

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXV.

JULY, 1895.

No. 6



A Monthly Journal Devoted to
ARCHITECTURE,
CONSTRUCTION, DECORATION AND FURNISHING
IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,
19 Tribune Building, Chicago, Ill.

L. MULLER, Jr., Manager. ROBERT CRAIK MCLEAN, Editor.

SPECIAL CONTRIBUTORS:

DANKMAR ADLER,	D. H. BURNHAM,	W. L. B. JENNEY,
HENRY VAN BRUNT,	P. B. WIGHT,	IRVING K. POND,
LOUIS H. SULLIVAN,	ALLEN B. POND,	J. R. WILLETT.
	C. E. ILLSLEY.	

TERMS: Regular number, \$5 a year; Photogravure edition, \$10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), \$1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICERS FOR 1895:

PRESIDENT	DANIEL H. BURNHAM, Chicago, Ill.
SECRETARY	ALFRED STONE, Providence, R. I.
TREASURER	SAMUEL A. TREAT, Chicago, Ill.

VICE-PRESIDENTS:

FIRST VICE-PRESIDENT	*GEORGE B. POST, New York, N. Y.
SECOND VICE-PRESIDENT	*WILLIAM S. EAMES, St. Louis, Mo.

BOARD OF DIRECTORS:

For three years.

*Louis H. Sullivan, Chicago, Ill.	Charles L. Cummings, Boston, Mass.
George C. Mason, Jr., Philadelphia, Pa.	E. I. Nickerson, Providence, R. I.
Theodore Carl Link, St. Louis, Mo.	W. L. B. Jenney, Chicago, Ill.
Samuel Hannaford, Cincinnati, Ohio.	Wilson Eyre, Philadelphia, Pa.

For two years.

E. H. Kendall, New York, N. Y.	G. A. Frederick, Baltimore, Md.
Cass Gilbert, St. Paul, Minn.	Henry Van Brunt, Kansas City, Mo.
C. F. Schweinfurth, Cleveland, Ohio.	Jeremiah O'Rourke, Orange, N. J.
*Thomas Hastings, New York, N. Y.	Robert Stead, Washington, D. C.

For one year.

Theophilus P. Chandler, Jr., Phila., Pa.	Joseph F. Baumann, Knoxville, Tenn.
George W. Rapp, Cincinnati, Ohio.	A. F. Rosenheim, St. Louis, Mo.
William G. Preston, Boston, Mass.	R. W. Gibson, New York, N. Y.
W. W. Clay, Chicago, Ill.	C. H. Johnson, St. Paul, Minn.

*These with President, Secretary and Treasurer ex-officio, form Executive Committee.

STANDING COMMITTEES FOR 1895:

Committee on Foreign Correspondence.—Richard M. Hunt, chairman, New York, N. Y.; William Le Baron Jenney, Chicago, Ill.; R. S. Peabody, Boston, Mass.; C. F. McKim, New York, N. Y.; Henry Van Brunt, Kansas City, Mo.

Committee on Education.—Henry Van Brunt, chairman, Kansas City, Mo.; Professor William R. Ware, New York, N. Y.; Professor N. Clifford Ricker, Champaign, Ill.; A. W. Longfellow, Boston, Mass.; Theophilus P. Chandler, Jr., Philadelphia, Pa.

Committee on Uniform Contract.—Samuel A. Treat, Chicago, Ill.; Alfred Stone, Providence, R. I.; George W. Rapp, Cincinnati, Ohio.

Committee upon Conservation of Public Buildings.—Richard Upjohn, chairman, New York, N. Y.; Presidents of the several Chapters.

Committee on Publication and Library.—W. L. B. Jenney, Chicago, Ill.; R. W. Gibson, New York, N. Y.; Theo. C. Link, St. Louis, Mo.; Henry Van Brunt, Kansas City, Mo.; Cass Gilbert, St. Paul, Minn.

NOTE.—Officers elected enter upon their term of office January 1, and continue until December 31, unless reelected, except in the case of Directors for two and three years.

Death of an Old New York Architect.

On June 24, in the city of New York, James Renwick, one of the most prominent characters of the metropolis, died after a fatal attack of pneumonia. Mr. Renwick was an active practitioner through two generations, and has left his impress on the nineteenth century architecture of America in the shape of numerous buildings of prominence and renown. He was a son of James Renwick, one of the famous scientists of the first half of the century, who was professor of chemistry in Columbia College and lived to a ripe old age, dying full of honors. It was often a subject of wonder that the son should retain the affix of junior to his name after he had so long attained a venerable aspect. For James Renwick, Jr., always appeared much older than he was even to those who knew him thirty years ago. This was probably due to the fact that he was a precocious student and a hard worker at a time when most men are only in tutelage. We have no knowledge that he was other than a self-taught architect. He had the advantage of a good social connection which brought business to him early in life. He had high aspirations from the start. His ambition was to build cathedrals, and it was satisfied almost at the commencement of his career when he was so fortunate as to be engaged to design Grace Church, in New York, which is even today one of the most prominent church edifices of that city. He must have been very young when he commenced it, for it is at least fifty years old now. In fact, Mr. Renwick lived to see its spire decay (for it was unfortunately of wood) and to rebuild it, as well as to see several of his prominent works replaced by newer ones. This church is the work of youthful enthusiasm, embodying the ideals of cathedral architecture, which are usually formed by untrained minds. It is of the "frozen music" order. It has the cathedral form and environment, but is largely imitative in its design and construction. When built it was considered to be an innovation and was the architectural sensation of New York. It proved to be a valuable experience for its architect, who surmounted many unusual difficulties in its construction. It is not generally known that the marble from which it was built was all quarried and worked by convict labor.

Renwick's Influence upon Church Architecture.

Mr. Renwick's reputation, however, rests upon his later works, which are perhaps more varied in their character than those of any other contemporaneous architect. That by which he is best known is St. Patrick's Cathedral, which he fortunately lived to see completed. Both of these buildings were evidently inspired by Cologne Cathedral, which was approaching completion at the time that his career commenced. St. Patrick's represents Mr. Renwick's ideal of cathedral architecture at a time when he had arrived at maturity. But it has had very little influence upon contemporaneous American architecture. The main fault in his work was indifference to details. Through such a long and active career it would be a great task to recount even the prominent buildings that have emanated from Mr. Renwick's office. He built the Church of the Puritans on Union square, New York, a white marble Romanesque building that was long since

torn down to make room for the Tiffany store. Among other churches may be mentioned St. Stephen's, where Dr. McGlynn was afterward pastor; Calvary, St. Bartholomew's and the Church of the Covenant, all in New York. He also designed the original Second Presbyterian Church in Chicago, and the new one erected after the great fire. Among public buildings are the Smithsonian Institution, the Corcoran Art Gallery at Washington, Vassar College, the College of the City of New York, the Young Men's Christian Association, and Booth's Theater in New York, the last of which was torn down ten years ago to be replaced by mercantile buildings of the ordinary type. Mr. Renwick was always ready to encourage any valuable improvement in building construction or the use of any new material. He was the first to use white marble for church buildings, and the first to use ornamental terra cotta in any American building. It may be seen now in the old St. Denis Hotel in New York. He had many partners at different times, among them the late Mr. Sands, with whose collaboration he designed the new Gothic residence of D. Willis James and the brownstone church on Park avenue, New York. He was married early in life to a daughter of the late William H. Aspinwall, of the old firm of Howland & Aspinwall, the old-time New York shipping merchants. His last partner was grandson of Mr. Aspinwall. Mr. Renwick was one of the most kind-hearted of men, and was admired and loved by all the young men who came in contact with him. The late John W. Root worked for a short time in his office.

**How the
Cathedral
was Designed
and Built.**

In designing St. Patrick's Cathedral Mr. Renwick gave his services to the late Bishop Hughes, by whom it was projected, and the late Cardinal McCloskey, without charge. He was assisted in preparing the original design by Mr. Rodrigues, a brother-in-law of Archbishop Hughes. The complete plans, elevations and sections were made to a large scale and traced. They were then turned over to the archbishop, and there Mr. Renwick's services as a designer ended. No detail drawings were furnished. No complicated questions as to the strength of foundations arose, for it was founded on the rock, which only had to be leveled off to the street grade. The first superintendent was Mr. Joice, a veteran stonecutter of New York, who gave his entire time to it until his death. He made all the detail drawings as they were required, simply enlarging the quarter-scale general drawings. The carving was executed under the direction of Mr. Dwyer as foreman. He was one of the carvers who had worked on the Academy of Design building. On the death of Mr. Joice, Mr. Dwyer was made superintendent, took charge of the whole work, made all the detail drawings, and saw it completed. About twenty-five years elapsed between the commencement of the work and the completion of the two spires. During all this time Mr. Renwick was a frequent visitor, and gave advice to the superintendent whenever it was needed, so that in one sense he was the supervising architect. But this generous gift of his services for so many years in the erection of the most costly church edifice ever built in America—this gift of a Protestant to a Roman Catholic bishop—is one of those occurrences more rare than the building of cathedrals in the nineteenth century. He did not need to do it to advertise himself, for he had already designed a large

number of Catholic churches. The magnitude of the undertaking was such, and the prospect of its successful completion so remote, if not doubtful, that the tender of his services was the greatest encouragement to the archbishop that the scheme would receive the generous support necessary to carry it to a successful end. Renwick was the only one of the original projectors to see it finished. The above facts may serve to show why this great building is so deficient in its details.

**D. Adler
Resigns
from the
Profession.**

As announced in the letter published in this number, Architect Dankmar Adler, of Chicago, of the firm of Adler & Sullivan, has resigned from the active practice of his profession. The causes therefor are so clearly stated that further explanation is unnecessary except that it was not through any distrust of the business outlook of the profession for the future, though from a financial standpoint the offer made for Mr. Adler's services was much greater than a more than hopeful forecast of professional remuneration could predict. But the one point to be considered was that of severance from professional work and associations. To an architect who had led in his profession for so many years, and had reached a point in honors and reputation equal to the greatest, there must have been an entire rejection of the offer had sentiment been allowed to claim an unreasonable weight in the decision. Fortunately this entire abandonment of professional relations was not necessary, as Mr. Adler will through his office as consulting architect still retain a practice, and as the active representative of the concern of which he has become an integral part will meet his professional friends more frequently than ever before. His writing will be more frequent than the stress of professional work and responsibility has allowed, and but for the fact that one great competitor for professional honors has dropped from the ranks the architectural world is as rich in the possession of his abilities and personality as before. It is the first time such an event has occurred in architectural history in this country, and indicates how thoroughly the training of an architect fits him for many other fields of usefulness and honor. Mr. Sullivan will continue the work of the firm.

**Institute
Asked to
Recover
Lost Drawings.**

At the last meeting of the Board of Directors of the American Institute of Architects there were two separate appeals to the Institute for aid in securing the return of competition drawings—one from an American who had not received his New York City Hall drawings, and one from Bruno Schmitz, of Germany, whose drawings in the Grant Monument competition seems to have been lost in the shuffle. If architects will enter competitions of the character of those mentioned they must take the risk of any kind of treatment they may receive, and consider themselves very fortunate when they receive their drawings back and not be surprised if they do not. Both of these competitions were notoriously mismanaged, but the proposals presented to the profession should have been sufficient indication in advance of the treatment competitors could expect to prevent architects from entering drawings that would be not only slighted but lost by a careless committee. Until architects refuse to make drawings, unless paid for them, such complaints as these will be common.

SOME CHARACTERISTICS OF PRE-CONQUEST ARCHITECTURE.*

BY GERALD BALDWIN BROWN [H.A.], M.A.

THE term "Saxon," as applied to certain architectural monuments in England, has passed through some vicissitudes. A century ago the word was commonly applied in a loose sense to denote all round-arched mediæval structures, including those of Norman origin. Such misusage ceased on the publication of Thomas Rickman's "Studies of the Styles of English Architecture," which first saw the light in 1813. In Rickman's epoch-making essay the Norman is made the first of the styles which are there described and discriminated; while, with respect to earlier work, the author notes that "though many writers speak of Saxon buildings, those which they describe as such are either known to be Norman, or are so like them that there is no real distinction." He admits, at the same time, the probability that "in some obscure country church some *real* Saxon work of a much earlier date may exist," though "we have no remains *really known* to be more than a very few years older" than the Conquest. At the same time, though these words appeared in the text, Rickman added in an appendix a very good description of some of the outstanding features of pre-Norman work, and a notice of twenty characteristic examples. The successive later editions of the "Attempt to Discriminate," issued under the care of Mr. John Henry Parker, contain an ever-increasing list of examples, which, in the edition of 1862, the last but one that has appeared, number 123. It need hardly be said that this list is not authoritative. It is both redundant and defective, and is only useful as a starting-point for investigation. It is somewhat unfortunate that in the latest and current edition of Rickman, issued in 1881, the sections on Saxon architecture are withdrawn in view of a separate publication on the subject, which was to form a companion volume and to treat systematically the whole period in question. This volume has, however, never seen the light. Meanwhile, Bloxam's well-known "Principles of Gothic Ecclesiastical Architecture" had contained a chapter "Of the Anglo-Saxon Style," with a list of 130 examples, and good descriptions and illustrations, which, however, apply rather to details than to the general form and character of the monuments. This chapter in Bloxam and the notes in the various editions of Rickman up to 1862 form the only general dissertations on this subject available for the student of our architectural history. There is no subject, however, which has in recent years attracted to itself more attention among local antiquaries and investigators. The pages of the published reports of our numerous county and district architectural and antiquarian societies bear evidence of the work which is in progress in this special department of inquiry. The number of examples in which the eyes of local experts discern some remnants of pre-Conquest masonry steadily increases, while from time to time there are published papers, like those by Mr. Clement Hodges on the "Pre-Conquest Churches of the Ancient Northumbria,"† which, dealing in a scientific manner with a considerable group of monuments, add much to the general stock of knowledge. It may be noted, in illustration of this, that in the two counties of Northumberland and Durham alone Mr. Hodges numbers eighteen sites on which there are still to be seen some examples of pre-Conquest architecture. Of these nine, or just one-half, are not mentioned in either of the general lists quoted above. Again, at the other extremity of the country, in that most archaeologically interesting county of Sussex, while Rickman and Bloxam only name eight examples, the writers of "Papers" in the Sussex archaeological collections mention more than twenty; though one must say that some of these, like Ovingdean and Hangleton, near Brighton, are in appearance rather early Norman than Saxon.

The investigations of local experts are the primary conditions of advance in the study of this interesting epoch in our national architecture. No one explorer can make the useful minute examinations of sites and fabrics all over the country, though the number is not so great as to preclude the possibility of one person visiting them all. The more general student finds his place and function when the time comes for the task of bringing together and coordinating the results of local research, with a view to the establishment of canons of criticism. Such a task might well occupy the attention of the Royal Institute of British Architects. As the center of architectural study and practice, the Institute would be fulfilling one of its functions if it could render generally accessible such information as can be verified as to the earliest group of English monuments. What is required first is what the French would call the *statistique monumentale* of pre-Conquest architecture, such as would be furnished by a verified list of sites, with a brief indication in each case of the character of existing remains, or a map giving the names and geographical distribution of places where pre-Conquest work is to be found. If this idea commended itself to the Council, some consideration might be given to it by those specially interested in the more antiquarian side of architecture.

The monuments which are ascribed, with some good show of reason, to pre-Conquest times are distributed fairly even over the eastern and midland districts of England, and are perhaps more specially abundant than elsewhere in the districts about the Tyne and the Wear in the north, in Lincolnshire and North Hants, in

Hampshire and Sussex. Their comparative infrequency in the west generally (except in Shropshire), and their absence from the Lothians, from Strathclyde with Lancashire and Cheshire, and from Dorsetshire and Devon, may be partly due to the fact that these counties have not been so thoroughly searched as the others; but it must have in large measure an explanation in history, and depend upon the manner in which the country was seized and settled by its Teutonic conquerors.

A list of examples of Saxon masonry presupposes the existence of certain criteria by which work of the kind can be, with some assurance, identified. Appearing as it does in the architectural history of the country between the Roman and the Norman periods, Saxon work might seem at first sight very easy of identification. The styles of building of both the Romans and the Normans are particularly well marked. Their materials, forms, processes, all obey certain well-understood, unvarying formulae. No builders were more consistent in their procedure and more faithful to tradition. Roman work, one would say, and Norman work are alike unmistakable. Whatever was produced after the Romans left, and before the arrival of the Normans, will be at any rate readily recognized as neither Roman nor Norman. This mode of argument may apply in the case of Roman work, though even here it is not always quite convincing. In the case of Norman work, on the other hand, the idea that this unmistakable character belongs to it throughout, and at all its periods, may be a very misleading one. Before about 1100 the Norman style exhibits these special features in important buildings, but in small and unpretending structures it shows itself still uncertain and tentative. Thus, at Bernay, in Normandy, in the first half of the eleventh century, and in Edward the Confessor's buildings at Westminster, the masonry and details have the pronounced Norman character; while country churches in Normandy contemporary with Bernay, and those erected in Britain in the first generation after the Conquest, are often built irregularly of small materials, and are destitute of those special constructive and ornamental features by which the style is generally recognized. Between such unpretending, characterless Norman masonry of the close of the eleventh century, and Saxon work of its middle decades, it is not always easy to decide. A good illustration of what is meant may be found in the small church of St. Oswald, at Paddlesworth, on the downs above Hythe, in Kent. From its historical associations, it is one of the most interesting little churches in the southern counties, especially to a denizen of the north; while architecturally it is so plain, and in construction so rude, that it is generally pronounced a work of pre-Conquest times. There is only one marked feature, a curiously low south doorway, and this has Norman characteristics; but putting this apart, the general style of construction would suit an early Norman just as well as a Saxon date, and this is just a type of many churches, especially numerous in the south, that are certainly of the eleventh century, but may equally likely be of Norman as of Saxon origin.

The same may be said about a class of structures, usually claimed as Saxon, which exhibit in many cases such strong Norman affinities that their origin is sometimes doubtful. I refer to some of the numerous belfry towers which form, perhaps, the most outstanding feature of the pre-Conquest work in general. Saxon towers are one of the many problems which meet the student of this subject. They vary doubtless in date; but at what period and under what circumstances they first came into use it seems impossible at present to decide. However old the most ancient of them may be, the style of a considerable number, indeed the majority, of them is such as to point to a date in the eleventh century. They have their own special non-Norman features, but, in the case of a certain number of them, these are blended with elements of Norman character, and leave us in doubt as to what period of the century saw their erection. The tower at Appleton-le-Street, Yorkshire, claimed by Mr. Clement Hodges as pre-Conquest, possesses these Norman elements; so does Jevington, in Sussex, as well as some of the Lincolnshire towers. For examples of this kind I would suggest the term "transition Saxon." As was pointed out by the late Professor Freeman, the Conquest need not be supposed to have made an absolute break in the building traditions of the countryside. If Norman master builders and workmen came over to superintend and carry out important commissions in the rebuilding of cathedrals and abbeys, in other parts of the land Saxon masons may have been carrying out in their native style the more modest orders of Norman lairds and priests.

Although it may not be possible in every case to separate Saxon work from Norman, or even from Roman, yet it possesses its own distinctive features, which entitle it to a position apart in architectural history. We may demand, in the first place, What are the more general characteristics in which may be held to consist the individuality of the style? Is it possible, it may be asked, to describe in a few words the general appearance of a Saxon building? One would note here, first of all, a certain air of simple and severe massiveness which is a common, though not universal characteristic of these monuments. The tower of Clapham church, near Bedford, is a capital illustration of this characteristic. There is generally a considerable rudeness in the masonry, but this is so often the noble rudeness of primitive stonework that it becomes a mark of distinction; while not seldom the use of blocks of abnormal size lends to the structure a certain megalithic aspect. This last trait is to some extent Roman, but it is opposed to Norman practice. The use of large material is rare in Norman work. Though in certain examples, such as

* Paper read at the general meeting of the R. I. B. A., Monday, May 20, 1895, and registered at Stationers' Hall as the property of the Royal Institute, printed in the *Journal of the Royal Institute of British Architects*, May 25, 1895.
† See "The Reliquary" for 1893-4. Bemrose & Sons.

Bernay, the stones are of substantial bulk—some two feet by eighteen inches—yet, as a rule, Norman stones are of moderate dimensions, and we do not find specially large blocks singled out, as is the case in Saxon work, for particular positions, such as quoins.

Simplicity, however, is not the unfailing character of Saxon buildings. In sundry examples this quality is obscured by considerable effort after enrichment. The enrichment is, however, of such a kind that it strengthens rather than reduces the impression of rudeness, for, though at times elaborate, it is tentative, illogical, bizarre, and seems to bring before us craftsmen working, not according to a living tradition of style, but from imperfect remembrance or hearsay. Accordingly, we may describe pre-Conquest architecture in general terms as presenting a decidedly primitive aspect; but it is primitive, partly because it is simple and rude and massive, and partly because it is somewhat childish and uncivilized in its enrichment and its details.

There is no space within the limits of a single paper to notice all the various characteristic marks of pre-Conquest buildings. They are, moreover, tolerably well known, and many of them are described in Rickman and in other text-books. The following notes refer to points that are of some special significance, or have been made matters of controversy.

Saxon masonry has, in regard to its facing, no special consistent character, and the various forms may be paralleled in early Norman work in France and in England. It varies from the well-cut and dressed ashlar of Bradford-on-Avon, whose builders had the advantage of the fine Bath oolite, to rubble work of various degrees of rudeness. Masonry of stones, squared, indeed, but not accurately squared, and laid in level courses that are not consistently leveled, is very characteristic of Saxon work of the better kind, and is well represented at Bosham, near Chichester, and Billingham, County Durham. It may be worth noting that hering-bone work, which used at one time to be regarded as something specially Saxon, does, in fact, hardly occur at all in the style. One would venture almost to exclude it from the list of Saxon forms. It is used, of course, by the Romans, and is very common in Norman work of the eleventh century. Country churches in Calvados exhibit it in profusion. In our own country where is it that we find it? Chiefly in early Norman walling, such as the enceintes—not the keeps—of Lincoln and Rochester; in Gundulph's tower at West Malling; in the early Norman—not Saxon—church tower of Saint Peter's at Bedford. Where it occurs in pre-Conquest work it can often be explained as a restoration. Thus it appears in the much-patched tower of St. Mary Bishophill junior, York; and there are courses of it at the summit—but only there—of the tower of Bolam, Northumberland, which is one of the examples best termed "transitional Saxon."

Commending this point to future observers, we may go on to note that the external use of plaster is proved in many cases by the setting back of the wall-face half an inch behind the quoins; but it would be rash to say that where this does not occur plaster was still originally used. In many instances, as at Sompting, the plaster still remains; in others, such as St. Benet's, Cambridge, it has been removed in quite recent times. There is, indeed, a rage just now for stripping these old walls of their clothing of stucco. The process leaves them often shivering naked and rather ashamed. The effect, for instance, in the interior of the church at Lyminge, Kent, is hardly decent. It is of course a great advantage to the archaeologist to be able thus to study his buildings in the nude; but plaster is often an obvious artistic necessity. On the other hand, one cannot imagine that masonry like that at Bradford-on-Avon, which Mr. Parker, when he thought it twelfth-century work, pronounced "remarkably good, clean, and fine-jointed," was ever plastered.

The absence of buttresses is a noteworthy feature of Saxon as distinct from Norman walling; but the chief peculiarity is to be found in the quoining. The corners, whether of tower, or nave, or chancel, are often constructed of the familiar so-called long-and-short work, but in many examples they are formed of very large and massive blocks, contrasting with the smaller material of the rest of the fabric; and it is from this feature that Saxon buildings derive that semi-megalithic character already spoken of. It need not be pointed out that the quoins both of Roman and of Norman buildings are not specially remarkable in construction or material. Norman corner-stones are, as a rule, all of the same size and shape, and are bonded alternately north and south, and east and west, into the walls whose juncture they effect. Though carefully chosen and dressed, they do not differ much from the material in the rest of the wall. This difference is specially accentuated, on the other hand, by the pre-Conquest builders; and a Saxon quoin, appearing as it often does in a late mediæval fabric as the sole relic of an earlier age, is always unmistakable, and always impressive in its look of rugged strength. The south-west corner of the nave of St. Mildred's, Canterbury, is an excellent example.

Although not buttressed, the walls of many Saxon buildings are treated with a composition of pilaster strips, joined above by round or straight-sided arches. In the case of some of the towers, notably Earls Barton and Barton-on-Humber, this strip work is a most prominent feature, and the constructors have taken immense pains with it. No characteristic of Saxon architecture is better known than this one, and it is generally explained as a reminiscence of timber construction. This, however, with other similar questions of origin, must be discussed at a later stage.

