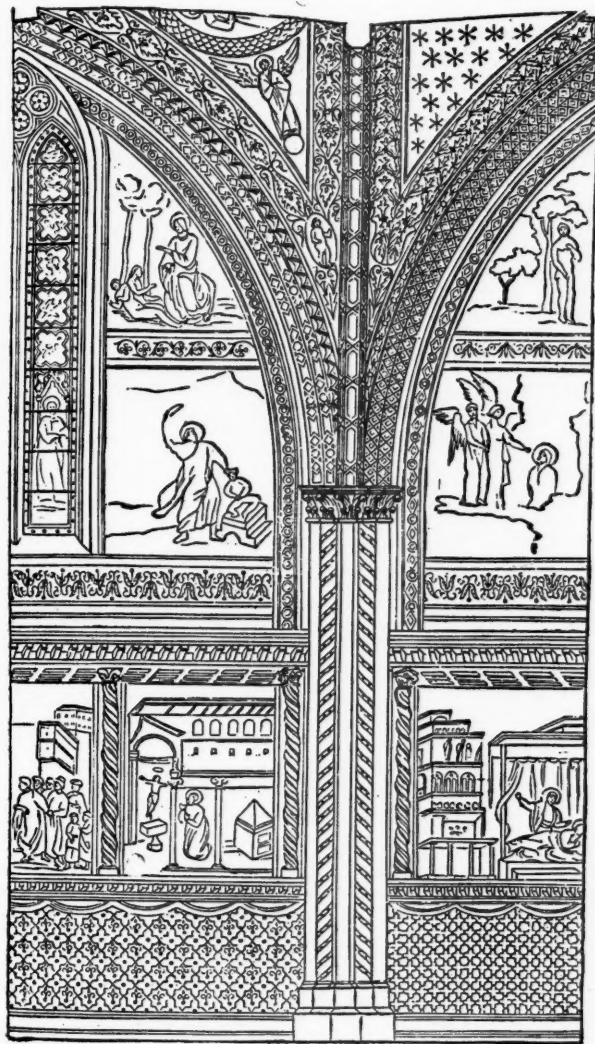
It is probable that a building ordinance of a broad and general character may be indispensable in cities and wherever else dangerous construction is to be feared. Whether it should not be a state regulation, uniform throughout an entire commonwealth, instead of a municipal enactment varying from one city to another and liable to change or entire abrogation by any board of aldermen, is a question worth noting. But such laws must serve mainly as a guide to those who wish to build properly, and as a basis for legal proceedings against the careless, reckless and ignorant. The enforcement of safe building can be done only by making owners, architects and contractors civilly and criminally liable for accidents which result from a violation of the principles of sound construction broadly laid down in a general building act. A few prosecutions of this nature vigorously carried out would do more for public safety as to dangerous building than any number of inspectors it would be possible to employ, and would, besides, create a most healthy public sentiment on the subject.

**Employment
of Engineers
in
Architecture.**

This suggests the question to architects, "Whither are we drifting?" Hitherto we have insisted that an architect's first duty was to plan skilfully, then to build safely, and finally to do it all gracefully and grammatically. Is this no longer possible? Must we now advance backward to the idea, long since overcome, that an architect is only an ornamental gentleman, to put beauty upon a building, deck it out in some fashionable style, etc., but not practical enough to be trusted with its constructive details? There is no apparent reason why a busy architect should not employ a civil engineer to design construction just as he employs a specialist to write specifications, and another to work out ornamental details, etc., all under his oversight and direction and in his own office. It is quite a different thing to intermit work on a design until it has been sent to an engineering firm to have its construction planned and figured so that it can be erected safely. Should the latter practice become general, a loss of prestige to the architectural profession cannot fail to result.

Architecture and the Allied Arts.

BY BARR FERREE, LECTURER IN THE SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA.



DECORATION IN CHURCH OF S. FRANCESCO, ASSISI.

PART IV.

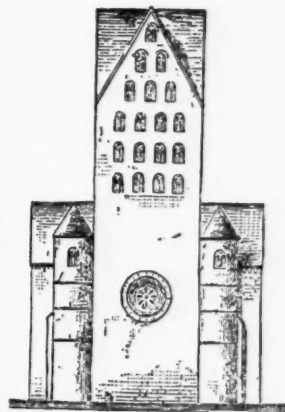
MEDIÆVAL.

EARLY Romanesque buildings give small intimation of the wonderful development architecture was to undergo in the middle ages. The people were too poor, their industrial and artistic methods too cumbersome and too crude to permit of more than the simplest architecture. All of this work had a certain grandeur, but the walls are bare and the carving sparse and rude. Architecture was passing through the early stages of an evolution, and in no respect was this more striking than in the limited use of the allied arts. With the founding of the great religious societies and the general feeling of relief when the world had passed the limit of 1,000 years after the birth of Christ, a gradual improvement ensued. No one element in the history of the middle ages so powerfully helped the growth of art as the religious societies, with the opportunities they offered for the preservation of culture. Never was architecture the subject of such loving care as was displayed by the monks and brothers, and to them we owe not only much that is of literary value, but also the practice of art for art's sake. The influence of these bodies was felt in all departments of culture, and in none was it exercised to greater advantage than in the development of art, of architecture, of painting and of sculpture.

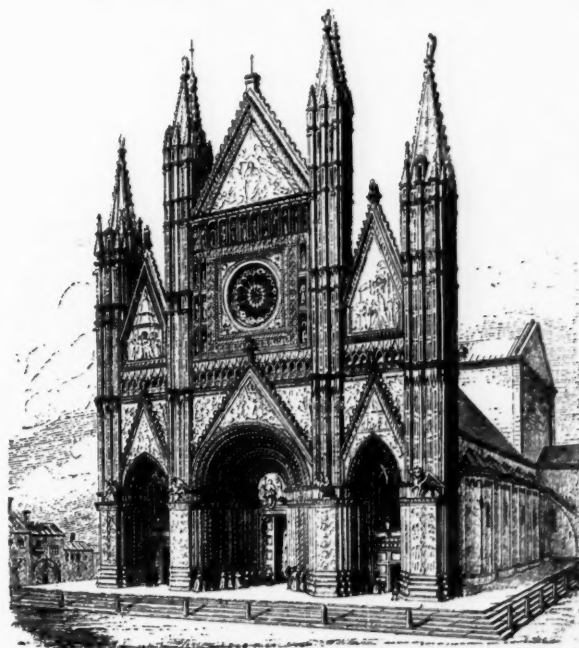
The darkness that enveloped the dark ages was never so dense as to completely hinder the march of progress. The age was one in which culture was almost wanting, but it contained the germs of a great after-development. No art received so much attention as architecture; through it the slumbering genius of the people was awakened. At a time when industrial progress was slow it made very considerable advancement, and could exhibit monuments of great beauty and size. Plain and severe as many buildings were in the

earlier mediæval period, it speedily absorbed other branches of art, and a Gothic cathedral became a storehouse of the culture of the time in which it was built. It was not only the finest architecture, but contained the best achievements in painting, sculpture and decoration that the knowledge and skill of the period permitted, and it is possible to write a sketch of the arts of the time from the records left in the cathedral churches of Europe. These great buildings were the center of the life of the town. The houses of the people were huddled together under their towering walls for shelter, and they formed not only the most important place of general assembly open to citizens of all grades and all classes, but frequently the only one. Under the shrewd and careful guidance of the clergy they became more than mere shelters for the sacred elements, more than simple rooms wherein the faithful could congregate, more than ordinary structures whose merits were measured solely by their usefulness, but they were vast storehouses wherein were gathered all the evidences of the culture of the period, where all could come and worship and study the most inspired works of man. They formed an incentive to better and greater work that was of the utmost value in furthering the progress of mankind and stimulating the incipient germs of genius.

For a long time people were too much occupied with providing the necessities of life to concern themselves with producing an ornamental architecture. Churches of the early Romanesque period are almost wanting in an intelligent application of the allied arts to architecture. Ornament of all kind is wanting, carving is rude and undeveloped, and if painting was employed to any extent it has long since disappeared. Whatever ornamental features the early churches of this time possessed is in the structure of their walls, in the arrangements of the stone or brick in some simple pattern, and other primitive devices. The church at Cravant, in France, the church of Vieux-Pont, the church of S. Christopher at Suèvres (Loir-et-Cher)



CATHEDRAL AT PADERBORN.

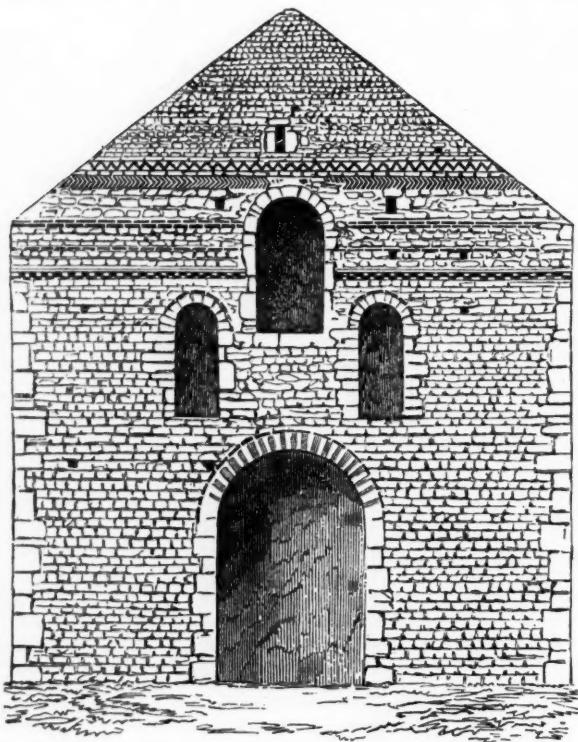


THE CATHEDRAL AT ORVIETO.

are very simple buildings ornamented in this manner. The term "ornament" is in fact scarcely a proper one to apply to them, but this elementary arrangement of stone and brick in simple designs or regular layers is an indication that the artistic spirit has not altogether been lost. Even with the poorest materials and the narrowest opportunities the builders of this remote time did what they could.

Before taking up in detail the development of the allied arts in architecture in the mediæval period, it may be well briefly to glance

at the development of the façade of the Christian church as illustrative of the varying part taken by the arts in the formation of architectural styles. The church of S. Christopher at Suèvres is one of the rudest and baldest designs in the history of art. The stone churches of central Syria contain many features in their façades



FACADE, CHURCH OF S. CHRISTOPHER, AT SUEVRES.

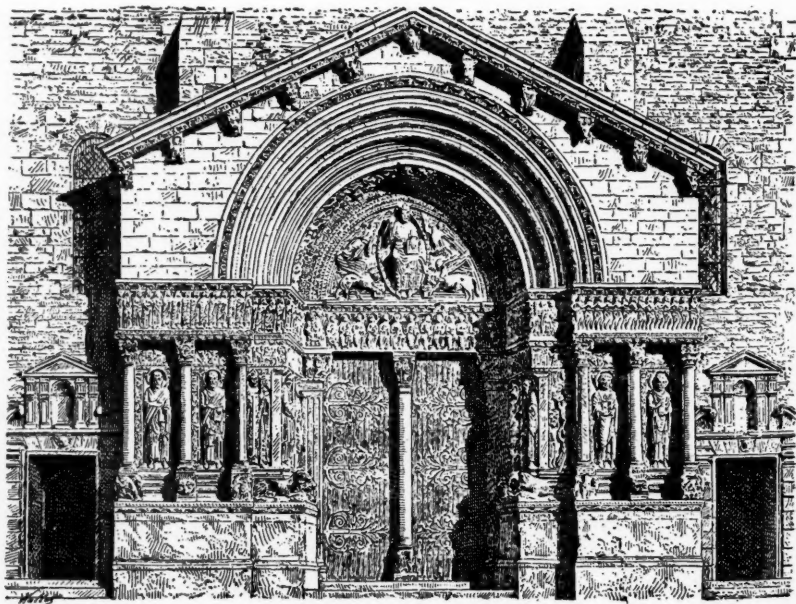
which give them an architectural character, but this French church is altogether deficient in artistic qualities. A round arched doorway, with three semicircular windows above, arranged one on a higher level than the other two, with a very small window in the gable, the wall consisting of stones regularly laid, relieved by a narrow cornice some little distance below the gable, whose solitary ornament is two rows of stones laid in the herring-bone fashion, do not form a façade of any dignity or merit. In this building ornament of all kind is reduced to a minimum, and the openings and the rough stonework alone tell the story. Even when ornament is introduced in these very early structures, borrowed from Roman buildings and having some value of its own, it is employed in a haphazard fashion without regard to its structural or artistic possibilities. The baptistery of Poitiers, the Basse-Euvre at Beauvais, and other buildings of the same period, are illustrations of this utter incompetence to use ornament and decoration in an intelligent manner.

Art, though apparently dead, was not lost, and the earliest indication of a revived art is found in the moldings ornamented with carvings of a special kind which at once became characteristic of various schools of architecture. Moldings, both ornamented and plain, are some of the most important means of identifying the dates of mediæval structures, certain kinds being employed at certain epochs and in certain districts, and often these relatively unimportant members are the sole means of identification at the disposal of the modern archæologist. One of the most important, because of its later development, as well as the most interesting and accurately marked of these early schools, is the Norman, with its characteristic zig-zag ornament. Bands of this decoration sometimes entirely surround the door opening, and at others is confined to the arch itself; but simple as this device is it gave the architects a new power and enabled them to give greater interest to their façades. Other French schools developed other forms of ornament which

was often quite complicated, and in the Burgundian, foliage and even animal forms are introduced.

The decorative features are chiefly confined to the openings, especially to the doorway, which is often recessed, with two or three arches one within another, ornamented with various designs and supported by columns with capitals and cornice. The church at Jory is a good illustration of what may be termed the second stage in the evolution of the façade. A recessed doorway supported by several columns forms the center of the façade. Above is a narrow round arched window with a column on either side. Two well marked buttresses support the central division, which is divided horizontally by string courses, and the whole is surmounted by a sharply pointed pediment. The aisles have inclined roofs and buttresses on the corners. A small window occupies the upper portion of their walls. More complicated is the façade of the church of Ouistreham (Calvados), which has three arcades richly ornamented with zig-zag ornaments above the deeply recessed door. The main portal of the church of S. Hilaire at Foussay (Deux-Sèvres) has a circle of sculptured figures, and a representation of the crucifixion is introduced under one of the arches on one side.

The later development of the Romanesque style in France is marked by a profusion of sculpture that is only exceeded in the Gothic period. This is especially the case with the doorways. Though this portion of the façade underwent very considerable modification, portals like that of S. Trophime, at Arles, the church of S. Gilles in Languedoc, the abbey church of Moissac, and others of the same epoch, mark the beginnings of the great doorways which became the chief glory of the French cathedrals. Space will not permit an extended study into the interesting subject of the development and evolution of the façade, for the Romanesque builders were unsettled in their ideas and often displayed a marked incompetency to properly manage the materials at their command. Even when a very tolerable proficiency in the production of ornament and sculpture was obtained there was an uncertainty in the method of its use. The façade of the church of Notre Dame at Poitiers, though ornamented with a profusion of sculpture, shows none of that beautiful intelligence in the arrangement of architectural parts and the proper use of sculpture to be noted in Gothic churches of the best period, and the façade of the cathedral of Angoulême is another illustration of the same fact. In both these churches there is no lack of ornament, but the manner in which it is applied deprives it of its full architectural value. Sculpture has not, in fact, yet taken its true place in architecture; it was an ornament, to be placed wherever the fancy of the artist



PORTAL, CHURCH OF S. TROPHIME, AT ARLES.

deemed best; it had no organic connection with the architecture.

