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IN THE WEST.

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L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.
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Gold Medal Awarded to The Inland Architect. The Antwerp International Exposition is pronounced to be great in materials of construction, and to have an exceedingly strong representation of the building industry generally. THE INLAND ARCHITECT is represented in the Exposition by a file of recent numbers, and for the merit of the journal as evidenced in this display, has been awarded a gold medal, the highest honor, by the Jury of Awards. Although more than forty medals were awarded American papers, only four gold medals were given, two of which went to dailies, one to a literary weekly and the fourth to THE INLAND ARCHITECT.

Twenty-Eighth Annual Convention A. I. A. The twenty-eighth Annual Convention of the American Institute of Architects will be held in New York city, on Monday, Tuesday and Wednesday, October 15, 16 and 17, in the rooms of the New York Architectural League. It will be the most important meeting the Institute has held since that for consolidation. Besides the routine business, which will include the reading of interesting papers for the discussion of which ample time has been provided, the special work of forming a plan for the reorganization of the system of Chapters and their status, and the report of the arduous work done by the sub-committee of the Institute before Congress, will make the work of this convention of special importance to the entire profession. The work to be reported upon has been done by a few members, and at considerable sacrifice, and they should at least receive the indorsement of the profession by a full attendance at this convention.

Postponement of Government Architecture Bill. As announced last month, the committees on buildings and grounds, both of the house and senate, made favorable reports upon the passage of the bill. The treasury department also indorsed it, and it was urged to passage by one of our strongest statesmen, aided by, as far as could be learned, the unanimous support of congressmen and senators and its passage seemed certain. At this point conditions suddenly arose which left the measure, with many others, as unfinished business to be taken up by the next Congress, when it will probably become a law without opposition. That Secretary Carlisle has asked for the immediate resignation of Supervising Architect O'Rourke is significant. It will be interesting to the profession to know that for the past two months some of the foremost members of the profession have spent a large portion of their time at Washington in the interest of the bill, and that it was wholly through circumstances in no way connected with the bill, which is generally indorsed, that it failed to become a law during the session just closed.

The Proposed New County Building. The most extraordinary document that has ever appeared in the architectural annals of Chicago is the advertisement for bids for the erection of a new courthouse for Cook county, Illinois, which appeared on the fifth of the present month. The advertisement calls for bids, to be submitted September 26, just twenty-one days after the advertisement first appeared, which must fill the following requirements:

Each bid must be accompanied by a full set of plans and specifications for a complete building of the best class (the advertisement specifies in detail what kind of a building is wanted). The present courthouse — which cost $2,600,000 about eighteen years ago — is to be taken by the contractor, who is to have possession January 1, 1895. He is to remove it and finish the new courthouse in two years. He must move and provide quarters for the whole county business and records for two years while erecting the new building, and pay the rent for the same; and then move the county business back into the new building, which must be completely finished. Bids are to be accompanied by a certified check for $100,000. The successful contractor must agree to furnish a bond for $2,500,000, and must give the names of the bondsmen in the proposal. To prepare all this, the architects and contractors are given exactly three weeks, to say nothing of coupling competitive designs with building bids. It is needless to add, for everyone in Chicago knows that the Board of County Commissioners already has in its possession a full set of plans, and a proposal to do all that is above stated, from a responsible party, for the sum of $4,800,000. This has been published repeatedly in the daily papers, and was laid before a public meeting of the board the last week in August, all except the $100,000 check and the names of the bondsmen for $2,500,000. The reason for all this hurry is that the bid had been referred to a committee, and by it to the attorney of the board for an opinion as to whether or not it could be accepted; the attorney had given an opinion, on September 4, that the board could not make a contract unless it advertised for bids; that it should advertise forthwith, and act on the bids, even to the extent of making a contract with the lowest responsible bidder, in time to give a thirty days' notice before the regular November election, that the issue of the requisite bonds would be submitted to the people of the county. In accordance with this opinion the board immediately decided to advertise for bids, make a contract, and submit the issuing of bonds to the people in November next. This narrowed down the time for competition to twenty-one days. The commissioners will certainly get one bid. But there will be no competition, either in plans, temporary quarters, the erection of a new building, or the price to be asked for the whole. It is physically and absolutely impossible, even though the law may be complied with; and further comment will be unnecessary. The proposed $5,000,000 will be sanctioned by the people if ever the proposition is voted for, for every laboring man in the city who can vote will vote for them. It is enough to know that the erection of a new courthouse means work, and plenty of it. As for the necessity for a new building, it is generally believed that it is needed, that this is a good time to build it, and that it would give work to thousands of men who are now idle. But is it justice to the architects and contractors, or the taxpayers of the county, that this method should be used?

The Late Arthur Rotch, Architect.

It is not the fortune of many architects to be born rich. Many young men with rich parents try to be architects and fail. This is because good architects, much like poets, are generally born to the art and not made. Such was Arthur Rotch, of Boston, whose recent death we now record. He was also one of those first mentioned. And of the few who are possessed of this world's goods he was one who knew how to use them wisely and well. The name Rotch is well known to every architect and student of architecture in the United States who reads the architectural papers. It is indissolubly connected with what is known as the "Rotch Traveling Studentship," the only honor that can be conferred upon young architects in this country in any way approaching the "Prize of Rome." This magnificent endowment was founded by his brother, his sister and himself in 1883 as a memorial to their father. It is needless to say that this benefaction was incited by him, and grew out of the desire that deserving and meritorious students of architecture might share with him the advantages he had enjoyed of foreign travel and schooling. By this he will be mainly known as long as the profession of architecture exists. But he was also distinguished by many other works. As the partner of George T. Tilden he was well known to the readers of this journal through illustrations of their works. Besides many private works, they were architects for the Memorial Church of the Holy Spirit, at Mattapan, Massachusetts; the Church of the Messiah and Church of the Ascension, at Boston; the Art Museum for Wellesley College, and the Ridge Manual Training School, at Cambridge. He was a Fellow of the American Institute of Architects and one of its directors, and also a member of many local clubs and societies. Recently he was engaged as supervising architect of the new courthouse at Boston. Mr. Rotch was born at Boston, May 13, 1850, and graduated at Harvard in 1871. He was a student of architecture at the Massachusetts Institute of Technology and the École des Beaux-Arts at Paris. He has practised at Boston since 1880. His life was devoted not only to his own practice, but numberless unostentatious benefactions to his fellowmen, among which was the establishment and maintenance of a Department of Architecture in Harvard University. He was recently married, and leaves not only a widow but a brother and sister, and a host of personal friends with whom he was one of the most popular of men.

Architectural Muddle in Minnesota.

We have just seen a copy of the correspondence between Channing Seabury, Vice-President and Acting Secretary of the Board of State Capitol Commissioners of Minnesota, and H. W. Childs, Attorney-General of the State, anent the construction of certain clauses of the act relating to the compensation to be given to the architect and superintendent of the proposed new state capitol. The opinion of the attorney-general has excited a great deal of surprise and has received much deprecatory comment. It is evident that the legislature endeavored to establish the status of the architect to be employed as well as that of the superintendent, and to prevent any possible juggling on the part of the state commission about their fees, as well as to protect the architect in all matters relating to the ownership and use of the plans to be adopted. But they did it in such a bungling manner that the commissioners were in doubt as to the proper interpretation of the act. While asking the attorney-general for an opinion they seem to have assumed that he would approve the interpretation they had put upon certain clauses. We publish elsewhere in this number the formal protest of the Minnesota Chapter of the American Institute of Architects to the terms of the competition.

MECHANICAL HEATING AND VENTILATION.

BY M. C. HUYETT.

THIRD PAPER.

PROPORTIONING AREAS OF HEAT RISERS AND VENTILATING FLUES.

CONDITIONS are seldom alike; consequently no ironclad rule can be stated for initial velocities. The judgment of a heating and ventilating engineer, based on practical experience, is the only safe guide. Velocities must base on size and exposures of rooms, kind of occupancy, and location and distribution of displacement openings.

The arbitrary tables, in text-books, for "loss of heat units" per square foot of glass and wall exposures, based on air temperatures of 32° Fahr. and "natural means" for diffusion without ventilation, are absolutely worthless as factors in determining proportions for the parts of a mechanical heating and ventilating plant; their use is simply a scholarly method of guessing.

RULE FOR COMPUTING PIPE AND RISER AREAS FOR HEATING AND VENTILATION, BASED ON CHANGING AIR TIMES PER HOUR.

V = Velocity in feet per second.
T = Times per hour.

V.....	10′	15′	20′	25′	30′	35′	40′	45′
T								
2	.8	.53	.4	.32	.26	.23	.2	.18
3	1.2	.8	.6	.48	.4	.34	.3	.26
4	1.6	1.06	.8	.64	.53	.46	.4	.35
5	2.	1.33	1.	.8	.66	.57	.5	.44
6	2.4	1.6	1.2	.96	.8	.68	.6	.53
7	2.8	1.86	1.4	1.12	.93	.8	.7	.62
8	3.2	2.13	1 6	1.28	1.06	.91	.8	.71
9	3.6	2.4	1.8	1.44	1.2	1.03	.9	.80
10	4.	2.66	2.	1.33	1.33	1.14	.10	.89

RULE.—To ascertain square inches of flue area necessary to change the air in a room a required number of times per hour with a fixed initial air inflow, multiply height, width and length together—equals cubic feet of air space; strike off two figures from the right and multiply the remaining figures by figures, at chosen velocity, in column opposite the number of times per hour the air contents is to be changed.

Example.—A room 23 by 32 by 14 feet high, the air of which shall be changed four times per hour, with an initial velocity of 10 feet per second; $23 \times 32 \times 14 = 10.304$

1.6
61.8
103.
164.8 square inches flue area, to which should be added five to ten per cent for friction—dependent on length.

That gives area (in square inches) of heat riser, also ventilating flue for mechanical heating and ventilation.

To change the air in the room four times per hour requires 41.216 cubic feet per hour; at 10 feet velocity per second a flue with 164.8 square inches area has capacity for delivering 41.205 cubic feet per hour—not allowing for friction.

Velocity of air travel, and pressure, are factors in engineering which can be determined only when volumes of air required, exposures, and building details are known.

RULE TO DETERMINE AREA OF HEAT AND VENTILATING RISERS WHEN VENTILATION BASES ON A REQUIRED QUANTITY PER PERSON PER HOUR.

Multiply the number of persons to occupy by the quantity of air per hour to be supplied per person, the result will equal the quantity per hour required; find that quantity in the table, and in the column opposite the required flue area will be found.

At 10 feet initial velocity per second.

Factor, 432,000; no allowance made for friction.