Of the fabric, as distinct from the facing, of the wall, there falls to be noted a very important and far-reaching difference

between the work in question and that of the Romans and the Normans. The Saxon wall is a single thing; the Roman and the Norman wall—at any rate in the twelfth century—is a threefold affair, consisting of two carefully constructed outer faces and an interior filling of rougher material. Partly in consequence of this mode of construction, the Norman wall is generally thicker than the Saxon, and it is to the credit of Saxon builders that their comparatively thin walls, often less than three feet in thickness, have stood as well as has been the case. In the one ruined pre-Conquest wall I have examined—that at Sockburn, on the Tees, where Mr. Hodges identified some early Saxon work—there is a thickness of about two feet four inches, and the stones forming the two faces nearly meet in the middle. The difference between the two systems comes out in the case of the belfry openings and other double or multiform apertures, where the drop of the wall between two arches has to be supported from below. The Saxons, dealing with the wall as a simple thing, cut their apertures straight through its thickness, and adjusted under the drop a long slab or beam of stone, under which, again, in the middle of its length, they set an upright stone shaft. This shaft often takes the form of a turned baluster, and, as such, is one of the most familiar features of Saxon architecture. As it stands half-way through the thickness of the masonry, it is often termed a mid-wall shaft.

It is interesting to see how this same point of construction is dealt with in other styles. The solution of the problem by the Normans is very logical and highly characteristic of their procedure. As their wall is threefold, consisting of two faces and an internal core of rubblework, they construct undergirding arches beneath the central third of the thickness of the masonry, and carry these in the middle on a shaft with a properly designed base and capital. This "recessing" is a specially Norman trait; and, as the Saxons never resorted to it, it forms an excellent mark of division between the styles. Elsewhere we find the same problem somewhat differently solved. In the early Italian campaniles, and in the arcaded openings of cloister walks, such as the very ancient examples at the Tre Fontane, near Rome, the double or triple openings are cut straight through the wall, and the support is provided by a mid-wall shaft, the capital of which spreads out in the required direction so as to overlap the suspended masonry. This arrangement is in accordance with the established grammar of architecture. The column is equipped with base and capital in the recognized classical manner, only the latter receives a special shape to suit its position and function. In the Saxon work there is nothing organic. The shaft may in itself be elaborately enriched with turnery forms, but in this case it has neither capital nor base. It may be plain, but supplied with a rude apology for base and cap, or it may be a simple upright post under the middle of the transverse stone. It just serves as a prop and nothing more, whereas the Italian column has a part of itself—the capital—growing outward into a form specially designed to enable it to do its work in an intelligible as well as effective manner. This is a good illustration of the crudities and makeshifts which occur throughout pre-Conquest work, and make us feel that it was carried on a little apart from the main thoroughfare, so to speak, along which the art was progressing in Western Europe generally from its classical to its mediæval phase.

Door and window openings present some of the most characteristic features of the work we are dealing with. The appearance of sloping jambs, which reduce the width of the aperture at the top of the opening, is a very special trait, and does not occur in Norman masonry. On the other hand, there is no true test to be derived from the splaying of the window openings or from the particular construction of their heads. The so-called straight-sided arch, composed of two flat slabs leaning against each other at an angle, and the window or door-head cut in round form out of a single stone, have been accounted specially Saxon; but, as a fact, they occur also both in Roman and in Norman work.

The curious moldings and incidental carved details of pre-Conquest buildings in their number and strangeness almost defy classification. At first sight we might take them to be the merely fanciful creations of an artificer who desires to enrich his work, but has no stock of traditional patterns, nor any knowledge of recognized principles or methods of ornament. Looking a little more closely, however, we discern in a great number of cases a pronounced, though clumsy, copying of Roman features; while in other cases there is an approximation to the regular Romanesque forms which were becoming established in the different European centers during the eleventh century. It is an obvious criterion of date to place those buildings earliest which make the most conspicuous use of Roman motives, while affinities with Norman or other recognized Romanesque styles suggest a comparatively late epoch. The application of this criterion is not, however, so easy as it seems, for there are cases in which we note a curious mixture of forms, apparently Roman, with others that have a marked mediæval character. Nor is it the actual forms themselves that are so noteworthy, as the curiously ungrammatical way in which they are employed. They are used with very little sense of their connection with each other and with the general scheme of construction. In the tower arch at Stow, in Lincolnshire, one of the finest pieces of pre-Conquest work in the country, the half-round and the square pilasters that flank the opening start from formless blocks, serving as bases, which rest on the edge of a lofty plinth. The plinth is, however, of so shallow a projection that the blocks hang helplessly suspended, for the greater portion of their bulk, in the air two or three feet above the ground. In the extraordinary chancel-arch at Bosham we find an elaborate base of many members, exceedingly massive in construction, and

some three feet high. This forms a very suitable point of departure for the arch-pier. But what is our surprise when we follow this upward and find ourselves confronted by the same forms repeated exactly, only in reversed order, and made to serve as a capital! The obvious differences to be observed in treating a base and a capital seem to have troubled the architect at Bosham as little as did the natural connection between an architectural base and the ground give concern to his brother builder at Stow. This chancel-arch at Bosham is a good illustration of what has just been remarked about the apparent mixture of forms. Taking it as a single feature independent of the rest of the church, we should say the base and capital were Roman, but the pier itself Romanesque. It is recessed, and has angle-shafts, and though angle-shafts occur as early as about 500 A. D., they are characteristically mediæval, just as are the large roll moldings on the arch-volt.

It would be tedious to dwell more at length on the details of pre-Conquest churches. To judge from those features of Saxon work at which we have been glancing, we might pronounce it too crude and tentative for the notice of the practical architect, who has to study the old monuments of his country with an eye to hints for his own professional procedure. It may seem stuff rather for the antiquary than the artist—a sort of accidental product of a semi-barbarous period of our national existence, with no real interest for the modern worker—and it is true, no doubt, that we fail to find in pre-Conquest architecture any consistent working-out of a style, in which constructive and decorative features are molded into harmony; or any principle of development, of unfolding, by which we are led on from period to period, and observe how the forms of each epoch grow out of those that went before. We may talk for convenience' sake, as in this paper, of the Saxon style; but there is, strictly speaking, no Saxon style, in the sense in which we speak of a Norman or Perpendicular style; nor is there any connected history of Saxon architecture as there is of Gothic or of Renaissance. But, after all, architecture is not an affair only of "moldings, features and ornaments," or even of ground plans and elevations. An architectural monument is the creation of an age, and is the outward expression of its ideas, the practical response to its aspirations and its needs. The interest of a social and historical kind that becomes in this way attached to it is something different from the more technical questions that concern its outward aspect as piled and carved stonework. The work we are considering possesses a genuine and lasting interest, independent of any criticism of its detail; but this interest only emerges when we come to take a somewhat more extended view.

It has been a defect in most of the general text-books on English architecture that they begin and end with a discussion of the details of buildings rather than of the buildings themselves. The services of Thomas Rickman to the study of the architectural history of England were so enormous that one does not like to say even a word in adverse criticism of his method. Yet, for the sub-headings of a chapter on Norman architecture we surely need something broader and more philosophical than Norman doorways, Norman windows, Norman arches, piers, buttresses, tablets, niches, ornaments, capitals, bases, and finally, in conclusion, Norman steeples, battlements, roofs, fonts and porches. With a few words—excellent, no doubt, but very few—on the spirit of the style, we are taken on to early English doors, windows, arches, piers, buttresses, tablets, niches, ornaments, steeples, battlements, roofs, fonts and porches. It is true that later editions of Rickman's work contain large additions, with much historical information by its editor; but these are accretions round a structure defective in its original plan. We cannot see the wood for the trees. We cannot gain a clear idea of the general laws underlying the growth of buildings from a treatment that only takes account of the details in the finished result.

From the point of view thus represented in our text-books, there is not much to be made of pre-Conquest architecture. A synopsis of Saxon doors and windows and ornaments could easily be made a mere museum of curiosities. When looked at, however, in the general mass, and not in details, there are many Saxon monuments that claim the admiration even of the technical critic, who has no interest in archaeology for its own sake. No one can regard without a sense of wondering awe the monumental tower at Earls Barton, or that chancel-arch at Bosham, or the tower-arches and transept-quoins at Stow. No one enters, unmoved, the much-restored, but classically precise, little oratory at Bradford-on-Avon, or the unique and perfect stone church at Escomb, County Durham, where service has been performed day by day or Sunday by Sunday for well-nigh eleven hundred years. No one fails to be struck by the severely simple, but architecturally treated, masses of the numerous bell-towers, of which St. Benet's, Cambridge, is a well-known example. These, and other structures of the same order, would be recognized as fine monuments wherever they appeared. They are architecture, and noble architecture, too, though curiously ungrammatical in their employment of detail.

The more extended view referred to above takes cognizance of historical considerations, as well as those which more strictly concern the architect. From this standpoint there is a value in every fragment of Saxon masonry upon an ecclesiastical site. However insignificant it may be in itself, it testifies to the existence, where it stands, of a stone church before the Norman Conquest. It may be the case that, as was stated by a good authority not long ago, "except in large towns, there were few parish churches at the beginning of the present century whose sites were not

already occupied in Saxon times";* but only where there is some surviving work do we have absolute assurance of the fact. It need hardly be said that many Saxon churches were of timber, and these would necessarily yield to time, and would be replaced by stone buildings in one of the mediæval styles. It does not follow, therefore, that because an ancient country church contains no work older than the Norman epoch, the site was not previously occupied by a Saxon building, for this may have been of wood. One such pre-Conquest wooden church survives substantially to this day at Greenstead, in Essex. The question of the proportion of stone churches to wood in Saxon times is one that has often been asked but cannot be accurately settled. We need only turn over the pages of Bede to see that, from the first, churches were built of the more permanent as well as of the slighter material, and this was evidently the case throughout the Saxon period. Wood was sometimes found unexpectedly convenient from its lightness, as the following story shows: Saint Dunstan was once about to consecrate a wooden church, and noticed, as he walked around it, that it was not correctly oriented. The saint accordingly gives it a shove with his shoulder, and turns it round into the right direction!

We are only concerned, however, in this paper with existing monuments. And what value there is, for the student of history in architecture, in even a single Saxon quoin or window! It gives the historical imagination a central point round which it can rove, while it seeks to restore in thought the old social organization of the countryside. The rural village is the oldest and most permanent institution in the land; and the village green and sometimes the village church are the heart and center of the quiet life that has gone on there almost unchanged since the first Teutonic settlement. It is dangerous to attempt to reconstruct local history from local topography alone; but to ignore all the evidence of topography and to write history from written records only is wilfully to ignore a most valuable source of our knowledge of the past. The importance given to the study of sites and roads, and the form and aspect of settlements, is one of the features in the work of the present school of British historians.

Now the Saxon manorial estate, the unit of the social organization of the country in early mediæval times, survived in the main features of its working almost to our own day; and even now, looking down from some neighboring hill, we can often see, almost as clearly marked as of old, the hall and "inland" domain of the lord of the manor, the groups of houses of the villagers, the arable and pasture land which they cultivated and enjoyed in common, and the more distant woodland and waste in which they had certain rights of grazing and felling. The lord on the one side and the "villains" on the other formed the two main elements of the society, and their mutual relations at different periods are matters about which historians are by no means agreed. The village green, in the midst of or in closest proximity to the cottages, and only inclosed by the roads or trackways along which these are built, has belonged, one would surmise, from the very first days of the settlement to the freemen of the community at large, who exercised there in games and mimic strife the sinews and the spirits so long accustomed to wandering and war. And what of the church? If we examine Saxon records, the impression we derive is that the church was in most cases the work of the lord of the manor—a sort of chapel attached to his residence, and kept up and served at his expense. We must remember, however, that these written records are mostly concerned with the doings and desires of the great ones of the land. A good many things might go on in the isolated self-centered village communities without a notice in contemporary documents. Was one of these things the building and maintenance of a shrine for common worship and for all the kindly ministrations of the church? It would take too long to review the literary evidence on the question; but from our present point of view it is worth while to note that the position of the village church in its surroundings is often in itself a piece of evidence. There are cases in which it stands in immediate proximity to the manor house or its ancient site. At Kilpeck, in Herefordshire, and Earls Barton, in North Hants, the earthworks of a Saxon "burgh" rise actually from the churchyard; but at other times the church stands in the midst of the cottages, or abuts on the village green, and seems to belong to the community at large. Possibly in such cases its foundation was an act of that corporate life, independent of the proceedings of the lord, of the existence of which there are clear traces in the records of rural societies.

Whatever was its first origin, the village church has remained, through all the mediæval and modern periods, a standing witness to the stability of our social institutions, and is like a monumental tablet on which successive generations have each left a characteristic record. There is a certain church, one of many hundreds up and down the country, in a little-visited rural hamlet in Sussex. There are one or two farms, a few cottages, a village inn, islanded in a rolling sea of meadows. Within the ample churchyard stands the church, and close beside its gate the trim and newly-erected village school. The pretty schoolmistress comes in out of her flower garden to hand us the key of the porch. We ask her, Does she teach the children anything about the parish church, its history, its architecture, its monuments? Is it ever made an object lesson for a class? "No," she replies, "nothing of this sort has been done as yet, but this will perhaps come in time." We both agree in hoping so, for the church as it stands there, recently restored, well overlooked and tended, is one of our

* J. T. Micklethwaite, *Archæological Journal*, vol. xxxvii, p. 366.

national treasures—a possession of a class in which no other people can rival us. It is ridiculously too big and imposing for the tiny hamlet that nestles round it today; but if we knew its history we should see that in its general form, as well as in its parts, it was just a necessary growth out of the social circumstances of the various epochs at which it was wrought. Big Saxon stones at the northwest and southwest and southeast corners of the nave show that this was already in pre-Conquest times of ample proportions, while the good-sounding Saxon name of the place, compounded with a patronymic, brings before us a society originally, no doubt, of clanfolk, using in common, if they did not build in common, the village shrine. A small window in the south wall, headed with Roman bricks, suggests that still older memories hover round the spot, for the walls of a deserted Roman city are crumbling into ruin not many miles away. The present structure has a western tower and spire, a chancel, and a north aisle, all in the pointed style; but there is also a north aisle to the chancel, and this is of Norman work. The existence of the last proves that the Saxon chancel lasted on till the thirteenth century, or otherwise the Normans would have built the chancel instead of only adding an aisle or chantry to the north. For the rest, the building, like so many hundred others, has its own quaintness of mediæval fittings, its divisions, its monuments, and is a picture-book, an illustrated history, reflecting much of the social life of lords, of churchmen, of the people, during long ages of the national existence.

In these days of revised codes for primary education, when visits to town museums count as part of the regular work of our board schools, the same system might be extended to the country. The parish church might take the place of the museum, and the village children be taught to read with intelligence the records of the past enshrined in stones and woodwork, too often associated only in their minds with the constraint of Sunday services.

(To be continued.)

MEETING OF THE BOARD OF DIRECTORS A. I. A.

A MEETING of the Board of Directors of the American Institute of Architects was held at the office of the president, D. H. Burnham, The Rookery, Chicago, June 3, 1895. President D. H. Burnham in the chair.

The treasurer reported:

Cash on hand, October 1, 1894.....	\$ 115.44
Receipts to date.....	2,974.43
	\$3,089.87
Expenses to date.....	2,933.77
Cash on hand, June 3, 1895.....	\$1,056.10

It was voted that "the secretary, in consultation with the Committee on Headquarters, shall have authority to terminate the present arrangement regarding headquarters in New York city, and he is directed to take possession of the effects of the Institute, and, at the expense of the Institute, provide suitable storage for the same."

The secretary stated that Mr. Bloor's sickness had prevented his completing the data for history of the Institute, but it was in a fair state of forwardness.*

An application from seven Fellows of the American Institute of Architects in Texas, that they be granted a charter under Constitution and By-Laws of the Institute, was submitted, and also an application that the members of the Texas State Association be admitted as a body without subjecting themselves to an individual letter ballot. The secretary's reply that the latter request could not be granted was approved, and he was requested to endeavor to bring about a reconciliation of existing differences before granting the charter asked for.

A communication was received from an officer of the Wisconsin State Association of Architects, Milwaukee, announcing the reorganization of the association and giving a list of the officers.

The secretary presented a copy of a draft of an Act to Regulate the Practice of Architecture in California, indorsed by the Southern California and the San Francisco Chapters, which was received and placed on file, and he stated that efforts were making in New York and Illinois to the same end, but that in neither state had the Act become a law.

A communication was read from Mr. A. H. Thorp, asking about the return of the competition plans of the New York City Hall, whereupon it was voted that the secretary be directed to inform Mr. Thorp that the matter should be referred to the New York Chapter, as it was not the function of this Board to interfere in local matters of this kind with which it had never had any connection.

The letter ballot of January 28 was opened and counted, and it was found that 216 ballots were cast and that Charles T. Mathews, of New York city, and Charles W. Hopkinson, of Cleveland, Ohio, were elected.

Applications for admission to Fellowship were considered, and the secretary was directed to issue a letter ballot containing the following names of candidates for election:

Julius Kastner, New York; Bradford L. Gilbert, New York; George Keister, New York; Edgar M. Lazarus, Portland, Oregon; Max Reutti, Hamilton, Ohio; William J. Marsh, Washington, D. C.; Francis R. Allen, Boston, Massachusetts.

*Since the meeting, the committee, consisting of Messrs. R. M. Hunt, George B. Post and E. H. Kendall, has forwarded to the secretary a voluminous collection of most interesting data prepared by Mr. Bloor.

An application of James B. Cook for reinstatement as a Fellow of the A. I. A. was received and accompanying documents were read, whereupon it was voted that Mr. James B. Cook, of Memphis, Tennessee, be reinstated as a Fellow of the American Institute of Architects.

A communication in favor of the claim of the heirs of the late Thomas U. Walter against the United States for services as architect of the capitol extension was received, and it was voted to recommend that a fitting memorial for presentation to the next session of Congress be prepared, and if approved by the coming convention of the A. I. A. in October, that it be forwarded to the claimants properly indorsed, as officially coming from the American Institute of Architects, and that Robert Stead, of New York, and W. W. Clay, of Chicago, be requested to prepare a memorial as suggested, and present the same at the next annual convention for action thereon.

In the matter of the return of the plans submitted by Bruno Schmitz, of Berlin, Germany, in the competition for the Grant Monument, the secretary reported that he had not as yet been able to find where they were. General Horace Porter had put the matter into the hands of the secretary of the Monument Commission for investigation, but so far without visible result. The secretary was directed under the advice of the Committee on Foreign Correspondence to write to the Architectural Society at Munich, setting forth the action taken by this Board and expressing its sympathy and disapprobation of the proceedings of the Grant Monument Association.

The secretary read the correspondence between Mr. R. W. Gibson and himself in reference to the code of competitions issued since the last annual meeting, in which Mr. Gibson objected to the clause discouraging the use of perspective drawings. Received and placed on file.

Letters on the ethics of architects in regard to soliciting work and doing work under schedule rates were read, and after discussion the whole matter was referred to Mr. Cass Gilbert, Mr. Louis H. Sullivan, and Mr. W. W. Clay, to report at the meeting of the Board of Directors in October.

The secretary read to the Board letters in reference to the awarding of medals for exhibits, whereupon the following resolutions were passed:

Resolved, That the Board of Directors of the American Institute of Architects hereby declares that it does not approve the award, by the Institute or Chapters thereof, of medals, or the expression in any other form of approval or indorsement of persons, material, or workmanship, in connection with inventions, devices, or things, made to be used in the erection or equipment of buildings.

Resolved, That the secretary be and hereby is directed to send a copy of the above resolution to the secretary of each Chapter of the Institute.

Adjourned to 10 A. M., Tuesday, June 4.

TUESDAY, JUNE 4.

President Burnham in the chair. The secretary announced that Mr. R. M. Hunt had, on account of his health, resigned from the Committee on Foreign Correspondence.

The secretary read a circular letter from Mr. E. L. Corthell, in regard to forming an International Institute of Engineers and Architects, whereupon the secretary was directed to write a letter of approval of the plan to Mr. Corthell.

The secretary announced that the president had appointed Messrs. George B. Post, Cass Gilbert, and W. W. Clay as a committee of the Institute on the St. Louis convention, to act with the local committee, consisting of Messrs. A. F. Rosenheim, Charles K. Ramsey, Thomas C. Young, W. B. Ittner, and E. A. Menny.

The secretary reported that he had had some correspondence on the subject of forming a Chapter of the A. I. A. in Montreal, Canada. The secretary was directed to continue and enlarge the correspondence with a view to bringing about so important an end.

Inasmuch as the secretary has made a full summary of all the Chapter reports, he was directed not to print them *in extenso*, in the Proceedings for 1894.

After a long and interesting discussion in regard to designing federal buildings, the following resolution was unanimously adopted:

Resolved, That the president appoint a committee to investigate and report upon the present method of designing and erecting United States federal buildings, and to report upon the best method of elevating to a higher standard the architecture of such buildings. The said committee being authorized to draft such a bill to this end as may seem to him proper, and to report the same to the next meeting of the Board.

The following persons were named as said committee: R. M. Hunt, Charles F. McKim, George B. Post, Robert Stead, James G. Hill, Bruce Price, John M. Carrère, Alfred Stone, Cass Gilbert, Louis H. Sullivan.

The following persons have tendered their resignations as Fellows of the Institute, and it was voted to accept the same: S. V. Stratton, D. W. Millard, Osborne J. Pierce, Greg. Vigeant, J. W. Ross, Adriance Van Brunt, H. W. Phillips.

The secretary read a communication calling attention to a programme for submitting plans in competition for an Art Building at Fairmount Park, Philadelphia, and, after a full discussion of the question, it was voted that, while the Board strongly disapproves of such projects of competitions as that issued by the Commissioners of Fairmount Park, a copy of which has been submitted to the Board, as manifestly unfair in its conditions, it cannot take up individual cases of this kind; but enunciating general principles familiar to the Fellows of the Institute, it

expects its individual members and local organizations to deal with specific cases.

It therefore directs the secretary to communicate these views to the Fellow calling attention to the same, to the chairman of the Board of Park Commissioners, to the Philadelphia Chapter of the A. I. A., and to the Philadelphia Society of Fine Arts, inclosing his correspondence on the subject.

It was voted that in the interim between the meetings of the Board of Directors, the Executive Committee shall have full power to act for the Board on all matters requiring consideration.

The Board then adjourned to meet in St. Louis before the annual convention, unless sooner called by the President.

THE ROBERT CLARK COMPETITION.

THE seventh annual competition for the Robert Clark testimonials, under the auspices of the Chicago Architectural Club, presents the following interesting problem and conditions for competition before the draftsmen of the United States who come within its conditions:

CONDITIONS.

The competition is open to architectural draftsmen under thirty years of age, residents of the United States, and not practicing architects.

The author of each design must execute all drawings without assistance, and nonadherence to these conditions will cause the rejection of the design or designs in question.

The awards will be made by the adjudicating committee on the "Robert Clark Testimonial Competition," and are: First prize, gold medal; second prize, silver medal; third prize, bronze medal.

The two designs receiving honorable mention will receive special bronze medals.

The three prize drawings shall become the property of the Chicago Architectural Club.

AN ART SCHOOL.

A gentleman wishing to share his large and valuable collection of paintings, statuary and architectural fragments with his townsmen, has decided to place them in a building which he proposes to erect for the study of architecture, painting and sculpture.

The building is to face the town square, and is to be not more than one hundred and fifty feet in its greatest dimensions.

It shall consist of one story and a high basement.

The first story shall contain the following rooms:

1. A large entrance gallery for the placing and hanging of statuary and paintings. This hall should be the main feature of the plan, and should be carefully arranged for convenient and advantageous display, without destroying the architectural effect. It may be one continuous hall or divided into parts, at the discretion of the architect. It may be lighted from above.

2. A large glass-covered court to contain architectural fragments.

3. An amphitheater, to seat about two hundred, for lectures on art subjects. A library and an assembly hall.

4. Four class-rooms. These rooms should be well lighted and of easy access to the court and gallery.

5. A janitor's room and an office for the custodian. These rooms may be small, but should be conveniently placed either at the entrance to the building or to the grounds.

As the number of the students is limited, the size of the rooms is of less importance than the circulation, convenience and artistic beauty of the whole.

The building, being the home of the arts, should be pure in style and classical in feeling, though not necessarily archaeological.

Drawings required, namely: One plan and one section at the scale of one-sixteenth of an inch to one foot, and the front elevation at the scale of one-eighth of an inch to one foot.

Drawings to be rendered at will; to be mounted on stretchers, 28 by 40, without frames or glass.

A sealed envelope containing the name and full address of the author, with place and date of birth, must be *securely fastened to each drawing*; the drawings and envelopes themselves must not be marked by a device of any kind.