In the German Romanesque churches there is a corresponding want of ornament. Whatever merit the larger German churches possess is obtained from their imposing proportions, not from any strictly ornamental features. Buildings like the abbey church of Laach, the cathedrals of Bonn and of Speier, have a massive dignity

and repose that is quite characteristic and which is derived not only from their great bulk but from the almost total absence of decorative features. High blank walls, broken only by narrow pilasters supporting arches or corbel-tables, are dignified and stately, but scarcely ornamental. The decorative features of these churches are therefore the capitals of the columns and the paintings with which the interior walls may have been ornamented. In later churches, of this epoch, the ornamental features are limited to much the same matter as in the earlier ones, to columns and external arcades. There is not the sculptural development to be noted in France.

(To be continued.)

The New York Building Laws.

MR. JOHN BEVERLEY ROBINSON has created a sensation by an article in the *Engineering Magazine* arraigning the time-honored building laws of New York; and in undertaking their defense, some of the Eastern journals intimate that Mr. Robinson is young and not practical, all of which appears to the writer irrelevant to the issue he has raised. Indeed, when innovations are to be made, and the "traditions of the elders" are to be overthrown, the iconoclast is much more apt to be a young man than an old one.

"By their fruits ye shall know them." The proper way to establish the value of the building laws of New York, as of any other city, is by an appeal to the records. Have these laws answered public expectation in preventing the erection of unsubstantial and unsanitary buildings? Have they stopped, or materially lessened the occurrence of building accidents? Have they proved no obstacle to the progress of invention and improvement in the materials, styles and processes of building? Have they been honestly and efficiently administered, without favoritism, without corruption, without criminal malfeasance in office? In short, have they been kept out of politics, and have they protected the public? What do the records show?

THE EXPEDIENCY OF BUILDING LAWS.

Upon the general question of the value of building laws, there have always been two opinions, as there have always been two sides. This is but a phase of the old controversy whether it is better to be governed too much or too little. The American principle is that the less government there is the better.

The writer considers Mr. Robinson entirely correct in directing attention to the disadvantages of building laws. They certainly tend to repress the spirit of invention and improvement in building, and they tend to relax the sense of responsibility in architects, owners and contractors, who consider themselves acquitted if their work is not condemned by the official inspector, however bad it may actually be. Then, they widen the field of political corruption, furnish a new list of offices to be bestowed by political bosses in reward for "services" of dangerous character at the polls, and they increase the salary list and corruption fund, already a menace to our liberties. So grave, indeed, are the objections to them that they can be sustained only in the theory that a yet greater train of evils would follow their repeal.

BUILDING LAWS WITHOUT INSPECTORS.

Hitherto a building law has been thought to require a body of inspectors to enforce it, and the more stringent the law the greater the number of inspectors needed. In a city like Chicago a passably thorough supervision of all the buildings in progress so as to detect and correct every infraction of the voluminous building ordinance would afford constant employment to several hundred well trained and Argus-eyed officers. Such a force is out of the question both as to quality and number, and we must face the embarrassing dilemma whether to pay many thousands of dollars a year for a pretended inspection which we know cannot protect or to dismiss the whole force and rely on people's consciences to respect the laws of the city.

A possible solution of the difficulty may be found in devolving upon owners, contractors and architects, who are actually the guilty parties, the responsibility for bad building. The present ordinance might be retained while dismissing the inspectors who do not protect. The money saved from their salaries would, perhaps, adequately compensate a board of three or four experts with large discretionary powers as to enforcing the building ordinance. A copy of this ordinance should be printed on every permit to build, with penalties for its violation. These penalties, among others, should make owners, builders and architects answerable criminally and in civil suits for all damages resulting from any violation of the building laws. Then trust for the enforcement of the law to that sense of personal responsibility and the risk of legal proceedings if detected in violating it

which answers so well in other directions. After a short experience it could hardly fail to secure quite as faithful observance as the old system of official espionage has done; and it would have the great merit of placing the sense of responsibility where it properly belongs, namely, on the parties who are erecting the building, while it would eradicate the corrupting theory that every thing is right which the building inspector fails to condemn, and that if an accident does occur the party to be punished is the inspector who failed to prevent it.

The Poor Man's Lamp.

BY L. K. COMSTOCK, P. H. B.

THE "poor man's lamp" is making good its claim to this title with rather less rapidity than could be desired. Long-winded discussions about "maximum economy" of systems for distribution of electric energy, whether for lighting purposes or power transmission, are powerless to correct the abuses which have crept into, or more strictly speaking, have developed with the growth of electric transmission. These abuses are intolerable. They could not exist in any older trade. These abuses, which are retarding the progress toward perfection and cheapness in the transmission of electric energy, are just such abuses as the architect can and must correct. Every architect, knowing as he does how young is the business of the electrical engineer, how rapidly and to what enormous proportions this business has expanded, must consider that many mechanics in other lines of work have turned their coats and have come into the new field with little or no electrical knowledge. They follow the trade as wiremen a few months and then set up as full-fledged engineers or contractors for construction work. The field has expanded with great rapidity, but the "contractor" has taken his position in the field no less rapidly. They have met encouragement in this by the tendency of central stations to abandon the old system of free wiring and to compel each consumer to provide his own system of interior distribution as best he can. As a consequence he employs the newly-fledged contractor. To be sure, the services of an inspector are usually paid for; how efficacious this may be is seen by the numerous faulty examples which are every day brought to view. The opportunities for iniquitous work are further multiplied by the increasing demand for isolated plants necessitated by the impracticability of attaching to central stations the immense office buildings now going up in our larger cities.

These abuses may be generally classed under two heads:

I. Faults of Insulation.

II. Faults of Design.

The faults of insulation cannot be too forcibly brought to the notice of those having to do with electric installations, because, while they may not be as important as faults of design, they are always prolific of evil results; greatest care should be exercised by the architect in specifying good India rubber or gutta-percha insulation, and whenever conditions permit, some good interior conduit; equal if not greater care should be exercised by the superintendent of the installation in seeing to it that the wires are put in place safely and without abrasion. The faults of design are probably less understood than are the faults of insulation. To properly design a system of interior distribution for large buildings requires a great deal of technical skill and judgment which is rarely possessed by the aforesaid "engineer and contractor."

The architect has not had time to keep himself informed as to the best practices in electrical construction, hence it is his business to see to it that the electric construction in his buildings is done by competent engineers.

Forming no small part of the general design of a system of electric distribution is the location of the generating apparatus. It is needless to say that this point has been too much neglected by architects, as well as by the electrical companies themselves. The story is an old one, how often the electric plant has been tucked away into a dark corner where, but for the existence of such a plant, nothing but dirt and rubbish would have been stowed.

In large buildings economy of space is a desideratum; special attention might here be called, therefore, to the use of friction pulleys, which may dispense with belting and countershafting entirely, and will always reduce belting to the minimum.

In large office buildings and residences the wiring resolves itself into an intricate piece of engineering; it is not simply a question of laying wires, but of so disposing the whole system that the distribution shall be uniform—that is, so that there shall be on every portion of the system a given loss of voltage in exact proportion to the loss on the whole system. The loss in conductors should never exceed three

per cent except in the largest buildings, where as much as five per cent may be found advantageous.

The writer especially protests against poor installations; because when properly installed the uses to which the current may be put are legion. The ordinary house circuits, running at 50, 100 or 200 volts, can be utilized not only for incandescent lighting, but for the charging of storage batteries, to run phonographs, fans, electric stoves, heat regulators, annunciator systems, burglar alarms, clocks, and to run power motors for every conceivable device. To summarize: it is absolutely incumbent upon the architect to see to it, in view of what has been said, that the electric work falling under his supervision should not be done in a haphazard way, or by irresponsible parties.

Instruction in Architecture.

ART INSTITUTE, CHICAGO.



A NEW circular gives information respecting the regulation of the classes in architecture at the Art Institute, and prescribes a two-years course. This course covers the mathematics, design and drawing most necessary to the architect, with the study of construction, history and ornament. It is not probable that the school will rest content with so short a course, and indeed the programme appears rather crowded, perhaps beyond the ability of the average student.

It is now two years since it was determined to embrace architecture within the studies taught in the art school, introducing, as it does, such new subjects as construction and mathematics. The architectural class was avowedly experimental and the department has scarcely yet settled into its ultimate form. The first year demonstrated in the judgment of the management that not much in the way of a scientific architectural school could be conducted in the evening, because the attendance was chiefly of draughtsmen from the offices of practicing architects, who were too hard worked to keep up their studies successfully. At the end of the second year it is decided that the methods of the French schools of architecture are not yet applicable to our conditions, and that text-books, stated recitations, and the presence of teachers nearly or all the time are necessary.

The course in architecture, covering two years, is as follows:

COURSE IN ARCHITECTURE—TWO YEARS.

FIRST YEAR.

FIRST TERM.

MATHEMATICS.—Geometry: Text-book, Wells' "Plane and Solid Geometry." Descriptive Geometry: Text-book, Church's "Descriptive Geometry and Shades and Shadows."

ARCHITECTURE.—Study of the Five Orders. History of Architecture; Lectures and prescribed Reading.

DRAWING.—Free-hand and Instrumental Drawing; Lettering.

SECOND TERM.

MATHEMATICS.—Descriptive Geometry: Text-book, Church (see above). Plane Trigonometry: Text-book, Wells' "Essentials of Trigonometry." Logarithms and Use of Tables.

ARCHITECTURE.—History of Architecture: Lectures and prescribed Reading. Original Architectural Design; Problems.

DRAWING.—Free-hand and Instrumental Drawing; Water Colors.

THIRD TERM.

MATHEMATICS.—Descriptive Geometry: Text-book, Church (see above). Shades and Shadows: Text-book, Church (see above). Plane Trigonometry: Text-book, Wells (see above).

ARCHITECTURE.—Theory of Design; Lectures and prescribed Reading. Original Architectural Design; Problems.

DRAWING.—Free-hand and Instrumental Drawing; Water Colors.

SECOND YEAR.

FIRST TERM.

MATHEMATICS.—Shades and Shadows: Text-book, Church (see above). Perspective: Text-book, Ware's "Modern Perspective." Graphic Statics.

ARCHITECTURE.—General Construction, Materials, Foundations and Superstructure; by lectures. Original Architectural Design; Problems.

DRAWING.—Free-hand and Instrumental Drawing; Water Colors.

SECOND TERM.

MATHEMATICS.—Perspective: Text-book, Ware (see above).

ARCHITECTURE.—Specifications and Estimates: Text-book, Clark's "Building Superintendence." General Construction; by lectures. Original Architectural Design; Problems. History of Ornament; Reading prescribed.

DRAWING.—Free-hand and Instrumental Drawing; Pen and Ink; Water Colors.

THIRD TERM.

ARCHITECTURE.—Specifications and Estimates: Text-book, Clark (see above). General Construction, with Reference to Ventilation, Sewerage, etc.; by lectures. Original Architectural Design; Problems. Ornament; Problems and Lectures.

DRAWING.—Free-hand and Instrumental Drawing; Pen and Ink; Water Colors.

Mr. Louis J. Millet continues in general charge of the architectural department, Mr. French being director of the whole art school. Mr. Millet teaches architectural design, the orders, ornament, etc. A new appointment has been made to strengthen the mathematical department, of Mr. Walter Francis Shattuck. Mr. Shattuck is a recent graduate of the well known school of architecture in the University of Illinois, and is a son of Professor Shattuck, of Urbana. He is, of course, fresh in the scholastic branches of architectural education, and will take especial charge of the recitations, geometry, trigonometry and perspective, spending three hours every day in the class rooms and drafting rooms.

With the beginning of the year Mr. W. A. Otis, the architect, will take up an extended course of lectures upon the history and

styles of architecture. During the second term Mr. W. L. B. Jenney will begin a course upon construction. Mr. Irving K. Pond will lecture upon the theory of architectural design, and Mr. Wm. L. MacHary, the engineer, will deliver a course during the spring term upon sewerage and ventilation.

The students spend six hours every day, when not engaged in recitations, practising drafting and designing in a sort of architectural studio, visited regularly by the teachers. They also enjoy the use of the library, galleries and appliances of all kinds of the Art Institute, and have the privileges of all the classes in modeling, free-hand drawing, water colors, etc., of the art school, with the approval of the teachers. The year opens Monday, September 28, and continues nine months. The tuition fee is \$25 for every three months. An elementary acquaintance with arithmetic and algebra are required, and elementary geometry is desirable for those entering the school.

The classes of the Art School were rather badly crowded last year, the attendance having suddenly increased nearly one-half. The management of the Art Institute has now taken possession, for the use of the school, of all the studios formerly occupied by artists, and will give to the architectural and designing classes all the class rooms upon the second floor, together with a recitation room above. New drafting tables, and better appliances generally, are provided. It is the hope of the management that the school will at once take its proper place among the educational institutions of the country.

THE UNIVERSITY OF MINNESOTA.

The College of Mechanic Arts of the University of Minnesota has added an architectural chair to the faculty, and proposes to make the course thorough and complete. It commenced with the opening of this year's term, September 1, and is divided into four year classes of three terms each, namely, freshman year, sophomore year, junior year and senior year. Mr. Harry Jones, a prominent architect of Minneapolis, has been called to take charge of the new department.

Notes from our French Exchanges.*

THE NEW CHURCH OF MONTMARTRE.

DURING the recent annual convention of French architects one afternoon was devoted to a visit to the Church of the Sacred Heart, on the high hill of Montmartre, in Paris. This building, probably the largest church now in process of erection in the world, is, according to the inscription on the interior, "Dedicated to the most sacred heart of Jesus by a devout and penitent France," and is the result of a movement inaugurated shortly after the Franco-Prussian war by devout Catholics, who considered that all the humiliation of their country was the direct result of the ungodliness of the nation.

According to *La Semaine des Constructeurs* it is not yet possible to give a definite opinion about the exterior of this monument, since the appearance will, no doubt, be very materially modified when the dome, and also the tower over the apse, are finished. However, it is evident that the great doorway lacks width, and especially height. When a building is built on a mountain it is necessary that the proportions have the most careful study imaginable, which, at this point, seems to have been lacking to a considerable extent.

But when one enters the church the impression changes at once, with its vast porch and its almost square nave one is struck by its majestic proportions. The right and left sides of the nave are defined by three round arches, the middle one of which is larger and higher than the ones at the side, while the choir is inclosed by a series of eleven arches, also round, but narrow, and with center considerably raised above the springing line, like the pointed arches of Amiens, Beauvais and Cologne. When one stands inside of the entrance door, one sees beyond the great altar raised on fifteen steps, and beyond the magnificent white marble statue of the Christ, the ribs of the vaulting of the Virgin's chapel, one cannot help feeling the greatest admiration. This perspective calls to mind the cathedral of Bourges, and all must pay homage to the man who conceived this work, but who today sleeps in his tomb. By a singular effect of light, due possibly to the absence of stained glass as yet in the windows, the space back of the choir has a whitish and vaporous tint, which seems a veritable decoration; moreover, it gives to the building seen from the door a greater length than it really possesses. But the happiest conception of the constructor was that of making his round arches in the arcades rise from a point considerably above the springing line of the arch as usually constructed, thus giving to the whole of this Romanesque church a grandeur approaching that of the great gothic cathedrals. M. Abadie knew the Romanesque to its very foundation, and he had restored for the government the beautiful church of Saint Front, at Perigueux; in that building he saw the round arch raised above its springing, and without doubt appreciated the advantage that might be derived from its use, so that when called to study a plan for the Church of the Sacred Heart he in some sort took Saint Front as a model for his work.

The crypt, very remarkable from the point of view of construction, is high, large, well-lighted, and, considering the masses it has to carry, it could almost be called delicate. Some persons even prefer it to the church proper. From the crypt one descends into the very bowels of the mountain, and here workmen, by the aid of the electric light, are arranging for the gigantic furnace which is to heat this monument.