7,000	cubic	feet	per	hour =	28	square	inches	area.
9,500	"	"	"	"	38	"	"	"
12,500	"	"	"	"	50	"	"	"
19,439	"	"	"	"	78	"	"	"
23,576	"	"	"	"	95	"	"	"
25,000	cubic	feet	per	hour =	100	square	inches	area.
26,250	"	"	"	"	105	"	"	"
27,500	"	"	"	"	110	"	"	"
30,000	"	"	"	"	120	"	"	"
32,500	"	"	"	"	130	"	"	"
35,000	"	"	"	"	140	"	"	"
37,500	"	"	"	"	150	"	"	"
40,000	"	"	"	"	160	"	"	"
42,500	"	"	"	"	170	"	"	"
45,000	"	"	"	"	180	"	"	"
47,500	"	"	"	"	190	"	"	"
50,000	"	"	"	"	200	"	"	"
52,500	"	"	"	"	210	"	"	"
55,000	"	"	"	"	220	"	"	"
57,500	"	"	"	"	230	"	"	"
60,000	"	"	"	"	240	"	"	"
62,500	"	"	"	"	250	"	"	"
65,000	"	"	"	"	260	"	"	"
67,500	"	"	"	"	270	"	"	"
70,000	"	"	"	"	280	"	"	"
72,500	"	"	"	"	290	"	"	"
75,000	"	"	"	"	300	"	"	"
77,500	"	"	"	"	310	"	"	"
80,000	"	"	"	"	320	"	"	"
82,500	"	"	"	"	330	"	"	"
85,000	"	"	"	"	340	"	"	"
87,500	"	"	"	"	350	"	"	"
92,500	"	"	"	"	370	"	"	"
97,500	"	"	"	"	390	"	"	"
100,000	"	"	"	"	400	"	"	"
105,000	"	"	"	"	420	"	"	"
110,000	"	"	"	"	440	"	"	"
115,000	"	"	"	"	460	"	"	"
120,000	"	"	"	"	480	"	"	"
125,000	"	"	"	"	500	"	"	"
130,000	"	"	"	"	520	"	"	"
135,000	"	"	"	"	540	"	"	"
140,000	"	"	"	"	560	"	"	"
145,000	"	"	"	"	580	"	"	"
150,000	"	"	"	"	600	"	"	"
155,000	"	"	"	"	620	"	"	"
160,000	"	"	"	"	640	"	"	"
165,000	"	"	"	"	660	"	"	"
170,000	"	"	"	"	680	"	"	"
175,000	"	"	"	"	700	"	"	"
180,000	"	"	"	"	720	"	"	"
185,000	"	"	"	"	740	"	"	"
190,000	"	"	"	"	760	"	"	"
200,000	"	"	"	"	800	"	"	"
210,000	"	"	"	"	840	"	"	"
220,000	"	"	"	"	880	"	"	"
230,000	"	"	"	"	920	"	"	"
240,000	"	"	"	"	960	"	"	"
250,000	"	"	"	"	1,000	"	"	"
260,000	"	"	"	"	1,040	"	"	"
270,000	"	"	"	"	1,080	"	"	"
280,000	"	"	"	"	1,120	"	"	"
290,000	"	"	"	"	1,160	"	"	"
300,000	"	"	"	"	1,200	"	"	"

At 15 feet initial velocity per second.

Factor, 648,000; no allowance made for friction.

7,500	cubic	feet	per	hour =	20	square	inches	area.
11,250	"	"	"	"	30	"	"	"
15,000	"	"	"	"	40	"	"	"
18,750	"	"	"	"	50	"	"	"
22,500	"	"	"	"	60	"	"	"
26,250	"	"	"	"	70	"	"	"
30,000	"	"	"	"	80	"	"	"
33,750	"	"	"	"	90	"	"	"
37,500	"	"	"	"	100	"	"	"
41,250	"	"	"	"	110	"	"	"
45,000	"	"	"	"	120	"	"	"
48,750	"	"	"	"	130	"	"	"
52,500	"	"	"	"	140	"	"	"
56,250	"	"	"	"	150	"	"	"
60,000	"	"	"	"	160	"	"	"
67,500	"	"	"	"	180	"	"	"

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75,000	cubic	feet	per	hour =	200	square	inches	area.
82,500	"	"	"	"	220	"	"	"
90,000	"	"	"	"	240	"	"	"
97,500	"	"	"	"	260	"	"	"
105,000	"	"	"	"	280	"	"	"
112,500	"	"	"	"	300	"	"	"
120,000	"	"	"	"	320	"	"	"
127,500	"	"	"	"	340	"	"	"
135,000	"	"	"	"	360	"	"	"
142,500	"	"	"	"	380	"	"	"
150,000	"	"	"	"	400	"	"	"
157,500	"	"	"	"	420	"	"	"
165,000	"	"	"	"	440	"	"	"
172,500	"	"	"	"	460	"	"	"
180,000	"	"	"	"	480	"	"	"
187,500	"	"	"	"	500	"	"	"
195,000	"	"	"	"	520	"	"	"
202,500	"	"	"	"	540	"	"	"
210,000	"	"	"	"	560	"	"	"
217,500	"	"	"	"	580	"	"	"
225,000	"	"	"	"	600	"	"	"
232,500	"	"	"	"	620	"	"	"
240,000	"	"	"	"	640	"	"	"
247,500	"	"	"	"	660	"	"	"
255,000	"	"	"	"	680	"	"	"
262,500	"	"	"	"	700	"	"	"
270,000	"	"	"	"	720	"	"	"
277,500	"	"	"	"	740	"	"	"
285,000	"	"	"	"	760	"	"	"
292,500	"	"	"	"	780	"	"	"
300,000	"	"	"	"	800	"	"	"
307,500	"	"	"	"	820	"	"	"
315,000	"	"	"	"	840	"	"	"
322,500	"	"	"	"	860	"	"	"
330,000	"	"	"	"	880	"	"	"
337,500	"	"	"	"	900	"	"	"
345,000	"	"	"	"	920	"	"	"
352,000	"	"	"	"	940	"	"	"
360,000	"	"	"	"	960	"	"	"

At 20 feet initial velocity per second.

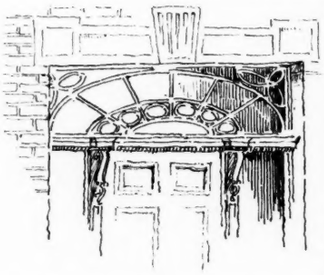
Factor, 864,000; no allowance made for friction.

5,000	cubic	feet	per	hour =	10	square	inches	area.
7,500	"	"	"	"	15	"	"	"
0,000	"	"	"	"	20	"	"	"
12,500	"	"	"	"	25	"	"	"
15,000	"	"	"	"	30	"	"	"
17,500	"	"	"	"	35	"	"	"
20,000	"	"	"	"	40	"	"	"
22,500	"	"	"	"	45	"	"	"
25,000	"	"	"	"	50	"	"	"
27,500	"	"	"	"	55	"	"	"
30,000	"	"	"	"	60	"	"	"
32,500	"	"	"	"	65	"	"	"
35,000	"	"	"	"	70	"	"	"
40,000	"	"	"	"	80	"	"	"
45,000	"	"	"	"	90	"	"	"
50,000	"	"	"	"	100	"	"	"
55,000	"	"	"	"	110	"	"	"
60,000	"	"	"	"	120	"	"	"
65,000	"	"	"	"	130	"	"	"
70,000	"	"	"	"	140	"	"	"
75,000	"	"	"	"	150	"	"	"
80,000	"	"	"	"	160	"	"	"
85,000	"	"	"	"	170	"	"	"
90,000	"	"	"	"	180	"	"	"
95,000	"	"	"	"	190	"	"	"
100,000	"	"	"	"	200	"	"	"
105,000	"	"	"	"	210	"	"	"
110,000	"	"	"	"	220	"	"	"
115,000	"	"	"	"	230	"	"	"
120,000	"	"	"	"	240	"	"	"
125,000	"	"	"	"	250	"	"	"
130,000	"	"	"	"	260	"	"	"
135,000	"	"	"	"	270	"	"	"
140,000	"	"	"	"	280	"	"	"
145,000	"	"	"	"	290	"	"	"
150,000	"	"	"	"	300	"	"	"
155,000	cubic	feet	per	hour =	310	square	inches	area.
160,000	"	"	"	"	320	"	"	"
165,000	"	"	"	"	330	"	"	"
170,000	"	"	"	"	340	"	"	"
175,000	"	"	"	"	350	"	"	"
180,000	"	"	"	"	360	"	"	"
185,000	"	"	"	"	370	"	"	"
190,000	"	"	"	"	380	"	"	"
195,000	"	"	"	"	390	"	"	"
200,000	"	"	"	"	400	"	"	"
205,000	"	"	"	"	410	"	"	"
210,000	"	"	"	"	420	"	"	"
215,000	"	"	"	"	430	"	"	"
220,000	"	"	"	"	440	"	"	"
225,000	"	"	"	"	450	"	"	"
230,000	"	"	"	"	460	"	"	"
235,000	"	"	"	"	470	"	"	"
240,000	"	"	"	"	480	"	"	"
245,000	"	"	"	"	490	"	"	"
250,000	"	"	"	"	500	"	"	"
260,000	"	"	"	"	520	"	"	"
270,000	"	"	"	"	540	"	"	"
280,000	"	"	"	"	560	"	"	"
290,000	"	"	"	"	580	"	"	"
300,000	"	"	"	"	600	"	"	"
310,000	"	"	"	"	620	"	"	"
320,000	"	"	"	"	640	"	"	"
330,000	"	"	"	"	660	"	"	"
340,000	"	"	"	"	680	"	"	"
350,000	"	"	"	"	700	"	"	"
360,000	"	"	"	"	720	"	"	"
370,000	"	"	"	"	740	"	"	"
380,000	"	"	"	"	760	"	"	"
390,000	"	"	"	"	780	"	"	"
400,000	"	"	"	"	800	"	"	"

(*To be continued.*)

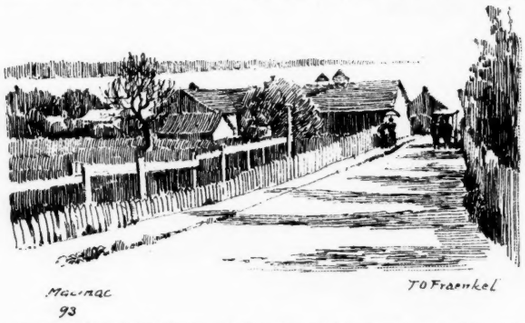
RAMBLING SKETCHES.

BY THEODORE OSCAR FRAENKEL.