Drawings must be delivered to John Robert Dillon, Secretary, Chicago Architectural Club, at the clubhouse, 274 Michigan avenue, Chicago, on or before *Friday, November 15, 1895*, charges to be prepaid. All drawings not receiving prizes will be returned at the expense of the contributor.

L. J. MILLET, Chairman,
R. C. SPENCER, JR.,
IRVING K. POND,

The Adjudicating Committee on the Robert Clark Testimonial.

AN IMPORTANT LETTER FROM MR. DANKMAR ADLER.

THE following communication received from Mr. Dankmar Adler will be read with interest by the profession generally, coming as it does from one of the most prominent practitioners in the United States, and making a departure that will be noted with surprise, regret, and still with a considerable degree of congratulation:

CHICAGO, July 11, 1895.

TO MY FRIENDS,—Mr. R. T. Crane has induced me to retire from the active practice of architecture, and to act hereafter as consulting architect of the Crane Elevator Company, and also to assume supervision and management of its sales department.

I regret exceedingly that in my new field of labor I shall no longer enjoy the privilege of taking an active part in the friendly struggle of my fellow architects for recognition by the public of their contributions to the development of American architecture. But I shall always be a sympathetic and interested spectator of that struggle, and am confident that the work of my contemporaries will form a most interesting and important chapter in the history of the world's architecture.

While you are continuing the great work of developing the American building in all its phases and all its parts, I shall hereafter concentrate my efforts upon one of the most prominent and important elements of the type of building most characteristic of

our epoch and our country, and hope thus to make myself useful to architecture and to architects.

I shall endeavor to keep in touch with architecture and architects by means of contributions to the columns of the various architectural journals, in which I shall try to narrate to my fellows such of the experiences of the years of my active practice as I think may be of interest to them.

As this is the first instance in which a great corporation in the service of great building interests has called a prominent representative of our profession into its organization and councils, it is especially incumbent upon me to render good service. I, therefore, ask the help of my friends in the discharge of my duties as consulting architect, and beg them to aid me by suggestions and information, based upon their experience and study of the use of elevators in buildings, with a view to their incorporation into the theory and practice of elevator construction of our day.

Should there be anything which requires amendment in the business intercourse of the representatives of the Crane Elevator Company with the architects whom they have occasion to approach, I shall consider it a personal favor if my attention were called thereto by my friends, so that the supervising control which I exercise over the agents and salesmen of this company may be exercised in efforts toward economizing the time and temper of architects, and developing and maintaining that state of mutual understanding and good will between architects and the representatives of contractors which we all have so much occasion to desire.

I have always flattered myself by believing every architect to be my friend, and have endeavored to shape my conduct upon that hypothesis, and have been gratified in the observation of innumerable verifying instances. I sincerely trust that this pleasant relation may continue.

DANKMAR ADLER.

NEW PUBLICATIONS.

MONCKTON'S WOOD, IRON AND STONE STAIR-BUILDING. By James H. Monckton. Fourth edition, 1894. John Wiley & Sons, New York; A. C. McClurg & Co., Chicago.

James H. Monckton, of New York, has, by long possession of the field, justly attained to the position of an authority on the science and practice of American stair-building. His first work on this subject appeared in 1859, known as "Esterbrook and Monckton's American Stair-builder." Then in 1872 appeared Monckton's "National Stair-builder." In 1888 was issued Monckton's "Stair-building; Wood, Iron and Stone, and new One-Plane Method of Drawing Face Molds and Unfolding the Center Line of Wreaths and Side Molds." The latest edition of this (1894) lies before us. There have been many other works on the subject by American writers, commencing with Minard Lafever, in 1838, but none have covered this specialty in the art of building with equal completeness. Probably no works on practical building have been as little read by architects as those devoted to stair-building. Their readers have been found among the large class of journeymen carpenters residing in rural districts and the professional stairbuilders of the large cities. Architects have generally been content to let the mechanics in this case monopolize all the constructive knowledge of the subject, and to reserve to themselves only the designing of newel posts, balusters and handrails. The actual stairbuilders, as a result, have been obliged to puzzle their brains to get the stairways into the places provided for them, make them as easy to travel on as consistent with circumstances, strong enough for the purpose; and as long as the steps did not creak and groan under human weights, and the balusters did not rattle or the handrail show any unsteadiness, the work performed by them has been generally acceptable without regard to plans or specifications. It must be admitted, however, that the subject as it has generally been treated is a dry one. Books have been written, some by mechanics, some by mathematicians, and some by ingenious theorists, to elucidate methods of planning and execution in which modern architects have taken little interest, and mainly for the information of the mechanic in the processes he is to employ in doing his work. They have been filled with geometrical problems that few could understand and fewer still apply to actual experience. They did not recognize that modern architects were trying to simplify these complex forms that had been in use for a century past. They enthused over "wreaths" and "goose-necks" turned with mathematical accuracy, circular and elliptical stairways, or straight ones, with "winders" at the top and "scroll steps" at the bottom, while the architects were trying to get their houses supplied with straight flights, square platforms, angle newels and straight rails, to which none of this scientific work applied. If the present "Colonial" fad continues much longer it may be necessary to revive these ancient principles of handrailing, but otherwise a few simple rules well understood will suffice. In "Monckton's Iron, Wood and Stone Stair-building," we find a work applicable to all modern demands for knowledge of this subject, and put in form to be interesting to architects as well as mechanics. Except in respect to a few of the designs

offered it is a book to be prized. It has the maximum of illustrations and the minimum of printed matter. The letterpress is almost entirely confined to an explanation of the plates. It would perhaps have been better had the author, after his long experience, given his opinions as to what is most desirable and what to avoid, and his reasons for methods where he only describes them. It is thoroughly "up to date" in offering constructive drawings of the various kinds of straight and square stairwork, which have so generally supplanted the tortuous designs of our forefathers. It recognizes construction of stairs in iron and steel as part of the stairbuilder's art, even having supplanted wood in most of the best modern buildings. It touches lightly on stone stairways, and describes the method of constructing them with solid steps. In this department it might have been more complete. It will be most valuable to the draftsman in showing him the best way to "lay out" all kinds of stairways, in plan, elevation and section, so that he may avoid those blunders that are so quickly detected by mechanics versed in the art, and thereby save his principal from much vexatious controversy and perhaps loss of reputation. As such it is a work that should be in every well-ordered office, no matter what authorities have been previously consulted.

P. B. W.

OUR ILLUSTRATIONS.

The Fisher Building, Chicago. D. H. Burnham & Co., architects.

M. E. Church, Price Hill, Cincinnati, Ohio. Crapsey & Brown, architects.

Courthouse, Lowell, Massachusetts. Wait & Cutler, architects, Boston.

M. E. Church, London, Ohio. Crapsey & Brown, architects, Cincinnati, Ohio.

Presbyterian Church, Fostoria, Ohio. Crapsey & Brown, Architects, Cincinnati, Ohio.

Baptist Church, Mt. Auburn, Ohio. Crapsey & Brown, architects, Cincinnati, Ohio.

The Mabley Building, Detroit, Michigan. D. H. Burnham & Co., architects, Chicago.

Auditorium and Gymnasium for Monmouth College. Dan Everett Waid, architect, Chicago.

The Occidental Building, for L. H. Freer, Chicago. J. M. Van Osdel, architect; also, entrance of same.

Bronze Portraits for Marquette Building, Chicago. Modeled by Edward Kemeys, sculptor. The portraits are in statuary bronze and were cast at the works of Winslow Brothers Company, Chicago.

Row of dwellings, Sixty-seventh street, between First and Second avenues, New York. Brickwork except face brick done by the graduates of the Bricklaying Classes of 1893-94, of New York Trade School.

Photogravure Plate: Residence of C. B. Congdon, Evanston, Illinois. A. M. F. Colton & Son, architects, Chicago.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition..

Residence in St. Louis.

Missouri Medical College, St. Louis. J. L. Wees, architect.

The Martin building, St. Louis. George R. Mann, architect.

Residence of W. J. Bryson, Buena Park, Chicago. Jenney & Mundie, architects.

Residence of C. B. Congdon, Evanston, Illinois. A. M. F. Colton & Son, architects, Chicago.

The following full-page views are given: View in Hall, View in Library, View in Dining Room.

Correction.—The architects of Coburn Library building, Colorado Springs, Colorado, were Andrews, Jaques & Rantoul, not Peabody & Stearns, as published in last number.

MOSAICS.

THE degree of Architecture and Science was recently conferred upon Architect D. H. Burnham, of Chicago, by the Northwestern University, of Evanston, Illinois.

THE outdoor water-color class of the Chicago Architectural Club is under the leadership of Arthur Heun. Charles Eliot Birge has taken charge of the pen-and-ink class for the summer.

THE state of Montana has appointed a capitol site commission, with power to purchase a site for a state capitol at Helena. The members of the commission are: E. D. Leavitt, A. J. Davidson, E. H. Talcott, E. D. Ellis, E. D. Edgerson.

ROBERT S. PEABODY, architect, of Boston, will contribute a series of papers to the *Atlantic Monthly* during the summer months. The title of the series is "An Architect's Vacation," the first number of which treats of Rural England.

A MAGNIFICENT number is THE INLAND ARCHITECT of Chicago for May. Besides the usual fine photogravures, there is a novelty in the shape of a colored plate of great beauty illustrating the University Congregational Church, of the city of its publication. Eastern readers will be interested in the double-page picture of the palace of General Joseph T. Torrence, at Westbury, Long Island. The editorials are able and the special articles, "Municipal Building Laws," "Soap and Water in Relation to

Architecture," and "Model Offices," are well written and full of suggestion. This magazine is simply unrivaled in its class.—*The Boston Traveler*, June 4, 1895.

E. O. McCORMICK, the Passenger Traffic Manager of the Big Four Route, has issued a colored lithograph, "Our Heaven-born Banner," which is one of the finest art works ever used for the purpose of calling attention to a railway excursion. As the continental soldier sees the stars and stripes "in the dawn's early light," the G. A. R. veteran, for the benefit of whom the superb picture is issued, will, at the grand encampment at Louisville in September, see the battle-torn flags of the war that memory "now conceals, now discloses."

A DAY AT DIAMOND LAKE.

THERE was once an architect and he loved to fish. Now his mother-in-law may have been a distant connection of the late Isaac Walton or he may have had an ancestor who belonged to some wild Highland clan on the Hebrides, but through strain of blood, or latent laziness, he loved to fish. One day when the morning seance with old ladies who were authorities on closets and young ladies who wanted the 'cutcheon on the dressing-room door to match a mauve skirt had been particularly exhausting, his friend the editor man called and told him of a place that is so quiet and restful that even the noise of the fourth of July is unknown in its secluded precincts. It was in Michigan, four hours ride from Chicago, and is called Diamond Lake. There, surrounded by wooded hills, their sides covered with giant maple, beach and elm trees, the air filled with the summer song of the cicada and the forest solitudes ringing with the song of the woodthrush, this peerless lake lies. Clear as a diamond, the water sparkles in the sun, and in the center an emerald is set—an island with high banks and covered with a primeval forest growth.

They lunched together and forgot business and then took the 3 o'clock train on the Grand Trunk railway for this earthly paradise. It was only four hours run to Cassopolis, though the traveler had journeyed third-way to Detroit, as the train reaches New York in twenty-seven hours. The country station had its inevitable "bus" to convey travelers to Forest Hall, the hotel that on a hill overlooking the lake, yet in the midst of a deep forest, welcomed the fisherman and artist; but they preferred to walk, and the shady lane—on one side tall elms and on the other a hedge, reminding them of a byway in Kent—brought them to the colony of cottages that nestle on the side of the lake.

Like the lotus eaters they had forgotten home and worldly cares, and, as they had dined sumptuously on the train they sought the shore and there, like the Argonauts,

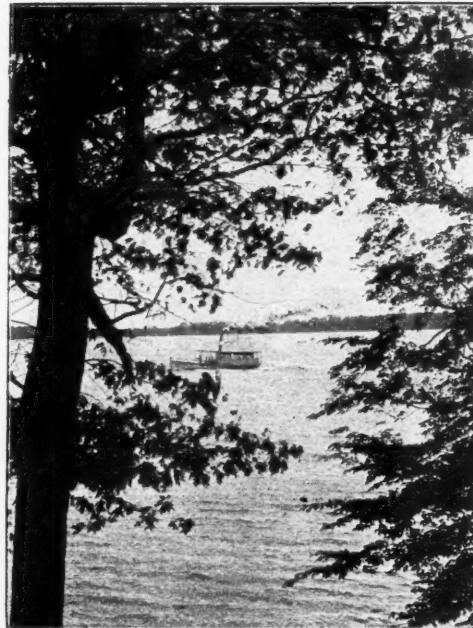
"They sat them down upon the yellow sands
And said 'we will return no more.'"

"There is sweet music here that softer falls,
Than petals of blown roses on the grass."

"Music that softer on the spirit lies
Than tired eyelids on tired eyes,
Or sleep dropped down from the blissful skies."

They fished and caught pike, perch and bass by moonlight and in the gray dawn; they smoked and dreamed in lazy hammocks when the noontide heat rested on the lake and made the deep shade of the spreading elms a luxury, and at evening the gentle ripple of the water on the sides of the boat or the distant call of the whip-poor-will were the only disturbing sounds.

Since that first visit the architect has made many more, and his fish stories are as numerous as the sketches he has drawn of possible summer cottages on the shores and island, and he says that Diamond Lake, its accessibility from Chicago and Detroit as well as other cities, and its natural beauty, makes it by far the most beautiful summer resting place he has seen in the western states.



VIEW AT DIAMOND LAKE.

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 reported.

Buffalo, N. Y.—Architect Frederic W. Brown: For Depew Improvement Company, a two-story bank building, at Depew, New York; will be built of brick and stone, with tile roof; interior will be finished in mosaic, marble, and hardwood; second floor will have steel ceiling; cost \$18,000. For Buffalo and Susquehanna Railroad, a two-story depot at Wellsville, New York; will consist of main building and two wings, with telegraph tower on roof; will be built of stone and brick, with tile roof; cost \$10,000.

Architects M. E. Beebe & Son: For Board of Trade, a one-story addition to Board of Trade building, 60 by 132 feet, northeast corner Seneca and Pearl streets; will be built of brick; mosaic and marble corridors, and hardwood finish; cost \$20,000. For H. L. Woodworth, a frame apartment house; to be erected on north side of Hertel avenue, near Delaware avenue; cost \$6,000.

Architect Louis Saenger: For Julius Bins, alterations in malt house, northeast corner Eagle and Watson streets; new malt kiln and boiler house; cost \$15,000.

Architects Metzger and Greenfield: For C. F. Drum, a three-story building, 25 feet front and 104 feet deep, west side of Michigan street, just north of Eagle street; will be built of dressed stone and Pompeian brick; ground floor will be fitted for a tailor store, and will have a large plate glass front; cost \$10,000.

Architect W. H. Archer: For Mr. Claxton, a two and one-half-story Colonial residence, 25 by 45 feet; will be built of frame; interior will be fitted with tiling, mantels, plate and stained glass, electric bells, etc.; cost \$6,000. For Mr. Kelley, Potomac avenue, a Colonial residence, two and one-half stories, 25 by 45 feet; built of frame; will be fitted with all modern improvements; cost \$7,000. For the Hornellsville Y. M. C. A., a three-story Y. M. C. A. building; will be built of brick and finished in natural wood. For the St. John's Church, Oneida, New York, a church of general Gothic style, to be erected on Main street; the exterior will be of cut stone, with slate roof and metal cornices; the interior will be finished in natural wood. For the Church Charity Foundation, of Buffalo, a stone chapel, at the northeast corner of Front avenue and Rhode Island street; will be built of cut Medina stone and finished in natural wood; cost \$12,000.

Architects Green & Wicks: For the Depew Improvement Company, a hotel, to be built at Depew; it will be built of brick and stone, and will cost about \$16,000.

Architects Bethune, Bethune & Fuchs: For H. Messersmith, a three-story brick dwelling, to be built at 392 Summer street; cost \$10,000.

Architect F. C. H. Mohr: For Philip Machemer, a three-story brick store and dwelling; to be built at the northwest corner of Broadway and Johnson streets; cost \$8,400.

Architects Eckel & Ackerman: For C. W. Arend, a handsome two-story apartment house; to be built on Niagara street, north of Auburn avenue; cost \$8,000.

The Crosstown Street Railway Company will build a brick carhouse, 62 by 252 feet, on its property on Michigan street; it will cost \$8,000.

Architect George Cary has finished plans for a handsome three-story dwelling, to be built for Mrs. James P. White, on North street, at the head of Park street; it will be built of light buff brick with enameled terra cotta trimmings, and will be fitted with every modern convenience; the estimated cost is \$35,000. The same architect has prepared the plans for a palatial three-story brick and stone residence, to be built for Charles H. Williams, at No. 672 Delaware avenue; the dimensions will be 58 by 80 feet; it will cost \$70,000, and will be fitted with electric lighting, steam heating and sanitary plumbing apparatus.

Architect A. E. Koehn: For Rung Brothers, a five-story brick apartment house, near the southwest corner of Main street and Glenwood avenue; it will have a frontage of 55 feet on Glenwood avenue, and will be 90 feet deep; cost \$50,000.

Architect M. Hilberger has prepared plans for a brick malt kiln, 52 by 65 feet; to be built for the C. J. Curtiss estate, near the northeast corner of Pratt and William streets; it will cost \$12,000.

Architect Carl Schmitt: For the Church of the Transfiguration, a brick parsonage at the northwest corner of Mills and Stanislaus streets; cost \$6,600.

Matthias Strauss will build a five-story brick factory at 783, 785 William street; frontage 36 feet by depth of 160 feet; the plans were drawn by Architect Fred Hampell; cost \$8,000.

The Sisters of Charity Hospital will build a brick boiler house and chimney at the southwest corner of Main street and Delaware avenue, to cost \$6,000.

Architect C. M. Seckner, of Chicago, has prepared plans for a frame grain elevator, 48 by 100 by 148 feet on the south side of Elk street, corner of the Abbott Road and Lake Shore tracks; to be erected for Churchill Company, of Cleveland; cost \$20,000.

Architect James R. Kimball: For W. D. Doherty, a four-story brick store and dwelling; to be built on the north side of William street, 55 feet west of Kretzner street; cost \$11,000.

Chicago, Ill.—Architects D. H. Burnham & Company have completed drawings for the eighteen-story and basement office building, to be erected at Van Buren and Dearborn streets and Plymouth place for L. G. Fisher; it will be named the Fisher building; it will be of brown terra cotta and steel construction, have all the necessary modern conveniences and cost \$500,000. Also completed plans and are now getting in the foundations for the fourteen-story building to be erected at the corner of Michigan and Woodward avenues, Detroit, Michigan, for Mahley & Company; the exterior will be of light buff terra cotta and the building will be of steel construction and have all the best of modern appliances and cost about \$800,000; there will be 15,000 square feet on a floor and the first eight floors will be used for dry goods and general merchandise, the balance will be fitted up for offices.

Architects Sierks & Meyer: For Hinrich Bros., a three-story and basement store and flat building, 24 by 122 feet in size; to be erected at 282 West Chicago avenue; the front will be of blue Bedford stone, the interior to be finished up in Georgia pine, have the modern sanitary improvements, gas fixtures, mantels, etc.

Architect C. M. Palmer: For A. P. Green, a three-story residence, 25 by 77 feet in size; to be erected at 9814 Grand boulevard; it will have a handsome buff Bedford stone front, hardwood interior finish, the best of open nickel-plated plumbing, mantels, gas fixtures, etc. For Sidney A. Kent, a four-story store and flat building, 172 by 155 feet in size; to be erected at the corner of Eighteenth street and Wabash avenue; it will have two fronts of pressed brick with terra cotta trimmings, hardwood interior finish, the modern sanitary improvements, gas and electric fixtures, etc. For Ullman Strong, a three-story residence, 50 by 50 feet in size; to be erected at Kenilworth; it will be of stone foundation and frame, have all the plumbing specialties, electric light, etc.

Architects Beers, Clay & Dutton: For J. F. Jelke, a three-story residence, 31 by 76 feet in size; to be erected at 516 La Salle avenue; to have a handsome front of Roman pressed brick, with golden, semi-glazed, terra cotta trimmings, hardwood interior finish, the best of modern sanitary arrangements, gas and electric fixtures, etc.; cost \$30,000.

Architect D. A. Lapointe: For Edgar A. Hall, addition and remodeling building at 1357 Fulton street; new stone front, new plumbing, gas fixtures, heating, etc.

Architect Thomas H. Mullay: For V. Schmit, a three-story flat building, 25 by 50 feet in size; to be built at Grace street; to be of pressed brick, stone front, have the sanitary plumbing, mantels, gas fixtures, laundries, furnaces, etc.

Architects Ostling Brothers: For K. Christman, a four-story store and flat building, 76 by 100 feet in size, to be erected at State and Forty-sixth streets; it will have a blue Bedford stone and pressed brick front, Georgia pine and

oak finish, the modern sanitary improvements, gas and electric fixtures, etc., the cost will be about \$50,000. For S. Harnstrom, a four-story and basement apartment house, 45 by 96 feet in size; to be erected at St. James place near Lincoln Park; it will have a handsome buff Bedford stone front, hardwood interior finish, the modern plumbing, electric light, etc., and cost about \$30,000.

Architect M. H. Vail: For R. I. Bennett, two three-story apartment houses, each 54 by 60 feet in size; to be erected at the corner of Paulina street and Sunnyside avenue, Ravenswood; they will have very neatly designed fronts of pressed brick, with Bedford stone trimmings, hardwood finish, the best of sanitary improvements, laundries, gas fixtures, heating, etc.

Architects Hessenmueller & Meldahl: For the Wicker Park Hall Company, a four-story store and hall building, 96 by 100 feet in size; to be erected at North avenue near Milwaukee avenue; it will be of stone front, have hardwood finish, the modern plumbing, electric light, steam heating, etc.

Architect F. D. Thompson: For R. M. Lackey, a three-story department store, 53 by 85 feet in size; to be erected at Oak Park; it will be of pressed brick and stone front, have interior finished throughout in selected red oak, maple floors, plate glass windows, the necessary sanitary plumbing, electric light, steam heating, etc.

Architect W. J. Edbrooke: For Edgar Cook, a two-story and attic residence, 45 by 56 feet in size; to be erected at Pontiac; it will be of frame construction, the Colonial style of architecture, have hardwood interior finish, electric wiring, the best of sanitary improvements, heating, etc. Also for George Leffer, a pretty two-story residence, 32 by 50 feet in size; to be erected at Pontiac; to be of frame with stone basement; have the modern plumbing, electric light, steam heating, etc. Also made drawings for a one-story Town Hall, 40 by 80 feet in size; to be erected at Saunemin, Illinois; it will be in the Colonial style, have Georgia pine, natural finish, gallery, stage, platform, etc. Also two-story and basement building on Ashland boulevard; pressed brick front, modern plumbing, gas fixtures, etc.

Architect George Grussing: For Frederick Klingenhagen, a three-story apartment house, 25 by 100 feet in size; to be erected at the corner of Washenaw avenue and Congress street; it will have a buff Bedford stone front, the modern sanitary improvements, gas fixtures, mantels, etc. For Silas Tucker, remodeling residence at 665 Park avenue; new front of stone and pressed brick, new plumbing, gas fixtures, ranges, fireplaces, heating, etc.

Architects Hallstrom & Ockerlund: For Niels & Ockerlund, a two-story and basement flat building, 22 by 52 feet in size; to be erected at Belmont avenue; to be of pressed brick and stone front, have the sanitary plumbing, gas fixtures, mantels, furnaces, etc. Also making plans for a four-story flat building; to be erected at Sedgwick street; to be of pressed brick and stone front, have the sanitary improvements, gas fixtures, etc.

Architect Charles S. Frost: Making plans for a railway station, to be erected at Winnetka for the Chicago & North-Western Railway; also one to be erected at Elmhurst; also one to be built at New Ulm, main; they will be of pressed brick with stone trimmings, have slate roof, and tile roof, hardwood finish, plumbing, etc.

Architects Handy & Cady: For J. L. Cochran, a two-story residence, 30 by 60 feet in size; to be erected at Winthrop avenue, Edgewater; to be of frame construction with exterior of plaster and shingles; the interior to be finished in oak for the first story and the rest of hard pine; will put in all the plumbing specialties, mantels, gas fixtures, heating, etc. For Max Tonk, a four-story store and flat building, 48 by 113 feet in size; to be erected at Webster avenue near Racine avenue; to be of buff pressed brick front with Bedford stone trimmings, have all the modern plumbing, gas fixtures, steam heating, etc.