The grounds in the vicinity of the building also have an interest; here are stones but recently brought to the work yard, and only waiting to be set. Upon one of them were the words, "Saint Pierre du Gros-Cailion," for every parish of France had sent its stone to the hill of Montmartre. Upon the main steps of the building the members of the Congress were photographed, as one of the architects

* Translated and arranged by W. A. Otis, Architect.

remarked, "Probably to get some models for gargoyles." Such are the principal characteristics of this great church of the Sacré-Coeur where the clergy, and the faithful of France, have already spent \$4,500,000, and where it is expected to spend as much more before the building is finished.

"The great bell for the church of Montmartre which has just been cast, and weighs over 50,000 pounds, has been baptized the Savoyard, and is in lower G, in which tone it will deafen with its pious noise the inhabitants of Paris. The transportation of such a mass is not without difficulty, and a special car on the Paris and Lyons road has been made for its shipment, while the great oak framework has been taken to pieces so that it can pass through the tunnels.

It appears that a process by steam will be employed to ring this colossus, whose vibrations will be heard for over twenty miles, and yet how many christians will rest deaf to this appeal!"—*La Semaine des Constructeurs*.

DECAY OF BUILDINGS IN BRUSSELS.

The Bourse at Brussels, that building only built twenty years ago, and which was the admiration of the Belgians, is falling to pieces in the same way as its neighbors, the church of Augustine and the church of Saint Nicholas — making three ruins in the same vicinity that have to be worked over and constantly restored. In the Bourse for the last ten years it has been necessary to be constantly at work strengthening parts that threatened to fall and replacing pieces of stone although they have been there but such a short time. Two years ago the cornices of white stone were literally bandaged with zinc and copper. The lower water table, also in this same poor stone, has lasted its lifetime, and now has become so disintegrated that it must be replaced, and a bluish granite has been selected for the purpose. But what will now be the next step? Will the entire basement be taken out? This is what would seem to be necessary if the building is worth the trouble, but after the basement, would then follow the other stories successively, until the whole building would have been rebuilt. It appears probable that the evil will be concealed under a thin facing of the blue granite, but many affirm that thus closed in the disintegration will only go on the faster. As it now is, the colossal lions that guard the entrance to the building are feeling most decidedly under the weather, since a fortnight ago they barely escaped falling down.

THE SOCIETY OF FRENCH ARCHITECTS FOR MUTUAL DEFENCE.

The Society of French Architects for Mutual Defense makes in its annual report a most favorable showing. The membership is 237, and of the four suits before the lower courts during the last year, three of them were gained by the society, while the total amount during the six years of the society's existence expended in lawyers' fees has been less than \$1,600, leaving a balance of nearly \$1,000 in the treasury.

The almost invariable success of the cases undertaken in the interests of a single member by this powerful organization has rendered clients now very wary of following up any claims upon an architect, when the merits of the case have once been passed upon by this society. The Belgian architects, seeing the advantages to be gained, have just founded a similar institution. and their monthly official publication, *L'Emulation*, gives the by-laws of this society in detail. According to them, the executive committee meets once a month and examines all cases presented before it, appointing arbitrators where so desired, and after taking legal advice, its decision is final and absolute as to taking charge of a case. All requests for aid should be accompanied by the proper documents to clearly state the case; but if desired the claimant may also make a verbal presentation of his case. The decision of the committee may be one of three—affirmative, doubtful or negative. In the case of an affirmative the society takes charge of the case and brings it to trial if an arbitration cannot be effected. Should this case be lost, all the expense is borne exclusively by the society; but if it is won, the litigant pays all the actual expenses and also five per cent of the damages awarded is turned over to the treasury of the society. If the committee, after consideration of the question, decides it to be doubtful, or gives a negative decision, the society will not incur any pecuniary responsibility in the suit unless, however, some undecided question of special professional interest is involved, when by a unanimous vote of the committee the case may be taken in charge. If, however, notwithstanding the decision of the committee, a plaintiff desires to bring to trial a doubtful or negative case, the committee shall, if so desired, aid with its advice and influence to obtain a favorable verdict, but in this case the litigant must first deposit in the treasury of the society a sum estimated by the committee as sufficient to pay the expenses. In case the suit is gained, the society turns over to the party all the costs awarded by the court, retaining always the five per cent of damages allowed. If the suit is lost, however, all expenses are to be borne by the litigant.

The Nineteenth Annual Exhibition of the Interstate Industrial Exposition of Chicago will open September 16, and close October 24. The great building has been completely and fully decorated, and all available space allotted to intending exhibitors, for what promises to be the most complete and magnificent exhibition in its long history. The Cook County Agricultural and Horticultural Society, with a prize list running into the thousands of dollars, have undertaken a floral display that has never been equaled in this country.

In the building will be also exhibited an exact reproduction in miniature of the buildings and grounds of the World's Columbian Exposition, with magnificent electric effects; covering as it does a space of 5,000 square feet, it is one of the wonders of modern mechanical art, and will be worth a journey to see.

The Lincoln Log Cabin Association will also be exhibitors.

All railroads transport passengers at excursion rates.

Annual Convention of the A. I. A.

THE following circulars, relating to the forthcoming convention at Boston, have been issued; others will follow as arrangements are completed:

AMERICAN INSTITUTE OF ARCHITECTS.

SECRETARY'S OFFICE,
AUDITORIUM TOWER, August 24, 1891.

DEAR SIR,—The twenty-fifth annual convention of the American Institute of Architects will be held at Boston, Massachusetts, on Wednesday, Thursday and Friday, October 28, 29 and 30, 1891. As soon as the Committee on Arrangements shall have completed its work, information will be given as to the order of exercises, the arrangements made for railroad and hotel fares, headquarters, etc.

It is hoped that the attendance at this convention will be an exceedingly large one, and that its social developments as well as its business proceedings will be the most interesting and successful in the history of the architectural societies of this country. With this end in view, the Fellows of the Institute are requested to make strenuous efforts to so shape their affairs as to be able to attend the convention, and the Committee on Arrangements wishes to receive suggestions from individual Fellows and from Chapters as to matters of interest which they wish to bring to the notice of the Institute.

Papers upon artistic, scientific or administrative problems will be welcomed by the committee, and the papers themselves, or at least their titles, should be sent to the undersigned at as early a date as possible.

The Boston Chapter has instituted an exhibition of architectural drawings for the convention week, and invites the Fellows of the Institute to participate therein. Particulars as to this will be given upon application to the Executive Committee, No. 6 Hamilton Place, Boston, Massachusetts.

Yours very truly,

DANKMAR ADLER, Secretary A. I. A.

BOSTON ARCHITECTURAL EXHIBITION.

The annual convention of the American Institute of Architects is to be held in Boston, October 28, 29 and 30, and the Boston Society of Architects and the Boston Architectural Club have united to organize in connection therewith an architectural exhibition, to which architects and draughtsmen are invited to contribute. The exhibition will include all kinds of architectural drawings, sketches, plans, details, decorations, drawings of furniture, interiors, etc., as well as photographs of executed work, though it is quite desirable that the latter should be accompanied by sketch plans, as far as possible. As the exhibition will appeal primarily to the architects as a professional body, it is hoped that the contributions will by preference be largely such as will illustrate the actual office work and study of the architect, not however to the exclusion of purely artistic rendering, or picturesque sketches. In order to be properly exhibited all contributions should be framed or mounted on stretchers. No exhibition blanks are necessary, but each drawing should bear the name and address of the exhibitor on the back. When the draughtsman and the exhibitor are not the same, it is desirable that the draughtsman's name should appear on the front of the drawing. Arrangements have been made with the following firms to act as agents for the exhibition: Clendon H. Sheen, 166 Race street, Cincinnati; M. O'Brien & Son, 208 Wabash avenue, Chicago; William S. Budworth & Son, 1 West Fourteenth street, New York; William O'Leary & Co., 236 Woodworth avenue, Detroit; George F. Heffernan, 1010 Olive street, St. Louis; J. F. Ryder, 239 Superior street, Cleveland; A. P. McElroy, 1001 Pennsylvania avenue, Washington; James S. Earle & Sons, 817 Chestnut street, Philadelphia; Stevens & Robertson, 31 East Third street, St. Paul; Hoddick & Co., 620 Main street, Buffalo.

Contributions for the exhibition can be sent to any of the above, but must be in their hands on or before Monday, October 12. After that date drawings may be sent to the Executive Committee, 6 Hamilton place, Boston, but in order to appear in the catalogue, must be received in Boston on or before October 19.

The firms above mentioned will receive, pack, forward and return in proper order all contributions for the exhibition without expense to contributors, and will also call for any large or especially heavy drawings, if properly notified three days in advance. Upon arrival in Boston, a receipt for each drawing will be mailed to the individual exhibitors. The drawings will be properly insured and will be forwarded through our agents at the risk of the Executive Committee.

Drawings and contributions from other cities, or not forwarded through our agents as above listed, are to be expressed to the Executive Committee, 6 Hamilton place, Boston, at the expense and risk of the exhibitors, but all return charges will be paid by the committee. Such contributions must be despatched so as to reach Boston on or before October 19.

All contributions will be received subject to approval of the Reception Committee. The exhibition space at our command is so large that there need be no limit to the number of drawings receivable from a single exhibitor.

An illustrated catalogue is to be published, and the committee will be glad to receive contributions for the illustrations of the same, from which a selection will be made as far as the limits of space will permit. Drawings for the catalogue should be made with black ink, and must be sent the committee before September 20.

C. H. BLACKALL, }
W. C. NORRIS, } Executive Committee.

New Publications.

DETAILS OF DECORATIVE SCULPTURE; Italian Renaissance. Boston, Bates, Kimball and Guild. 50 octavo plates, with portfolio, in box; \$2, post paid.

Some three years ago, in commenting upon a portfolio of Mr. Richardson's work, we coupled with our praise of its many good qualities the statement of our belief that the style which he practically inaugurated was, as used by him, too severe for the American character, so far as that character, partially unified, could be estimated; and the suggestion that the lighter work to be found in North Italy and parts of France would afford us more appropriate styles. It still seems to us that this comment was well grounded. Many of those who felt the influence of Mr. Richardson's vigorous work fell into an imitation that failed of the dignity and became mere heaviness bordering dangerously close on clumsiness; and in the resultant reaction those men who had held faithfully to more urbane styles, have found plenty of company from the recruits from the ranks of the variable. It is in keeping with this trend of feeling, that publishers are putting forth additional works on Italian renaissance and sundry editions dealing with the "five orders." Whether the little book put forth by Messrs. Bates, Kimball and Guild, will be all that the purchaser desires in such a work, will be largely a question of individual methods. The subjects have been chosen with discerning taste; there is practically nothing that one would wish omitted; and the question of greater bulk is always one to which an arbitrary limit must somewhere be set. The reproductions are from effectively-taken photographs, nearly in elevation where the purpose could be so met, and are very attractive in make-up. If one has become already sufficiently grounded in decorative design not to feel the need of profiles of moldings and elevations drawn to scale, and merely wishes to stimulate the imagination by reproductions that present mechanically, but with the greatest possible exactness, the feeling of the original works, then

this little collection will serve the purpose admirably. For the student who wishes at once a stimulus to the imagination and a task-master in details, the work should be supplemented by some such portfolio as the Kinkross compilation (50 quarto plates) in which almost these identical subjects (with many others) are dealt with to the scale in thorough fashion. Our own notion is that if the student can afford but one portfolio, he would be wise to take that which will most strongly impress him with the artistic values of the work; and this is to be found for the average draftsman in such a collection as this smaller one, and at a price which puts it within the reach of all. Among the buildings from which subjects have been selected are: the Church of Santa Croce, Palazzo Vecchio, Palazzo Gondi at Florence, the Ducal Palace at Urbino, the Church of Santa Maria dei Miracoli, the Ducal Palace and St. Mark's at Venice. The portfolio will also have a value for the lover of architecture who is not a practitioner.

THE METAL WORKER ESSAYS ON HOUSE HEATING, by steam, hot water and hot air, with an introduction and tabular comparisons; arranged for publication by A. O. Kittredge. David Williams, New York, publisher.

This is a neatly printed and substantially bound book of 288 pages, the subject matter being the prize essays on the subjects named in the title, evolved by a competition proffered by the *Metal Worker* in 1888 on the result of a former competition in the *Carpentry and Building* on floor plans and elevations of a dwelling house. The *Carpentry and Building* prize plans and elevations were placed in the hands of the *Metal Worker* competitors with lines indicating the position of the heater, runs of pipes, location of radiators, registers, etc. Of course these plans, elevations, and other appropriate diagrams accompany the text. We have been thus particular to mention the circumstances under which the several essays, fifteen in all, appeared, that the value and importance of this book may be fully appreciated, particularly as the several essays are the opinions of men whose knowledge of the subjects treated are beyond questioning. That this book will be a standard authority among architects and contractors is a foregone conclusion.

SKETCH BOOK OF THE BOSTON ARCHITECTURAL CLUB; issue of 1890. Copyright, 1891, by R. Clipston Sturgis, Sec.

Perhaps it is unnecessary to say anything more of this portfolio than that the collection has been compiled by the Boston Architectural Club, and that the plates are reproductions of the work of its members. This of itself is such commendation that, in view of the success of its exhibitions, the reputation of its members and the enterprise of its management—art lovers are warranted in purchasing the portfolio without previous examination. The opening is auspicious, for, whether by accident or design, the first place has been given to Mr. S. W. Mead's North Tower of Rouen—a plate which is far superior to any of the remaining ones, both in mechanical work, draftsmanship and grouping. So pleasing is it that one's favorable apprehension is apt to become almost a conviction, and causes one to examine the succeeding plates with favorable prejudice. In this drawing the surroundings, though carefully drawn, without obtruding, direct the eye to the subject, or else by their contrast emphasize the characteristics of the tower on which Mr. Mead has laid the most stress. One does not stop to notice a group of figures in the foreground, or become confused by a multiplicity of features. In fact, it stands the true test of a composition, nothing being possible to be taken away or added without positive injury to the picture.

The same may also be said of the three sketches of James C. Green, whose grouping is quite charming, but which being almost in outline, lose some of the effect of color and texture that Mr. Mead has given his. This grouping, we think, deserves particular commendation, for it is the want of surroundings and proper composition in which the architectural drawings of today are especially lacking.

Messrs. Brunner, Newton, Blackall and C. Howard Walker have contributed color drawings which, though the unusual merit of the originals is obvious, have not reproduced favorably. Mr. Walker's study of St. Owen in particular shows such delicacy in his distance, totally spoiled by the muddy reproduction of the foliage, that it is a pity the additional expense of a colored plate was not incurred.

Likewise some of the pencil drawings have suffered, noticeably Mr. Van Straaten's drawings from the Dutch, this being especially unfortunate, as his are among the best selected subjects in the collection. Mr. Van Straaten's drawing of the Palazzo Contarini, the reputed home of Shakespeare's Desdemona, deserves notice for the tenderness of its treatment and the success of its texture effect. T. Henry Randall's drawing of the same building is so entirely different in style that the repetition of subject does not affect the value of the collection.

Walter Cope sends two pleasing old French houses; Francis Bacon is represented by one of his Greek sketches; W. E. Eames' drawing of a Venetian courtyard and Frank Miles Day's staircase at Blois have been published before and need no description.

The name sketches can hardly be applied to some of the drawings, yet the greater part of the contributors took the word literally and sent sketches which stand in the same relation to finished drawings that stenographers' notes do to an oration. Among these Wilson Eyre's, John Galen Howard's and Denman W. Ross' are undoubtedly from their own personal note books, and while showing a true appreciation of the work, would fail to give the conception to one unfamiliar with the buildings. Whether this is a fault or not depends on the class from which the work will find its patrons. If among persons of artistic taste, as it without question will, their knowledge of the subjects will supply what the delineator has omitted. To the general public, however, they possibly would prove uninteresting.

The selection of subjects has been almost uniformly good. Nowadays, when opening a portfolio of sketches, one knows for the greatest part what to expect. The cloisters of St. Trophime, the bridge over

the moat at Nuremberg, the castle of Chillon, always drawn from the same point of view, stare at us periodically from the envoys of our traveling students. Here this has been avoided and only a few of our old acquaintances are thrust forward for our attention.