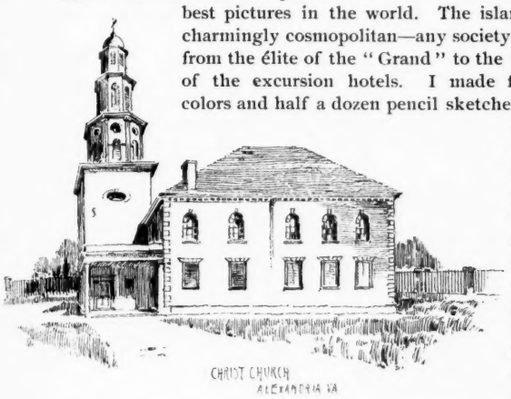
SO much has been written about Colonial architecture by able draftsmen and architects, and by those living in the sections where it abounds, that it was not my intention to write or sketch Colonial work when I started on my trip for health; but, accumulating sketches while waiting for trains, filling in time after making water colors, sketching through windows on rainy days, I found myself possessed of a number of sketches from widely different parts of the country, and thought it well to give a few impressions of my observations of Colonial work and other work in general, such as would naturally come to one in a ramble, but not covering all that is to be seen.

Business being dull in the office, giving me a good opportunity for absolute rest, as the doctors prescribed, I took the land voyage



to the Island of Mackinac. Right here let me say, it is something utterly impossible for me to be quiet on a trip of this kind. So, disregarding the good doctor's prescription, I set out with all the

necessary implements to torture nature — water colors, sketch block, India ink, pencils, etc. I knew my box contained the best colors that could be procured — colors that *could* deliver the best pictures in the world. The island was most charmingly cosmopolitan—any society you wished, from the élite of the "Grand" to the "*hoi polloi*" of the excursion hotels. I made fifteen water colors and half a dozen pencil sketches. I worked alone for two weeks. I then had the pleasure of the company of Mr. F. L. and Mr. H. and wife, in our sketching trips. The latter was a clever worker. We would often exchange visits, but could get no nearer than fifteen feet to Mrs. H., for on seeing me approach she would wrap a cover over her block and meet me half way, being very modest about spectators.



The sketches shown here are of Colonial work, built in Colonial times, the one of the fort being a special favorite with artists in general. The subject could not fail to please anyone. No doubt some of the readers can recall the exquisite sketch in water color made by Maratta. The fort mentioned was erected in 1740. Altogether, the Island is as quaint and old looking as can be found in the States. In the John Jacob Astor house I found some very fine old work—mantels and wainscoting, the arrangement of the panels in the doors; also the finish and design of the pulpit in the old Mission church. After a month's stay, we packed our traps for a visit to Cincinnati via Lake Huron. After a few weeks we returned to Chicago.

Being of a nervous disposition, and having another attack of illness, I ventured out again on a winter jaunt to the East and South: Baltimore, Maryland; Atlantic City (a delightful place in winter); Washington, D. C.; Georgetown; Alexandria, Virginia; Mt. Vernon. From the last-named places are some sketches showing the pleasant effect of Colonial work, and demonstrating the necessity of life and things, and the simple mode of getting what you want. In new-built cities, the general street view is harsh and grating on one's artistic sense — a jumble of everything under the sun, turrets, towers, gables, dormers, large high steps, low steps, eyewinkers, Renaissance, Moorish, Romanesque, round bays, square bays, octagon bays, and in some buildings you will find *all* the above in one. In the quaint old town of Alexandria, Virginia, the haunt of Washington, you will find the modern one-eyed brick "Eastlake" house sandwiched in between the old. It is a blessing for the old place that it has not grown faster; for there would be little left to interest one except the historical spots made famous by our forefathers. By all means keep the quiet architecture in the town if you want to keep the place. The present fashion of continental hats and capes seemed quite in keeping with the old place and very pleasing to the beholder. I wandered about the grand old spot, Mt. Vernon, with its innumerable accessories, kitchen, servants' quarters, spinning-house, carpenter shop, well-house, all separate from the main building, and built in Colonial feeling. The sketch shown is the garden front, or west entrance. The interior of the building, showing old Colonial work of Washington's time, and furniture of that period loaned by the different states, is kept in order by a force of most agreeable superintendents.

Naturally enough, it is reasonable to expect that we are improving on our architecture in planning our exteriors, but there is a lesson in the old work of the South. The necessities of winter will take care of themselves. In Georgetown, D. C., I made a few sketches showing the grouping and architecture of houses of the poorer class, and one a pretentious house of more elaborate work. The better class of old work has all been published in book form with photos and measured drawings, and is familiar to the architect and draftsman.

Why is it we make journeys to the old places and say they are quaint? The average native resents the intended compliment, and does not want to be considered as old as the work. He longs for some rockface to improve the general architecture, and leads us around to the latest structure built in new style. In some of our great cities we have big business blocks that are a libel on the intelligence and culture of the people, and we are forced to wonder whether they have any culture. The most trying test of an architect's veracity is when a friend kindly volunteers to pilot him around to some new house. Often he is compelled to say (if he is honest), that it does not quite suit him, and soon he will get the reputation among his near friends that no one can do anything but himself.

Although the author has some work concealed in his city which will never be revealed as his own handiwork unless he is in a delirious state (but if discovered the responsibility would be thrown on his employer), nevertheless is looking for a job as a designer. It is a mistake to seek for novelty in architecture. Very few architects can deny that they encouraged their clients to adopt rockface for dwellings only a few years ago, and now are using all arguments to convince them that it is something else they want, and in the same breath bemoan the ignorance of their clients. Romanesque is certainly a doubtful quantity to use in dwellings; there is not enough rule or law in it; it is father of the worst monstrosities yet produced in this country. Some say, why not make your own laws, but we all know we are devoting time to something which will only last a few years, and very little will be designed from choice; still we will have jobs from clients whom we have educated to the idea of having a house that grew, as it were, out of the ground.

Everything that is brought to us is tempting. We go through it all, and are compelled to work in it whether we like it or not, as the general cry is for the prevailing style, which may have been produced successfully by the originator in this country. After a number of years we find ourselves working at old work again, with no superior knowledge of any style, but only imbued with a smattering (all in my time): first, of poor Renaissance,

with heavy, indifferent moldings for interior and exterior work; Eastlake, or modern Gothic, interior in walnut with black and gilt furniture; then Queen Anne, heralded as the finest for dwellings, and then the Romanesque. Since its appearance we have had everything that could possibly be worked into architecture. No doubt the varied work has produced some superior buildings, but look at the work next to it! We wander down our beautiful lake drive and admire the fine houses, and suddenly we are confronted by a house that would make an appropriate design for a cliff dweller's habitation. In my boyhood home, which I visited some time ago, I found a new courthouse, the old lines of Colonial rejected, and supplanted by a big, round-shouldered Romanesque structure, with the apparent words on it, "Look at me!" An architect with a good design in competition could never get a foothold against the overwhelming argument of the many arches in the building.

In attempting to discourage the perpetration of some so-called styles of design, I do not wish it understood that I am preaching "Colonial," but I do maintain that there is a lesson in the old work, and the impression of it was received almost direct from good work on the other side of the water. I have often heard the saying that "all architecture is good," but I think the quotation was intended for architecture in its place or respective country, and not Moorish work in Mackinac.

Let us call for the education of the architect and draftsman. Let us turn to the pace set for us by the buildings of the Exposition. All were copies of old work, the grouping and design

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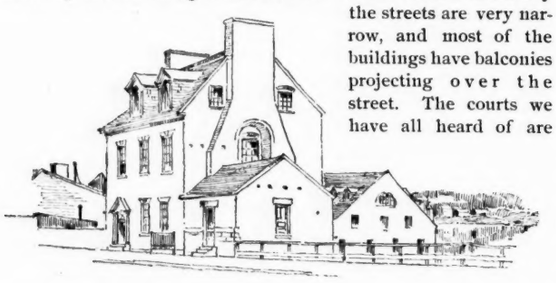
being improved on to the highest degree. Some buildings were not quite up to the standard, but it was an infinite benefit to us to have some comparison at such a time, as, for instance, the old ways of transportation and the new. Often a client will have a house built of pretentious design, and in a year or two will build again, saying that the old house was not to his liking, that he will build something new, so called, all on account of the everlasting change in architectural treatment, and the old house still exists. Why are we afraid of designing in a rut? I see no objection to the rut, if it is in the proper direction, nor to having individuality in the work we produce. All our best known architects are recognized by their work. We certainly build our foundations to stay; why not grant the exterior the same benefit, and avoid the fads and freaks of the time? On the whole, it sums up: Build with care and discretion, consider the surroundings, and we will not go far wrong.

The old work of New Orleans is a great attraction to people from the North. It is mostly found in the French quarter, and is called by the natives Spanish Colonial. In this section of the city the streets are very narrow, and most of the buildings have balconies projecting over the street. The courts we have all heard of are



reached directly from the sidewalk, through a wide arched entrance with doors. The walls and courts are principally plaster, the floor or ground is paved with square stone. The colors of the exterior were admirably shown by a Chicago artist in a recent exhibition held in this city. The sketches shown here were taken in this quarter of the city. It really is a most delightful pastime to wander through the old places and observe the habits and customs of the people. The hospitable manner in which strangers are treated is a great encouragement to call again.

There is a certain honesty of purpose in the Colonial. Its symmetry and balance in most everything we find it difficult to reproduce, because of the different modes and ways of building, the materials used, and principally the radical change in planning our homes at the present time. Naturally enough, every time Colonial work is attempted we are apt to design in Renaissance, which is certainly traveling in the right direction. Colonial itself is only a license to do what we want, and this freedom we can use in domestic architecture. It is just that freedom that an American architect wants, but the trouble so far has been, we have had too much. Some who have never had the opportunity of visiting the old places would find it a delightful recreation, and would see there something in architecture that is truly American, in spite of all our efforts to produce something new for our homes.

THAT NEW STYLE OF ARCHITECTURE.

BY C. BRYANT SCHAEFER.

"The artist lays the foundations of his future and rises from the trenches of the present with the creations of his ideals."—*Libra Harmonicus.*

EVERY now and then a head arises above the architectural sea with the same old question: "How are we to arrive at a new style of architecture." It is a query that is becoming more classical than the solution. Each interrogator dwells at length upon the perplexing circumstances that are true enough, and when auditors have reached the lowest possible depths of despondency a set of expedients, rules or guides are produced, which are warranted by their originator to bring about speedy realizations. Some foam is thrashed and some bubbles rise upon the air that glint with color, but a little whiff and they are gone. In each case the exploit is like the hand waivings of the prestidigitator, pleasing to the beholders and alluring with apparent simplicity. Yet, somehow, the rank and file do not seem to have much success in extracting golden coin from their own curly locks.

Possibly it is too often overlooked by the architectural enthusiast that rules came after art epochs and never before, and also that æsthetic expression does not exercise in the neighborhood of disputation. The widest course is in a close contact with the inspirational development of the common, middle-class world and faith that the mysterious question is already solving itself upon the boards of the architectural designer.

All architectural styles have unconscious beginnings. The roots have been long hidden from view when the art has become architecture. The starting, deep down in the shadows of primordial man, first records sensations that are a revelation to the human.