Architect I. C. Zarbell: For W. D. Hillabrant, a four-story and basement apartment house, 44 by 78 feet in size; to be erected at 2341 to 2343 Calumet avenue; it will have a handsome stone front, hardwood interior finish, the best of modern sanitary arrangements, gas and electric fixtures, steam heating, etc.; the cost will be about \$30,000; also taking figures on a three-story and basement store and flat building; 25 by 80 feet in size; to be erected at 4231 South Halsted street; to be of stone front, have Georgia pine and oak finish, the modern plumbing, gas fixtures, mantels, steam heating, etc.

Architect M. R. Carpenter: For J. Entzinger, a three-story flat; 22 by 60 feet in size; to be erected at 1194 Wilton avenue; it will be of stone front, have the sanitary plumbing, gas fixtures, mantels, furnaces, etc.; also making plans for a two-story frame residence, to be erected at Rogers Park; stone basement, hardwood interior finish, sanitary plumbing, gas fixtures, furnace, etc.

Architects Stiles & Stone: For W. T. Roberts, a two-story flat, 23 by 52 feet in size; to be erected at Albany avenue; to have a stone front, sanitary plumbing, heating, etc. For Niell & Mahne, a three-story and basement apartment house; 100 by 70 feet in size; to be erected at Calumet avenue and Forty-fifth street; it will have cut stone fronts, hardwood interior finish, the modern open plumbing, gas and electric fixtures, steam heating, etc.

For D. C. Butts, a three-story apartment house, 100 by 122 feet in size; to be erected at Fifty-seventh and Sangamon streets; it will be of pressed brick and stone front, have all the modern conveniences and cost \$48,000; also a three-story flat building for same owner on Peoria street between Fifty-sixth and Fifty-seventh streets; it will be 33 by 70 feet in size; pressed brick and stone front, have all improvements and cost \$15,000. Also three-story flat building, 36 by 70 feet in size, for same owner at Green between Fifty-sixth and Fifty-seventh streets; pressed brick and stone front, hardwood finish, etc.; cost \$15,000. Also on Green street north of Fifty-seventh street, a three-story flat building, 42 by 50 feet in size. Also three-story flat building, 25 by 48 feet in size; to be built on Fifty-seventh street west of Green street.

Architect C. R. Adams: For Mrs. J. S. Ziegler, a four-story apartment house, 60 by 77 feet in size; to be erected at Schiller street, ninety feet east of Clark street; the first story will be of stone and the rest of pressed brick and stone; have interior finished in oak, the modern sanitary improvements, mantels, gas fixtures, steam heating, etc.

Architect A. F. Hussaender: For J. A. Miller, a three-story and basement flat, 22 by 56 feet in size; to be erected at Roscoe street near Clark street; it will have a stone front, oak finish, plumbing, etc. Also letting contracts for a two-story frame house, 24 by 45 feet in size; to be built at Austin for A. B. Hartman; stone basement, hardwood finish, the modern sanitary conveniences, gas fixtures, mantels, furnace, etc.

Architect John E. Voss: Made drawings for three two-story residences, to be built at Auburn Park for M. Randolph; they will have buff pressed brick fronts with Bedford stone trimmings, hardwood finish, gas fixtures, mantels, etc.

Architects I. K. & A. B. Pond: For Newberry Library, two four-story and basement apartment houses, 60 by 152 feet, 24 by 47 feet, and 24 by 39 feet in size; to be erected at the northwest corner of Oak and State streets; the fronts will be of red pressed brick with red terra cotta trimmings and brownstone; they will be of fireproof construction, and have all the best of modern conveniences, electric light, steam heating, refrigerators, etc.

Architect J. H. Wagner: For Gormully & Jeffery, an eight-story factory, 120 feet front; to be erected at Franklin and Pearson streets; pressed brick and stone front, elevators, electric light, steam heating, etc.

Architect Jules De Horvath: For Frank C. O'Day, a two-story and basement flat building, 134 by 30 feet in size; to be erected at the corner of Taylor street and Kedzie avenue; to have a pressed brick and stone front, plumbing, mantels, gas fixtures, etc.

Architect L. G. Hallberg: For John Peterson, a three-story and basement flat building, 46 by 58 feet in size; to be erected at Abbott court near Diversey avenue; Bedford stone front, the modern plumbing, gas and electric fixtures, hot-water system, electric light, marble and tile work, steam heating, etc. Also made drawings for a three-story factory, 50 by 154 feet in size; to be erected at Aurora for the Aurora Automatic Machinery Company; to be of common brick, have the necessary plumbing, gas fitting, heating, etc.

Architect A. G. Ferree: For N. P. Severin, a two-story flat building, 23 by 51 feet in size; to be built at Harvard avenue near Seventy-third street; it will have a stone front, modern plumbing, gas fixtures, mantels, furnaces, etc.

Architect Julian Barnes: For J. R. Oughton, a two-story and basement residence, 45 by 120 feet in size; to be erected at Dwight, Illinois; it will be of frame construction with stone basement, have hardwood interior finish, all modern conveniences, hot-water heating; cost about \$35,000; it will be in the Colonial style of architecture and of handsome design. Also made drawings for a pretty two-story basement and attic residence, 55 by 67 feet in size; to be

erected at Ottawa, Illinois; it will be of stone basement and pressed brick superstructure, have the interior elegantly finished in hardwoods, the best of open nickel-plated plumbing, mantels, gas and electric fixtures, hot-water heating, etc. Also making drawings for a two-story school, 42 by 68 feet in size; to be erected at Kingston, Illinois.

Architects Murphy & Camp: For H. C. Lotus, a four-story store and flat building, 22 by 80 feet in size; to be erected at 2354 Cottage Grove avenue; it will have two stone fronts, hardwood interior finish, the modern sanitary improvements, gas and electric fixtures, steam heating, etc. For Frank Muldoon, a three-story flat building, 25 by 62 feet in size; to be erected at 932 Fordville avenue; to be of stone front, have sanitary plumbing, mantels, gas fixtures, etc.

Architects McMurray & Morehouse: For W. A. Washburn, a two-story residence, 40 by 52 feet in size; to be erected at Hancock, Michigan; to be of frame with stone basement, have the modern plumbing, mantels, gas fixtures, laundry fixtures, furnace, etc. For Dr. E. G. Linn, a two-story frame residence; to be built at Mount Pleasant, Iowa; sanitary improvements, mantels, gas fixtures, etc. For W. A. Weed, a two-story frame residence; to be built at New Buffalo, Michigan; plumbing, mantels, gas fixtures, furnace, etc.

Architect W. J. Van Keuren: For F. Wisner, a two-story flat building, 25 by 60 feet in size; to be built at Calumet avenue near Thirty-ninth street; it will be of cut stone front, have the sanitary plumbing, mantels, gas fixtures, etc. For Mrs. McDonald, a two-story residence, 24 by 55 feet in size; to be built at Calumet avenue near Fortieth street; it will have a stone front, the sanitary conveniences, furnace, etc. For William Goeltz & Bro., a three-story apartment house, 87 by 70 feet in size; to be erected at Oak Park; it will have a front of buff pressed brick with Bedford stone trimmings, all the modern conveniences, oak finish, electric light, steam heating, etc.

Architect George Kingsley: For Sophie Seidell, a four-story and basement apartment building, 49 by 123 feet in size; to be erected at Noble and Superior streets; it will be of pressed brick and stone front, have all the sanitary improvements, gas fixtures, mantels, hardwood finish, etc. For J. L. Barron, a two-story flat building, 26 by 58 feet in size; to be built at Flournoy street.

Architect Simon B. Eisendrath: For Joseph N. Eisendrath, a four-story and basement factory, 75 by 100 feet in size; to be erected at Armitage avenue, Canal place and Clybourn Junction; to be of common brick, mill construction, have plumbing, electric light, etc. Also made drawings for a six-story apartment house, 70 by 126 feet in size; to be erected at the corner of Ellis avenue and Thirty-fifth street; to be of pressed brick and stone fronts, have the modern open plumbing, gas and electric fixtures, mantels, specially designed sideboards and consoles, laundry driers, electric wiring, elevators, marble, and tile and mosaic work, etc.

Architects D. E. & O. H. Postle: For J. M. Blackburn, a two-story frame residence, 31 by 50 feet in size; to be erected at Elgin, Illinois; stone basement, hardwood finish, modern plumbing, mantels, tile bathroom, gas fixtures, hot-water heating. For G. F. Whidden, a two-story frame residence, 29 by 54 feet in size; to be erected at Oak Park; stone basement, the modern sanitary improvements, gas and electric fixtures. For D. C. Cook, remodeling factory at Elgin; steam heating, electric light, etc.

Architects Schroeder & Koster: For Messrs. Greenwald & Blum, a two-story and basement-store, 50 by 100 feet in size; to be erected at 4727 and 4729 Ashland avenue; to be of stone and ornamental iron front, have the necessary plumbing, hardwood finish, electric light, steam heating, etc.

Architect Howard Van Doren Shaw: For E. A. Fargo, a handsome two-story basement and attic residence in the Colonial style of architecture; it will be 40 by 52 feet in size; of frame construction with stone foundations, have elegant hardwood interior finish, the best of modern open sanitary improvements.

Architect H. C. Koll: For W. F. Quick, two two-story frame residences, 30 by 46 feet each; to have stone basements, hardwood finish, the modern plumbing, mantels, gas fixtures, furnaces, etc.; to be erected at Oak Park.

Cincinnati, Ohio.—Reported by L. Mendenhall: There is no very material change in the outlook as to business, although there seems to be a hopeful feeling for fall work. The bulk of the business, as near as I can determine from conversations with various contractors, is suburban. Cincinnati's improvement in this direction is very satisfactory and encouraging. Mr. Henry Hanna, one of Cincinnati's millionaires, has built for himself a monument in the shape of a donation of \$50,000 to our University, thus allowing the erection of a wing to the already beautiful structure in Burnet Woods. It is very probable that a donor will be found for the other wing.

Architects Samuel Hannaford & Sons are well employed on the following: Residence for George B. Cox, Cincinnati, Ohio; materials: stone, slate roof, steam heat, hardwood, stained glass, grates, mantels, electric lighting, gas, plumbing; cost \$25,000. Flat building for J. H. Peters; materials: pressed brick, tin roof, gas, plumbing, grates, mantels, blinds, fire escape, etc.; cost not given; size 26 by 80 feet; four stories high. Plans for north wing (Hanna Hall) for the University of Cincinnati; materials: pressed brick, steam heat, slate roof, etc.; cost \$45,000. For Reed Case, Cincinnati, four dwellings; materials: frame, slate roof, wood mantels, pine finish, gas, plumbing, grates, etc.; cost \$23,000. For Mrs. Anna Foley, a flat building; materials: pressed brick, slate roof, pine finish, wood and iron mantels, gas, grates, plumbing; cost \$9,000.

Architect S. S. Godley reports a remodeling job for William Klappert, Riverside, Ohio; it will be equivalent to a new house, and will cost \$3,000.

Architect Gustave W. Drach reports: For J. H. Barr, Cincinnati; materials: pressed brick, slate roof, grates, mantels, pine finish, gas, plumbing, etc.; cost \$4,000. Houses for Charles Barnes, Newport, Kentucky; materials: frame, shingle roof, gas, plumbing, blinds, mantels, grates, etc.; cost \$10,000.

Architects Gianiini & Moorman have prepared plans for residence for L. Williams, Price Hill, Cincinnati, Ohio; materials: frame, slate roof, wood mantels, grates, stained glass, furnace, gas, plumbing, etc.; cost \$6,000. This firm is also engaged on the plans for alterations and additions to a schoolhouse in Warsaw, Indiana. They have also drawn the plans for the large new brick schoolhouse at Osgood, Indiana.

Architect Paul C. Pape has drawn plans for a large flat building; materials: pressed brick, terra cotta, tin roof, gas, grates, mantels, plumbing, iron front, etc.; cost not given.

Architect J. G. Steinkamp has drawn plans for a flat building for the Orr estate; materials: pressed brick, elevators, grates, mantels, gas, plumbing, glass, blinds, etc.; cost not given.

Architects Crapsey & Brown report as follows: For the Second Presbyterian Church, at Bloomington, Illinois, a church edifice; materials: stone, tile roof, furnace, stained glass, hardwood pews, tiling, organ, gas, plumbing, etc.; cost \$40,000. This firm is quite successful in the planning and designing of churches, and this is one of their best.

Architects Des Jardins & Hayward have drawn plans for two houses for Albert Mayer, Cincinnati; materials: frame, pressed brick, slate roof, gas, plumbing, blinds, grates, mantels, etc.; cost \$15,000.

Architect A. O. Elzner reports as follows: Remodeling job for James Hart; it will be general in its character, and cost \$4,000. For Edward P. Harrison, Cincinnati, Ohio, a residence; materials: pressed brick, tile roof, furnace, grates, mantels, stained glass, gas, plumbing, hardwood finish, etc.; cost \$20,000. Flats for James Gray, Covington, Kentucky; materials: pressed brick, tin roof, gas, plumbing, grates, mantels, blinds, etc.; cost \$12,000. Residence for G. S. Sykes, Cincinnati, Ohio; materials: pressed brick, slate roof, stained glass, gas, mantels, grates, furnace, plumbing, etc.; cost \$9,000. For the New Jerusalem Society, a church edifice; this will be a beautiful structure, built in the Spanish style of architecture, but the details are not ready for publication.

Architects J. H. Boll & Co. report as follows: For the Longworth Estate, Third and Walnut streets, Cincinnati, a flat building; materials: pressed brick, tin roof, pine finish, grates, mantels, blinds, gas, plumbing; cost not given. For Thomas Webb, a residence; materials: pressed brick, slate roof, furnace, gas, plumbing, stained glass, etc.; cost \$12,000.

Louis C. Belmont has the contract for the remodeling of the Lincoln Clubhouse. The work will be quite extensive and cost about \$25,000.

Architects Dittoe & Wisenall have prepared plans as follows: For John M. Fanger, a residence; materials: frame, slate roof, gas, plumbing, grates, mantels, furnace, stained glass, etc.; cost \$9,000. Residence for Drausin Wulsin; materials: pressed brick, slate roof, furnace, grates, gas, plumbing, mantels, stained glass, etc.; cost not given. A store building for Bradford Skinkle,

Covington, Kentucky; materials: pressed brick, tin roof, iron front, gas, plumbing, etc.; size 65 by 85 feet, three stories; cost \$12,000. For John Mulvihill, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, gas, plumbing, grates, mantels, stained glass, etc.; cost \$6,000. Hotel for Oakley, Ohio, for William A. White; materials: pressed brick, tin roof, plumbing, grates, mantels, blinds, pine finish; cost \$5,000.

Cleveland, Ohio.—Architects Lehman & Schmitt, 619 Garfield building, have prepared plans for a \$15,000 National Guard Armory, at Geneva, Ohio.

Architect E. E. Smith, 44 Euclid avenue, reports a five-story brick stone, iron and steel warehouse building, being erected on Middle street, for Mrs. Catherine Haag; hydraulic freight elevator, steam heat and gravel roof; cost \$18,000. For A. G. Harbaugh he has \$5,000 modern frame residence, to be built in East Cleveland; furnace heat, slate roof, electric wiring.

Architect A. A. French, 801 Cuyahoga building, reports a four-story, brick, stone and steel business and apartment block, to be built on St. Clair street, for Milton Morton; gravel roof, galvanized iron cornice and skylight, steel ceilings in stores, steam heat, sixteen suites of rooms with plumbing to each; cost \$22,000.

Architect J. B. Shengle, 714 Permanent building, reports a church building, for the Asbury M. E. Church, on Superior street, 52 by 95 feet in size; frame, slate roof, finished basement, auditorium 400 seats, Sunday school 300 seats, furnace heat; cost \$8,000.

Architect A. N. Oviatt, 461 Arcade, reports a modern store and frame residence, for Dr. W. H. Knowles, to be built on Kensington street; slate roof, hardwood throughout, electric wires for lights and bells; cost \$12,000.

Architect M. M. Gleichman, 5 Euclid avenue, has a four-story pressed brick, stone and steel business block for James Benda; steam heat, plumbing; cost \$12,000.

Architect V. E. Gregg, Garfield building, has plans for a four-story brick and steel-frame factory building, for the National Cash Register Company, of Dayton, Ohio; 50 by 350 feet in size. Also for a three-story office building, 65 by 100 feet; cost \$70,000.

Architects Coburn, Barnum & Beues, 40 Blackstone building, are preparing plans for a three-story stone electrical laboratory building for Case School of Applied Science; to be fitted up with all modern improvements for the teaching of electricity; the cost will probably be about \$30,000. They are also preparing plans for a new stone church building of St. Paul's P. E. parish, East Cleveland.

Architect C. F. Schweinfurth, 33 Blackstone building, has plans prepared for the erection of a twelve-story modern office building, for the McAllister-Dall Company; to be built at the northwest corner of the public square. For A. L. Withington, treasurer of the Society for Savings, he has commenced the erection of a \$15,000 stone residence on Euclid avenue near Giddings avenue.

Detroit, Mich.—Architects Donaldson & Meier: For John M. Donaldson, a three-story brick double residence, to be erected on south side of Alfred street between Brush and Beaubien streets; cost \$12,000. For Henry J. Meier, a two-story pressed brick and stone residence, to be erected on southwest corner of Brush and Brady streets; cost \$9,000. For John H. Avery, three-story brick addition to residence corner Jefferson avenue and Chene street; size 35 by 39 feet; cost \$7,000.

Architects John Scott & Co.: For Alfred E. Bonsfield, a three-story brick and stone residence, to be erected corner Center and Johnson streets, Bay City, Michigan; cost \$25,000.

Architect Richard E. Roseman: For Edwin F. Conely, a three-story pressed brick and brownstone residence; to be erected on Second avenue between Warren and Hancock avenues; cost \$10,000.

Architects Malcombson & Higginbotham: For Ypsilanti Opera House Company, a three-story brick opera house, size 50 by 100 feet; cost \$15,000.

Architect Edward C. Van Leyen: For Edgar S. Dean, a two-and-one-half-story frame residence; to be erected on southwest corner Second and Pingree avenues; size 32 by 54 feet; cost \$5,500. For Mrs. Susan Stewart, a three-story double brick residence; to be erected on southeast corner Cass and Forest avenues; size 39 by 49 feet; cost \$9,000.

Architects Speir & Rohms: For Professor Wagner, of Michigan University, a two-story stone and frame residence; to be erected at Ann Arbor, Michigan; cost \$5,000.

Architects A. C. Varney & Co.: For Drs. Henry L. O. Betz and Albert Lodge, an office building, to be erected on south side of Dufield street near Woodward; cost \$8,000. For Schilling Corset Company, a five-story brick factory building, to be erected on corner Hancock and St. Aubin avenue; size 166 by 93 feet; cost \$20,000. For United States Capsule Company, a three-story brick factory building, to be erected on corner Joseph Campan and Wright streets; size 160 by 75 feet; cost \$14,000. For William Bogdell, a three-story brick residence, to be erected on Cass between Canfield and Forest avenue; cost \$12,000. For Lawrence Depew, a three-story brick residence, on Forest avenue between John R and Brush streets; cost \$6,000.

Architect Joseph E. Mills: For Marlette School Board, a two-story seven-room school building, to be erected at Marlette, Michigan; cost \$12,000. For St. John's German Evangelical Lutheran Society, a frame church building, to be erected on corner of Poplar and Maybury avenues; cost \$6,000.

Architect William S. Joy: For William T. McGraw, a four-story eight-flat apartment building, to be erected on Grand River avenue near Ferry Park; cost \$22,000.

Architect Walter S. Vivier: For Twelfth Street Baptist Church Society, a brick church, to be erected corner Grand River and Calumet avenues; size 82 by 97 feet; cost \$13,000.

Architect W. D. Butterfield: For J. D. Butterfield, a two-story brick and stone residence, to be erected on Putman near Second avenue; cost \$6,000.

Duluth, Minn.—Architect Charles McMillan: For Masonic Temple Association, a pressed brick, four-story temple; size, 50 by 134 feet.

Erie, Pa.—Architect J. W. Yard: For S. A. Davenport, a two-story pressed brick and stone residence; size, 48 by 56 feet; cost \$15,000.

Kansas City, Mo.—Architects Van Brunt & Howe: For Kansas City Stock Yards, a four-story pressed brick office building, to be erected on Sixteenth street and State Line; size, 247 by 47 feet; cost \$60,000.

Lincoln, Ill.—Architect S. Bullard, Springfield, Illinois: For Cumberland Presbyterian Church, Rev. R. M. Timon, a story-and-a-half brick church; size, 78 by 120 feet; cost \$20,000.

Milwaukee, Wis.—Architects Marshall & Ryder: For F. B. Marshall, a two-and-one-half story and basement stone and frame residence, to be erected on Prospect avenue and Park place; size 32 by 41 feet; cost \$7,000. For T. L. Kelley, a two-and-one-half story and basement pressed brick residence, to be erected on Prospect Hill; size 26 by 52 feet; cost \$7,000.

Architect A. V. Wiskocil: For the Bohemian-American Hall Association, a three-story hall and clubhouse, to be erected on Twelfth and Wine streets; size 70 by 125 feet; cost \$22,000.

Minneapolis, Minn.—Architect F. G. Corser: For the Sisters of the Poor, a home for the aged, to be erected on Second street and Broadway Northeast; to be of solid brick and stone, five stories and basement; size, 170 by 40 feet; cost \$50,000.

Architects Orff & Joralemon: For Sheboygan, Wisconsin, an eight-room schoolhouse; cost \$17,000.

Pittsburgh, Pa.—Architect Ross Proctor: Plans have been accepted for the North Presbyterian Church, to be erected on Lincoln avenue, Allegheny; cost \$50,000.

Architect Stotz: For the Exchange National Bank, Wheeling, West Virginia, a five-story granite and brick building; upper stories will be used for offices; size, 40 by 87 feet; cost \$50,000. For George E. Sullerstein, a five-story granite and brick store and warehouse building, to be erected at Wheeling, West Virginia; size, 126 by 87 feet.

Architects Barthege & East: For Defiance, Ohio, a pressed brick Presbyterian church; cost \$25,000.

St. Louis, Mo.—Architects Barnett & Haynes: For E. P. Bell, residence to be erected in Washington Terrace, in Bell place; cost \$30,000.

t
e
y
t
t
r
k
e
y
t
y
st
r-
or
o
at
;
a
S2
nd
o-
ed
ck
th
nd
ze,
a
ed
L.
be
a, a
ts;
r, a
to
ost
om
for
y;
ir-
for
ory
ng,
by-
nce



COURTHOUSE, LOWELL, MASSACHUSETTS.

WAIT & CUTTER, ARCHITECTS, BOSTON.

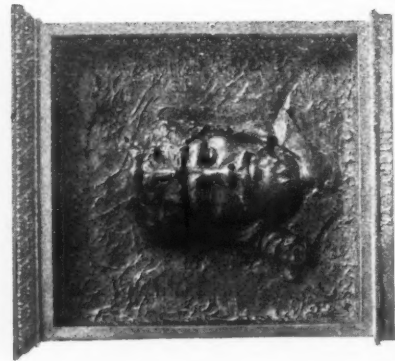


ROW OF DWELLINGS, SIXTY-SEVENTH STREET, BETWEEN FIRST AND SECOND AVENUES, NEW YORK.

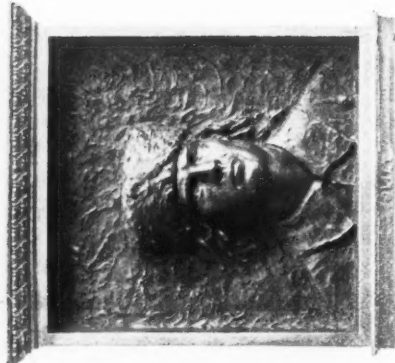
Brickwork, except face brick, done by the graduates of the bricklaying classes of 1893-4 of New York Trade School.



JACQUES MARQUETTE.
Born in Laon, Picardy, 1637. He accompanied Joliet through Illinois and down the Mississippi as a missionary.



PIERRE MOREAU.
Called "La Taupine," an Indian trader, in whose cabin Marquette died, in 1675.



LOUIS JOLIET.
Born in Quebec, 1645. Appointed by Frontenac to head the expedition to and down the Mississippi.



HENRI DE TONTY.
An Italian. Companion of La Salle on his voyage in 1682.



JEAN BAPTISTE TALON,
Who, as head of church affairs, named Marquette to accompany Joliet.