The mechanical work, with the above mentioned exceptions, is excellent, surpassing anything we have seen for the price, namely, forty-eight photo-gravures in portfolio for five dollars. The binding is tasty, durable, and—as is desirable in architectural books—suitable either for office or library use.

BIBLIOTHECA POLYTECHNICA: A Directory of Technical Literature. A classified catalogue of all books, annals and journals published in America, England, France and Germany, including their relation to legislation, hygiene and daily life. Edited by Fritz von Szczepanski. First annual issue. Crown 8vo, cloth. New York: The International News Company, 83 and 85 Duane street. 75 cents.

We have reproduced this title-page in full because it supplies the place of both title-page and preface, and sets forth clearly what the editor aims to accomplish, and it only remains to note how successfully the project has been carried out. The little book consists of eighty closely printed pages. The arrangement is topical-alphabetical, the names of the various branches of the subject being carried through the book in the three languages with cross references to the headings under which they are treated in detail, and under these headings the arrangement is author-alphabetical, except for periodicals, which have a title-alphabetical grouping. The headings of main divisions are given throughout in the three languages. The subjects cover everything that can with any propriety be classified as a technical occupation. The range of the book may be well enough illustrated by a few topics chosen quite at random: thus, architecture, its history, periodicals, representations of existing work; baking, photography, dyeing, hat making, marine engineering, brewing, metal working, electricity in its various phases, thermo-dynamics, etc. So far as can be judged by such examination as we have been able to give, the book is complete in its various undertakings; so that the student of any technical trade or profession who is fairly well posted on the existing literature of the subject, or has at hand some bibliography of it may, by the aid of such a handbook, keep posted in the yearly additions thereto.

Our Illustrations.

Design for a residence at Omaha, Nebraska; I. Hodgson, Jr., architect.

House for M. Bodenheimer; Alfred F. Rosenheim, architect, St. Louis, Missouri.

Accepted design for Alamo Baptist Church; J. R. Gordon, architect, San Antonio, Texas.

Residence for F. M. Carter, Walnut Hills, Cincinnati, Ohio; George W. Rapp, architect.

St. John's Mission Chapel, Cambridge, Ohio; William Martin Aiken and E. H. Ketcham, architects, Cincinnati, Ohio.

Milwaukee Art League Competition for a Country Toll Gate; first place, Elmer Gray; second, F. J. Voith; third, Julius Hermer.

Block of houses for James W. Savage, Omaha, Nebraska; I. Hodgson, Jr., architect, Omaha, Nebraska, and Portland, Oregon.

Administration Building, World's Columbian Exposition, Chicago, Department of Construction, September, 1891; Richard M. Hunt, architect, New York.

Agricultural Building from North East, World's Columbian Exposition, Chicago, Department of Construction, September, 1891; McKim, Mead & White, architects, New York.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Western Bank Note Building, Chicago; Charles S. Frost, architect.

The Berkshire Apartment Building, Chicago; W. A. Otis, architect.

Detail of Entrance to the Berkshire Apartment Building, Chicago; W. A. Otis, Architect.

Residence of C. H. Chandler, Evanston, Illinois; Raeder, Coffin & Crocker, architects, Chicago.

Residence of George B. Carpenter, Dearborn avenue, opposite Washington Park, Chicago; Treat & Foltz, architects.

Residence of H. G. Chase, corner Thirty-fourth street and Michigan avenue, Chicago; Edbrooke & Burnham, architects.

Residence, No. 2 Banks street, corner of North State street, Chicago, for Franklin H. Head; Irving K. Pond and Allen B. Pond, architects.

Association Notes.

THE CHICAGO ARCHITECTURAL SKETCH CLUB.

THE first of the fall meetings of the club was held Monday, Sept. 7. An informal lunch was served. The evening was devoted to sociability and the inspection of an exhibit of water-colors by E. Eldon Deane which was much admired. A number of new members were admitted, among whom was Julius Harder, well-known for his success in competitions of the New York architectural league, etc.

THE BUILDERS' ASSOCIATION OF BUFFALO.

The Buffalo (N. Y.) *Illustrated Express*, of a recent date, accompanies a finely-engraved cut of the Builders' Association Exchange Building of that city, with a history of the association from its inception in 1867 up to its becoming an integral of the National Association of Builders twenty years after.

The first organization was completed February 19, 1867, the result of a call upon the fraternity by Mr. Joseph Churchyard, under

date of the sixth of that month, urging the advisability of a more intimate social relation and acquaintance with each other, with the end in view "to check the bitterness of rivalry" and to enhance, by interchange of skill and knowledge, their general usefulness. The officers of the initial organization were: Amos Morgan, president; Henry Rumrill, vice-president; Thomas B. Tilden, treasurer; Joseph Churchyard, recording secretary; J. H. Tilden, corresponding secretary.

The present organization incorporated in April, 1888. It has a stock of \$5,000, in shares of \$50 each. The membership comprises two classes—corporate members, who are the stockholders and number 100, and non-corporate members, numbering 52, who have the privileges of the exchange and reading room; all are firms actively engaged in the building business.

The first officers under the union with the National Association were: John Feist, president; Michael McNamara, vice-president; John R. Monroe, treasurer; Jared H. Tilden, secretary. The officers of the current year are: W. D. Collingwood, president; Joseph Metz, vice-president; Edward L. Cook, secretary; George M. Stowe, treasurer. Trustees: John Feist, J. H. Tilden, M. McNamara, Charles Geiger, J. A. Wolsley, James Boland, C. A. Rupp, G. W. Carter, George E. Frank.

Synopsis of Building News.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Buffalo, N. Y.—Architect W. H. Archer: For the St. Columbas Rectory, corner of Eagle and Hickory streets, Buffalo, New York, brick and stone, with slate and tin roof, galvanized and wood cornice, three stories and basement, 52 feet by 31 feet 6 inches, inside finish, oak staircase and reception hall, the remainder of the house white wood, natural finish, large dining halls, mantels, bathroom, lavatory and toilet apparatus, lift pantries, wine cellar, gymnasium and all modern improvements, heated with hot water and special improvements in ventilating arrangements, speaking tubes, stained and plate glass, etc. For the District School No. 3, Tonawanda, New York, brick annex with tin roof and twenty-four sanitary water-closets, arranged to accommodate eight hundred pupils, with steam heat, brick ventilating stack, automatic flushing, concrete floor, urinal, etc. For the Higgins new hotel, Tonawanda, New York, a frame building, 40 feet by 60 feet, comprising three stories and basement with accommodations for forty guests, also an office, bar, billiard, dining and reception rooms, with kitchen and pantries in the rear, chambers, lavatories, bathrooms and toilet apparatus on the first, second and third floors, main and back staircase, plate and other glass, tin roof, copper bath, porcelain water-closets, commodious cellar and heating apparatus.

Chicago, Ill.—Architects Edbrooke & Burnham: For the Mecca Company, a four-story apartment house, 236 by 266 feet in size, to cost \$500,000; to be erected on State and Thirty-fourth streets, running through to Dearborn street. It will be of pressed brick and stone, have elevators, electric light, steam heat, marble and tile work and all improvements. It will contain 111 suites of apartments, besides ten stores.

Architect George Grussing: For George McLester twelve frame houses to have stone basements, sanitary plumbing, furnaces, etc.; cost \$36,000; to be erected at Ridgeland. For syndicate at Antioch, Illinois, a two-story and basement opera house, 42 by 106 feet in size, to cost \$18,000; Burlington pressed brick and Bedford stone, tin roof, hot-water heating, etc.

Architect E. R. Krause: For C. E. Robinson, corner of Dearborn and Nineteenth streets, a four-story, store and flat building, to cost \$12,000; pressed brick, stone and terra cotta, steam heat, hardwood finish. Making plans. For Miss Sherwood, on Thirty-seventh street near Cottage Grove avenue, a two-story residence, 20 by 100 feet, to cost \$10,000; Anderson pressed brick and Portage stone, slate and gravel roof, copper bay, furnace, etc.

Architect D. S. Pentecost: For S. A. Wight, on Lawrence avenue, between Forty-eighth and Forty-ninth streets, a four-story apartment house, to cost \$30,000; pressed brick and stone, steam heat. For the same owner, on the southeast corner of Thirty-fifth and Wood streets, six three-story stores and flats, to cost \$36,000. Making plans.

Architect Thomas Hawkes: For Benton Sturgis, corner of Wabash avenue and Eighteenth street, a two-story hotel and stores, 80 by 118 feet, to cost \$20,000; buff pressed brick with red brick trimmings.

Architect D. A. Lapointe: For H. B. & Heaton Owsley, a block of three-story stores and flats, 150 by 75 feet, to cost \$40,000; to be erected at 218 to 228 Fullerton avenue. For A. J. Lewis, at 1371 Washington boulevard, a three-story flat building, 25 by 100 feet, to cost \$10,000; Bedford stone front, hot-water heating. For A. J. Lewis, on Washington boulevard near Wood street, a three-story store and flats, 60 by 80 feet, to cost \$35,000. Stone front, hot-water heating, etc. Making plans. For H. J. Armstrong, a three-story flat building, 40 by 60 feet, to cost \$16,000; to be erected on the corner of Paulina and Monroe streets. Bedford stone front, hardwood finish, stained, plate and beveled glass, marble work.

Architects Morrison & Foster: For J. A. Dunham, at Madison Park, seven two-story residences, to be of stone fronts and cost \$40,000.

Architect Julius Speyer: For Peter Burk, on Kimbark avenue, between Fifty-fifth and Fifty-sixth streets, a three-story flat building, 50 by 70 feet; to cost \$18,000. Pressed brick and stone.

Architects Dahlgren & Lievendahl: For Dr. Abbott, at Ravenswood, a two-story basement and attic frame residence, stone basement, hardwood interior, furnace, etc. For De Witt Van Evera, at Ravenswood, a two-story flat building, of pressed brick and stone.

Architects Huehl & Schmid: For Sam Richardson, on Frederick street, a three-story flat building, to cost \$11,000; brown stone and pressed brick.

Architect J. L. Merriam: For J. N. Cunningham, five two-story flats, on Lawndale avenue, to cost \$18,000; pressed brick and stone.

Architect C. F. Whittlesey: For F. B. Townsend, at Sycamore, Illinois, a two-story frame residence, to have stone basement, hardwood finish, hot-water heating; cost \$12,000.

Architect A. A. Fuller: For Charles Grewe, a three-story flat building, on Wentworth avenue, near Thirty-first street; Bedford stone front, pine finish, etc.

Architect J. E. Scheller: For W. J. Davis, Geneva, Illinois, a two-story frame residence, to have stone basement, hardwood interior, furnace, etc. Also making drawings for a three-story flat building, to be erected on the West side; pressed brick and stone; cost \$40,000.

Architect Julius H. Huber: For Portman & Parker, on Halsted street, Buena Park, a two-story frame residence, stone basement, hardwood interior, hot-water heating, electric light; cost \$10,000.

Architect Robert Rae: For Mrs. F. Norton, at Ravenswood, a two-story residence of frame, with stone basement, hardwood finish, furnace, etc. For Dr. J. P. Morison, on Grand Boulevard, near Thirty-ninth street; three two-story, Bedford stone front residences, to have hardwood interiors, steam heat, and cost \$21,000. For Lincoln Brooke, at Washington Park, a three-story flat building, of pressed brick and stone, hardwood finish, steam heat, etc.; cost \$40,000. Making plans.

Architect Francis J. Norton: For A. H. Fitch, of Austin, a six-story apartment house, to be erected on Wabash avenue, between Thirty-sixth and Thirty-seventh streets; peerless pressed brick, Bedford stone, terra cotta copings, copper bays, elevator, dumb waiters, marble wainscoting; cost \$65,000.

Architects Jenney & Mundie: For E. J. Martyn, on Astor street, near Schiller, a three-story residence, of buff Bedford stone front, hardwood interior, marble

work, electric light, hot water heating; cost \$18,000. For the American Express Company, corner of Sehor and Clinton streets, a four-story express building and stables, to be of pressed brick and stone, have electric light, elevator, etc.; cost \$200,000.

Architect Theodore Karls: For L. G. Spencer, at 284 West Madison street, a seven-story and basement store, of pressed brick, stone and terra cotta, steam heat, elevator, electric light; cost \$22,000. Making plans. For H. Brockhaus, at 636 North Clark street, a two-story flat building, of pressed brick and stone front; cost \$6,000.

Architects Jaffray & Ohrenstein: For Dr. G. Fisher, on Ogden avenue, corner Washtenaw avenue, a three-story store and flat building, of peerless pressed brick and stone front; cost \$10,000. For J. J. Kearney, at Wilmette, a two-story frame house. Also planned, a two-story frame house, to be erected at Woodlawn avenue, and a handsome frame residence, to be built at River Forest.

Architect Oscar Cobb: For Mrs. K. L. Ming, at Helena, Montana, a three-story business block and hotel, and remodeling theater. Making plans. For Dr. J. C. Taylor, at Irwin City, Pennsylvania, making plans for remodeling theater; will put in new balconies, galleries, frescoing, steam heat, electric light, etc.; cost \$30,000.

Architects Freijis & Bartlett: For Henry Sandmeyer, on Sixty-third street, Woodlawn, a three-story store and flat building, of Bedford stone front, hardwood interior, steam heat, etc. For William E. Fisher, at Norwood Park, a two-story frame residence; to have stone basement, hardwood finish, steam heat, electric light, gas machine, etc.

Architects Wilson & Marble: For E. B. Stone, on the southeast corner of Paulina and Jackson streets, a four-story residence, of brownstone for the front and brown pressed brick on the sides; hardwood finish, steam heat, electric light, freight elevator, etc.; cost \$60,000. For W. R. Condit, at Evanston, a two-story residence of frame with stone basement, hot-water heating; cost \$30,000. For C. F. Crafts, at Austin, a two-story frame residence, stone basement, stained, plate and beveled glass, furnace, etc.; cost \$10,000. For Stiles & Rea, at 3640 Michigan avenue, a four-story apartment house; steam heat, elevator, electric light, marble, tile and mosaic work; cost \$25,000. For Barry Brothers, on Forty-third street and Grand boulevard, six Bedford stone front residences; electric light, hot-water heating; cost \$75,000.

Architect L. G. Hallberg: For the Ludington estate, corner of Wabash avenue and Harmon court, an eight-story store and warehouse; 70 by 165 feet in size; cost \$200,000. To be of stone front and sides, fireproof construction, have four elevators, electric light, steam heat, etc.

Architects Patton & Fisher: For Ed. Hildreth, at 357 West Madison street, a three-story store and flat building; cost \$30,000. For J. H. Howard, southeast corner Forty-eighth street and Kimbark avenue, a two-story residence, of stone, tile and slate roof, hot-water heating, etc.; cost \$15,000. For Arnold Heap, at 1423 Washington boulevard, a two-story residence, of brownstone front, hardwood finish, furnace, etc.; cost \$7,000. For the Universalist brick church at Elgin, figures all in; cost \$15,000.

Architect T. N. Bell: For Batchen Brothers, a six-story warehouse and factory; size 100 by 144 feet; cost \$40,000. Steam heat and power, two elevators, electric light; for Mrs. Mary F. Boyer, at 4574 Champlain avenue, a three-story flat building, of cut stone front, steam heat and all improvements.

Architect Gottfried Thiel: For Herman Riesch, southwest corner Chicago avenue and Rockwell street, a four-story store and flat building, of pressed brick and stone; cost \$12,000. For John Schayer, on Division street near Rockwell, a three-story flat building, of St. Louis pressed brick and stone; cost \$8,000.

Architect W. G. Ruehl: For Frank Hoepfner, corner of Potomac and Western avenue, a three-story store and flat building of buff Bedford stone front; cost \$12,000. For P. D. Cook, at 1164 Adams street, a three-story flat building of blue Bedford stone front.