The world contains three great schools of classic architectural art. They are the Mohammedan, the Greek and the Christian styles. Each is complete and finished. The growth of three distinct characteristics of man is represented. The developments of the ornamental arts are coeval with the life accomplishments of mankind.

Mohammedan or Saracenic art was the first in the scale. It is an effeminate style dependent upon circular expansion. "All over" patterns are either lavish or attenuated expressions that lose effectiveness in persistency. The arch is an excess, and the columns the extreme of exquisite. What the carver touches is more apt to drip with honeycombed ornateness than to accentuate construction. Embellished surfaces unfold the intricacies of their designs as the waves of court fountains once welled circles from their splashing centers. Nevertheless the hands that practiced oriental art in its perfection loved restraint before they attained ease in idealistic expression. The realistic state of ecstatic contemplation was the inspiration of eastern art. The dervish is an extreme type of the religious remainder.

The Greek classics are a declaration of masculinity. The erect column and the crossing lintel express a directness of purpose that is never concealed in refinement. Ornamentation is an expression of taste. Proportions are a revelation of unconscious judgment. The massive accomplishments of the Egyptians, the original intellectual conceptors, are crowned with elegance. Every line of both sculpture and architecture is a refinement of nature expressed without puerile dissembling.

It is not sufficient to admit that the Greek culmination is a reproach to modern attainments. Greek art represents the purity

of the Greek ideals of life and therein is the true reproach. Moderns have little faith in nature and in proportion nature does not reveal herself inspirationally.

Fortunately the present tendency of the designer is to study nature more and precedents reasonably less. The one who can grasp the former will some day make splinters of the latter.

It has been unfortunate for the modern idea of Greek culture that poetical ideals have been judged by materialistic standards. It is a consistent fault to materialistic ages. They lack the inspirational comprehension. The Greeks who aided in the academical development of philosophy were themselves deficiencies; the artist who has to dissect his feelings in order to inspire others is in a deplorable condition. Socrates depicted faith as well as it can be and gave it the precedence it should always receive. Abuse, theorism and skepticism, and finally sophism, follow in all courses of degeneration from original inspirational conditions, Greek or otherwise. They are futilities of the weak. As man again discovers in himself that which is above the intellectual orders, he will again know and comprehend the truth in Greek ideals. They perfected the column and lintel style of architecture by beautifying precedents to a finality.

Christian architecture is Gothic architecture. The persistency of man in search of the higher planes of human possibilities sent the pinnacles of cathedral art skyward from the fields of Europe. The world arose in emotional expression. Convenience of life and mental rationality were minor considerations. Warrior and beggar flocked together in the Crusades that swept over Europe. They were all actuated by the same impulse of sentiment. Romanism was a bit of red tape that fluttered after. Under a similar inspiration the art of building developed its third style. Produced is a more apt word than developed, with present knowledge of Gothic ornament, for it has not yet been traced to its origin. It is a matter the importance of which the archæologist may alone realize. Unhappily the custom of researchers is to make artistic migrations dependent upon circumstantial intercourse. The fact is slighted that like circumstances produce similar results, and also, in the higher sense, it has not yet been determined what the source of inspirational development is. That is a principle that may be disclosed in the language of Gothic ornament when its consecutiveness is established independent of other arts.

The Byzantine, Romanesque, Roman and other styles of architectural art, are departures from the Saracenic and Greek arts. The Gothic also has variations among Venetian and French developments. They represent transitional phases of civilization. The three great styles represent the fundamental principles of mankind. Who, in considering the modern architectural question, has so comprehended these as to be able to give the human consciousness a necessary fourth principle? Without that a new style of architecture cannot be originated. Possibly the depth at which architectural art has its foundations is not sufficiently recognized.

The ornamental art delineates the progress of mankind. It will neither allow itself to be prinked up for deception, nor will it start new departures upon false ideals. A sympathetic mind can point out the sincere work in modern art and instantly turn to the representation of that school in contemporary thought. The most agreeable circumstance of the present day is the adaptiveness which the designer is discovering in Greek art. To be sure the rudiments have to be thoroughly comprehended in order to obtain facility, but the result cannot fail of perfectly expressing surrounding influences. Departures from grammatical precedents are discernable which are in perfect accord with modern progressiveness. Eastern principles to a limited extent are also being adopted in modern architecture, and one also finds the accompanying characteristic thought. Christianity is always present, but it has ceased to offer opportunities to the architectural designer equal to his capabilities.

A COURSE of instruction in the art of clayworking and ceramics has been opened at the Ohio State University, in accordance with the recent special enactment of the general assembly of the state. The course of study comprises two years of three terms each, devoted to physics, physical geography, chemistry, algebra, geometry, carpenter, smith and machine shopwork, clayworking, general and economic geology, and mechanical drawing. Students must be not less than sixteen years of age and will be examined for admission in arithmetic, geography, grammar and orthography. Edward Orton, Jr., E.M., is director of this department of the university. The entrance examinations were held at Columbus, September 10 and 11, 1894; fall term commenced September 12.

COMPETITION, ROBERT CLARK TESTIMONIAL.

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.

Those designs receiving honorable mention will receive special bronze medals.

The prize drawings are to become the property of the Chicago Architectural Sketch Club.

PROGRAMME.

A design for the façade of an "Art Club" house in a Classic or Renaissance style, the building to be situated on a residence boulevard.

The building shall be eighty feet in width, situated on a lot one hundred feet in width and at a distance of twenty-five feet from the inside line of the sidewalk. The lot is not situated on a corner, and little or no attention is to be paid to the sides of the building, beyond indicating the proper return of the cornice, etc., in the perspective.

The rooms which require expression and which take their light from this front are:

First Story—An entrance located in the center and a single room on either side, to be used as reception and reading rooms.

Second Story—A large banquet hall located in the center, and a small unimportant room on either side, which can be lighted from the front or from the sides at the discretion of the competitor.

Third Story—The third story is devoted to bedrooms, to be arranged at will.

The drawings required are an elevation, at a scale of ¼ of an inch to a foot, rendered in line with pen and ink without shadows or other embellishments, and a perspective rendered at will. They are to be mounted upon stretchers or heavy cardboard, 29 by 40 inches, and must be marked with a device or *nom de plume*. An envelope marked in a similar manner, and containing the name and full address of the author, with place and date of birth, must accompany each design.

Drawings must be delivered to John Robert Dillon, Secretary, Chicago Architectural Sketch Club, at the clubhouse, 274 Michigan avenue, Chicago, on or before Thursday, November 15, 1894, charges to be prepaid. All drawings not receiving prizes will be returned at the expense of the contributor.

W. B. MUNDIE, Chairman,
FRANK L. WRIGHT,
IRVING K. POND,
Adjudicating Committee on the "Robert Clark Testimonial."

ASSOCIATION NOTES.

THE Secretary offers for sale copies of the Proceedings of the Twenty-seventh Annual Convention of the American Institute of Architects and the World's Congress of Architects, holden at Chicago, July 31, and August 1, 2, 3, 4 and 5, 1893, containing a series of papers prepared by those immediately engaged in designing and directing the construction of the "White City," besides other papers by native and foreign architects, on subjects of paramount interest. The list of authors on the World's Columbian Exposition are: D. H. Burnham, Director of Works; E. C. Shankland, Chief Engineer; Frederick Law Olmsted, Landscape Architect; W. H. Holcomb, General Manager of Transportation; Charles E. Foster, Mechanical Engineer; R. H. Pierce, Electrical Engineer. The volume contains over four hundred pages, and will be sent postage prepaid to any address upon receipt of $1.25. Edition limited. Alfred Stone, Secretary, 49 Westminster street, Providence, Rhode Island.

MINNESOTA CHAPTER A. I. A.

WHEREAS, The State of Minnesota proposes to erect a new capitol building at St. Paul, Minnesota, under an act of the legislature entitled "An Act to Provide for a New Capitol for the State of Minnesota," being Chapter Two of General Laws of 1893 as amended by Chapter Three; and

WHEREAS, The said law has been interpreted by the Board of State Capitol Commissioners to mean that the architect selected under the said law shall receive in full compensation for his services in designing and supervising the construction no more than the sum of 2½ per centum of the cost of the building; and

WHEREAS, The attorney-general of the state has given his opinion that the said board is authorized under the law "to pay nothing for the design," but only for the supervision of its construction; and

WHEREAS, A committee representing the Minnesota Chapter of the American Institute of Architects did appear before the said Board of Commissioners and did fully and at length set forth and respectfully urge a reasonable interpretation of the law, that the architect should be employed for full professional services in the customary manner and at the usual compensation, or at least receive compensation for his designs and for his supervision separately, and that the amount to be paid for such supervision

should be a reasonable sum as fixed by the Board under the provisions of the law; and did suggest and urge other points as set forth in an address then placed before the Board, and furthermore presented to the Board additional suggestions, all to the end that the competition proposed by the law, and the selection of the architect, should be upon such conditions as would secure for the state the best professional talent; and

WHEREAS, The said suggestions, except in comparatively minor matters, were all rejected; now, therefore,

Be it resolved, By the Minnesota Chapter of the American Institute of Architects, that we do protest against the action of said Board, and we do hereby state it to be our opinion and belief that the terms and conditions under which the competition has been instituted are unwise and not for the best interests of the state; that they are contrary to the usual and established customs among architects and that the compensation allowed is entirely inadequate, and that under such conditions the state cannot hope to obtain the services of architects of the ability and character which the importance of the building demands.

TEXAS STATE ASSOCIATION.

The Texas State Association of Architects held their election of officers at Waco, Texas, on August 6, resulting in the following: Nathaniel Tobey, Galveston, president; C. A. Gill, Dallas, first vice-president; Sam P. Herbert, Waco, second vice-president; J. Riely Gordon, San Antonio, secretary; A. A. Messer, Fort Worth, treasurer. Executive Committee — Alfred Mueller, Galveston, chairman; J. S. Moad, Dallas; M. R. Sanguinet, Fort Worth; A. N. Dawson, Fort Worth; P. S. Rabitt, Galveston.

AMERICAN INSTITUTE OF ARCHITECTS.

A meeting of the Executive Committee of the American Institute of Architects was held in the Institute rooms and those of the New York Chapter, on Monday, August 13, at 3:30 P.M. In the absence of President D. H. Burnham, Mr. Edward H. Kendall was elected chairman, and the reading of the records of the last meeting was dispensed with.

The secretary reported that he had received applications for charters from the Southern California, Washington State and Brooklyn Chapters, each of which had submitted a copy of its constitutions and by-laws, all of which were approved and charters granted.

As a result of the last letter ballot the following were declared elected Fellows of the American Institute of Architects: William G. Malcomson, Detroit, Michigan; William E. Higginbotham, Detroit, Michigan; William Warren Sabin, Cleveland, Ohio.