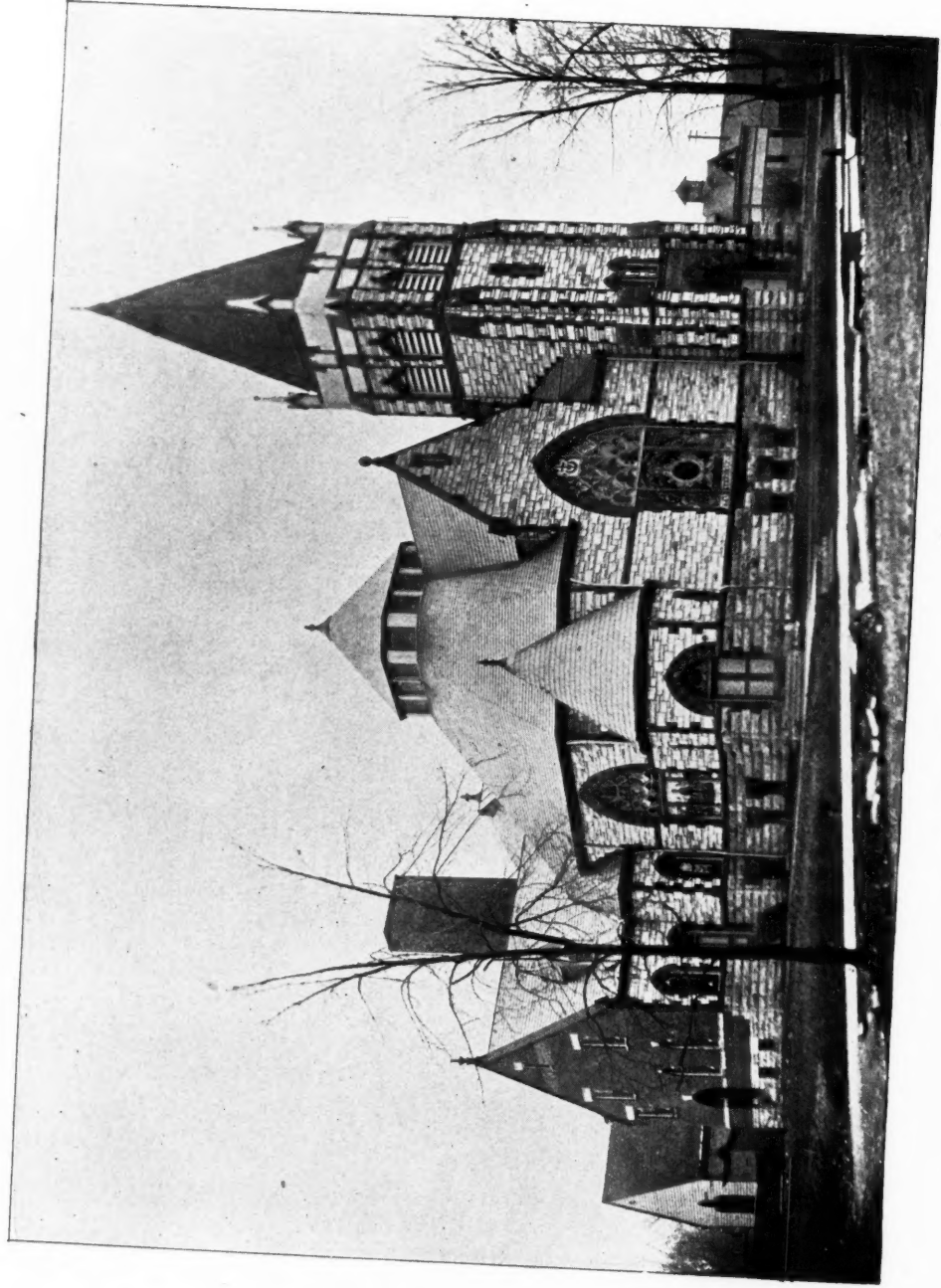
CHICAGO.
Warrior of the Illinois tribe.



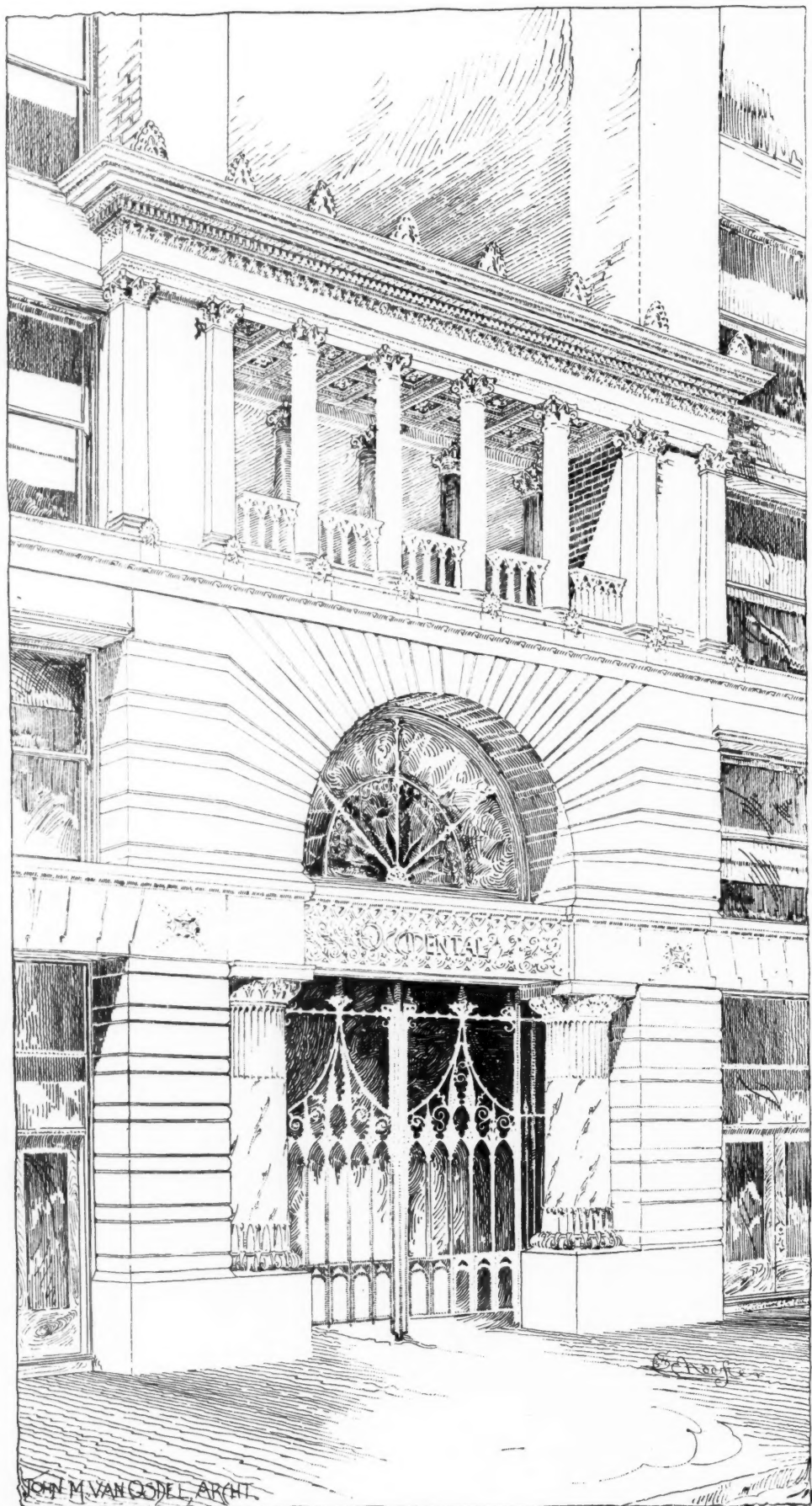
LITTLE PANTHER.
An Iroquois of the Seneca tribe.



BIG SNAKE.
A Winnebago.

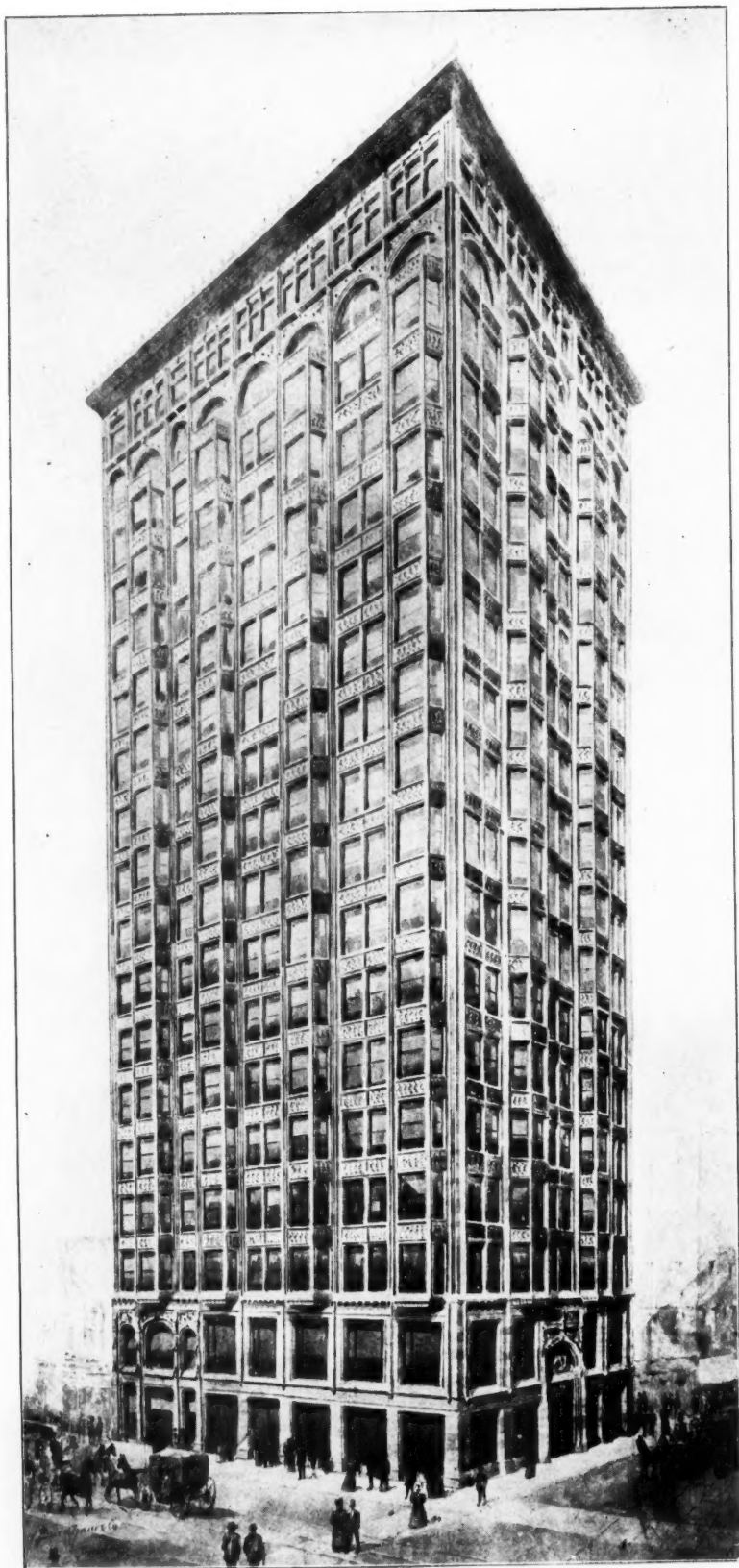


M. E. CHURCH, LONDON, OHIO.
CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.



ENTRANCE, THE OCCIDENTAL BUILDING, FOR L. H. FREER, CHICAGO.

JOHN M. VAN OSDEL, ARCHITECT.



THE FISHER OFFICE BUILDING, CHICAGO

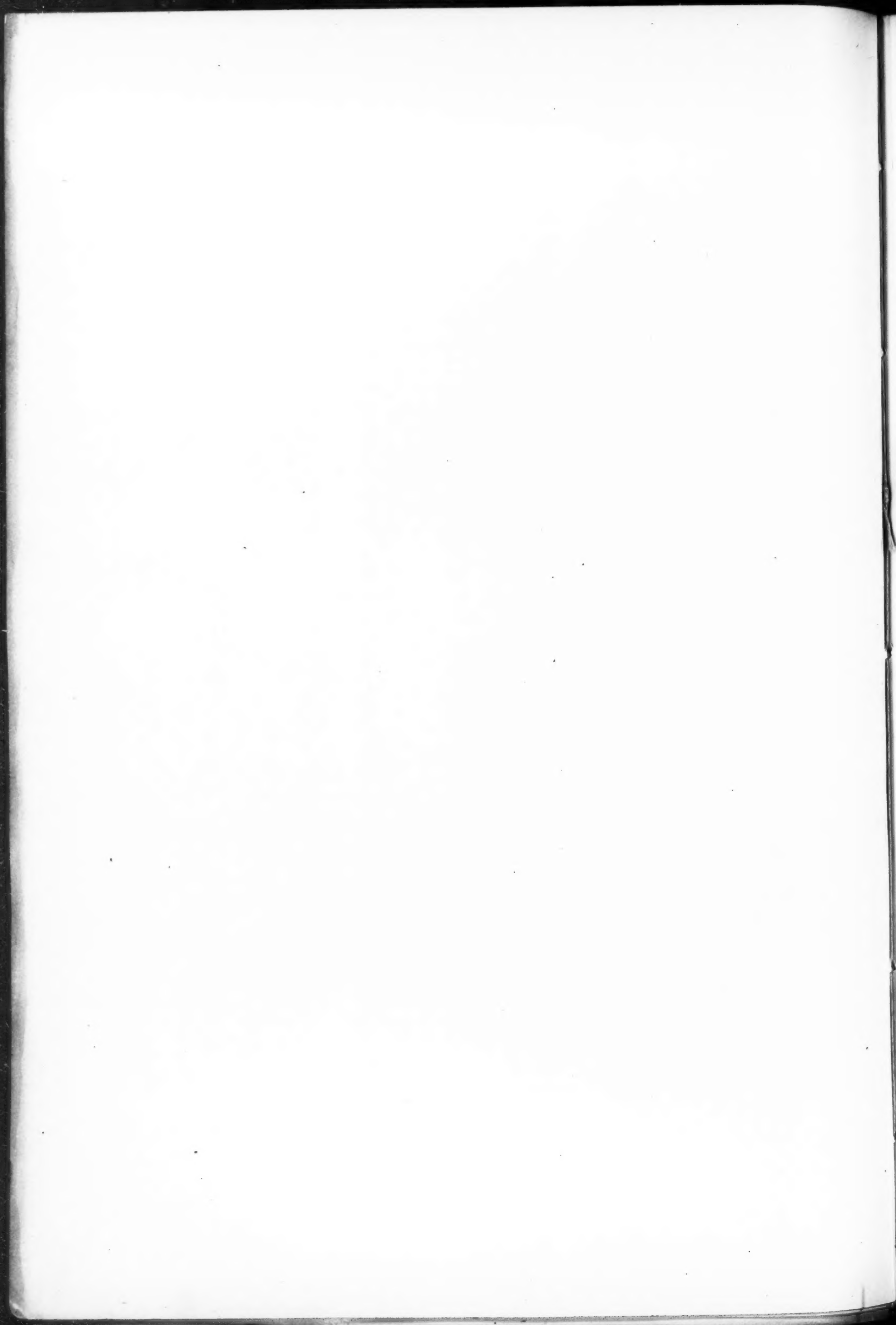
D. H. BURNHAM & CO., ARCHITECTS.



THE OCCIDENTAL BUILDING, FO
JOHN M. VAN OSDEL,

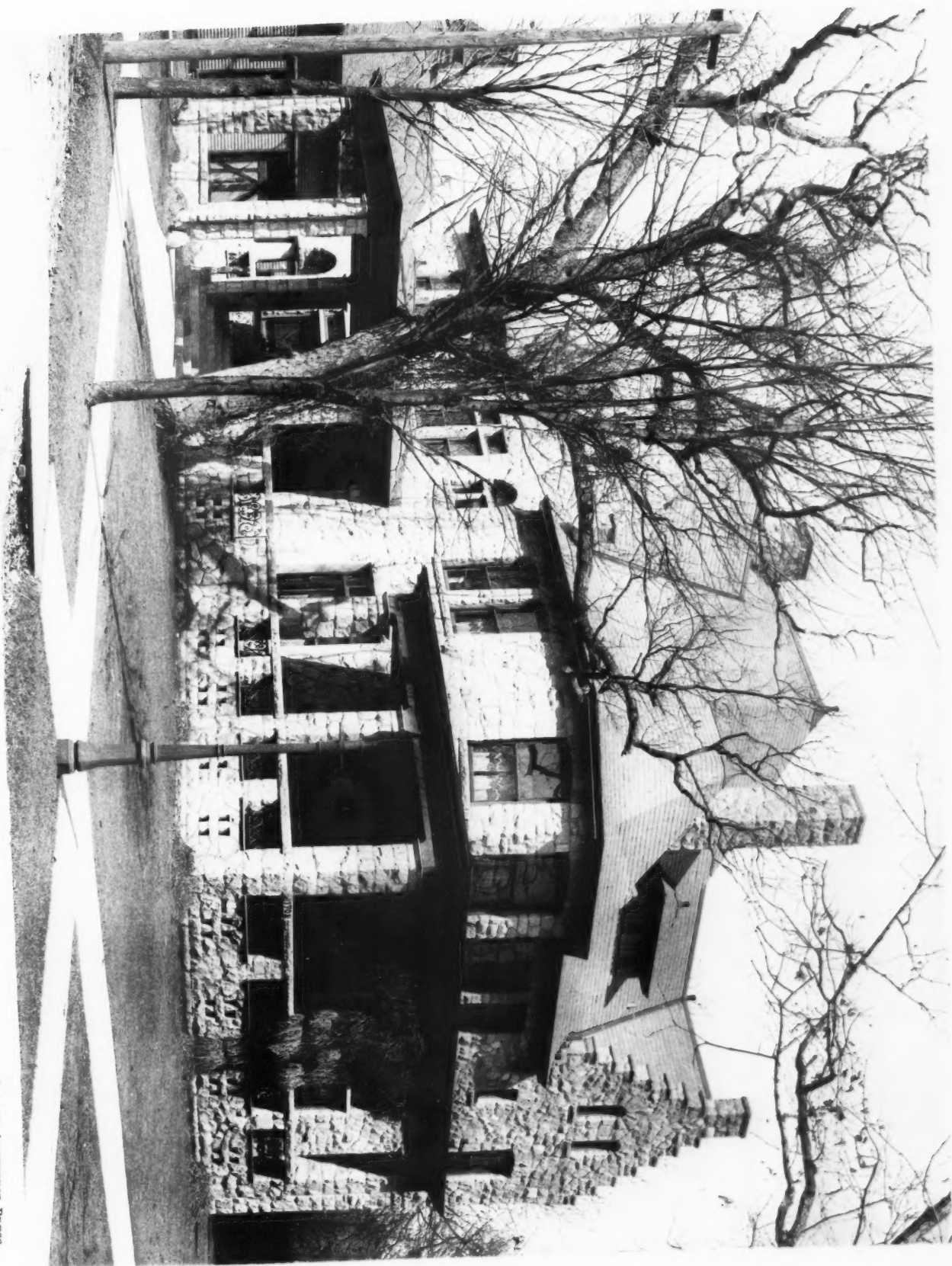


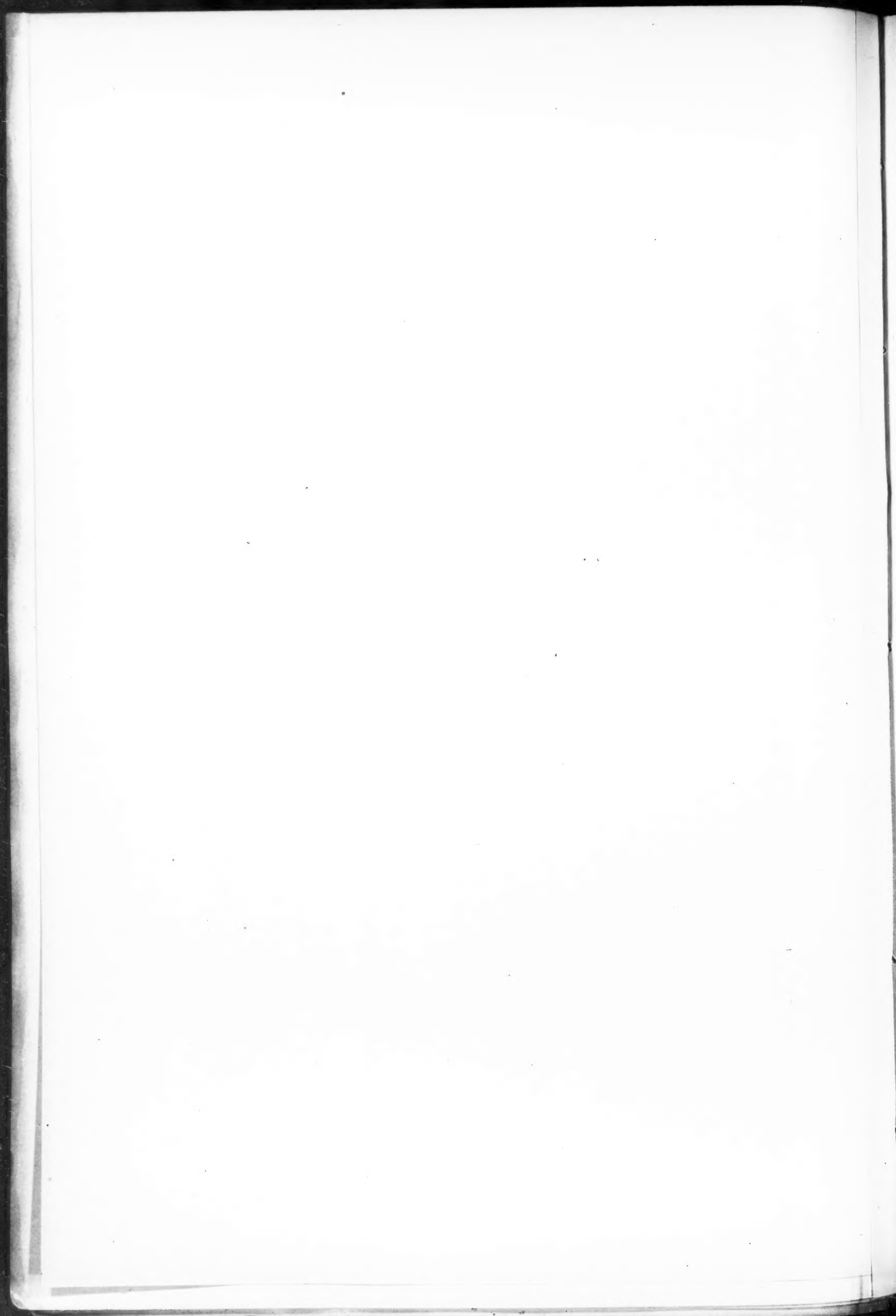
BUILDING, FOR L. H. FREER, CHICAGO.
J. M. VAN OSDEL, ARCHITECT.



RESIDENCE OF C. B. CONGDON, EVANSTON, ILLINOIS.
A. M. F. COLTON & SON, ARCHITECTS, CHICAGO.

INLAND ARCHITECT PRESS.