Architect W. M. Wolters: For James Judge, at 362 Van Buren street, a four-story store and flat building of pressed brick and stone with gravel and tile roof.

Architect E. F. Bargman: For R. Valentine, a three-story store and flat building at the corner of Wood and Polk streets. The front will be of Collinsville pressed brick and Bedford stone, with galvanized iron bays and cornices and Indiana pressed brick on the side; the cost will be \$16,000. For Charles Corazza, corner of Harrison and Francisco streets, a three-story store and flat building, of pressed brick and Bedford stone; cost \$12,000. For V. Abate, at 14 Hinsche street, a three-story flat building of pressed brick and stone front.

Architect D. S. Pentecost: For George W. Shoop, at 147 to 149 Sacramento avenue, two two-story flat buildings, 44 by 52 feet in size, of St. Louis pressed brick and stone, and at 142 to 144 Colorado avenue, two three-story stores and flats, 43 by 60 feet, of St. Louis brick and stone, the whole to cost \$22,000.

Architect S. V. Shipman: For Carson, Pirie, Scott & Co., at 106 to 116 Law avenue, a six-story warehouse, 150 by 100 feet; cost \$75,000. Pressed brick and stone front, elevator, steam heat, electric light.

Architect Julius Speyer: For P. W. Ryan, on Fifty-fifth street, west of Cottage Grove avenue, a six-story and basement store, flat and hotel building, 85 by 70 feet in size; cost \$60,000. Ashland variegated brown stone front, with large bay windows of copper; interior to be finished in hardwood and have steam heat, electric light, marble and tile-work, gas ranges and fire-places. For John Doyle, on Van Buren street and California avenue, a three-story store and flat building, to be of buff Bedford stone front. For A. B. Lewis, at Montrose, a two-story double house and a two-story residence, to be of frame with stone base, merris and cost \$10,000.

Architects Lamson & Newman: For C. M. Staiger, at 172 Fullerton Avenue, a two-story residence of pressed brick and stone front, copper bays, steam heat, etc. For C. A. Brown, corner of Wood and Jackson streets, a three-story flat building, to be of stone front, have hardwood finish, steam heat, and cost \$21,000.

Architects Baumann & Cady: For Joseph Hobson, a six-story hotel, on the southeast corner of Michigan avenue and Twelfth street; cost \$25,000. For Stewart Spaulding, on State street, near Banks, a three-story residence of stone front, hardwood interior, hot-water heating, etc.

Architects Flanders & Zimmerman: For James B. Mallers, on Market street, between Quincy and Jackson, a twelve-story warehouse, to cost about \$300,000. Pressed brick and stone, gravel roof, steam heat, electric light, etc. Making plans. For the Kimball Carriage Company, on the southwest corner of Michigan avenue and Harmon Court, a seven-story store, 80 by 171 feet in size, to cost about \$200,000. Pressed brick, stone and terra cotta, with handsome tower with Spanish tile roof. Steam heat, electric light, elevators. Working on plans. Also taking bids for seventeen-room school, 97 by 130 feet in size, three-story and basement, of stone basement and pressed brick and stone above, hardwood interior finish, gravel roof, steam heat, etc.; cost \$70,000, to be erected on Harrison street, near Sacramento avenue. Also taking figures for three-story school, 170 by 120 feet in size, to be erected corner of Deering and Thirty-first streets. Pressed brick and stone, steam heat; cost \$80,000.

Architect L. B. Dixon: For J. Ogden Armour, a three-story and basement residence, 60 by 80 feet in size; to cost about \$150,000. It will be constructed of Bedford stone and have a roof of red tile and terra cotta; hot-water heating will be put in, electric light, elevator, marble and tile work, and the best of everything. The location is northwest corner of Michigan avenue and Thirty-seventh street. For P. Walker, he planned a two-story, basement and attic residence, 30 by 78 feet in size, to be erected at 3213 Calumet avenue. It will have a front of brown stone, with bays and cornice of the same and copper bay on the side and slate roof. The interior will be finished in hardwood and have hot-water heating, etc.

For C. H. Farwell & Co., at Dixon, Illinois, a three-story shoe factory, 200 feet long by 44 feet wide, to be of common brick, mill construction; it will have steam heat, electric light, elevators and gravel roof.

Architect Cass Chapman: For George D. Morgan, at 236 Johnson street, a four-story warehouse, of common brick; cost \$20,000. For Duplacy Bros., on Forty-eighth street and Langley avenue, a three-story flat building, 125 by 56 feet in size; cost \$35,000. To be of stone and have all improvements. Making plans.

Architect D. A. Blythe: For a Chicago syndicate, a four-story and basement flat building, to be erected in the neighborhood of Vincennes avenue and Forty-sixth street. It will have a total frontage of 500 feet and be 80 feet deep. The first story will be of cut stone and above of brown pressed brick, with cut stone trimmings, copper bays and galvanized iron cornice, gravel roof, hardwood interior hardwood finish, steam heat, electric light, gas fixtures, gas ranges and fire-places, marble and tile work, window and door screens, etc.; the cost to be about \$400,000.

Architect J. A. Thain: For Mrs. Virginia Garland, a three-story flat building on Twenty-fourth street and Prairie avenue, 33 by 100 feet; cost \$25,000; Bedford

stone front, hardwood interior, hot-water heating, etc. For J. R. Lang, on Vincennes avenue near Thirty-ninth street, a three-story residence of St. Louis brick and stone, hardwood interior, furnace; cost \$12,000. For J. W. Cassell & Co., on Sixty-second street and Ellis avenue, five three-story Bedford stone front residences; hardwood finish, furnaces, etc.; to cost \$50,000. For Julius Loeb, on Everett avenue, near Jackson Park, a three-story residence, of frame, with stone basement, hardwood finish, furnace, etc.; to cost \$12,000.

Architect W. W. Boyington: For Heath & Milligan, at Eighteenth and Seward streets, a four-story paint factory, 100 by 200 feet in size; to be of common brick, with gravel roof, steam heat, electric light, etc.; cost \$60,000.

Architects Ostling Bros.: For Miss Christina Nelson, at 31 Humboldt street, a three-story flat building; to be of pressed brick and stone, and cost \$13,000. For John Peterson, on Twenty-fourth place, a two-story flat building of St. Louis brick and stone; cost \$10,000.

Architect E. M. Newman: For P. W. Gray, a two-story residence, corner of Palmer and Sulzer streets, Ravenswood; to be of frame, with stone basement, have hardwood finish, electric wiring, steam heat, etc. For Robert Miehle, corner of Addison and Sheffield avenues, a three-story flat building of brown-stone front; to have hardwood finish, steam heat and all improvements.

Architects Snyder & Nothnagel: For A. Backofen, a four-story store and flat building, corner of Halsted and Sixty-second streets, Englewood; to be of pressed brick and stone; cost \$15,000.

Architects Crowen & Richards: For Mr. S. K. Elmore, a three-story apartment house, 50 by 72 feet; to cost \$20,000; to be erected on Maryland avenue and Sixty-second street; the first story to be of Bedford stone, and above of buff pressed brick and stone; to have hardwood interior, steam heat, electric light and all sanitary improvements.

Architects Blitz & Marshall: For J. H. Perkinson, on Adams street near California avenue, a two-story flat building of pressed brick and stone; to have sanitary improvements, furnaces, etc. For H. S. Smith, on University Place, a three-story flat building; to be of stone and pressed brick, and have gravel roof, steam heat, etc. For Mrs. Winn, on Washington boulevard near California avenue, a three-story residence; of Bedford stone front, steam heat, electric light, etc. Also making plans for frame church to be built at Findlay, Ohio.

Architect Henry Sierks: For Peter Ott, on the corner of Robey and Wauabansia avenue, a three-story and basement store and flat building; of pressed brick and stone; to cost \$15,000. For Peter Thompson, on Milwaukee avenue and Short street, a two-story store and flat building; of pressed brick and stone front; to cost \$12,000.

Architects S. Linderoth & Co.: For H. Brin, at Fifty-ninth and Halsted streets, a three-story flat building; cost \$25,000; pressed brick and stone, galvanized iron boys, slate tower and gravel roof; taking bids. For John A. and S. Linderoth, at Sixtieth and Sherman streets, a two-story flat building. For the Linderoth Ceramic Company, at Fifty-second and Wallace streets, a two-story factory; to cost \$27,500; to be of common brick, have electric light, engine, boilers, crushers, grinders, pug mills and other clay machinery for making enameled brick, tiles and porcelain mantels; now letting contracts.

Architect A. Druiding: A Catholic church, 135 by 60 feet, with two towers 160 by 125 feet in height; to be of pressed brick and stone, have slate roof, hot-water heating, stained glass windows, groined ceiling; to cost \$45,000; it will be erected at Sedalia, Missouri.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

The changing hues in the forest remind one that the summer is passing, and that fall, with all its changes, is near at hand, in fact, here already. Our contractors can eat something else besides pone and bacon, for the season has proved to be a reasonably profitable one. The figures of our Inspector of Buildings are very gratifying, and the total will exceed that of last year. Here are the amounts for seven months: Permits 1,424, total \$3,279,267, against 1,307 permits, and \$2,781,973 for same time in 1890. The season's work has not been interrupted by any serious strikes, and contractors seem busy.

Architects Craspey & Brown report: For B. O. Elks, at Portsmouth, Ohio, a hall and store building; material, pressed brick, stone trimmings, tin roof, inside blinds, furniture, gas, plumbing, stained glass, furnace, etc.; cost \$20,000. Also plans for a church, for the Methodist Episcopal congregation at Clifton (Cincinnati); materials, brick and frame, slate roof, stained glass, organ, church furniture, furnace, gas, plumbing, etc.; cost \$18,000. Also for the Presbyterian congregation at Winchester, Kentucky, a church; materials: pressed brick, slate roof, furniture, pews, furnace, stained glass, plumbing, gas, etc.; cost \$20,000.

Architect W. W. Franklin reports: For Charles Becker, a residence; materials: brick and frame, slate roof, furnace, gas, plumbing, mantels, stained glass, etc.; cost \$4,000.

Architect Nicolls, with Messrs. Bofinger & Hopkins, has prepared plans for C. B. Melish's residence; materials: pressed brick, slate roof, gas, furnace, stained glass, laundry fixtures, etc.; cost \$12,000.

Architects Des Jardins & Hayward report: For the Richmond (Ky.) Hotel Company, plans for a hotel; materials: common and pressed brick, slate roof, inside blinds, furnace, carpets, fixtures, etc.; cost \$20,000.

Architect A. O. Elzner reports: A residence for Max Lowenstein; materials, pressed brick, slate roof, blinds, gas, plumbing, furnace, stained glass, etc.; cost \$20,000. Also for Sigmund Rheinstrom, a residence; materials: pressed brick, slate roof, furnace, plate and stained glass, grates, mantels, gas, plumbing, etc.; cost \$15,000.

Architects Aiken & Ketchum report: A store and flat building for C. B. Oglesby, at Middletown, Ohio; materials: brick, tin and slate roof, blinds, gas, plumbing, iron work, stained glass, etc.; cost \$18,000. Also for the Times-Star Company, an office building; materials: pressed brick, tin roof, elevators, steam heat, gas, plumbing, plate glass, etc.; cost \$50,000.

Architects S. Hannaford & Sons report: For J. H. Rhodes, a residence; materials: stone, slate roof, hardwood, furnace grates, mantels, plumbing, gas, stained glass, etc.; cost \$25,000.

Architect J. J. Rueckert reports: For Mrs. H. Holtz, a residence; materials: frame, slate roof, furnace, mantels, grates, gas, plumbing, stained glass, etc.; cost \$5,500.

Lucien F. Plympton, who is well known as an architect with artistic ideas, and M. R. Nash, son of the late A. C. Nash, a gentleman greatly beloved by the craft, have formed a partnership, and THE INLAND ARCHITECT takes them by the hand and wishes them "good luck."

Architect Louis Piket reports: A church, for the congregation of The Blessed Sacrament, Price Hill; materials: pressed brick, slate roof, furnace, gas, plumbing, stained glass, bells, etc.; cost \$15,000.

Architect George W. Rapp reports: For Gustave Willins, a residence; materials: pressed brick, slate roof, hardwood finish, gas, plumbing, stained glass, etc.; cost \$12,000.

Architect Gustave W. Drach has drawn plans for a residence for C. Hoppe, Cincinnati; materials: brick, slate roof, blinds, hardwood finish, mantels, plumbing, stained glass, etc.; cost \$5,000. Mr. Drach is also very busy on plans for Longview Asylum to be erected at Carthage, Ohio. This makes the second contract Mr. Drach has obtained to draw plans for additions to this now overcrowded asylum. This speaks well for him.

Cleveland, Ohio.—Architect A. M. Smith: For J. L. Severana, a two-story residence, size 32 by 50 feet, frame, stone foundation, slate roof; cost \$6,000.

Architect C. W. Hopkinson: For J. F. De Klyn, a two-story brick building, to cost \$20,000.

Denver, Colo.—Architects F. E. Edbrooke & Co.: For B. F. Woodward, a two-story business block, brick; cost \$35,000.

Architect J. J. Huddart: For S. M. Morrison, a two-story dwelling, on Elizabeth and Fourteenth streets, brick; cost \$12,000.

Detroit, Mich.—Architects Donaldson & Meier: For John J. Bagley & Co., a six-story brick block; to be erected on the corner of Bates and Larned streets. For the Park and Boulevard commissioners, a public bath house, on Beale Isle Park; cost \$14,500. For F. E. Mansfield, a two-story brick residence, on Forest avenue, between Cass and Second avenue.

Architects Mason & Rice: For Daniel J. Campan, additions and alterations to residence on South side of Jefferson avenue, near Riopelle street; cost \$10,000.

Architect Edward C. Van Leyen: For James Furguson, at Port Huron, Michigan, a two-story double house, frame, on Military avenue; cost \$6,000.

Also for W. S. Walker, additions and remodeling of brick residence on Lafayette avenue, between Sixth and Seventh streets; cost \$5,200.

Architects Hess & Raseman: For Mrs. C. Weitsel, a two-story double flat and store building, brick, on Michigan avenue; cost \$7,000. For the Board of Public Works, two market buildings; sizes 532 by 135 feet and 384 by 272 feet respectively; cost \$40,000.

Architects A. C. Varney & Co.: For the Odd Fellows Hall and post office, at Elk Rapids, Michigan, a block of two-story brick houses; cost \$6,000. Architect Harry J. Rill: For K. Scheil, a three-story brick and stone residence, on Lansing avenue and Sixth streets; cost \$7,000. Also for F. Chambe, a three-story brick, store and flat building, on Grand River and Twelfth streets; cost \$6,500.

Architect Peter Dedericks, Jr.: For J. F. Ruhl, a two-story brick residence, on the corner of Madison avenue and Randolph street; cost \$7,500.

Architect George W. Meyers: For Mrs. E. Yerdell, a two-story residence, brick and stone trimmed; to be erected on Lincoln and Merrick avenues; cost \$5,000. Also for Mrs. M. A. Smoots, a two-story residence, frame, on Fort street and Elmwood avenue; cost \$5,500.

Architects E. A. Walsh & Son: For Robert J. Wilson, nine two and one-half story brick residences, on Hancock avenue and John R. street; cost \$12,000. For Samuel Furguson, a two-story brick summer house, at Grasse Point, Michigan; cost \$5,000. For Mrs. M. Maher, a two-story residence, brick and stone, on Trumbull avenue and Labrasse street; cost \$10,000.

Architects John Scott & Co.: For William P. Holliday, a six-story brick manufacturing building, on Fort street and Brush avenue; cost \$30,000. Architect Albert E. French: For Robert J. Wilson, a two-story frame residence, on Frederick and Hastings streets; cost \$5,000.