The following persons having made application in due form, indorsed by the officers of their several Chapters, were provisionally accepted as Fellows:

John Ludwig Wees, St. Louis, Mo.
Joseph Paul Annan, St. Louis, Mo.
Louis Mullgardt, St. Louis, Mo.
Craig McClure, St. Louis, Mo.
Alexander M. Stewart, St. Louis, Mo.
William Henry Foster, St. Louis, Mo.
Alfred M. Baker, St. Louis, Mo.
Frederick Widmann, St. Louis, Mo.
Caspar Dethard Boisselier, St. Louis, Mo.
Robert William Walsh, St. Louis, Mo.
Edmund A. Manny, St. Louis, Mo.
Edwin S. Radcliffe, Duluth, Minn.
Charles T. Mott, Brooklyn, N. Y.
D. C. Ernest Laüb, New York, N. Y.
George L. Morse, Brooklyn, N. Y.

The secretary was directed to issue a letter ballot with a slight variation in its form to enable the use of the Australian system of voting.

The secretary was directed to submit to the next meeting of the Board of Directors a form for Chapter reports.

The report of the committee to consider the relations of the Chapters to the Institute was received with suggestions as to amendments to the constitution and by-laws, and the secretary was directed to issue a letter ballot on the former and print the latter, and send it to the Fellows of the A. I. A. not less than thirty days before the next annual convention.

Circular of Information No. 1, with reference to the next annual convention, to be held in New York, October 15, 16 and 17, was submitted and order of proceedings discussed.

The progress of the bill to regulate the designing of government buildings and the status of the claim of the heirs of the late Thomas U. Walter, LL.D., were reported upon.

Adjourned. ALFRED STONE, Secretary, A. I. A.

MOSAICS.

THE firm of Brede & Mueller, Detroit, Michigan, has dissolved partnership. Architect H. A. Brede will continue to transact business at the old office, Rooms 39 and 40 Kanter building.

THE facilities for study at the Scientific School of Harvard University are to be increased this year by the addition of courses in mechanical engineering, mining engineering and architecture. The engineering will be under the charge of Professor Hollis, lately of the Engineer Corps of the Navy; and Mr. H. Langford Warren, a prominent Boston architect, is to conduct the course in architecture.

OUR ILLUSTRATIONS.

The Old Swedish Church, Wilmington, Delaware. E. Eldon Deane, New York, Del.

Residence for J. H. Walker, Detroit, Michigan. Jenney & Mundie, architects, Chicago.

Residence for William Knight, Hinsdale, Illinois. Flanders & Zimmerman, architects, Chicago.

Baltimore Courthouse Competition. Design submitted by Bruce Price, architect, New York.

Baltimore Courthouse Competition. Design submitted by D. H. Burnham & Co., architects, Chicago.

Summer Residence, Mrs. Lewis Francis, Lake Champlain, New York. Frank T. Cornell, architect, New York.

Denver Architectural Sketch Club Competition for a Six-Room Schoolhouse. First place, E. R. Rice; second place, W. Cowe.

Front Elevation, St. Martin's Church, Chicago. L. Becker, Mainz, Germany, Schlacks & Ottenheimer, Chicago, associated architects.

Denver Architectural Sketch Club Competition, Rendering from a Photograph. First place, Harry Thomas, Del.; second place, W. Cowe, Del.

Sketches—New Orleans, La.; Mount Vernon, Va.; Alexandria, Va.; and Mackinac, Mich.; illustrating article, "Rambling Sketches." T. O. Fraenkel, Chicago.

Photogravure Plate: Residence of Robert W. Patterson, Chicago. McKim, Mead & White, architects, New York.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Kent Chemical Laboratory, Chicago University.

Residence of W. Albert Swasey, architect, St. Louis.

The Metzerott Building, Washington, D. C. Robert Stead, architect.

Rheinstrom Brothers' Building, Cincinnati. A. O. Elzner, architect.

Residence of C. A. Young, St. Louis. W. Albert Swasey, architect.

Ryerson Physical Laboratory, Chicago University. Henry Ives Cobb, architect.

Greenwood Avenue School, Chicago. Flanders & Zimmerman, architects.

Remodeled Residence of F. J. Schuyler, Hinsdale, Illinois. G. W. Ashby, architect, Berwyn, Illinois.

NEW PUBLICATIONS.

THE ARCHITECTS' DIRECTORY FOR 1894.— This valuable reference book has just appeared from the press of William T. Comstock. It is put up in convenient shape and bound in red boards with gilt stamp, making quite a striking appearance. The work bears marks of very careful preparation, and aims to give, classified by states and towns, all the architects in practice in the United States and Canada. In giving architects' names the membership in the architectural societies is indicated by figures in brackets following each name; (1) indicating membership in the American Institute of Architects; (2) the Architectural League of New York; (3) Royal Canadian Academician. This will be found a valuable feature, not only interesting to architects, but to those following up the work of associated architects. The influence of architectural associations in raising the standard of architecture in this country is well known, and this feature of the directory will be regarded important. A selected list of the principal dealers in building materials and appliances is also given, which will be found useful to architects. To manufacturers and dealers the list of architects will be found of great value in addressing circulars and sending samples. The work is well got up, clearly printed and of convenient size. The price is $1.

SMALL HOSPITALS, by A. Worcester, M.D.; and Hospital Architecture, by William Akinson, architect. New York: John Wiley & Sons, 1894.

This book is full of interesting information on the various points concerned, and being short, is likely to be read. All or nearly all of the statements made are correct; this, for instance: "So little attention is paid to sanitary matters, that less money is usually granted to hospitals and boards of health for this special purpose of fighting contagious diseases than is granted for the fireworks for public holidays." This is all true; we often spend more to gratify our vanity than to furnish our needs. Information is given as to how to interest the public in the starting of a hospital. Shrewd remarks are made, as follows: "If the movement is to be a popular movement it must not be handicapped by the appearance of its being Mrs. Jones' or Mr. Brown's blessing thrust upon the community." This remark is applicable to other enterprises than hospitals. Skeleton by-laws and rules and the methods of starting hospitals are given. A chapter is given on the medical staff and of what school it should be. It is free from bitterness and on the whole sensible, yet to the layman it is somewhat amusing. All the discussions of allopathy and homœopathy interest the doctors, but carries consternation, not unmixed with entertainment, to outsiders. "The whole intent of hospital construction is to secure the best possible sanitary qualities together with such conveniences as will allow the greatest economy in administration." This is said to be the architect's business, but it is only partially so. It is not especially the architect's business to prescribe the exact plan or arrangement of a hospital, or of any

other building. That duty primarily belongs to the person or persons who are to control the uses of the building and who are presumed to understand (and be responsible for) what they want. It is impossible for an architect to be well versed in all the needs of a hospital, theater, library, office building, or other of the many different structures that he may be called upon to erect; moreover if he did understand all these needs at any one moment, he could not do so for any length of time, for they are eternally changing. It is the architect's duty to inquire, from those who do know the needs, as to what they are, and after having been fully informed of them to prepare his design so that such needs may be satisfied in the most convenient, thorough and economical manner. Of course, an architect having had experience in one line of building will be able to greatly help the principals engaged in it. It is stated that each room should have a ventilating (or chimney) flue out from it. This is as necessary as the introduction of air, for air cannot be made to enter a room unless some way is provided for the escape of the air already in. It would be well if architects and people generally realized this; if they did there would be more flues in houses than are usually built. The last pages of the book are occupied by "Suggestions for Hospital Architecture," and are accompanied by a design for a small hospital. The suggestions are well adapted for the purpose.

HINTS ON THE ART OF LANDSCAPE GARDENING. By Thomas Hawkes, Member of Illinois Chapter, American Institute of Architects. Chicago: J. C. Winship & Company.

This is the title of an interesting and practical little volume which has recently come to our table. Mr. Hawkes speaks by the card, for he is rich in experience in the art of which he treats, having studied and practiced landscape gardening both abroad and at home. His success in planning and superintending the extension of the Sheridan Road through the Gilbert Hubbard estate was so phenomenal as to call forth words of warmest praise from all who have seen the wonderful improvement there effected. A combination of woods and ravines not easy to cope with had discouraged the trustees of the estate. It was thought that the tremendous wash of water down the ravines in times of rainstorm would render it impossible to drain the road, but Mr. Hawkes accomplished this perfectly by the construction of a series of open box drains on each side of the roadway. The road now presents a most pleasing aspect, lined as it is with a handsome carpet of green clover in place of the usual bare clay banks. It is from such achievements as this that Mr. Hawkes has gathered the experience which he condenses into this little volume on landscape gardening. His principles are enunciated in plain language with strict adherence to common sense reasonings, and are a refreshing change from the too often obscure treatment of this interesting subject. The keynote of the treatise is contained in its first sentence: Landscape gardening is an art, and he who in its practice accomplishes the best results is the one who keeps closest to nature, developes all its possibilities and applies his art to nature in such a way that the art is not manifest." The landscape gardner must be somewhat of an architect and engineer as well, but his art must not be obtrusive. Geometric figures must be carefully excluded. Roads must wind naturally; trees must not be planted too regularly; flower beds set on the checker board plan are an abomination; artificial lakes must contain natural bays and islands; in short, nature must not be crowded from her seat if she is to be relied on to lend beauty to the reconstructed scene.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, September 10, 1894.

The business situation as it exists today can be summed up in very few words. After eighteen months of uncertainty and depression, and the enactment of new fiscal legislation, the business interests desire to see where they stand before launching out into new enterprises. There is an enormous amount of idle capital, earnings have been greatly reduced, a vast amount of capacity is idle, the rate of interest is low in the East and high in the West. There are a multitude of new enterprises under consideration which promise to employ hundreds of millions of dollars in their prosecution. These are the salient features of the situation. It is probable that with the enormous productive capacity, prices will remain low, and that capital will be only gradually reëmployed. There are several sound reasons for this opinion. One unfavorable possibility is that the conditions point to labor strikes next season; but that trouble will be met when it arrives. The depression of the past year and a half has not left us without some benefits besides experience. Prices have been permanently reduced, the possibility of speculative values has been greatly lessened. There will be less unwarranted and illegitimate competition in the future, less inflation of values, less piling up of credits, more secure methods of business and greater safety and security in the doing of business. These advantages will compensate in a measure for the losses and disappointments suffered. It is probable that public attention will be next directed to the question of a permanent and safe currency. But, as to the immediate future, it can be safely said that there will be a gradual improvement in the volume of business, but not necessarily in prices of products. The means for turning out machinery have been very greatly increased during the past year or two. Manufacturing is being scattered over wider areas, to the advantage of producer and consumer. The tendency in cost of production and in cost of transportation is downward, and while the disposition to form protective trusts is still active, it is evident that these organizations are less able to charge unfair prices than a few years ago. The trend of events is in the direction of benefit to the consumer, the small capitalist, and business man, though there yet remain serious difficulties and great problems to engage the careful attention of the people, for a satisfactory settlement.