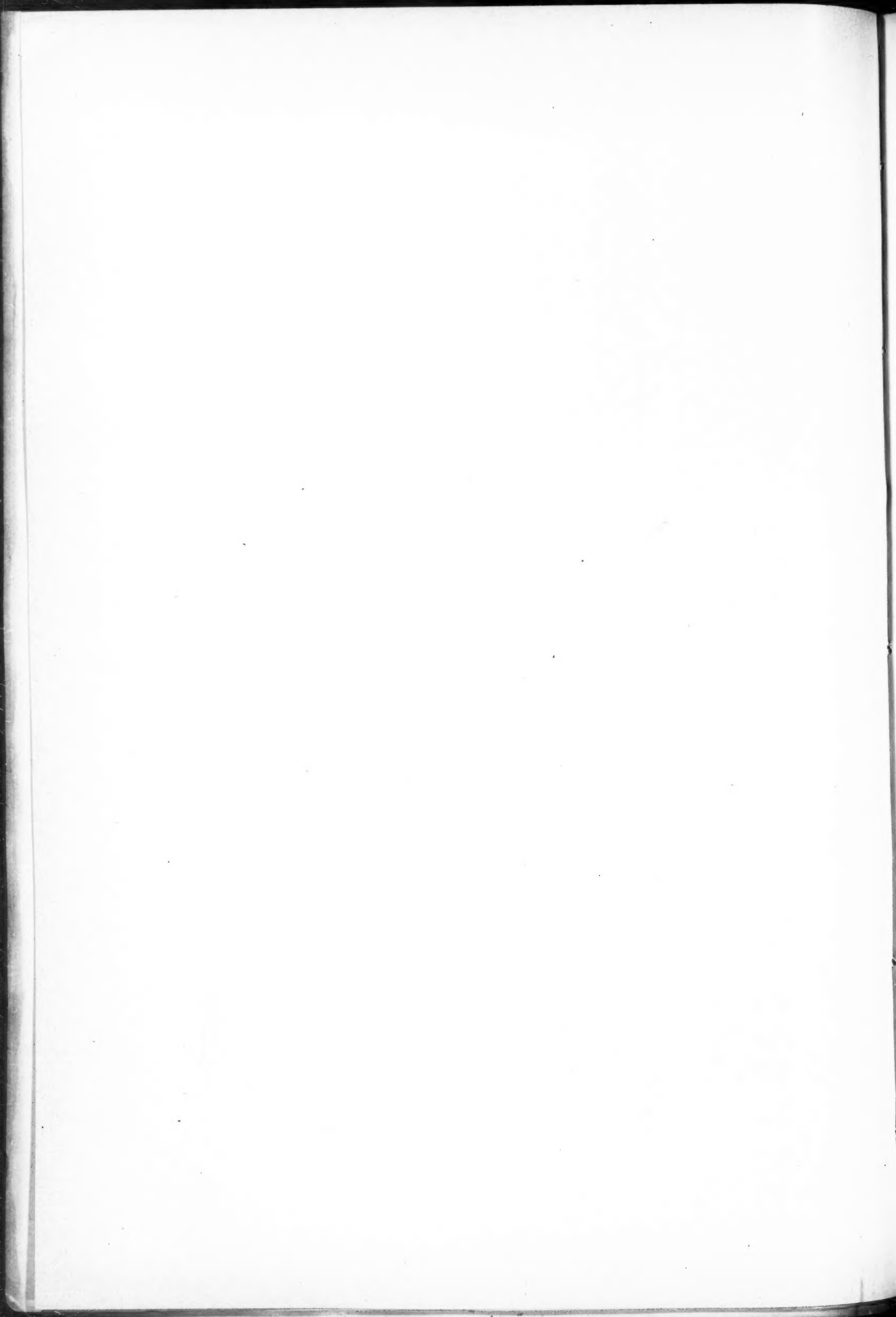


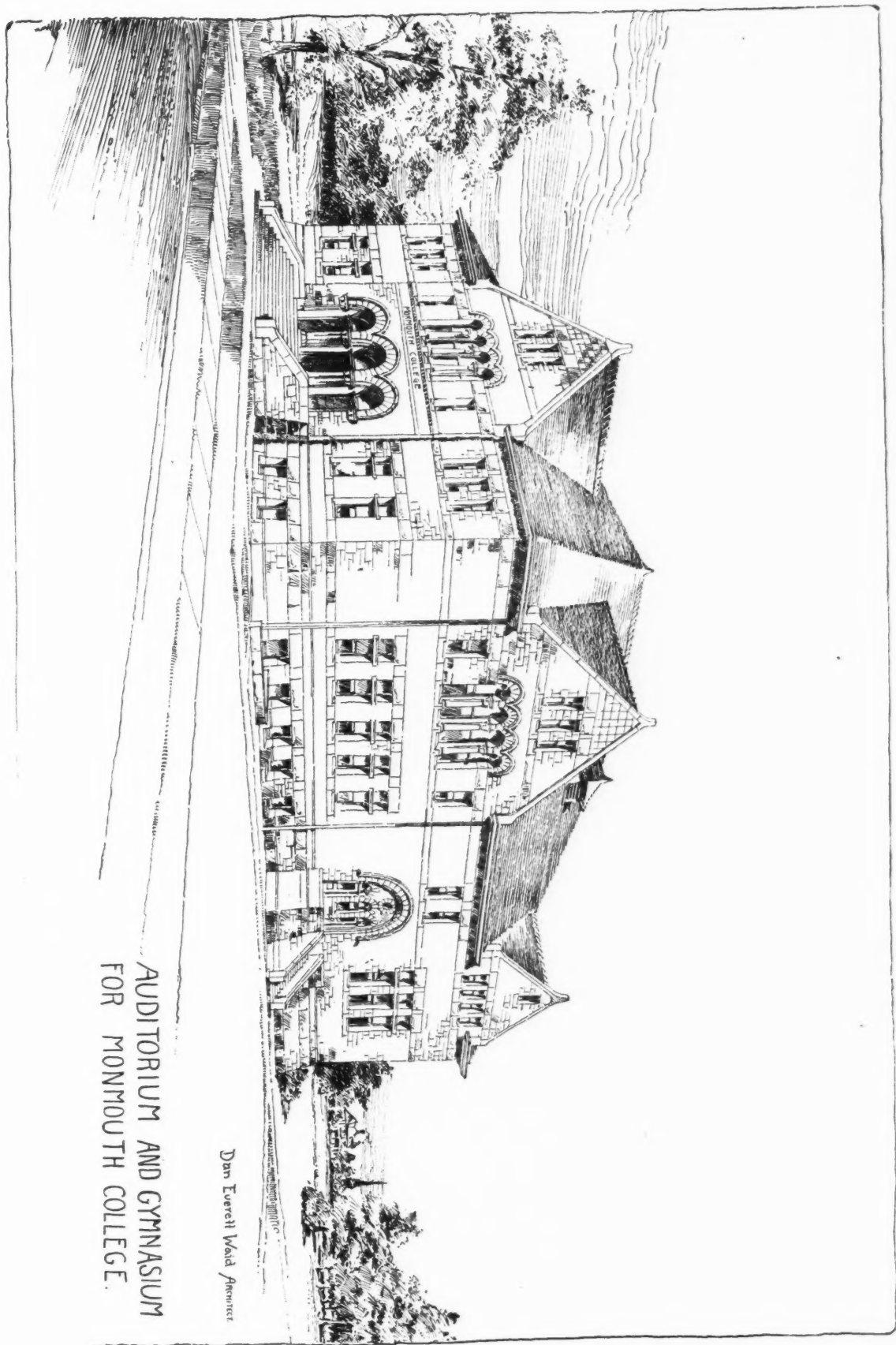




THE MABLEY BUILDING, DETROIT, MICHIGAN.

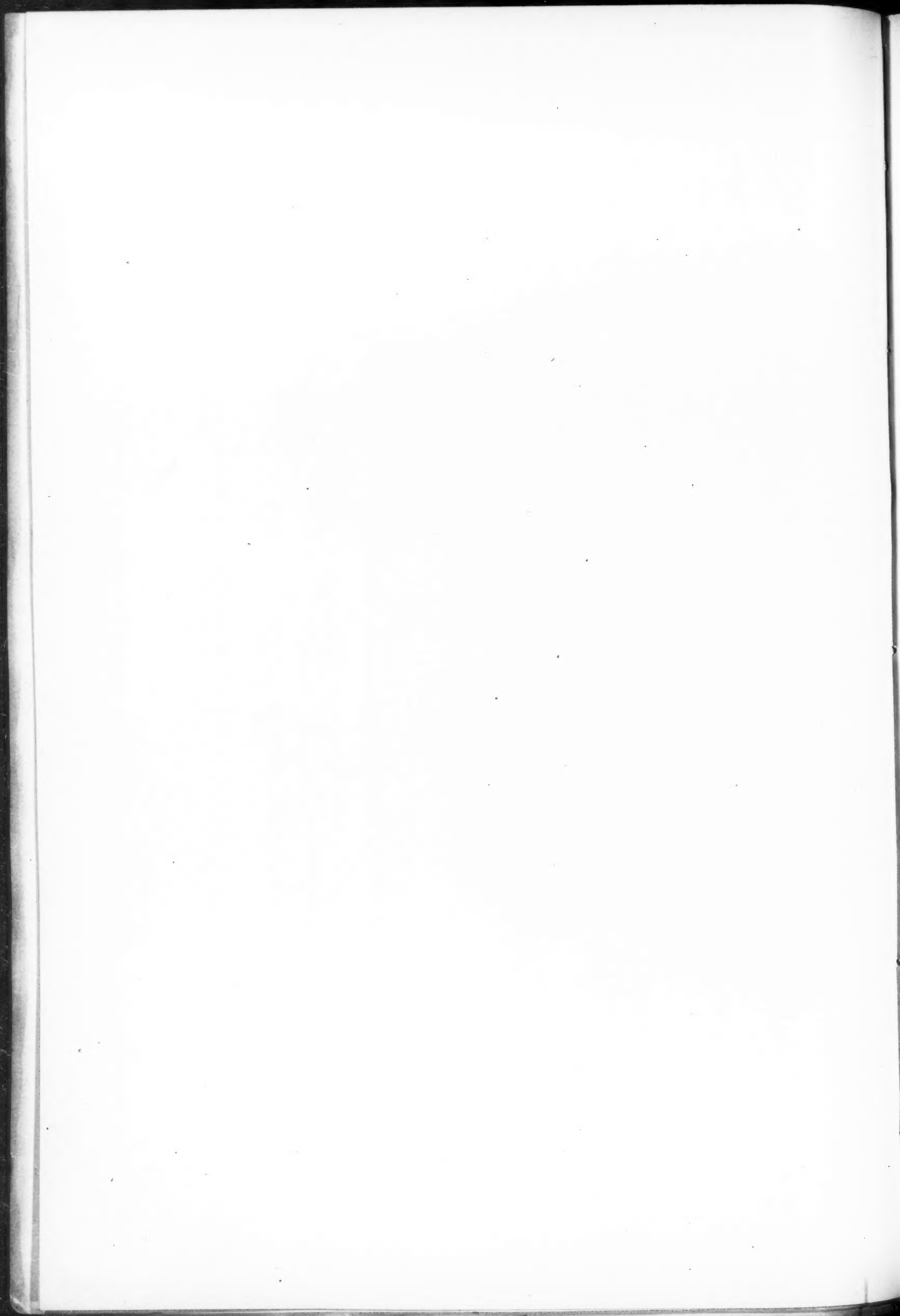
D. H. BURNHAM & Co., ARCHITECTS, CHICAGO.

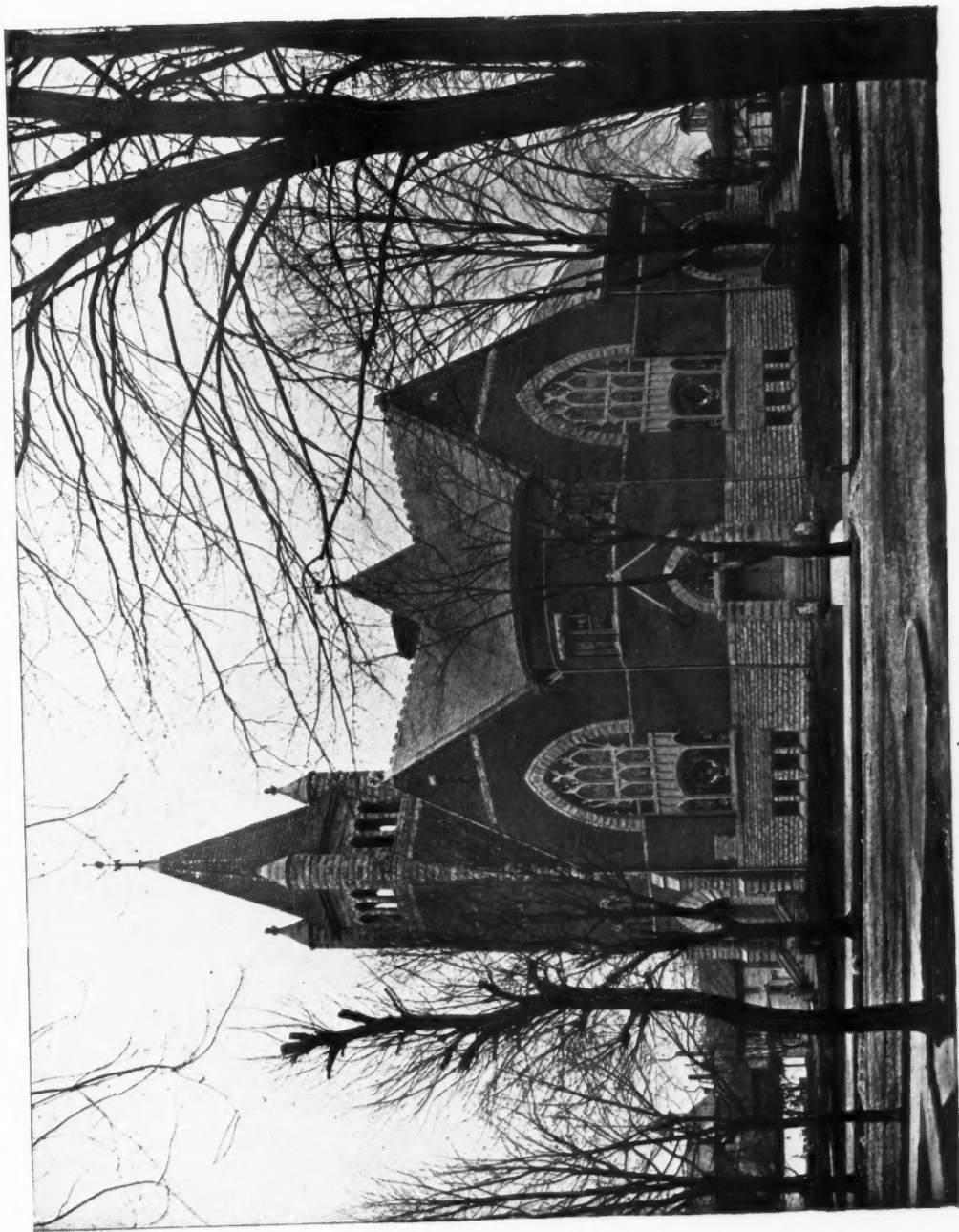




AUDITORIUM AND GYMNASIUM
FOR MONMOUTH COLLEGE.

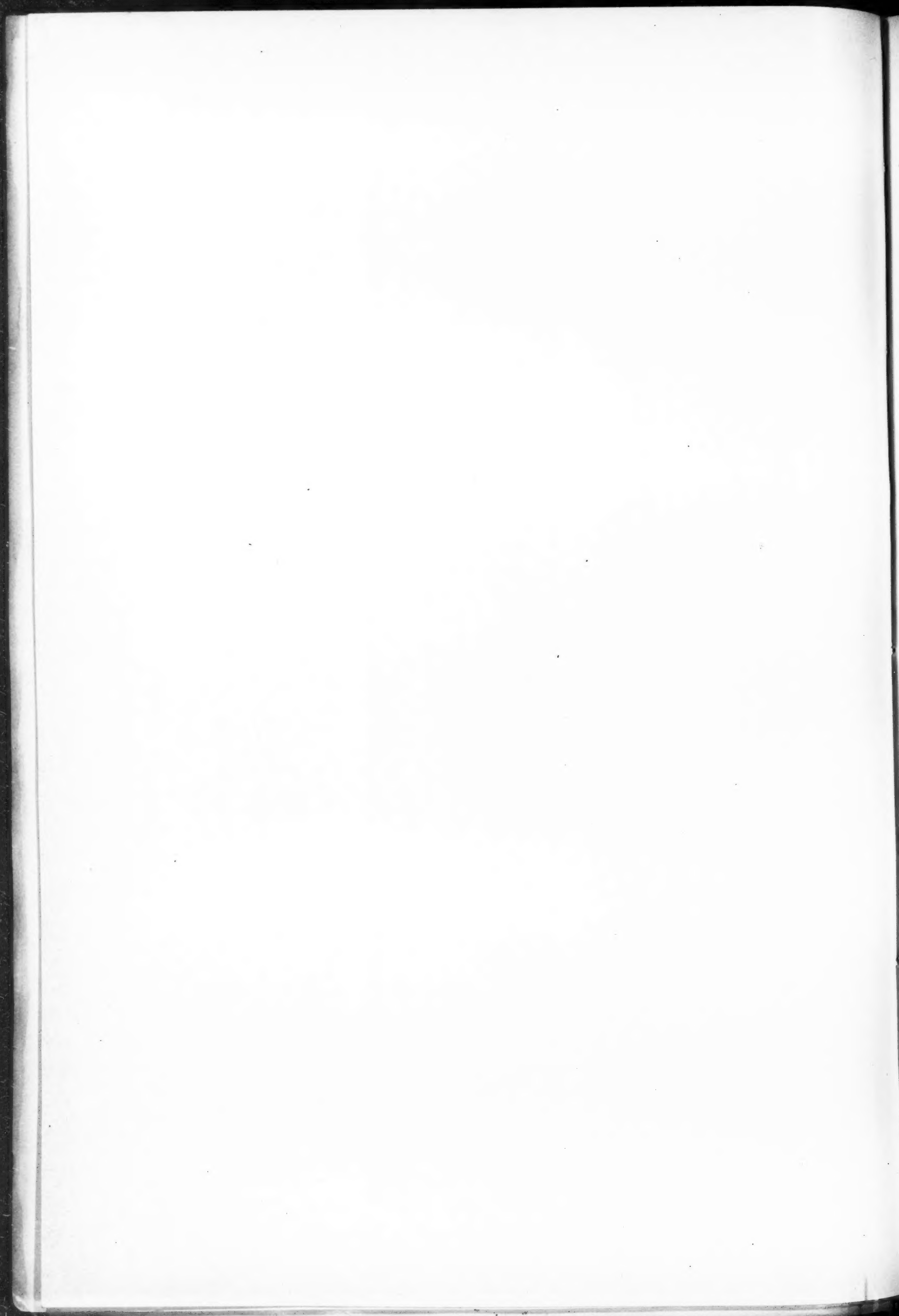
Dan Everett Vaid Architect





PRESBYTERIAN CHURCH, FOSTORIA, OHIO.

CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.





ROBERT CAVALIER, SIEUR DE LA SALLE.
Entered upon exploration of Northwest 1643.
Killed by his followers in Texas, 1687.



FRONTENAC, GOVERNOR OF CANADA,
Who appointed Joliet.



DANIEL GRAYSOLON DE L'HUT.
Contemporaneous with La Salle.



BLACK HAWK.
Chief of the Sacs and Foxes, who incited the
Black Hawk war. Deposed in 1833.



WAR EAGLE.
A Potawatomic.



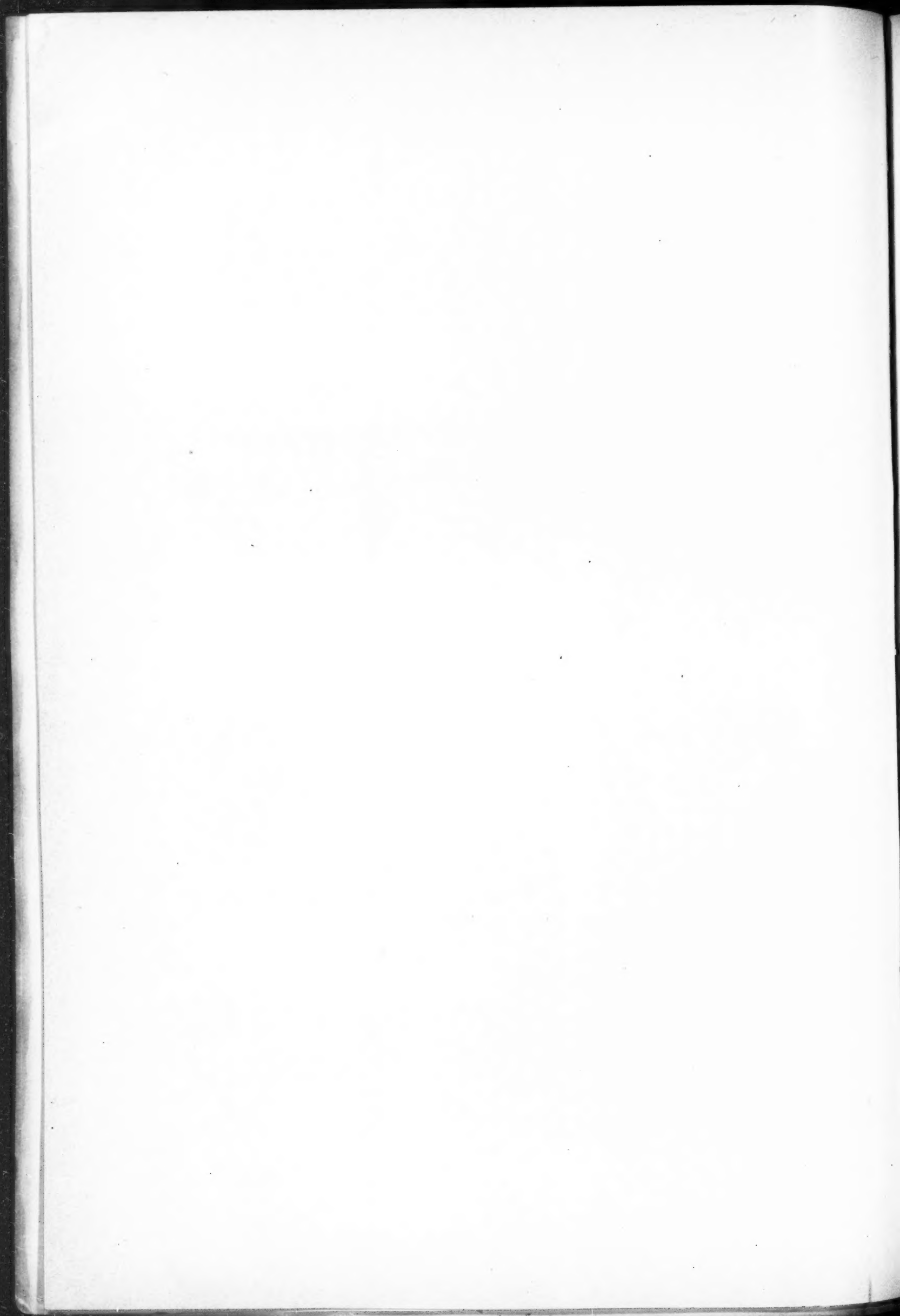
BROWN MOOSE.
Mohawk chief.

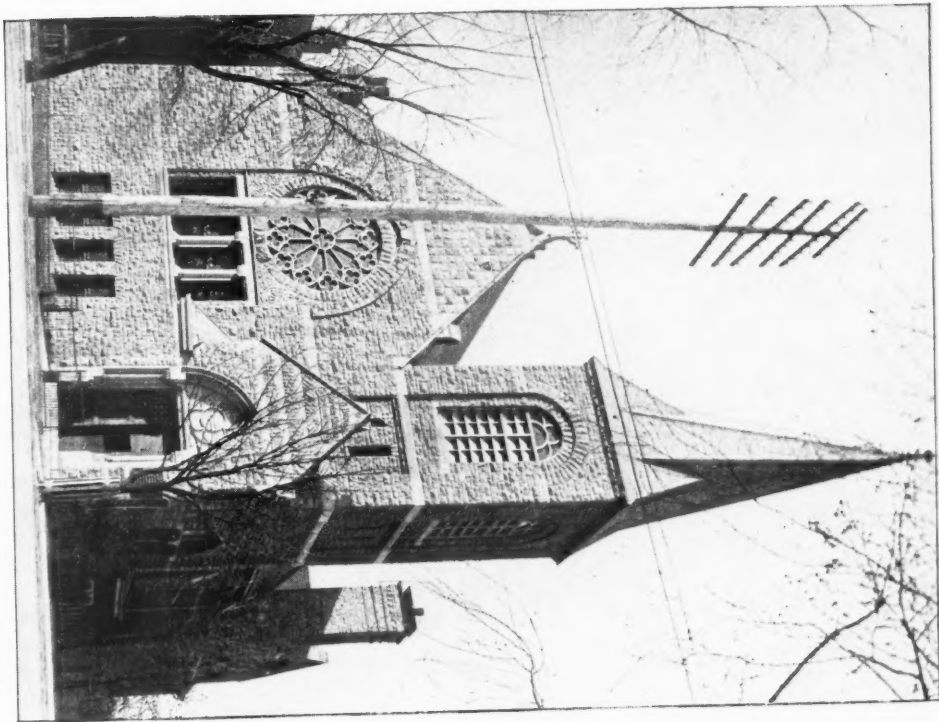


CHASSAGOAC.
Of the Illinois tribe.