Architect James Anderson: For Enoch W. Wiggins, a two-story residence, stone, with stone trimmings and slate roof, on Twelfth and Pine streets; cost \$6,500.

Architect E. W. Arnold: For Harvey C. Parke, a two-story brick stable, on Woodward and Canfield avenues; cost \$5,000.

Kansas City, Mo.—Architects James & James: For J. M. Piper, a three-story store and apartment building, brick; cost \$26,000. For P. S. Brown, a brick business block on Main street; cost \$12,000. Also for Baker & Breslin, a brick business building; to cost \$12,000.

Louisville, Ky.—Architect W. L. Wilson reports: Dwelling, frame, for Mrs. Johanna Pilsert; slate roof, and all modern improvements; cost \$5,000. Dwelling, Z. A. Carson, two-and-one-half stories; brick and stone trimmings, slate roof, plate glass and heater; to cost \$5,600; John Baumster & Bro., contractors. Dwelling, for Henry Kreamer; brick, two-and-one-half stories, slate roof, red sandstone trimmings, plate glass, steam heat; to cost \$6,000; George Rommel, contractor. Improving residence for himself, on Third avenue; to cost \$5,000; pressed brick front, red stone trimmings, plate glass, steam heat; building under way. Dwelling for Miss Irene E. White, two-and-one-half stories, first story red sandstone, remainder brick, plate glass, metal roof, electric bells and speaking tubes and all modern improvements; cost \$7,000; Loeitz and Frey, contractors. Preparing plans for O. H. Irvin; to cost \$5,000. Taking bid on dwelling for Lewis Butterwick; cost about \$5,600; to be started at once. Residence for Lewis Nord; cost \$8,000; all modern improvements; not let.

Architects Deach & Thomas report: Music room and library for Theodore Harris, Fourth avenue; cost \$7,200; brick, hardwood finish and art glass. For Mike Muldoon, addition to residence, two stories, brick, stone and art glass; to cost \$4,500; located on New Broadway. For John Doerhoefer, double tenement house, located on West Jefferson street; cost \$3,500; pressed brick, slated roof, stone and terra cotta. St. Mary's Church, New Albany, Indiana; cemetery vault of stone, slate roof, art glass, fireproof throughout; cost \$4,800.

Architects Caldwell & Galvin: Residence for W. G. Hamilton; cost \$9,000; Breckinridge between Second and Third streets; two-and-one-half stories, metal roof, stone, brick and terra cotta. Residence for H. Bogershausen, frame; to cost \$4,500; on Chestnut near Twenty-fourth street; two stories and attic, shingle roof; contractor, W. F. Pancke. Dwelling for A. M. Offert; two residences, Second near Oak streets; cost \$11,000; S. M. Williams, contractor; brick, stone and terra cotta, slate and metal roof, two-and-one-half stories. Addition to Madison Street School House; cost \$8,500; brick and terra cotta, three stories, steam heat.

Milwaukee, Wis.—Architect A. Messmer: For Charles Rotti, a three-story store and dwelling, size 25 by 100 feet, brick and stone; cost \$8,000.

Architects Ferry & Clas: For C. F. Manegold, a three-story residence, size 50 by 76 feet, brick, with stone foundations, slate roof; cost \$25,000.

Architect Charles Kirchoff: For E. Werethoff, a two-story dwelling, size 36 by 60 feet, brick, stone, slate roof; cost \$7,000.

Architect C. F. Ringer: For George Schulz, a two-story residence, size 40 by 60 feet, brick with stone trimmings and all modern improvements; cost \$12,000. Architects Fred, Koch & Co. have prepared plans for three-story hotel, brick, at South Milwaukee; to cost \$10,000.

Minneapolis, Minn.—Architect Harry W. Jones reports: Plans completed for a five-story block of stores for Haywood & Boshart, to cost \$60,000. The building will be on Nicollet avenue, between Eighth and Ninth streets, and will be of red pressed brick, with brownstone trimmings. Also the new Achard building, on First avenue, South and Seventh street, to cost \$20,000. Also twenty-five houses at St. Louis park, for the St. Louis Park Association, at prices from \$1,000 to \$3,000. Also a frame pavilion at Lake Harriet, to cost \$20,000. An inebriate's home at Rest Island, Minnesota, to be of frame, costing \$15,000. Mr. Jones has also contracts for plans for a \$15,000 court house in Traverse county, a \$10,000 town hall at Gaylord, and an \$8,000 bank at Litchfield, Minnesota.

Architects Warren & Hayes reports the new Centenary Church, now under construction, costing \$125,000; the First Presbyterian Church, at Madison, Wisconsin, for \$35,000; a Congregational Church, at Oconomowoc, Wisconsin, for \$25,000; also a church at Menominee, Wisconsin, for \$25,000. Mr. Hayes is also architect of the First Presbyterian Church, at Mankato, Minnesota, to be of native Mankato stone, and cost \$55,000.

Long & Kees report considerable work, most of which is under way. They are architects of the court house and city hall, \$2,500,000; the Farmers' and Mechanics' Bank, \$100,000; alterations on the Syndicate block, \$20,000; repairs on the Lumber Exchange block, \$175,000. Their principal new contract is the Second Presbyterian Church, at Memphis, Tennessee, to cost \$100,000, and to be of brick and stone.

G. W. and F. D. Orff report a \$30,000 stone residence for C. H. Pratt, on Park avenue between Twenty-seventh and Twenty-eighth streets; a residence for B. F. Franklin, on Portland avenue and Thirty-second street, to cost \$6,000; one for J. Halloran, on Cedar Lake road, for \$8,000; one J. H. McDonald, on Tenth avenue, southeast, and Third street; for C. H. Bailey, a block of three stores on Riverside avenue and Fourth street, two stories, to cost \$11,000.

Pittsburgh, Pa.—Architect Charles Bickel: For Davis & Watson, a four-story, brick store and hall, to cost \$77,500.

Architects Longfellow, Alden & Harlow, of Boston: For J. J. Vandergrift, a six-story office building, size 60 by 80 feet, brick and stone.

Architect J. P. Brennan has prepared plans for a two-story convent at McKeesport, brick, tin roof; cost \$35,000.

Architect L. J. Osterling: For William H. Herron, a two-story residence, frame, to cost \$10,000.

St. Louis, Mo.—Architect J. G. Cairns: For Mr. Cloud, a two-story frame residence; size 46 by 63 feet, shingle roof; cost \$10,000.

Architects James Stewart & Co.: For R. E. Ricker, a three-story residence; size 30 by 50 feet; brick and frame; cost \$14,000.

Architect Charles E. Illsley: For the Lucas Avenue Presbyterian Church, a one-story church, stone; cost \$50,000.

Architects Eames & Young: For G. G. Chapman, a seven-story store building; size 54 by 125 feet; stone and terra cotta, iron roof; cost \$80,000.

Architect E. C. Janssen: For Otto E. Bachs, a two-story residence; size 41 by 30 feet; brick, stone foundations and trimmings, slate roof; cost \$6,000.

Architects E. Jungensfeld & Co.: For A. Busch, two two-story dwellings; size 50 by 60 feet, pressed brick, stone foundations, slate roof; cost \$75,000.

Tacoma, Wash.—Architects Pickles & Sutton: For Mr. J. S. Baker, a two-story business building, on Eleventh street and Pacific avenue, brick, stone trimmings; cost \$60,000.

THE INLAND ARCHITECT AND NEWS RECORD.

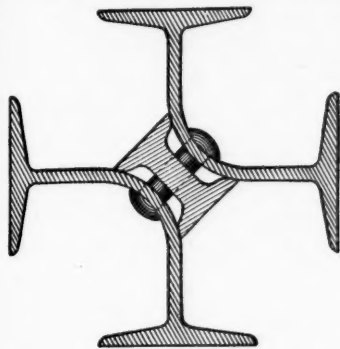
Vol. XVIII.

ADVERTISERS' TRADE DEPARTMENT.

No. 2

The Larimer Steel Column.

In the construction of fireproof buildings there is an increasing demand for steel columns. In fact, the extreme height of some of



the structures renders a rolled steel column almost a necessity. By using columns made of mild steel the architects can compute strength readily. The different manufacturers of structural steel have been taxing their ingenuity to produce columns of the greatest strength and least amount of metal, and at the same time to make something that can be manufactured readily and at the minimum price. In construction of columns the connections are a very essential part and this has to be taken in consideration.

Mr. J. M. Larimer, manager of the Chicago house of Jones & Laughlins, Limited, has recently been allowed a patent on what is known to the trade as the "Larimer Column." This column is made entirely of rolled steel. The method of construction is very simple, being two steel beams bent into a curved form longitudinally, and fastened together with one row of rivets through an interposed steel beam as a filler. In this way all the members are kept rigidly in place and the metal is as far removed as possible from the neutral axis, and having peripheral flanges the strength is about equal in all directions.

In putting the parts together, paint or lead can be used so as to protect the parts that are to be concealed. By having connection plates perforated the space will allow for carrying wires, pipes, etc., from one floor to another. It can be seen readily that these columns are very easily fireproofed and can be used as square, octagonal or round in finishing. Where no fireproof material is used, columns can be protected by painting, or they can be covered by wood or metal. These columns can be made of any length and brackets for connections can be attached at any height, or from any direction.

Mr. Larimer has had some of these columns tested and the result is very satisfactory. Jones & Laughlins, Limited, Pittsburgh, are now getting out several lots of these columns. Mr. Larimer has advised from a number of leading architects that these columns have been specified in construction of some very important buildings, and the approval which he has received from architects and engineers is very gratifying.

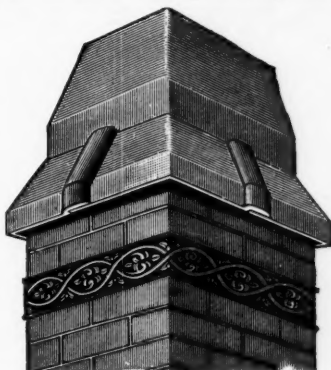
Your Client Will be Suited.

There appears to be a growing appreciation of metal as a roof covering; at least it is noticeable that tin plate is much more frequently "specified" by architects, or demanded by the builders of houses, than in the near years gone by. Possibly, and more probably, what objections have been made to tin roofs in the past were owing not so much to the material as what came to pass from the use of an imperfect article of tin plate. Recently, the rivalry of tin-plate manufacturers has wonderfully improved the plate for roofing purposes, so that today, if a man only keeps his eyes and ears open, he may be pretty certain of getting a good, substantial tin roof, if he wants one. For instance: If a man has a roof laid of what is known to the trade as "Morriston Old Style Terne roofing plates," which are

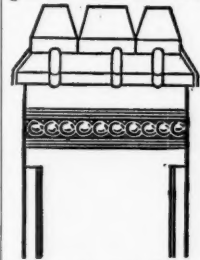
made from the best hammered Siemens-Martin's soft steel, treble coated with the highest grade of tin, by hand, no flux of any kind being used, whereby imperfections may come, he need not worry about its not living out, as the life insurance men would say, its "full expectations." If any of THE INLAND ARCHITECT readers desire to learn more about the Morriston brands, other than what they can from the firm's advertisement in this journal, Messrs. C. Sidney Shepard & Co., Chicago, will freely give the information.

Dilapidated Chimneys Prevented.

"The Hansen patent salt-glazed, weather-protecting, terra cotta chimney toppings," after a little more than a year's use, mainly in Chicago, where increasing monthly sales have reached close to four hundred toppings, have proved to be a most practically excellent



material, and are there quite generally specified by architects. A really permanent chimney brickwork is secured by the use of these goods, and at a very small extra cost to owner, and as goods are practically everlasting, they save him all future repair bills by their unfailing protection to masonry from ruin by weather. The Hansen chimney toppings are in finish and color like first-class Akron sewer pipe (a rich, dark red brown) harmonizing well with brickwork, etc., and, being salt-glazed and non-absorbing, soot and dirt



emitting from chimneys does not attach and disfigure the surfaces, as with all other materials used in chimney toppings. Both plain and ornamental shapes are made and always kept in stock in sizes to suit (average brick and joint sizes), 8 by 8, 8 by 12 and 12 by 12 flues, single, in rows, or in groups or nests of any number (provided walls around and between flues are always four inches), as generally built, which enables bricklayer—ordering goods on one day's notice to agent—to complete his topping-out-work without waiting, without extra help, extra strong scaffold or hoisting and setting apparatus required for stone and other heavy materials.

Chimney masonry requires protection from actions of weather as much, if not more so, than fire walls or other masonry above roof, and it is therefore economy to use the "Hansen patent salt-glazed, weather-protecting chimney toppings" on new work as well as on old, as when used in rebuilding tops and repairing old chimneys, the owner without fail has paid his last expense bill on such chimneys. Copings alone should not be used, as copings and cowls interlock, and when set in cement mortar, form one solid piece with brickwork in a short time. No mistake can be made by architects specifying use of these goods, as they are guaranteed by both manufacturers and patentee, all responsible parties. Architects may order direct from manufacturer where there is no agency and receive prompt attention. Agents wanted. (Refer to advertisement in this journal), and write manufacturers or patentee. Please mention this paper in doing so.

Trade Notes.

THE L. Wolff Manufacturing Company, Chicago, manufacturers and dealers in plumbing goods, have opened a branch in Denver, for the accommodation of that territory.

AMONG letters recently received by the Buffalo Forge Company are the following:

"The double exhaust fan we bought of you nearly two years ago has been in constant use ever since and has given us excellent satisfaction. We run it at a very high speed without being heated once since we have had it.

"Yours truly,

"MILLER ORGAN COMPANY, Lebanon, Pa."

"Replying to yours of 6th, would say that exhaust fan bought of you has given entire satisfaction, and that when again in the market will place our order with you.

"Yours truly,

"DUNHAM LUMBER COMPANY, Dunham, Ala."

AMONG recent sales the L. J. Wing Company, manufacturers of Wing's disc fans, report the following: New York Sun office, New York; New York Press office, New York; Christian Herald Publishing Company, New York; American News Company, New York; Central Safe Deposit Company, New York; Wheelwright & Co., Wall street, New York; New York Steam Fitting Company, New York; E. S. Higgins & Co., manufacturers of carpets, New York; Postal Telegraph Company, New York; Hotel Marlborough, New York; Columbia College, New York; G. A. Upton, Boston, Massachusetts; Standard Silk Company, Phillipsburg, New Jersey; Cheney Brothers, manufacturers of silks, Manchester, Connecticut; F. J. Wheeler, Meriden, Connecticut; W. H. Tolhurst & Son, Troy, New York; Victoria Mills, Newburyport, Massachusetts.

Railroad Notes.

SAVE \$36.50 TO CALIFORNIA.—J. C. Judson & Co's personally conducted California excursions in broad gauge Pullman tourist sleeping cars, via Denver & Rio Grande Railroad, (the scenic line of the world) leave Chicago via Chicago & Alton Railroad, 12:00 noon Saturday of every week, each excursion in charge of an efficient and gentlemanly excursion manager. Pullman tourist sleeping cars through from Boston and Chicago to San Francisco and Los Angeles. For rates, reservation of berths, etc., call on or address J. C. Judson & Co., 195 Clark street, Chicago.

GO AND VIEW THE LAND.—Three cheap harvest excursions. On August 25, September 15, and September 29, low rate harvest excursions will be run from all stations on the Wabash Railroad to the great farming regions of the West, Northwest, South and Southwest. Tickets good returning for thirty days from date of sale. The crops were never so good as this year, and the railroad rates, via Wabash, never so low. Whatever section you wish to visit, be sure and write to or call upon the nearest Wabash ticket agent for particulars as to rates, time of trains, accommodations, etc. If you do not live adjacent to the Wabash, write at once to F. CHANDLER, General Passenger and Ticket Agent, St. Louis, Mo.