SYNOPSIS OF BUILDING NEWS.

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

Buffalo, N. Y.—Architect J. H. Coxhead: For the Delaware Avenue Baptist Church, a one-story church building; size, 76 by 170 feet; brick and stone; cost, $100,000.

Architect A. Esenwein: For City of Buffalo, a three-story school building; brick and stone; cost, $40,000.

Chicago, Ill.—Architect F. B. Abbott: For Messrs. Felix & Marston, at Sixteenth and Arthur streets, a five-story and basement warehouse, 115 by 170 feet in size; to have a pressed brick and stone front, plumbing, electric light, elevators, etc.

Architect J. M. Van Osdell: For C. W. Dabb, two-story addition and remodeling the Commercial Hotel, at the northwest corner of Lake and Dearborn streets; to be of pressed brick and stone, have all the modern sanitary improvements, steam heating, electric light, elevators, marble and tile work, etc. Same architect made plans for a four-story and basement store and flat building, 42 by 100 feet in size, to be erected at 4028, 4030 Cottage Grove avenue, for Robert E. Isemond and others; the front will be of pressed brick and stone; will put in all the modern plumbing, mantels, gas fixtures, electric light, etc.

Architect D. Mahaffey: For William L. Lange, at 1309 Western avenue, a two-story store and flat building, 22 by 62 feet in size; to be of frame and brick, have bathrooms, closets, mantels, gas fixtures, furnace, etc. For L. Loecher, Roscoe street, Lake View, a two-story residence, 22 by 50 feet in size; to be of frame construction, have hardwood interior finish, mantels, gas fixtures, etc. For C. Loescher, at School street, a two-story flat building, 22 by 80 feet in size; to be of frame, have all the sanitary plumbing, etc.

Architect J. W. Kenevel: For J. I. McCauley, at the northeast corner of Jackson boulevard and Leavitt street, a five-story apartment house, 124 by 102 feet in size; to have a front of pressed brick, trimmed with Ashland variegated brown stone; have the interior finished in oak and cypress, all the modern sanitary improvements, marble wainscoting, tile floors, steam heating, electric light, etc.

Architect Thomas H. Mullay: For James M. Gurk, at West Polk street, near Sacramento avenue, a two-story flat building, 24 by 50 feet in size; to have a front of pressed brick and stone, all the sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architect Frank Randak: For Charles Pitte, at Blue Island avenue, between Eighteenth and Nineteenth streets, a four-story and basement store and flat building, 25 by 88 feet in size; to have a stone front and stone bay windows, the interior to be finished in white pine, have all the modern sanitary improvements, gas fixtures, mantels, steam heating, electric light, cement floors, marble wainscoting and stairs. For K. Cerny, a two-story residence, 25 by 52 feet in size, to be erected at Ewert street near Garfield boulevard; to be of stone front and stone porch, have slate roof, hardwood finish, mantels, gas fixtures, modern plumbing, steam heating, etc.

Architect Louis T. Shipley: For D. S. McMullan, at Asbury avenue and Wilder street, a two-story, basement and attic residence, 38 by 70 feet in size; to be of frame with stone basement, have hardwood interior finish, and mantels, gas and electric fixtures, etc. Also making plans for M. E. church, 60 by 97 feet in size, to be erected at the corner of Evanston avenue and Buckingham place; to be of stone front and pressed brick on the returns, have plumbing, heating, etc.

Architects Sierks & Mayer: For Henry Tewes, a two-story, basement and attic residence; 31 by 56 feet in size; to have a beautifully designed buff Bedford stone front, interior finish in hardwood, mantels, gas and electric fixtures, heating, etc.

Architect J. P. Hubbell has finished plans and is ready to take estimates on the handsome two-story, basement and attic residence, 32 by 47 feet in size, to be erected at Sheridan Park, Ravenswood, for W. L. Abbott; it will be of frame construction and stone basement, have all the modern sanitary plumbing, hardwood interior finish and mantels, gas and electric fixtures, speaking tubes, electric bells, furnace.

Architects Fraenkel & Schmidt: For M. King, at 575 North Clark street, a four-story store and flat building; 45 by 115 feet in size; to be of pressed brick and stone front, have hardwood interior finish and mantels, gas and electric fixtures, all the modern sanitary arrangements, heating, etc.; the first floor will be used for the North Division Postoffice. For W. D. Fischer, remodeling residence, at 321 Chicago avenue, into a three-story modern flat building; to be of pressed brick and stone front, have hardwood interior finish, mantels, gas and electric fixtures, electric bells, speaking tubes, etc.

Architect Ira C. Saxe: For P. L. Prendergast, a three-story and basement store and flat building, 50 by 78 feet in size; to be erected at Sixty-third and Morgan streets; to be of handsome cut stone front and pressed brick on the side, with stone trimmings and copper bay windows and cornice, have the interior finished in yellow pine, all the modern sanitary improvements, mantels, gas fixtures, electric wiring, etc.

Architect D. A. Blythe: For F. Reed, at Twelfth street near Douglas Park, a three-story and basement store and flat building; 35 by 118 feet in size; to have a stone front, hardwood finish, mantels, gas and electric fixtures, marble wainscoting and tilework, steam heating, etc.

Architects Patton & Fisher: For Mrs. Kate Healy, at 4544 Vincennes avenue, a two-story basement and attic residence; 25 by 55 feet in size; to have a stone front, hardwood finish, mantels, the best of sanitary improvements, gas fixtures, etc.

Architects John Hendricks & Co.: For F. C. Crimble, a two-story and basement flat building; 22 by 50 feet in size; to have a stone front, hardwood finish, mantels, gas fixtures, ranges, fireplaces, etc.; to be erected at Lawndale avenue near West Ohio street. Also four cottages, at Mead street near West Huron; to be of pressed brick and stone fronts, have sinks, water closets, mantels.

Architect F. R. Schock: For A. N. Bennett, at Maywood, a two-story, basement and attic residence; 22 by 40 feet in size; to be of frame construction with stone basement, have hardwood interior finish, mantels, electric light, furnace, etc. For John Hofford, at Maywood, a two-story, basement and attic flat building; 24 by 51 feet in size; to be of frame with stone basement, have the sanitary plumbing, mantels, electric light, etc. For the Proviso Land Association, twenty two-story frame houses, to have stone basements, the sanitary improvements, electric light, etc. Also made plans for a $20,000 addition to Ed Norton's residence, at Maywood; will put in mosaic floors, elegant hardwood interior finish, mantels, electric and gas fixtures, sanitary plumbing, hot-water heating, etc.

Architect W. H. Lamson: For Frank Weager, on Clark street near Edgewater avenue, a two-story store and flat building; 51 by 65 feet in size; to have a stone front, hardwood trim, mantels, gas fixtures, electric wiring, etc. Also made plans for a double three-story apartment house; 45 by 80 feet in size; to be erected at Washington boulevard near Leavitt street; to be of stone front, have all the modern sanitary improvements, hardwood finish, mantels, gas fixtures, ranges, etc.

Architect J. W. Ackerman: For M. M. Bart, a two-story, basement and attic residence, 28 by 48 feet in size; to be erected at Edgewater; to be of frame with stone basement, have hardwood interior finish, mantels, gas fixtures, ranges, fireplaces, etc.

Architect Sam Halls: For J. A. Slupe, a two-story flat building, to be erected at 5743 Washington avenue; to be of Bedford stone front, have hardwood interior finish and mantels, gas fixtures, furnace, etc.

Architect T. C. Goudie: For L. Simon, at Willow street, a two-story store and flat building, sixty-five feet front; to be of pressed brick and stone, have the modern improvements, gas fixtures, etc.

Architects Jones & Stoddard: For William S. Goss, a two-story frame house, 25 by 45 feet in size; to be built on Howard avenue near Madison street, Austin; to have a stone basement, sanitary improvements, gas fixtures, furnace, etc. For W. C. Swern, a two-story and basement flat building, 25 by 60 feet in size; to be built on West Adams street between Spaulding and Homan

avenues; to be of stone front, have all the modern plumbing, mantels, gas fixtures, laundry tubs, furnaces. For A. J. Hunt, a two-story and basement flat building, 25 by 78 feet in size; to be built at 979 Warren avenue; to be of stone front, have hardwood interior finish and mantels, gas fixtures, furnace.

Architects Swift & Hall: For William Flynn, at 460 North avenue, remodeling residence into four-story store and flat building, 25 by 65 feet in size; to be of pressed brick and stone front with copper bay windows and cornice; will put in all the modern sanitary plumbing, gas fixtures, mantels, etc.

Arceitect J. L. Meriam: For W. N. Pettie, at Monroe street, a three-story and basement dwelling, 26 by 57 feet in size; to have a handsome stone front, all the sanitary improvements, gas fixtures, etc.

Architect J. E. O. Pridmore: For E. A. Wood, a two-story, basement and attic residence, 32 by 75 feet in size; to be erected at Vincennes avenue and Forty-fifth street; to be of pressed brick and stone front, have hardwood interior finish, mantels, slate roof, copper cornice, all the best of modern plumbing, gas and electric fixtures, furnace, etc.

Architect C. M. Palmer: For J. Van Bezey, a four-story store and apartment building, 48 by 100 feet in size; to be erected at 212 to 214 Blue Island avenue; to be of stone front, have all the sanitary improvements, gas fixtures, Georgia pine finish, etc.

Architect George S. Kingsley: For W. A. Krudler, at 279 Belden avenue, a three-story and basement flat building, 24 by 65 feet in size; to be of stone front, have all the modern plumbing, gas fixtures, electric wiring, mantels, etc.

Architect F. W. Kirkpatrick: For Mrs. Minnie Allen, a two-story and basement flat building, 25 by 68 feet in size; to be built at 2195 Adams street; to have a stone front, hardwood finish and mantels, gas fixtures, ranges, fireplaces, etc.

Architect William F. Pagels: For Henry Horman, a two-story flat building, 25 by 70 feet in size; to be built at the northwest corner of Hoyne avenue and Cornelia street; to be of pressed brick and stone front, have the sanitary plumbing, mantels, gas fixtures, furnaces, etc.

Architect Frederick Ahlschlager: For M. Phillips, a four-story store and flat building, 25 by 90 feet in size; to be erected at the corner of Eleventh and Morgan streets; to be of pressed brick and stone front, have all the sanitary improvements, mantels, etc.

Architect Perley Hale: For J. J. Shutterly, at Fifty-first street near Lexington avenue, a three-story and basement apartment house, 44 by 70 feet in size; to have a front of stone, hardwood interior finish and mantels, gas fixtures, steam heating.