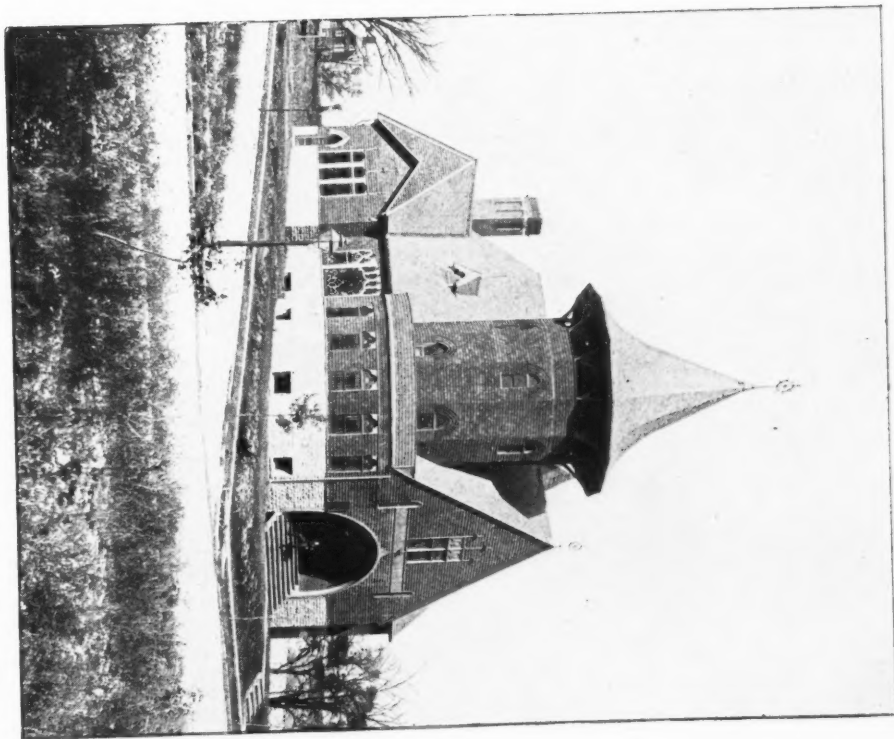
BRONZE PORTRAITS FOR MARQUETTE BUILDING, CHICAGO.

MODELED BY EDWARD KEMEYS, SCULPTOR. CAST BY WINSLOW BROS. CO., CHICAGO.





MOUNT AUBURN BAPTIST CHURCH, CINCINNATI.
CRAISEY & BROWN, ARCHITECTS.



PRICE HILL M. E. CHURCH, CINCINNATI.
CRAISEY & BROWN, ARCHITECTS.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXV.

ADVERTISERS' TRADE SUPPLEMENT.

No. 3

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

Y. D. HENSILL and J. L. BOTHWELL, Architects, 10 Louise Building, San Jose, Cal.

S. B. BURTON & Co., Architects, Monterey, Mexico.

WILLIAM H. BOUGHTON, Architect, No. 110 Pearl street, Buffalo, N. Y.

CHAPMAN & VICKSON, Architects, 38 Kelly Building, Akron, Ohio.

TESTS OF NON-CONDUCTING PIPE COVERINGS.

A series of tests have been made at the St. Louis Waterworks by John A. Laird, to select the most suitable covering for pipes, boiler shells, etc., in the new pumping station at the Chain of Rocks. The report appears in the *Proceedings* of the Association of Engineering Societies. There were purchased asbestos sponge molded sectional covering, asbestos fire felt sectional covering and magnesia sectional covering, all for 1-inch pipe. Also, asbestos sponge cement felting, asbestos cement felting, plastic magnesia and fossil meal. Tests were also made on plaster of paris and sawdust, molded into covering for 1-inch pipe.

The different coverings were subjected to chemical examination by Mr. Wixford, chemist of the waterworks, with the following approximate results:

ASBESTOS SPONGE, MOLDED.	
Plaster of paris	95.8
Fibrous asbestos	4.2
ASBESTOS FIRE FELT.	
Asbestos	82
Carbonaceous matter not determined	18
MAGNESIA (SECTIONAL).	
Magnesia	92.2
Fibrous asbestos	7.8
MAGNESIA (PLASTIC).	
Magnesium carbonate	93
Fibrous asbestos	7
ASBESTOS CEMENT FELTING.	
(Probably) powdered limestone	64.5
Plaster of paris	3.5
Asbestos	32
ASBESTOS SPONGE CEMENT FELTING.	
(Probably) powdered limestone	59
Plaster of paris	10
Asbestos	31
FOSSIL MEAL.	
Insoluble silicate	80
Carbonaceous matter, hair, paper, sawdust, etc.	12
Soluble mineral matter	8

On all condensation tests the gauge pressure was held at 25 pounds. The water was drawn off every fifteen minutes and was measured in cubic centimeters. Each test was continued for four hours. The mean results are tabulated below:

CONDENSATION TESTS.	
Name of covering.	Cem. Condensed per hour.
Magnesia (plastic)	334
Magnesia (sectional)	335.3
Asbestos fire felt	367.5
Asbestos sponge, molded	371.3
Fossil meal	376.2
Plaster of paris and sawdust	438
Asbestos fire felt cement	563.7
Asbestos sponge cement	604
Bare pipe	1085

On the question of durability Mr. Laird states that the magnesia sectional covering which has been on pipe at Bissell's Point for

four years, shows no signs of deterioration; also that the asbestos sponge molded covering which has been on pipes at Harlem Creek for less than two years is becoming soft, and the plaster of paris seems to be reduced back to the original powder, with nothing but the fibrous asbestos to hold it together. Another question is that of steam pressure. The experiments were made at the High Service Station, No. 2, and it was found convenient to have all tests made at 25 pounds gauge pressure. As the working pressure at Chain of Rocks will be at least 125 pounds, the relative efficiency of insulation will be slightly changed, but in Mr. Laird's opinion, not enough to change the conclusions here arrived at.

ASBESTINE SHINGLE STAINS.

The Asbestine wood-preserving stains, of which the Adams & Elting Company, Chicago, are the sole manufacturers, are a combination of a wood-preserving oil and fireproof materials which render the stains incombustible. The oil is thoroughly ground in imported colors. The stains are made in a great variety of shades, and their effect upon shingled villas and cottages, now so common, especially in suburban districts, is very beautiful.

The Asbestine stains are equally desirable for use on shingles, clapboards and all kinds of exterior woodwork, and can be applied either by dipping or with a brush. They penetrate the wood thoroughly, and yet permit the ready evaporation of any moisture which may get beneath the woodwork. The color does not crack and peel off, and therefore is permanent. The cheapness and preserving qualities of these stains render them valuable for priming wood before painting, as paint can be applied perfectly over the stains after they have been allowed to dry.

The claims of the manufacturers of the Asbestine stains are well set forth in the following, which we quote from their circular:

"They thoroughly impregnate the wood and are permanent.

"They are free from unpleasant odor, therefore the rain water can be used for drinking purposes when so desired.

"They dry quickly, and shingles can be put on in a few hours after dipping them.

"These stains produce the same effect when dipped as if applied with a brush, but we recommend dipping, this means preserves the whole shingle both from wet and dry rot.

"The Asbestine shingle stains can be used over old paint with entire satisfaction, and we recommend them for such purposes.

"These stains are warranted not to wash off after being applied.

"The first cost of the stain is less than that of paint, and if put on with a brush it requires about one-half the time to apply that paint does.

"We manufacture these stains at our own factory from chemically pure colors tested by our experienced chemist, which are ground in linseed oil and again ground in the wood-preserving oil, which process assures thorough impregnation of the color with the oil and prevents sediments and lumps which are so undesirable in a stain."

IMPORTANT TO USERS OF ROOFING TIN.

N. & G. Taylor Company, tin plate manufacturers, Philadelphia, write us that the demand for the genuine Taylor "Old Style" brand of roofing tin has been such that they have been compelled to erect two additional stacks at their tin plate works. This makes a total of twenty-two tinning stacks in their works, and will give them an output of over 7,000 boxes of 14 by 20 weekly by daywork.

They write us: "The growing demand for our special and guaranteed brands, par-

ticularly the 'Old Style' brand, is certainly very flattering. Consumers seem to realize the great wearing qualities of the brand, and agree that the difference in cost per square foot between it and the 'imitations' is simply in the material. It costs just as much to put on a roof of poor material as of good, and the former may have to be renewed after a year or two, whereas by the use of the genuine article, which has proven its wear of over sixty years, one practices at the outset the greatest economy. The many plates that are made by the use of acid flux, through patent pots, between rolls and passing through oil, of course 'catch the eye' of those who simply want a plate carrying a heavy coating and of attractive appearance, but we have never been tempted by competition of other manufacturers to sacrifice quality to price, as we well know that the triumph of a depreciated product is but temporary at best. We therefore strictly adhere to a single standard of perfection, which is always rewarded by permanent success.

"There is no way known to improve the wearing quality of this 'Old Style' brand. In addition to the old-fashioned way of working these plates, we have tried many experiments for putting on a greater quantity of coating, and today they carry every ounce that it is possible for the sheets to retain, and while we may be a little 'old fogey,' we never expect to make any changes unless for the better. All changes that have been made in the manufacture of tin plate since 1830, without a single exception, have been in the interest of the makers and not in the wearing quality of the plates. The first step, which was the use of rolls, was for the purpose of squeezing off the metal, and then the use of rolls in the oil pot was for the same purpose; the oil being kept at such a high temperature as to keep the metal in a liquid state and the rolls to squeeze it off. In late years acid flux has been a great friend to the manufacturer, but the greatest possible enemy to the customer and the tin plate trade.

"We expect to erect an addition to our works during this season for the production of Continuous Roofing, which we originally introduced in 1869. We commenced the manufacture of this in America during the past year and are now working right along. Our Continuous Roofing is made *without the use of acid flux*, which is such an enemy to this article when in the seams; it is sure to eat through and result in a worthless roof.

"We also contemplate the production of large tinned sheets. The prices asked by the foreign makers are out of reason, and as soon as we can get this portion of our works under way, we are satisfied that there will be a marked reduction in prices, which, of course, will result in benefit to the trade. We never have advocated the use of cheap materials, and do not expect to produce any more of this class than the demands of our customers warrant."

TRADE NOTE.

THE collection of portraits of Napoleon in the Napoleon Supplement issued with the March number of *Ornamental Iron* is as unique as it is remarkable, and the character of the original models from which they are produced is positive assurance that they are bona fide portraits approved and accepted as such by Napoleon himself. The molds or matrices of these medallion portraits are embraced in a collection of over 6,000 pieces, covering a wide range of subjects, brought together by Professor Haas and represents thirty years of labor, study and research. The collection was purchased by The Winslow Brothers Company some ten years since and remains in their possession. The revival of interest in Napoleonic history gives this collection of authentic portraits a peculiar charm and value.

J. W. SULLIVAN,
Pres.

Established 1855.
(INCORPORATED)

JAS. A. MCCARTHY,
Vice-Pres.

J. B. SULLIVAN & BRO.

266 and 268 North Clark St.
CHICAGO.

We respectfully call attention to the fact that our business is divided into three Departments, viz:

We carry a very large stock of

WALL PAPER AND PAPER DECORATIONS,

Selected with great care from all the leading manufacturers. We have also many exclusive designs in choice Hangings, which cannot be obtained elsewhere. We supply only first-class Paper Hangers to execute all work, and can guarantee satisfaction.

PAINTING AND GLAZING DEPARTMENT.

In this department we employ only the most skillful workmen, and use the best material that can be purchased. We also do Calcimining and fine Tinting.

FRESCO AND DECORATIVE DEPARTMENT.

Having designers of high merit we are prepared to produce the very latest effects, and can guarantee the very best possible results.

ALL WORK IN THE VARIOUS DEPARTMENTS IS UNDER THE PERSONAL SUPERVISION OF THE FIRM.

Competent men sent to any section of the country.

Designs furnished. Correspondence solicited.

TELEPHONE, NORTH 101.

SAVES TIME AND MONEY.

THE UNIFORM STANDARD CONTRACT

SAVES TIME IN WRITING CONTRACTS.

SAVES TIME IN READING CONTRACTS.

SAVES TIME LOST IN LITIGATION.

SAVES MONEY FOR OWNER, ARCHITECT AND CONTRACTOR.

REVISED AND IMPROVED.

Adopted and Recommended for General Use by the American Institute of Architects and the National Association of Builders.

\$1.10 per 100, \$4.50 per 500, \$8.00 per 1,000, free by mail or express.

INLAND PUBLISHING CO.,

19 Tribune Building, CHICAGO.

HOUSE AT TUXEDO, NEW YORK,

— STAINED WITH —

DEXTER BROS.' ENGLISH SHINGLE STAIN.

The Buildings
stained with our
SHINGLE STAINS
Testify to their
superiority over all
other Stains.



P. W. L. STROM, ARCHITECT, NEW YORK CITY.

OUR STAINS

Made of pure
pigments and the
finest oils, keep
their colors and pre-
serve the shingles.

DEXTER BROS., SOLE MANUFACTURERS, **55 & 57 Broad St., BOSTON.**

THE H. M. HOOKER CO., 57 West Randolph Street, CHICAGO,

KEEP ALL COLORS IN STOCK.

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXV.

ADVERTISERS' TRADE SUPPLEMENT.

No. 4

ADULTERATION OF PORTLAND CEMENTS.

When we hear from one of the largest English manufacturers that a number of the English Portland cement works "are largely adulterating their manufacture by the mixture of Kentish rag-stone, other stone, furnace or oven ashes, disused or exhausted fire-brick, or other inert material, and so bringing disrepute upon the good name of English cement," and when we learn, as was the case with some Portland cement recently received at New York from one of the Continental factories, that it was largely adulterated with ordinary river sand, we find that the European manufacturers of Portland cement are taking advantage of the lack of testing by the engineers and architects of this country, and are shipping cement here composed of sand, ashes, etc., which sell to the unsuspecting person for first-class material.

It is possible that even such a composition may be strong enough for the purpose it is used, still as it is sold as and plainly marked "Portland cement," its sale is a fraud and cheat on the American people. The engineering and architectural professions have brought this upon themselves. With pure Portland cement made at several places in the eastern part of the United States equal in every respect to the best Portland cement made in Europe (government, municipal, and private tests, covering twenty years, prove this to be a fact which cannot be successfully disputed*), for some American engineers and architects to specify simply "English Portland," or "German Portland," without any requirements for strength, fineness, etc., has only been an invitation to fraud, and the wonder is that it was not perpetrated long before this.

Mr. Frederick H. Lewis, of the firm of Booth, Garrett & Blair, in his valuable paper on "Cement Specifications," read and discussed before the Philadelphia Engineers' Club, December 1, 1894, says, "As a rule, the cements which mature rapidly are treated cements, and it seems to me that this rapid hardening, producing a brittle, glass-like texture, was a disadvantage and sacrificed that valuable property of Portland cements by which they continue to gain strength and hardness through several years' time."

Mr. Lewis submitted some tables showing the tests on different cements treated with different percentages of sulphate of lime. They all showed that from one to two per cent added to the cement increased its tensile strength at seven days from twenty-five to sixty per cent, but a larger quantity than two per cent very materially weakened the cement. Unfortunately the tests given were not carried out beyond the seven days' test. Mr. Lewis, although stating that this treating a cement with sulphate of lime made it brittle, glass-like, etc., yet further on says that it seems to him that the peculiar combination of setting slowly and hardening quickly might be a valuable one in cement

* The writer will cheerfully furnish data on this subject to anyone sending his address to 305 Girard building, Philadelphia.

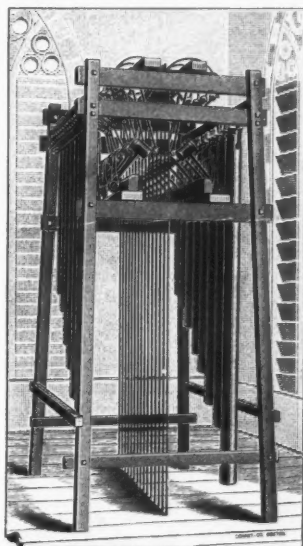
mortar under some circumstances, but says: "It is entirely clear, from the tables submitted, that the addition of sulphate can be easily overdone and an amount added which will make the cement not only bad, but dangerous. Hence, I think that there is no matter of greater importance than the regulation of this sulphate. There is no doubt, in my mind, that foreign cements have been sold in this country after treatment, which could not be sold in Europe where tests and specifications are better looked after."

William G. Hartranft, in *The Brickbuilder*.

TUBULAR CHIME BELLS.

HARRINGTON AND OTHER PATENTS.

The success which these bells have attained in England, where they were first introduced and later in the United States, is a guarantee of their musical character and adaptability to church use. As implied by the name, the chimes are composed of brass tubes suspended from the end and struck at



the top by a hammer of novel construction, to which a wire is attached running down to the ringer's room, or to the "solenoid," if operated by electricity. The weight of the largest bell is 250 pounds, the diameter $4\frac{1}{4}$ inches, thickness $\frac{3}{8}$ inches and length 9 feet 6 inches. A chime of fifteen bells occupies a floor space of 5 by 7 feet 6 inches, and is 12 feet high. Weight of bell metal 2,100 pounds and total weight of chime approximates 3,000 pounds. The quantity of tone produced from these bells is surprising when the amount of metal in vibration is considered, is vastly more mellow and musical than that of other bells and is sufficient for all practical church purposes. Bells are not needed so much as formerly to call people to church service. Many churches have no bells, proving that a clamorous tone is certainly not a necessity. The tubular bell is successfully used in connection with "quarter chiming" tower clocks, both for public and private use. Aside from the notation of time, a quarter

chiming clock is an agreeable musical feature in any location. Catalogues furnished and correspondence solicited. United States Tubular Bell Company, sole manufacturers, Methuen, Massachusetts.

FIELD TRIUMPH GERMAN-PROOF FILTER.

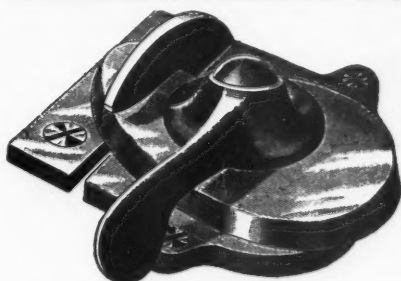
The attention of architects and owners is called to the fact that this is a very useful and necessary sanitary, kitchen and home water filter. It is certain to be adopted by all as a necessity for hotels, restaurants and all desiring pure water. Send for catalogue and prices to the manufacturers, Henry Giessel & Company, 41-43 Franklin street, Chicago, Illinois.

TRADE NOTES.

GEORGE POPPERT'S patent improved weight sliding blinds have a neat ornamental metal guide bar, connecting the blind with the slide, also catch lift for top blind and the lower has thumb latch. Drop handles are also provided, are balanced by weights same as ordinary sash, and can be applied to any window in old as well as new houses. No springs of any kind are used, therefore, none to get out of order. Operates noiselessly, as the cord slides over a glass cylinder in place of a pulley. Blinds six or eight feet wide slide as well as narrow ones. Blinds can be taken out of window to be cleaned in a minute's time. Price in reach of all. Are perfection itself. The attention of architects and the public is called to the all-rolling slat blinds which allow perfect ventilation and shade, at the same time being especially arranged for a southern climate. Catalogue will be sent to owners or architects and estimates given on application to George Poppert Manufacturing Company, 417-427 Poplar street, Milwaukee, Wisconsin.

THE Cortright Metal Roofing Company, have removed their main office and factory from Broad and Hamilton streets, Philadelphia, to a larger and more modern building located at Twenty-third and Filbert streets, Philadelphia, where better manufacturing and shipping facilities are offered for supplying the increased demand for their well-known metal slates, "Victoria" shingles, etc. Customers of the company and all others interested in roofing material are requested to note the change in address and are especially invited to send for the new 1895 catalogue. The western office of the company will continue at 134 Van Buren street, Chicago, Illinois.

THE Tiffany Pressed Brick Company announces a removal on the first of May, to Suite 1149-1151 new Marquette building, where, besides showing their usual fine samples of plain and ornamental pressed brick they can point to the entire "Marquette" court, which is faced to its sixteenth story with Tiffany enameled brick. The "Tiffany" is retaining its trade in high-grade pressed brick, and is securing large contracts throughout the country for enameled brick, which are being turned out in shapes and colors to suit the demands of architects and owners.



Gardner's Indestructible Steel Sash Locks

BURGLAR PROOF.

The Latch and Keeper are made of cold rolled steel, hence are infinitely stronger and better than any cast-iron lock can be.

This Lock is simple in construction, neat in appearance, cannot be opened from the outside and has a greater range than any Lock made.

For Prices and Descriptive Catalogue, address GARDNER SASH BALANCE CO., Chicago, Ill.

J. W. SULLIVAN,
Prest.

Established 1855.
(INCORPORATED)

JAS. A. McCARTHY,
Vice-Prest.

J. B. SULLIVAN & BRO.

266 and 268 North Clark St.
CHICAGO.

We respectfully call attention to the fact that our business is divided into three Departments, viz:

We carry a very large stock of

WALL PAPER AND PAPER DECORATIONS,

Selected with great care from all the leading manufacturers. We have also many exclusive designs in choice Hangings, which cannot be obtained elsewhere. We supply only first-class Paper Hangers to execute all work, and can guarantee satisfaction.

PAINTING AND GLAZING DEPARTMENT.

In this department we employ only the most skillful workmen, and use the best material that can be purchased. We also do Calcimining and fine Tinting.

FRESCO AND DECORATIVE DEPARTMENT.

Having designers of high merit we are prepared to produce the very latest effects, and can guarantee the very best possible results.

ALL WORK IN THE VARIOUS DEPARTMENTS IS UNDER THE PERSONAL SUPERVISION OF THE FIRM.

Competent men sent to any section of the country.

Designs furnished. Correspondence solicited.

TELEPHONE, NORTH 101.

PROPOSALS.

NEW COURTHOUSE FOR BALTIMORE CITY.

OFFICE OF THE COURTHOUSE COMMISSION.
CITY HALL, May 3, 1895.

Sealed proposals will be received at this office until 12 M., of Monday, July 8, 1895, and immediately thereafter opened, for the construction of a new courthouse for Baltimore City, in accordance with drawings and specifications prepared by the architects, Wyatt & Nolting, copies of which may be seen on and after Monday, May 27, 1895, by those desiring to submit proposals at the office of the inspector of buildings, City Hall; at the office of the architects, 4 E. Lexington street, and at the rooms of the Builder's Exchange, Baltimore; or a copy of the drawings and specifications will be furnished on application and payment of fifty dollars, of which thirty-five dollars will be refunded upon return of the same complete. Each bid must be accompanied by a certified check for a sum not less than one per cent of the amount of the proposal. The right is reserved to reject any or all bids, and to waive any defect or informality in any bid, should it be deemed in the interest of the city to do so. All bids received after the time stated will be returned unopened.

F. C. LATROBE, Mayor,
Chairman Courthouse Commission.

NOTICE TO ARCHITECTS.

OFFICE OF THE COMMISSIONERS OF FAIRMOUNT PARK,
CITY HALL, ROOMS 127-129,

PHILADELPHIA, April 10, 1895.

Plans and specifications will be received by the Commissioners of Fairmount Park until 12 M., October 1, 1895, for an Art building to be erected in Fairmount Park.

The Commissioners of Fairmount Park will award the following prizes for the various successful plans, namely:

1st Prize—Six thousand dollars (\$6,000) for the plans and specifications of the building that shall be adopted.

2d Prize—Three thousand dollars (\$3,000).

3d Prize—Two thousand dollars (\$2,000).

4th Prize—One thousand dollars (\$1,000).

Plans and specifications must be complete in all respects, and must comply with the general requirements and specifications that may be obtained by application to the undersigned.

Plans and specifications for which prizes are awarded will become the absolute property of the Commissioners of Fairmount Park.

RUSSELL THAYER,
Chief Engineer and Superintendent, Fairmount Park.

TREASURY DEPARTMENT, OFFICE SUPERVISING ARCHITECT.

WASHINGTON, D. C., May 4, 1895.

Sealed proposals will be received at this office until 2 o'clock P.M., on the 28th day of May, 1895, and opened immediately thereafter, for furnishing and putting in place complete the third story columns and the fourth floor beams and girders, etc., in the United States Post Office, Courthouse and Customhouse at St. Paul, Minnesota, in accordance with the drawings and specification, copies of which may be obtained at this office or the office of the Superintendent at St. Paul, Minnesota. Each bid must be accompanied by a certified check for a sum not less than two per cent of the amount of the proposal. The right is reserved to reject any or all bids or to waive any defect or informality in any bid should it be deemed in the interest of the Government to do so. All bids received after the time stated will be returned to the bidders. Proposals must be inclosed in envelopes, sealed and marked, "Proposal for the Third Story Columns and Fourth Floor Beams, etc., for the United States Post Office, Courthouse at St. Paul, Minnesota," and addressed to William Martin Aiken, Supervising Architect.

HOUSE AT TUXEDO, NEW YORK,

— STAINED WITH —

DEXTER BROS.' ENGLISH SHINGLE STAIN.

The Buildings
stained with our
SHINGLE STAINS
Testify to their
superiority over all
other Stains.



P. W. L. STROM, ARCHITECT, NEW YORK CITY.

OUR STAINS

Made of pure
pigments and the
finest oils, keep
their colors and pre-
serve the shingles.

DEXTER BROS., SOLE MANUFACTURERS, **55 & 57 Broad St., BOSTON.**

THE H. M. HOOKER CO., 57 West Randolph Street, CHICAGO,

KEEP ALL COLORS IN STOCK.