THROUGH the courtesy of the Michigan Central Railway office, this journal is in possession of a souvenir copy of a handsomely printed pamphlet descriptive of Detroit; illustrative of its beauty, its architecture, its streets, parks, manufactures, etc., the same being printed by Knight, Leonard & Co., of Chicago, in the highest style of "the art preservative of arts." It is in commemoration of the recent Grand Army National Reunion, and as a memento, no doubt, thousands of the beautiful conceptions have been carried to the homes of veterans who will cherish it as sacred almost as their distinctive G. A. R. buttons. In a word this brochure is in keeping with everything else this great corporation attempts in the way of progressive enterprise, and this journal is complimented by its reception.

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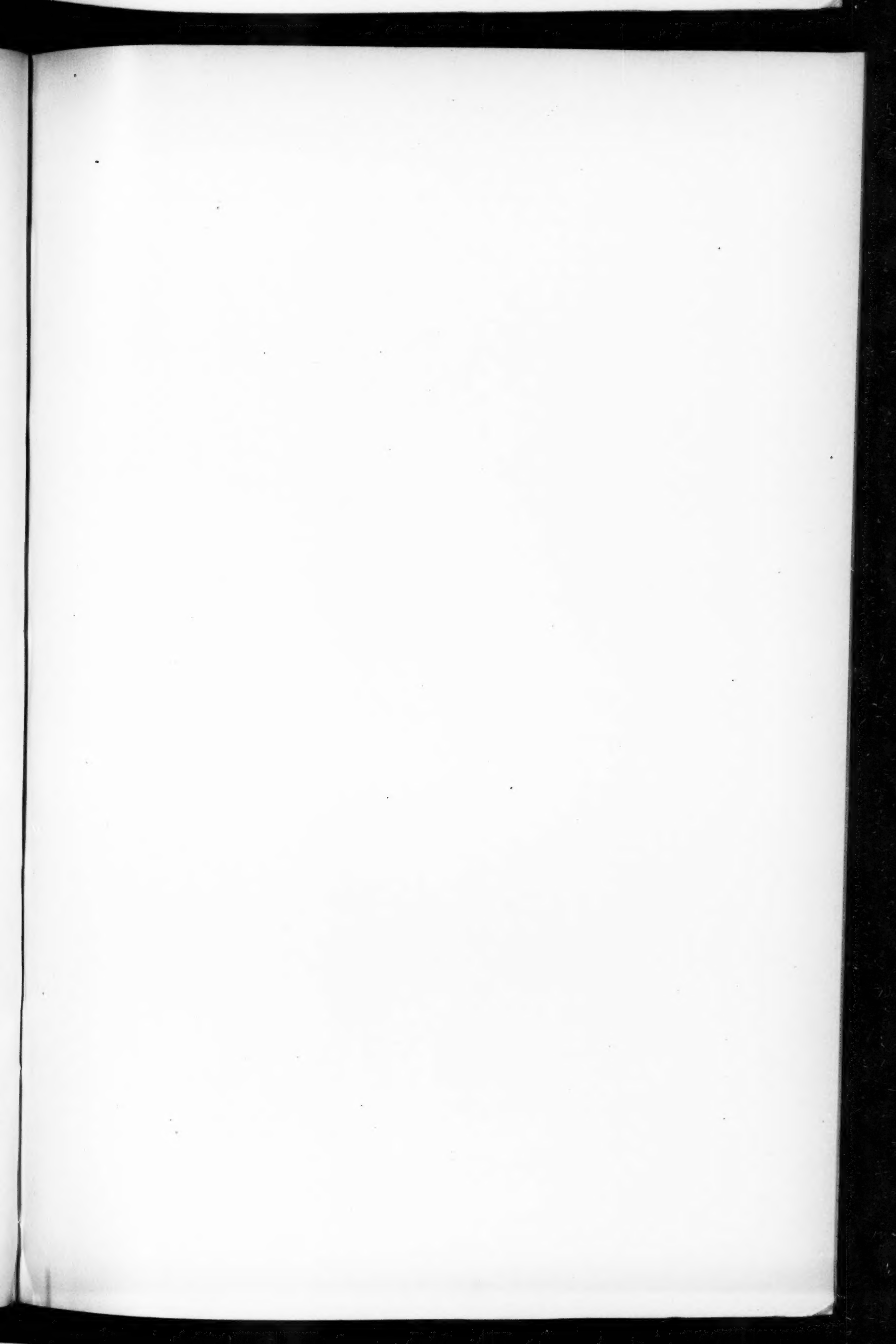
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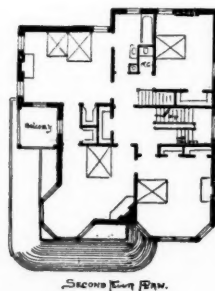
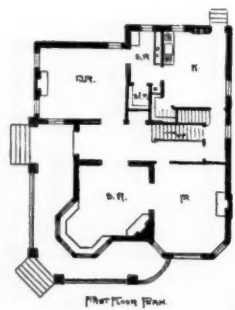
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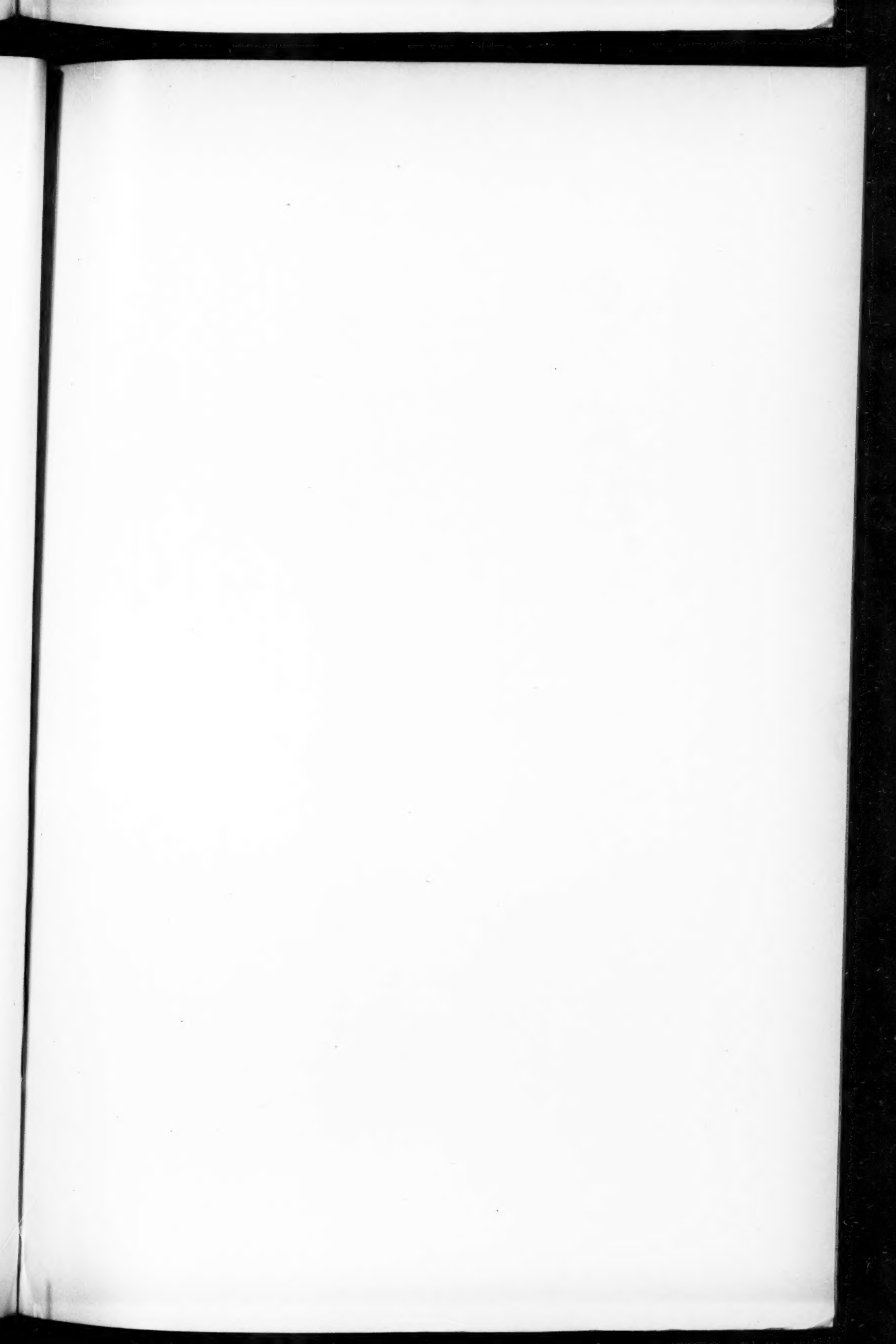
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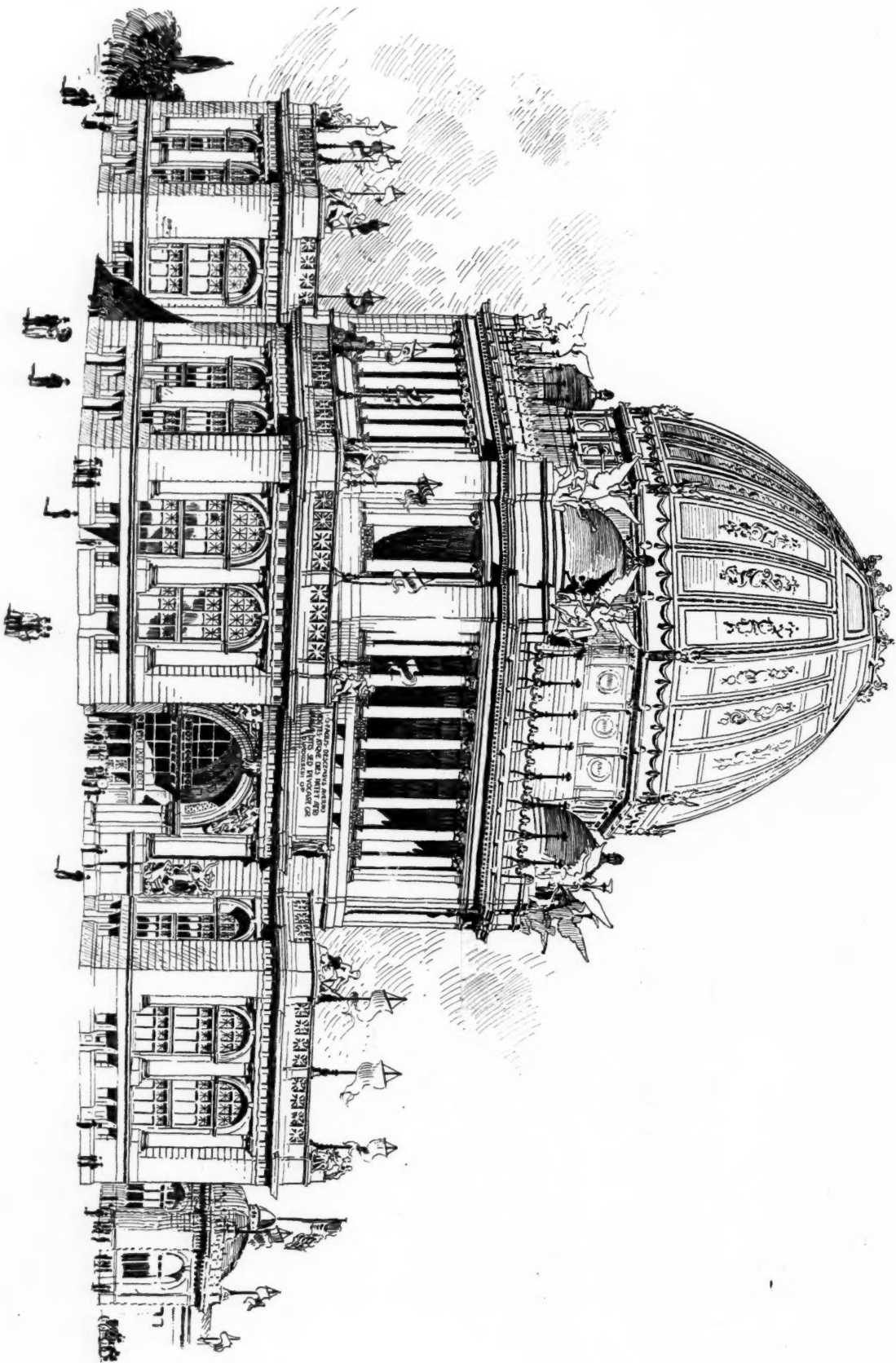
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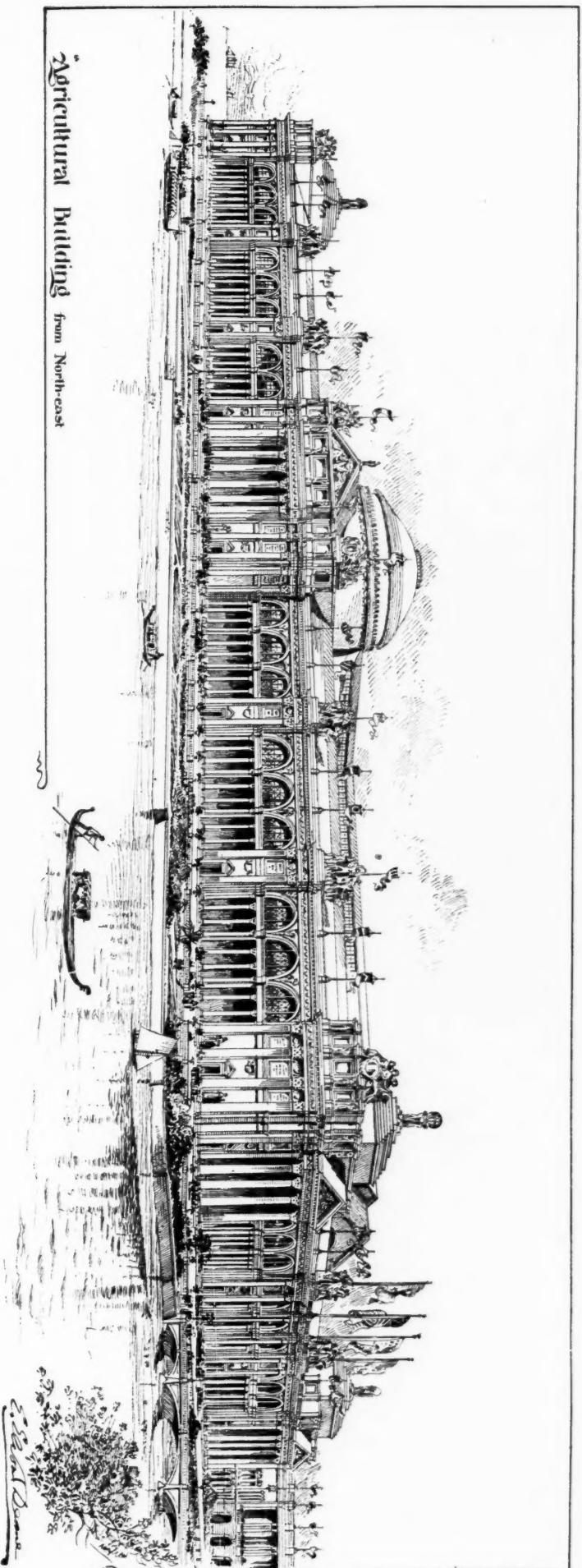