Architect John T. Hetherington: For R. Goldstein, at Thirty-first and Dearborn streets, a four-story and basement store and flat building, 50 by 56 feet in size; to be of stone and pressed brick front, have the modern plumbing, gas fixtures, mantels, etc.

Architect A. G. Ferree: For F. J. Kerr, a two-story frame house, 24 by 46 feet in size; to have a tile basement, the sanitary plumbing, mantels, gas fixtures, etc.: to be built at Seventy-fifth street near Harvard. For M. Byers, a double two-story residence, 35 by 64 feet in size; to be built at Seventy-sixth street and Emerald avenue; to be of stone front, hardwood finish, and mantels, gas fixtures, laundry fixtures, bells, speaking tubes, etc.

Architect Otto A. Kupfer: For John Ariens, a two-story and basement stone front flat building, 21 by 54 feet; on West Fifteenth street opposite Talman avenue; all improvements; taking figures. For William Nehf, a three-story and basement stone front flat building, 25 by 58 feet, on Sawyer avenue, north of Douglas boulevard; making plans; all the modern improvements.

Architects Dinwiddie & Newberry: For F. P. Sheridan, a two-story and basement flat building, 25 by 60 feet in size; to be built at Nineteenth and Jefferson streets; to be of stone front, have all the sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architects A. M. F. Cotton & Son: For M. Almy, a four-story and basement store and flat building, 125 by 100 feet in size; to be erected at the corner of Twenty-fifth and State streets; to have pressed brick and stone fronts, all the sanitary arrangements, gas fixtures, mantels, etc. For Cyrus Bentley, at Elmhurst, a two-story, basement and attic residence; to be of frame, with stone basement, have hardwood interior finish and mantels, electric light, modern plumbing, furnace. For F. E. Herdman, at Winnetka, a two-story, basement and attic residence, 35 by 40 feet in size; to be of frame construction, with stone basement, have hardwood interior finish, plumbing, gas fixtures, furnace, etc.; it will be in the Colonial style of architecture, and shows a very pretty residence.

Architects Brompton & Lawson: For W. H. Bryant, two three-story residences, 25 by 60 feet in size each; to be erected at Malden and Arlington streets, Sheridan Park, Ravenswood; they will be of stone and pressed brick, have elegant hardwood interior finish and mantels, electric and gas fixtures, the best of sanitary improvements, steam heating, etc.; cost $15,000.

Architects Murphy & Camp: For Mr. Devine, a three-story store and flat building, 48 by 84 feet in size; to be erected at West Ravenswood Park and Sunnyside avenue, Ravenswood; to be of handsome stone front, have hardwood finish and mantels, gas fixtures, the best of modern plumbing, steam heating, bells, speaking tubes, etc.

Architect C. S. McMundy: For Messrs. Reeves & Morgan, two two-story residences, 30 by 32 and 35 by 38 feet; to be erected at Sixty-fifth street and Ellis avenue; to have pressed brick and stone fronts, hardwood finish, mantels, gas fixtures, furnaces, etc.

Architect C. M. H. Vail: Made plans for four two-story houses, 20 by 45 feet in size each, now being erected at Nos. 215 to 221 Wilson avenue, for Messrs. Churchill & Vail; pressed brick and stone fronts, the sanitary plumbing, mantels, gas fixtures, sideboards, furnaces, etc. Also making plans for a two-story flat building, to be erected on Wolcott street, Ravenswood; to be of pressed brick and stone front; have the modern plumbing, gas fixtures, mantels, steam heating, etc.

Architect Henry Ives Cobb: Let contract to W. E. Frost Manufacturing Company for the erection of the two-story residence, 40 by 60 feet in size, to be erected at Fifty-ninth street and Ellis avenue, for President Harper, of the Chicago University; to be of stone front, have hardwood interior finish, hot-water heating, electric light, etc.

Architect A. F. Hussander: For T. J. O'Neill, at Lincoln, corner of George street, a three-story and basement store and flat building, triangular shape, 135 feet front; to have two fronts of buff Bedford stone, interior to be finished in Georgia pine, have all the modern sanitary improvements, gas fixtures, mantels, steam heating, etc.

Architect Louis Martens: For Sibbilla Atzel, at 503 Belden avenue, a three-story apartment house; to have a stone front, hardwood finish, mantels, gas fixtures, steam heating, etc.

Architects Newman & Demoney: For John Bobel, six two-story flats, to be built near Gross Park; frame, plumbing, mantels, etc. For E. P. Grace, at Oak street near Larrabee street, a four-story store and flat building, 50 by 130 feet in size; to have a pressed brick and stone front, gas fixtures, steam heating, etc. For W. Walkup, at 688 Fullerton avenue, a three-story flat building, 25 by 91 feet in size; to have a buff Bedford stone front, hardwood interior finish and mantels, the modern sanitary improvements, gas fixtures, electric wiring, laundry fixtures, steam heating.

Architect Theodore Lewandowski: For William Janiszewski, a three-story and basement flat building 22 by 100 feet in size, to be built at Ashland avenue and Julian street; to be of pressed brick front and sides with St. Lawrence marble trimmings, have all the sanitary improvements, gas fixtures, mantels, laundry fixtures, furnaces, etc. For John Warszinski, at Robey and Forquer streets, a three-story, basement and attic flat building, 23 by 100 feet in size; to be of pressed brick and stone front, have sanitary improvements, Georgia pine interior finish and mantels, bells, speaking tubes, furnaces, etc.

Architect H. H. Waterman: For J. Hedrich, a four-story store and flat building, 77 by 75 feet in size, to be erected at 4840-4846 State street; to be of pressed brick and stone front, have the sanitary improvements, gas fixtures, steam heating, etc.

Architect Francis J. Norton: For Miss Agnes Wilson, a three-story residence, 29 by 48 feet in size, to be erected at Oak Park; it will have a handsome stone front, hardwood finish and mantels, electric light, steam heating, etc.

Architect J. T. Fortin: For Miss Fitzgerald, at 284 Homan avenue, a three-story flat building, 25 by 66 feet in size; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, laundry fixtures, electric bells, speaking tubes, etc. For P. Hogan, at 79 Seeley avenue, a two-story store and flat building, 25 by 65 feet in size; to have a handsome stone front, hardwood interior finish and mantels, gas fixtures, hot-water heating.

Architect Paul Gerhardt: For H. Pfabe, a two-story residence, 28 by 65 feet in size, to be erected at Webster avenue; it will have a front of buff Bedford stone, hardwood interior finish and mantels, gas and electric fixtures, furnace, etc.

Architects Sierks & Mayer: For J. W. Grape, at Irving Park, a two-story residence, to be of frame with stone basement; have hardwood interior finish, mantels, gas fixtures, bells, speaking tubes, furnace.

Architect C. A. Strandel: For C. J. Isaacson, a four-story store and apartment house, 23 by 80 feet in size; to be erected at 1729 Sherman place; the front will be of pressed brick with buff Bedford stone trimmings; all the sanitary improvements will be put in, Georgia pine interior finish, mantels, gas fixtures, furnaces. For Frank Ryder, at Willey avenue near Lake street, a two-story flat building, to be of pressed brick and stone front, have the modern plumbing, gas and electric fixtures, furnaces, etc.

Architects Swift & Hall: For A. Koch, on Flournoy street, a two-story and basement flat building, 50 by 50 feet in size; to be of buff Bedford stone front, Georgia pine interior finish, mantels, gas fixtures, etc.

Architect Robert C. Berlin: For C. Burcky, a handsome three-story residence, 38 by 63 feet in size; to be erected at Indiana and Sixtieth street; the front will be of stone, pressed brick and terra cotta; the interior to be finished in hardwood, have all the best of plumbing, mantels, gas and electric fixtures, bells, speaking tubes, furnace, etc.

Architect George Grussing: For J. P. Miles, at Adams street near St. Louis avenue, a two-story, basement and attic flat building, 24 by 67 feet in size; to be of handsomely designed front in blue Bedford stone; have hardwood interior finish and mantels, the best of modern plumbing, gas fixtures, furnaces, etc.

Architects Huehl & Schmidt: For Henry Gesellbracht, a two-story, basement and attic residence, 25 by 60 feet in size; to be erected at Austin; to be of frame, with stone basement, have hardwood finish, mantels, gas fixtures, electric wiring, etc. For Mr. William H. Bradley, a four-story addition to residence at the corner of Oak street and La Salle avenue; will put in all the modern plumbing, hardwood finish, passenger and freight elevators, heating, etc.

Architect Henry Ives Cobb: For Lake Forest Academy, a three-story dormitory, 40 by 60 feet in size; of stone front, hardwood finish, electric light, steam heating, etc. For the Chicago Dock & Canal Company, a six-story warehouse, 100 by 100 feet in size; to be erected at 362 to 372 Illinois street; to be of common brick, mill construction, have steam heating, elevators, electric light, plumbing, etc.

Cleveland, Ohio.—Architects Coburn & Barnum have under way quite extensive alterations at the Euclid avenue residence of Mr. C. W. Bingham.

Architect W. D. Benes has just let contracts for the mason and carpenter work of a residence for Norton Horr, to be built on Oakdale street.

Architect A. N. Oviatt reports a 48 by 60 feet frame residence, all modern improvements, to be built in South Brooklyn, Ohio, for H. C. Gates; cost $7,000.

Work just being begun upon a brick block for W. S. Tyler and Judge Hamilton, on Miami alley; it will be used when finished for a carriage repository; cost $15,000; John Richardson is the architect. Mr. Richardson has also a $15,000 three-story block, on Erie street, for Dr. Herrick; the building will be used for stores on the first floor and apartments above.

Architect J. B. Shengle reports a $5,000 frame residence for Dr. R. W. Butter, to be built at the corner of Wade Park avenue and Genessee street; all modern improvements, with a complete electric lighting and bell equipment. For J. B. Guthrie, he has two frame dwellings, modern improvements; to cost about $6,000.

Architect C. F. Schweinfurth has commenced the erection of a $100,000 telephone building, at the corner of Seneca and Champlain streets, for the Cleveland Telephone Company.

Municipal officers and architects are interesting themselves as to how plans shall be obtained for the new city hall, which is soon to be erected.

Detroit, Mich.—Architects Malcombson & Higginbotham: For Board of Education, two-story twelve-room brick school building, on Regular and Military avenues; size 76 by 143 feet; cost $30,000. For Elmwood Cemetery Association, a two-story superintendent's residence; to cost $5,000.

Architects Mason & Rice: For Masonic Temple Association, an eight-story brick and stone masonic building, to be built corner Lafayette and First streets; to cost $22,500.

Architects Stratton & Baldwin are preparing plans for the Park and Boulevard Commission, for two large stone and iron bridges in Belle Isle park.

Architect Henry J. Rill: For the Sacred Heart Roman Catholic Church Society, a two-story brick and stone church, at Imley City; size 34 by 74 feet; cost $10,000.