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXV.

ADVERTISERS' TRADE SUPPLEMENT.

No. 3

THE "CHAMPION" WATER HEATER

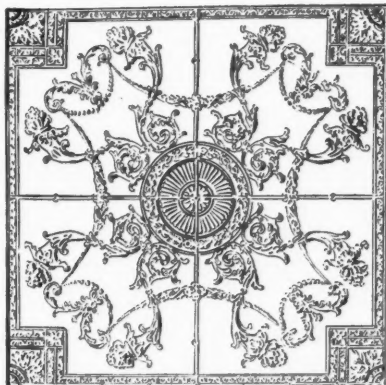
is claimed to be the best, most reliable and economical, quickest in its action, and safest device for heating water ever invented. It is so simple that any person can use it, and the cost of operating it is so trifling that no user of hot water can afford to be without it. It is applicable to private dwellings and apartment buildings, conservatories, laundries, stores, bath houses, barber shops, poultry houses, or any other place where hot water is required. R. J. Dillon Co., Mfrs., Chicago.

ARTISTIC STEEL CEILINGS.

The ceiling illustrated on this page is one of many beautiful patterns manufactured by the Wheeling Corrugating Company, of Wheeling, West Virginia, who have branch offices and warehouses at No. 83 Fulton street, New York; Nos. 470, 472 and 474 Laflin street, Chicago; and corner Twelfth and Poplar streets, St. Louis. Write to them for catalogues.

There are advantages in using steel ceilings that are recognized by nearly everyone. They are entirely waterproof; fireproof to a large degree; many instances are recorded where buildings have been saved with slight loss from total destruction through their agency. They neither warp, shrink, crack, nor drop off.

The evolution from metal ceilings made from corrugated sheets to the artistic designs now manufactured has been rapid and wonderful. The raised designs on the steel are beautiful in themselves, and it is not necessary to decorate them highly unless something unusually fine is desired, and then the raised patterns furnish the decorator with



the light and shadows that are essential to give life and character to his work.

Steel ceilings can be applied to any room, and are of special value to churches, court-rooms and theaters on account of their acoustic qualities, and to stores, hospitals and all other buildings on account of their sanitary qualities and rich effects.

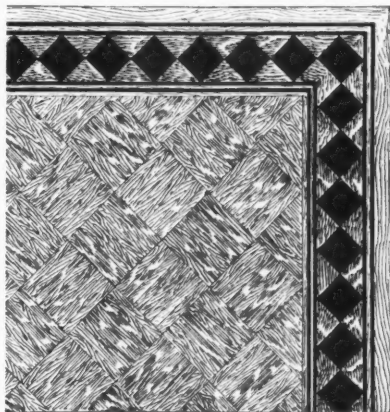
The Wheeling Corrugating Company are also manufacturers of tin and terne plates, tin and steel roofings, sidings, conductor pipes, eave troughs, etc., and carry a full stock at each of their warehouses.

HARDWOOD FLOORS.

The dining room is one of the most appropriate places for the introduction of a polished hardwood floor, and that or the hall is commonly the first place chosen for a trial of this method of floor treatment. The many advantages in the way of cleanliness and healthfulness are apparent when contrasting the use of rugs which are easily kept clean as compared with heavy carpets covering the entire floor. The design we present with this article shows a simple effect in mahogany with Indiana white oak in $\frac{3}{4}$ inch thick parquet laid by the Interior

Hardwood Company, of Indianapolis, Indiana.

These floors are fast gaining a sure place in all plans and estimates for the modern home. They can be of plain material, thereby securing all the advantages from a sanitary point of view and at but moderate cost,



or they can be made ornamental and a part of the house decoration, harmonizing with the whole, the patterns chosen and the woods employed determining the price. The Interior Hardwood Company are issuing this season a very attractive circular printed in four colors, the design of which is appropriate to their line of parquet floors and artistically drawn. This company have doubled their factory capacity this past winter and with improved facilities are gaining a large increase of business.

TRADE NOTES.

THE NEW Knoedler Galleries at 355 Fifth avenue, New York, have been most satisfactorily fitted up throughout with the latest improved system of Frink Reflectors. The same ingenious experts in the art of improved illumination are now fitting up the Carnegie Library and Art Gallery in Pittsburgh, putting in their system in three large galleries on each of two floors.

KEUFFEL & ESSER COMPANY, of New York, have established a well appointed branch in Chicago, at 111 Madison street. This well-known supply house for everything in the line of drawing materials and surveyors' instruments have been known to draftsmen and architects so many years that their name has become a standard trade mark for reliability and service.

THE Folsom Snow Guard Company, of 33 Lincoln street, Boston, are now manufacturing three styles of snow guards—the "Standard" and "Eureka," for old roofs, and the "New Model" for new roofs. The latter is fastened directly to the roof boards, thus relieving the slate from any strain; the others are crowded up under the slate courses of old roofs. The advantage of the snow-guard method of protecting roofs, as compared with the guard rail, is that the snow is held immovable where it falls, and, the heat of the sun acting upon the large exposed area, the snow rapidly melts, leaving the roof clear.

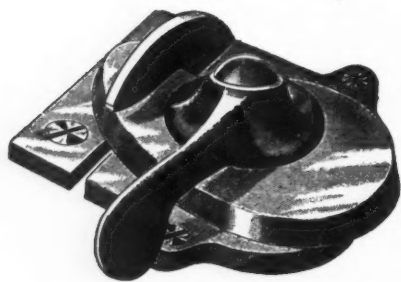
MESSRS. N. & G. Taylor Company, Tin Plate Manufacturers, of Philadelphia, announce that they have given up their old quarters in Water street, New York city, and have moved to the Cable building, No. 621 Broadway, where they have opened new and commodious offices with a corps of assistants in charge of Mr. George Livingston, a gentleman who has long been identified with the building and kindred trades of New York and Brooklyn. The firm also announce that they have secured larger and better

warehouse facilities for the quick filling of orders. Consumers wanting their special brand, the celebrated Genuine Taylor "Old Style," extra heavy coated, and also other brands manufactured by this firm, can secure prompt attention by communicating with the firm's offices, as above stated.

THE Follansbee Brothers Company, successors to James B. Scott & Co., make a specialty of their "Scott's Extra Coated" roofing tin, of which they are the sole manufacturers. The officers of the Follansbee Company were the managing partners of the old firm, and consequently do not lack in experience either in the details of manufacture or the demands of the market for the best tin plate. They mention in a recent circular a very simple but most effective test of quality for a roofing plate, namely, the manner in which it solders. If it does not solder readily—if the edges must be scraped before the solder will hold—if it is necessary to use acid to make the solder and tin plate unite, the coating is almost entirely lead and has been applied by the acid flux process. The "Scott's Extra Coated" brand is very heavily and evenly coated, and contains in its coating mixture a very large proportion of pure block tin. It is made by the approved palm oil process, without the use of acid flux. For this reason there is no necessity for using anything but resin when soldering it. There should be no excuse for a roof leaking when this tin is used, as the seams must be tight.

RAILROAD NOTES.

HALF FARE TO CHATTANOOGA AND RETURN.—On June 25, 26 and 27, 1895, the Monon Route will sell tickets at rate of one fare for the round trip from all points on its line to Chattanooga and return on account of the Second International Conference of the Epworth League. These rates and tickets will be open to all. Tickets will be limited to return fifteen days from date of sale, but can be extended fifteen days by depositing with agents of Queen & Crescent or Nashville & Chattanooga Railways before June 30. A choice of routes via Cincinnati, the Blue Grass Regions of Kentucky and the mountains of Tennessee, or via Louisville and the Cave Regions of Kentucky, with side trips to Mammoth Cave at a nominal expense, makes the Monon Route the most desirable line between Chicago and Chattanooga, Tennessee. The day trains of the Monon Route, both via Louisville and Cincinnati, carry parlor cars and dining cars, serving meals same as at a first-class café. Patrons can order what they want and need only pay for what they get. The evening trains carry luxurious palace sleeping cars from Chicago to Cincinnati or Louisville. The sleeping-car rate from Chicago to the Ohio river, or from the Ohio river to Chattanooga, is \$2 per berth, whether occupied by one or two persons. Parties wishing to view the mountain scenery of the South should leave Chicago on the evening trains, so as to make the trip from Cincinnati or Louisville to Chattanooga by daylight, arriving at Chattanooga for supper. Those wishing to visit Mammoth Cave should leave Chicago at 8:32 P. M., arriving at Louisville for breakfast, and at the cave for dinner, remaining at the cave until next morning, leaving at 9 o'clock, and arriving at Chattanooga for supper. The side trip from Glasgow Junction to Mammoth Cave will cost but \$1.25; hotel bill and cave fees will be very reasonable. The guides go into the cave between 2 and 3 o'clock P. M., and at 8 o'clock in the evening, thus giving those who wish a chance to make two trips in the cave same day. Further information, with time tables, maps and pamphlets, will be furnished on application to any agent of the Monon Route, or by addressing Frank J. Reed, General Passenger Agent, Chicago.



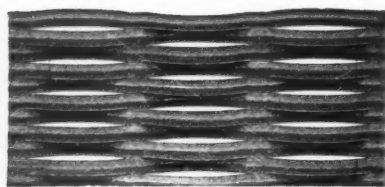
Gardner's Indestructible Steel Sash Locks

BURGLAR PROOF.

The Latch and Keeper are made of **cold rolled steel**, hence are infinitely stronger and better than any cast-iron lock can be.

This Lock is simple in construction, neat in appearance, cannot be opened from the outside and has a greater range than any Lock made.

For Prices and Descriptive Catalogue, address **GARDNER SASH BALANCE CO., Chicago, Ill.**



Peninsular Steel Lath

Pays for itself in decreased cost of insurance. Insures a perfect ceiling, free from cracks. Its fire-resisting qualities have been many times publicly demonstrated. More easily and rapidly put on, a better surface on which to plaster, and furnishing a stronger and better **clinch**, than any other sheet metal lath made. Catalogue and other information on application.

PENINSULAR METAL WORKS, Detroit, Mich.

E. B. MOORE & CO.,

SOLE AGENTS FOR

Patent PARQUETRY Flooring



Wainscoting, etc., and Agents for Wood Carpet, Fancy Borders, and Inlaid Hardwood Floors, Butchers' Boston Polish. Rooms Measured, Diagrams made and Estimates given. Send stamp for book of Designs.

48 Randolph Street, CHICAGO.

The Largest of the kind in the world



Modern Architecture

requires Artistic Interior as well as exterior treatment. For elegance of design, specify our

PATENTED

STEEL CEILINGS.

LASTING AND FIRE PROOF.

Tin and Steel Roofings, Eaves Troughs, Conductor Pipes, Elbows, Shoes, etc.

Ceiling catalogue No. 170. Roofing catalogue No. D 169.

WHEELING CORRUGATING CO.,

Office and Works, Wheeling, W. Va.

Office and Warehouse, No. 74 Ludlow St., Chicago.

Office and Warehouse, cor. 12th & Poplar Sts., St. Louis.

STOP YOUR LEAKS!

REPAIR YOUR ROOFS AND SKYLIGHTS WITH ELASTIC WATERPROOF CEMENT.

BEST PREPARATION EVER MADE.

It is perfectly Elastic and will not shrink or become hard and crack with age. Will not melt, run or freeze and consequently has no equal. Can be applied to tin, iron, glass, slate or any substance. Been in use over forty years and is thoroughly reliable. Especially recommended for plumbers, gas fitters, builders, roofers, railway companies, etc., etc.

Price per lb., 12c. in 2 and 5 lb. Cans.
Bulk, 9c. per lb.

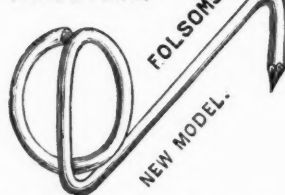
THE ELASTIC CEMENT COMPANY,

266-268 WABASH AVENUE, CHICAGO.

FOLSOM PATENT ROOF SNOW GUARDS.

For Old and New Roofs, Slate, Shingle and Tile.

TRADE MARK



The Folsom method is scientific and is displacing the guard rail. CORRESPONDENCE SOLICITED.

FOLSOM SNOW GUARD CO.,
33 Lincoln Street, BOSTON, MASS.

HOUSE AT TUXEDO, NEW YORK,

— STAINED WITH —

DEXTER BROS.' ENGLISH SHINGLE STAIN.

The Buildings
stained with our
SHINGLE STAINS
Testify to their
superiority over all
other Stains.



P. W. L. STROM, ARCHITECT, NEW YORK CITY.

OUR STAINS

Made of pure
pigments and the
finest oils, keep
their colors and pre-
serve the shingles.

DEXTER BROS., **SOLE MANUFACTURERS,** **55 & 57 Broad St., BOSTON.**

THE H. M. HOOKER CO., 57 West Randolph Street, CHICAGO,

KEEP ALL COLORS IN STOCK.

Please mention **THE INLAND ARCHITECT** when corresponding with Advertisers.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXV.

ADVERTISERS' TRADE SUPPLEMENT.

No. 6

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

Y. D. HENSILL and J. L. BOTHWELL, Architects, 10 Louise Building, San Jose, Cal.

S. B. BURTON & Co., Architects, Monterey, Mexico. KINNEY & GUTTERSON, Architects, Mason City, Iowa.

CHAPMAN & VICKSON, Architects, 38 Kelly Building, Akron, Ohio.

WILKS' WATER HEATERS, STEAM GENERATORS AND STEEL TANKS.

During the past ten years these have been placed in public buildings, hotels and residences, and purchased by the United States



Government, corporations and individuals, and in every case have given most perfect satisfaction. With enlarged facilities, the Wilks Manufacturing Company keep pace with the greater demands, and will furnish and supply a heater superior to any other in the market, at such reasonable prices that hot-water heating is within the means of all who study comfort and economy of house-keeping. The company have recently put these heaters in a number of the best residences in this city and vicinity, and during the late cold winter they had a good test, and in every instance gave the very best satisfaction as to economy and heating qualities. Architects will see their clients' interests in recommending these heaters. Send for catalogue and prices to S. Wilks Manufacturing Company, Chicago.

SOME NOTABLE CONTRACTS FOR FIREPROOFING.

Signs of revival in building are no more observable than in the large contracts for fireproofing recently placed in the hands of the Pioneer Fireproof Construction Company, of Chicago. Their new product, a semi-porous firebrick tile, which is designed to fill all the possible requirements of a fireproofing material, is the last of the many improvements which have been noted from year to year in the history of this company, which since the first production of hollow tile for fireproof construction has constantly improved its output both in form and material. Recent contracts cover a territory from Minnesota to Texas, as follows: Lansdale Office Building, Duluth, Minn.; Palmer, Hall & Hunt, architects; St. Joseph Hospital, St. Paul, Minn.; Clarence H. Johnson, architect; Insane Asylum, Fergus Falls, Minn.; Shawnee County Courthouse, Topeka, Kan.; J. C. Holland, architect; Fisher (Winnebago) Building, Chicago, D. H. Burnham & Co., architects; Occidental building, Chicago, J. M. Van Osdel, architect; The

Hutchings Building, Galveston, Texas; The Seeley Building, Galveston, Texas, J. C. Clayton & Co., architects. The contracts on these buildings each amount to over \$15,000, and on many of them the Pioneer Company state that they received preference over other competitors both for excellence of material and workmanship. As an indication of the increasing disposition toward investment of capital generally and for fireproof structures particularly, this showing of the Pioneer Fireproof Construction Company is notable.

TERRA COTTA BUILDING BLOCKS.

The Frey, Sheckler Company, Bucyrus, Ohio, are introducing Durant's terra cotta building blocks, which embody very important improvements in the manufacture of terra cotta building blocks for exterior use. By a simple process they are now able to repress the face of the blocks, condensing the material employed, rendering it nearly waterproof, and at the same time to stamp upon that face any desired design. To dispose of the criticisms recently applicable to hollow block construction for exterior use, namely, a too narrow mortar joint at the end of the block, they now make a lap joint in the use of which four inches of mortar joint is made to take the place of the one inch or less heretofore available. They have also provided the block with ornamental window and door casings, which, locking into the ends of the wall blocks, receive the stiles of door or window frames in a recess, where they may be securely bedded in mortar, and, in the case of windows, supplying weight chambers.

The advantages of this treatment are evident. Everything but the bold forms of hand molded terra cotta can be reproduced, including pressed and ornamental brick. The inner face of the blocks are prepared to receive plaster. The hollow tiles form a better protection against the changes of the weather than any solid wall could do. It is evident from these and other considerations that a great future is in store for exterior construction in these hollow tiles. When glazed they form excellent foundations, and actual experience has shown that they can be used in the construction of lofty buildings without the use of iron or any other supporting material whatever.

TRADE NOTES.

THE Enameled Brick Contract for the New Atwood building, Chicago, has been awarded to the Tiffany Pressed Brick Company, of that city, who also furnished them for the Marquette building, and are now furnishing them for the new Guaranty building, Buffalo, New York.

"AN AMERICAN GIRL UP TO DATE," is the title of a striking water-color design by Mr. Archie Gunn for a lithographed calendar for the J. H. McLain Company, manufacturers of heating apparatus of Canton, Ohio. One hardly knows whether to admire most the conception of the artist, which is certainly in Mr. Gunn's best vein, or the skill of the lithographer who has succeeded in reproducing almost the exact brush effects of the painter himself. The entire work is admirable.

GUMMEY, MCFARLAND & Co's "Pennsylv" brand of American old method roofing plates are meeting with deserved popularity on account of their excellent quality. For instance, these plates were placed in competition with other old style and old method plates, and were selected to cover the large new buildings at the corner of Tenth and Market streets and Tenth and Filbert streets, Philadelphia, requiring two hundred and fifty boxes. Every sheet of "Pennsylv" is stamped and squared, and being made under the personal supervision of Gummey, McFarland & Co., at their works in Philadelphia, they are enabled to guarantee the

amount of coating to be forty-five pounds to every box of one hundred and twelve sheets. In fact they guarantee the "Pennsylv" to contain all the coating that it is possible for any plate to hold. Their advertisement in another column of this issue will be of interest to all users of tin plates. For those who desire a lighter plate Gummey, McFarland & Co. manufacture the "Alderly" brand, which is very heavily coated, and is made of the best Siemens-Martins soft steel, and possesses every merit of the old style plates except that it is not quite so heavily coated.

THE number of drying industries to which the Buffalo Fan System has been applied with marked success is really remarkable. The humidity and temperature of the atmosphere and amount of air delivered to a drying room is absolutely under control, and with these conditions, it is possible to dry material more efficiently than it can be done with any other system. The drying plant installed for the American Potato Flour Company, Saginaw, Michigan, by the Buffalo Forge Company, is a very interesting piece of work, and the company write concerning it as follows: "We are pleased to say to you gentlemen that the heater you put in for us last January has done us more service than any other heater we have ever used and it is a complete success for us in drying our potatoes so that we could grind and get them into flour. The potato being about 85 per cent water we have always found it very difficult to get them dry enough before becoming sour until we put in your apparatus."

A LIGHT salmon stone of very fine and even texture is the Kettle River, or Minnesota sandstone, which for building and other purposes possesses some remarkable qualities. Being composed of over ninety-eight per cent of silica, without any iron or corroding constituents, it does not discolor from internal causes in any climate. Placed in the intense heat of an electric arc light the stone will glaze and fall in drops of glass, showing that it will not shatter and fly, like granite, when subjected to heat. It has a strength of over 12,500 pounds to the square inch, which, with its resistance to the action of water, frost and ice, makes it suitable for dams, bridges, paving, curbing, foundations, and heavy masonry, at much less cost than granite, while its attractive color and even texture make it no less valuable for building purposes. The quarries of the Minnesota Sandstone Company are at Sandstone, near Hinckley, Minnesota, and there is now open a face of stone about half a mile long and from 75 to 125 feet high. The latest improved machinery and an abundant water power enable the company to fill the largest orders promptly. The Kettle River stone has been used in the Falls of St. Anthony dam, and prominent buildings in St. Paul and Minneapolis. The Minneapolis office is in charge of George W. Bestor. Martin & Lyon are the Chicago agents, with office at Room 14, Tribune building.

THE TREASURY DEPARTMENT,
OFFICE SUPERVISING ARCHITECT,
WASHINGTON, D. C., July 8, 1895.

Sealed proposals will be received at this office until 2 o'clock P.M., on the 30th day of July, 1895, and opened immediately thereafter, for all the labor and materials required to put in place complete, the low pressure, return circulation, steam heating and ventilating apparatus for the United States Post Office building at Aurora, Illinois, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Aurora, Illinois. Each bid must be accompanied by a certified check for a sum not less than two per cent of the amount of the proposal. The right is reserved to reject any or all bids or to waive any defect or informality in any bid should it be deemed in the interest of the Government to do so. All proposals received after the time stated will be returned to the bidders. Proposals must be enclosed in envelopes, sealed and marked, "Proposal for the Low Pressure, Return Circulation, Steam Heating and Ventilating Apparatus for the United States Post Office building at Aurora, Illinois," and addressed to William Martin Aiken, Supervising Architect.



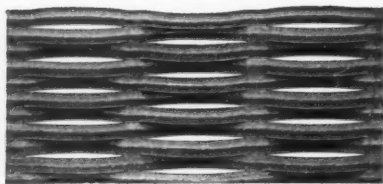
Gardner's Indestructible Steel Sash Locks

BURGLAR PROOF.

The Latch and Keeper are made of **cold rolled steel**, hence are infinitely stronger and better than any cast-iron lock can be.

This Lock is simple in construction, neat in appearance, cannot be opened from the outside and has a greater range than any Lock made.

For Prices and Descriptive Catalogue, address **GARDNER SASH BALANCE CO., Chicago, Ill.**



Peninsular Steel Lath

Pays for itself in decreased cost of insurance. Insures a perfect ceiling, free from cracks. Its fire-resisting qualities have been many times publicly demonstrated. More easily and rapidly put on, a better surface on which to plaster, and furnishing a stronger and better **clinch**, than any other sheet metal lath made. Catalogue and other information on application.

PENINSULAR METAL WORKS, Detroit, Mich.

E. B. MOORE & CO.,

SOLE AGENTS FOR

Patent PARQUETRY Flooring



Wainscoting, etc., and Agents for Wood Carpet, Fancy Borders, and Inlaid Hardwood Floors, Butchers' Boston Polish. Rooms Measured, Diagrams made and Estimates given. Send stamp for book of Designs.

48 Randolph Street, CHICAGO.

The Largest of the kind in the world.



Modern Architecture

requires **Artistic** interior as well as exterior treatment. For elegance of design, specify our

PATENTED

STEEL CEILINGS.

LASTING AND FIRE PROOF.

Tin and Steel Roofings, Eaves Troughs, Conductor Pipes, Elbows, Shoes, etc.

Ceiling catalogue No. 176. Roofing catalogue No. D 169.

WHEELING CORRUGATING CO.,

Office and Works, Wheeling, W. Va.

Office and Warehouse, No. 474 Laflin St., Chicago.

Office and Warehouse, No. 81 Fulton St., New York.

Office and Warehouse, cor. 12th & Poplar Sts., St. Louis.



Wilks' Hot Water Heaters and Steam Generators.

Best in Use for all Purposes Heating and Supplying Hot Water.

All Steel. No Coils or Flues. All Sizes

SEND FOR CATALOGUE.

S. Wilks Mfg. Co.

123 S. Clinton St., Chicago

N. S. BOUTON, Pres.

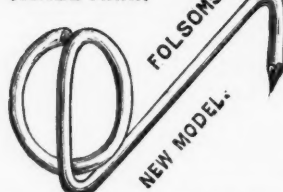
E. H. SEDGWICK,

Treas. and Gen. Mgr.

FOLSOM PATENT ROOF SNOW GUARDS,

For Old and New Roofs, Slate, Shingle and Tile.

TRADE MARK



The Folsom method is scientific and is displacing the guard rail. CORRESPONDENCE SOLICITED.

FOLSOM SNOW GUARD CO.,

33 Lincoln Street, BOSTON, MASS.

HOUSE AT TUXEDO, NEW YORK,

— STAINED WITH —

DEXTER BROS.' ENGLISH SHINGLE STAIN.

The Buildings
stained with our
SHINGLE STAINS
Testify to their
superiority over all
other Stains.



OUR STAINS

Made of pure
pigments and the
finest oils, keep
their colors and pre-
serve the shingles.

P. W. L. STROM, ARCHITECT, NEW YORK CITY.

DEXTER BROS., **SOLE MANUFACTURERS,** **55 & 57 Broad St., BOSTON.**

THE H. M. HOOKER CO., 57 West Randolph Street, CHICAGO,

KEEP ALL COLORS IN STOCK.

Please mention **THE INLAND ARCHITECT** when corresponding with Advertisers.