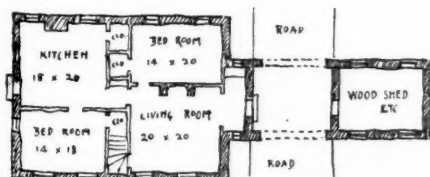
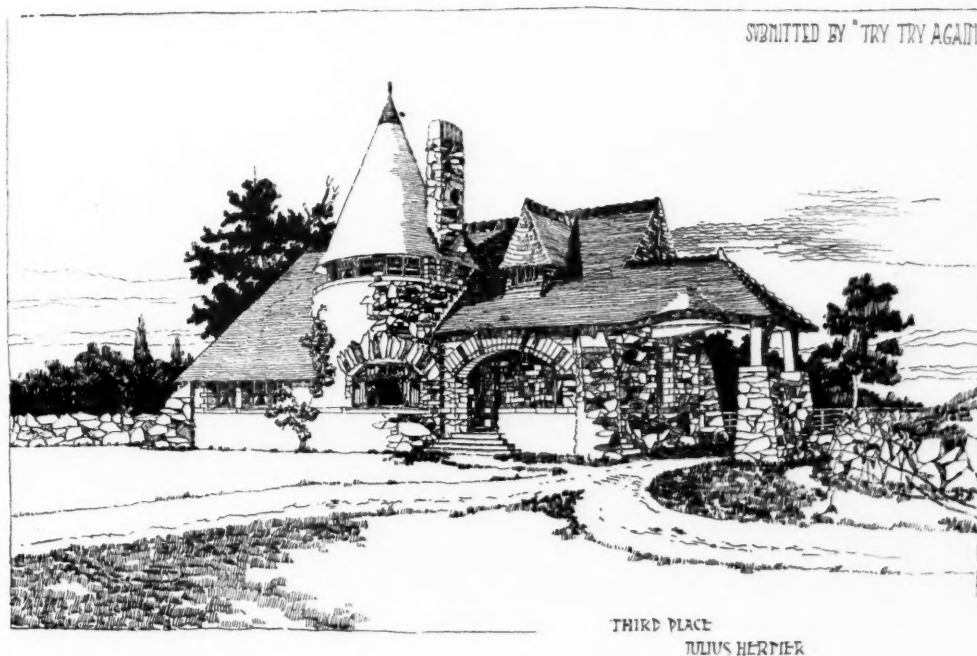
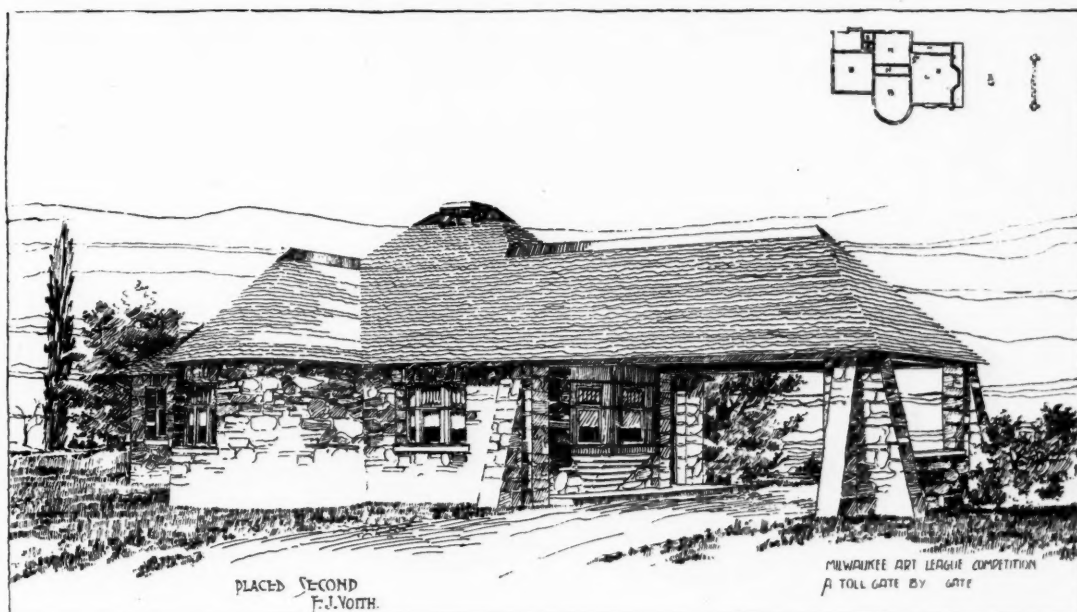
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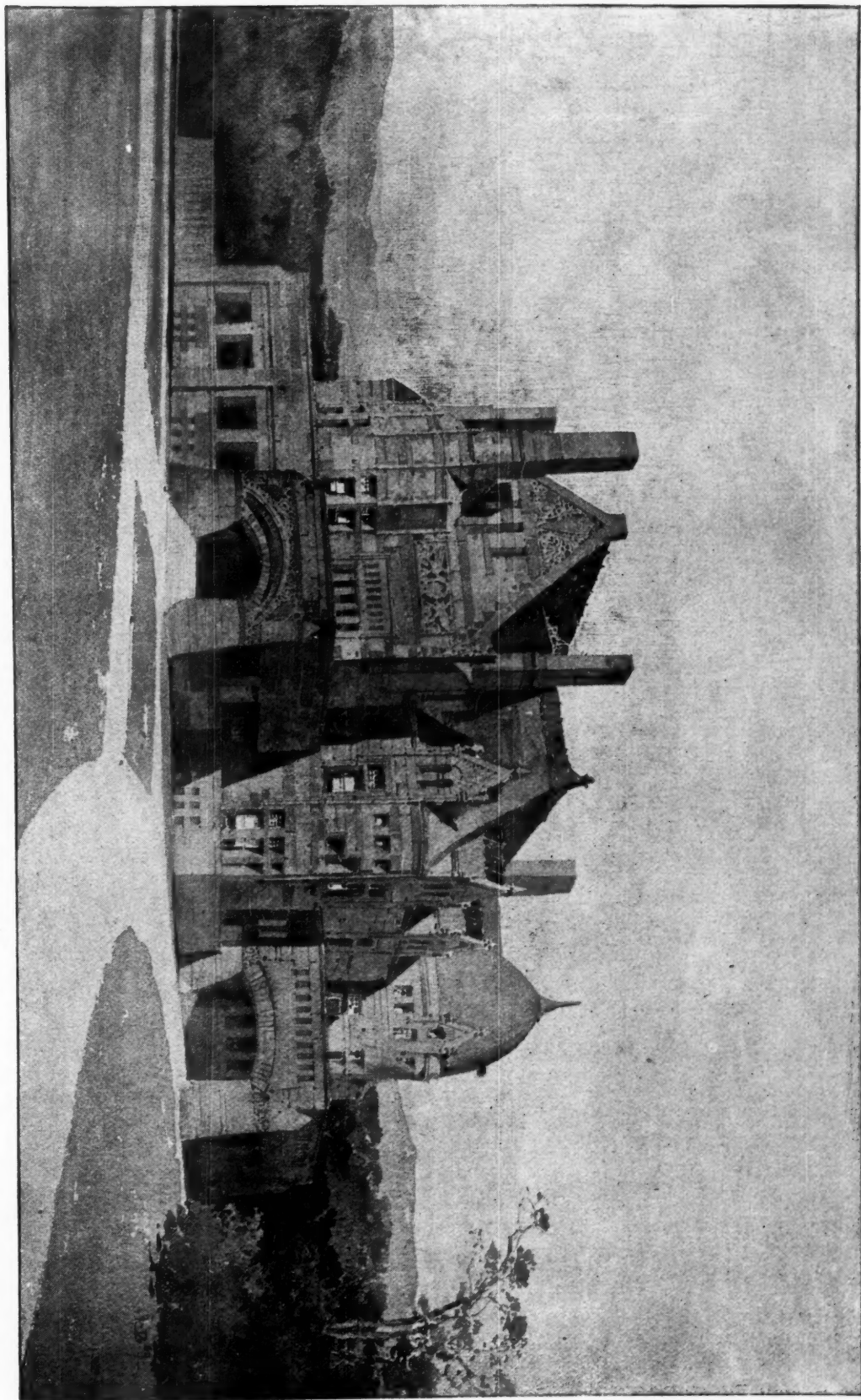


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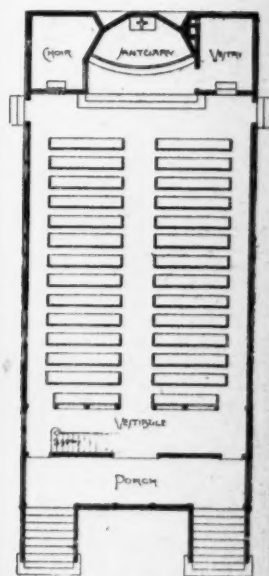
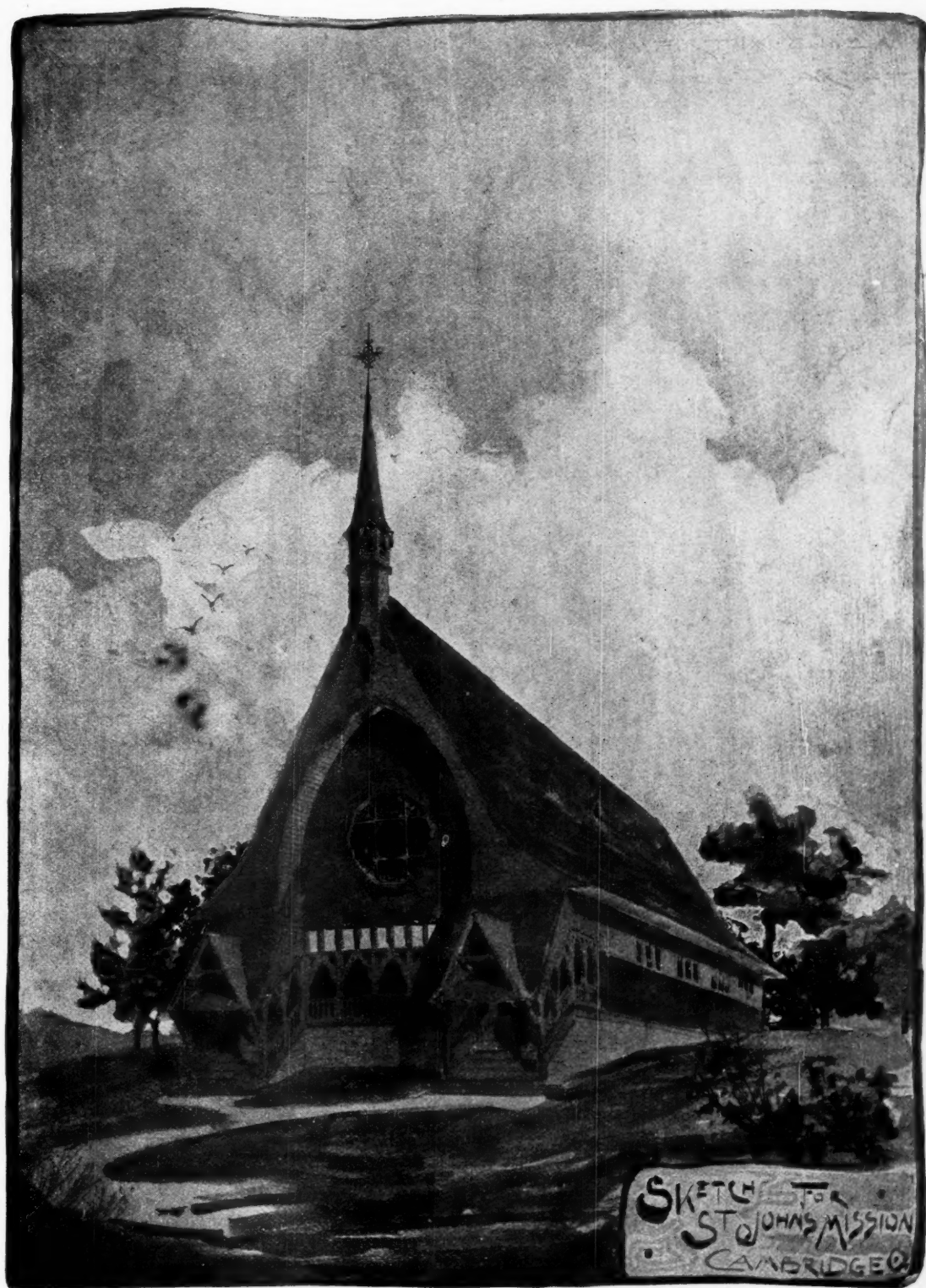
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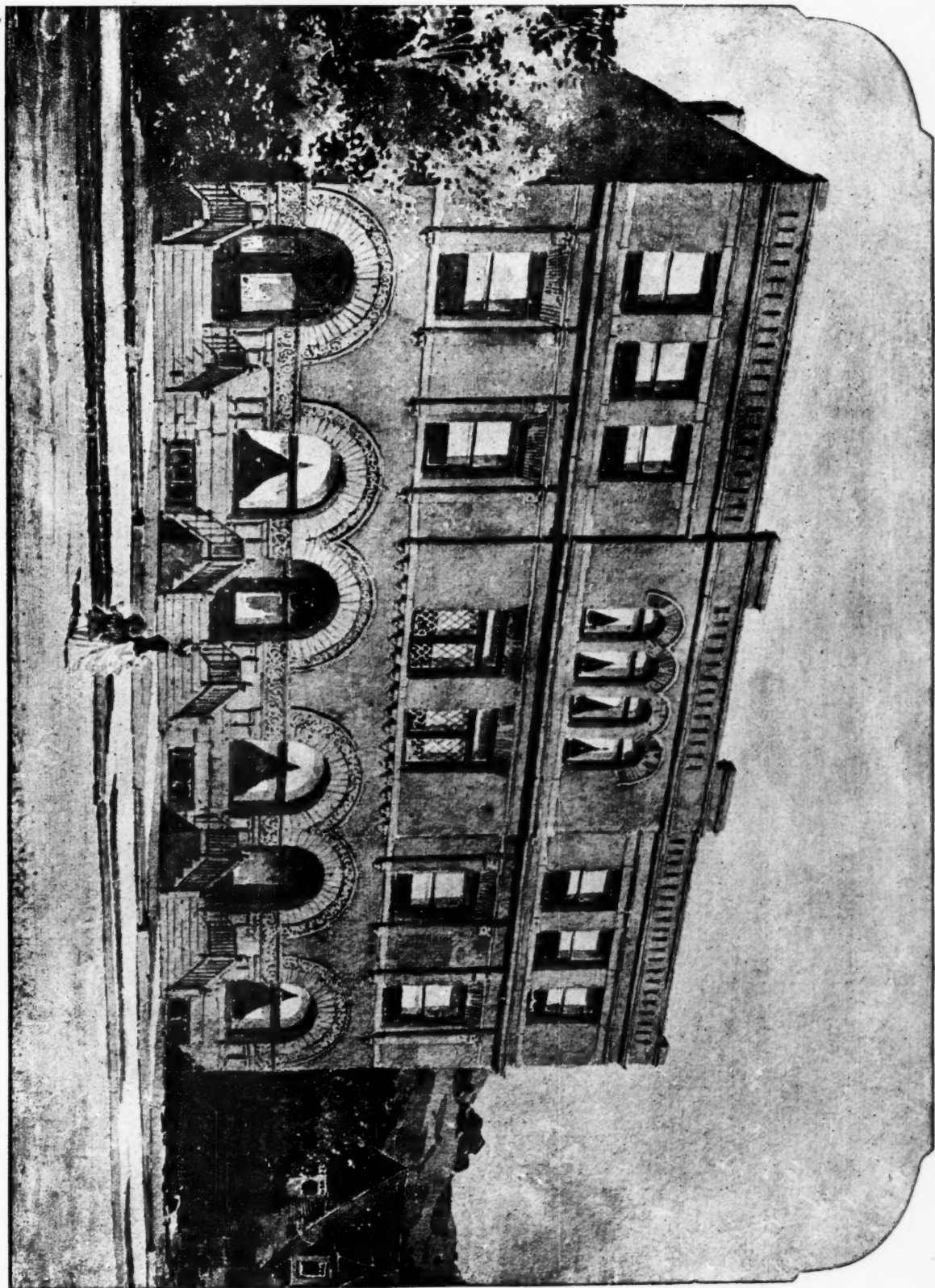
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