Architect S. C. Falkinburg: For Frank D. Hovey, a two and one-half-story brick and stone double residence, on Canfield avenue, near Third street; cost $9,000.

Architect E. C. Van Leyen: For Joseph Berry, a two-story frame residence, at Marine City, Michigan; size 36 by 58 feet; cost $8,500. For George S. McFarland, four-story office building with hall on top floor, at Oscoda, Michigan; size 40 by 80 feet; cost $34,000.

Louisville, Ky.—Architects Drach, Thomas & Bohne report the following work: Residence for Mrs. M. S. Kohler, Third and Hill streets; to cost $8,000; brick, stone and terra cotta. Residence for Mrs. Moore, Cherokee Park; to cost $8,000; brick with stone trimmings, metal roof. Residence for Mrs. F. C. Hays, Second street, near Oak street; to cost $10,000; brick, stone and terra cotta, metal roof. Store and flats for George M. Kean, Sixth and Kentucky streets; to cost $9,000; brick, stone and terra cotta, metal roof. Addition and extension Central Kentucky Asylum, Lakeland, Kentucky; to cost $65,000; brick and stone, metal roof. Store and offices for Lindsay & Brichett, Owington, Kentucky; to cost $6,000; brick and stone, metal roof. Store and lodge-room for Trautman Brothers, Shepardsville, Kentucky; to cost $8,000; brick, stone and metal roof. Residence for Mrs. Anna Thomas Wheat; to cost $5,000; location Victoria place; brick, stone and metal roof. Warehouse for Ahrens-Ott Manufacturing Company; to cost $12,000; location Sixth and A streets; brick and stone, composition roof. Residence for Mrs. H. Frankel, First street, between Breckinridge and College streets; to cost $6,000; brick, stone and metal roof.

Pittsburgh, Pa.—Architects George S. Orth & Bros.: For H. D. Wallace, a three-story brick store and office building; to cost $40,000.

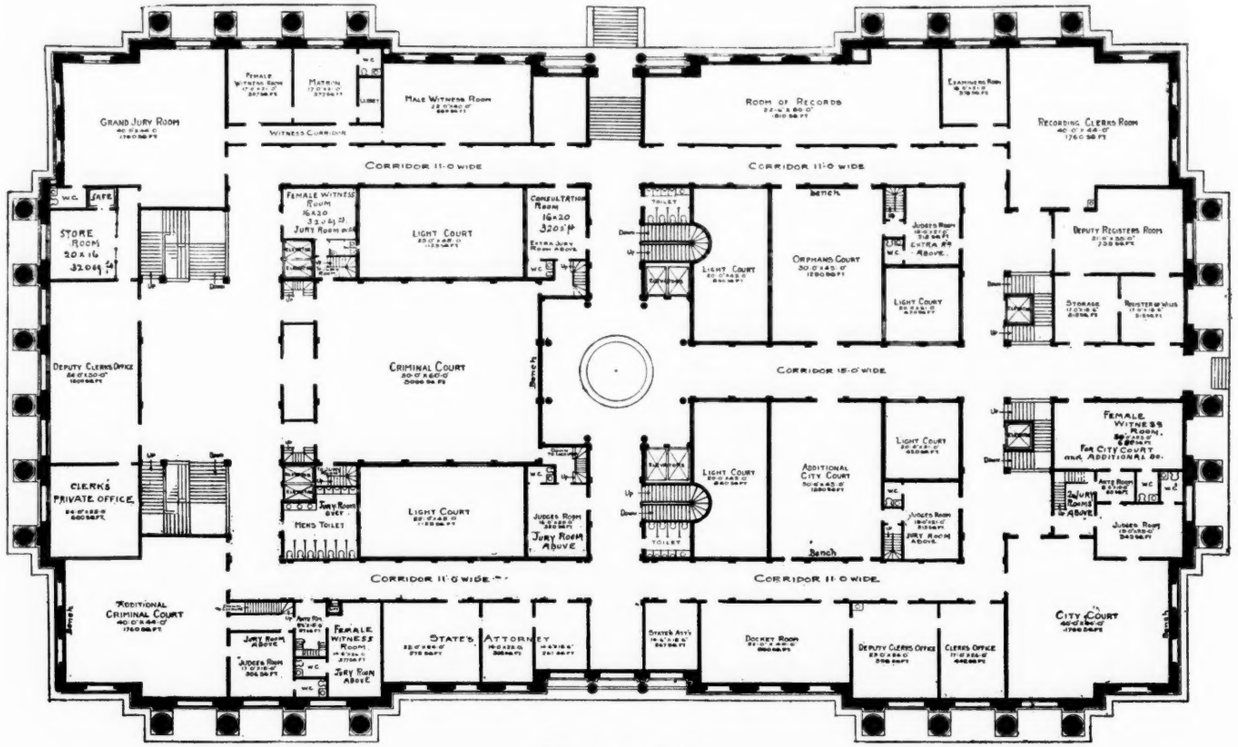
Architect J. H. Campbell: For the Seventh Presbyterian Church, a two-story church building, size 40 by 60 feet; brick and stone; to cost $15,000.

Rochester, N. Y.—Jay Fay and O. W. Dryer report the following work: Alterations and additions to residence of Dr. G. V. Gilbert, on Meigs street. Residence for Miss Grace A. Shearman, to be built on Buckingham street, corner Park avenue; cost, $7,500. Additions and alterations to residence of T. J. Yawger, at Seneca Falls, New York. House for Charles T. C. Pierce, at Flint street. Residence for Charles M. Thorns, to be built on Argyle street; first story, St. Lawrence marble; remainder of frame. Two houses for Mrs. M. A. Jeffrey, corner Meigs street and Park avenue; first story, St. Lawrence marble; to cost $16,000. Colonial house for Mr. Marcus Hirshfield, on Scio street. Three-story Colonial house, to be built on Bates street; finished in hardwood; cost $12,000. Village house for E. V. Lowe, at Geneseo, New York. Additions and alterations to Union Free School, at Honroy Falls, New York; cost about $7,500. Apartment house for four families, for Mrs. March; to be built on Court street; cost $6,000.

Architects Walker & Briggs have prepared plans for a Colonial house for E. B. Leary; to be built on Birr street; cost $5,000. Colonial house for Frank N. Kondolf; to be built on Seneca Parkway; finished in hardwood throughout; cost $10,000.

Architect Orlando K. Foote has prepared plans for a new market building for Joseph Schleyer's Sons, on East Main street; building, 41 by 128 feet; cold storage and freezing rooms with the ammonia system; market to have marble floor, side walls wainscoted with marble, with quartered oak, paneled ceilings and side walls, marble counters, lighted with gas and electric combination fixtures; cost $20,000.

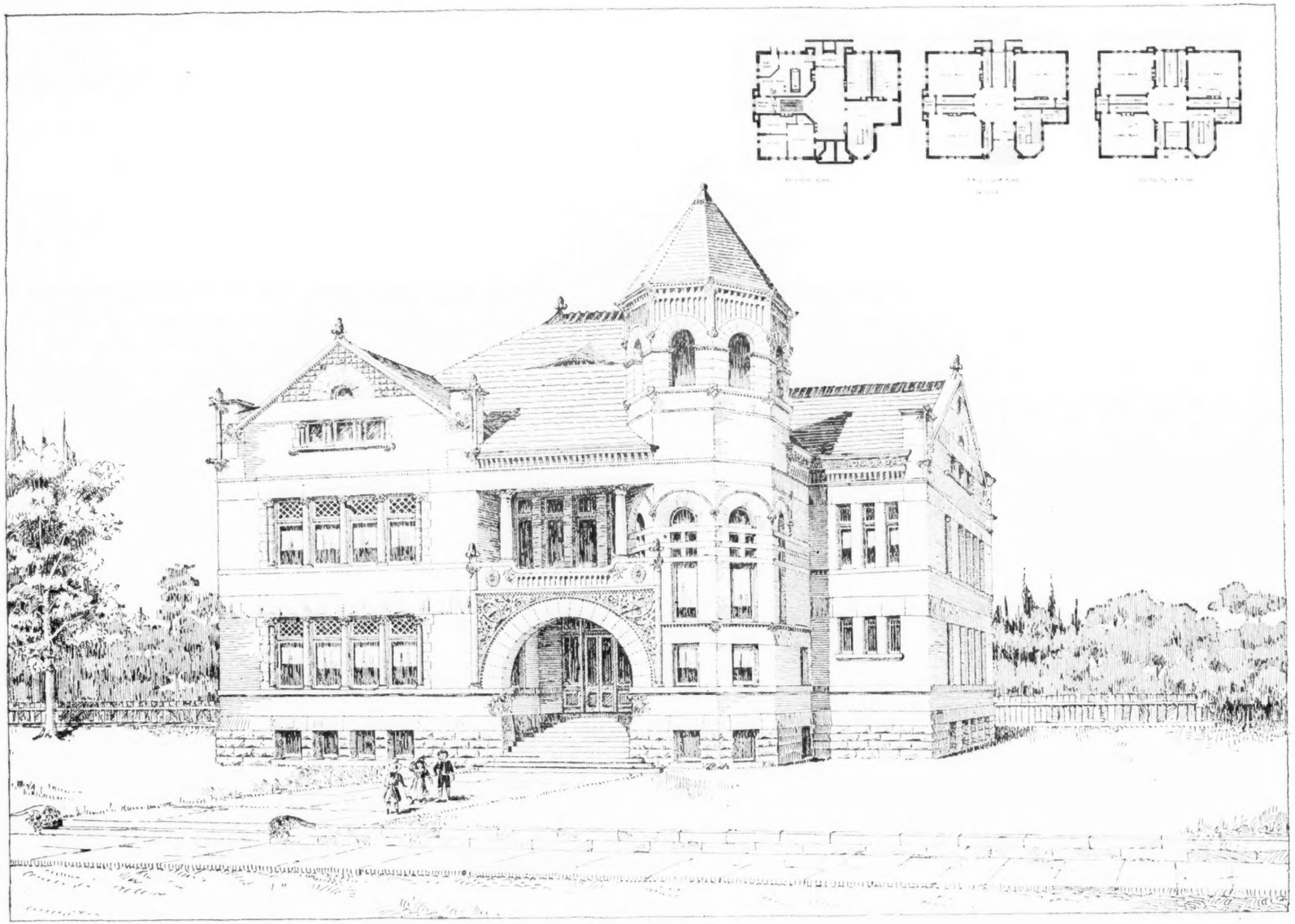
ILLUSTRATING ARTICLE, "RAMBLING SKETCHES," BY T. O. FRAENKEL, IN THIS NUMBER.



FIRST FLOOR PLAN.

BALTIMORE COURTHOUSE COMPETITION.

DESIGN SUBMITTED BY BRUCE PRICE, ARCHITECT, NEW YORK.



PLACED FIRST.

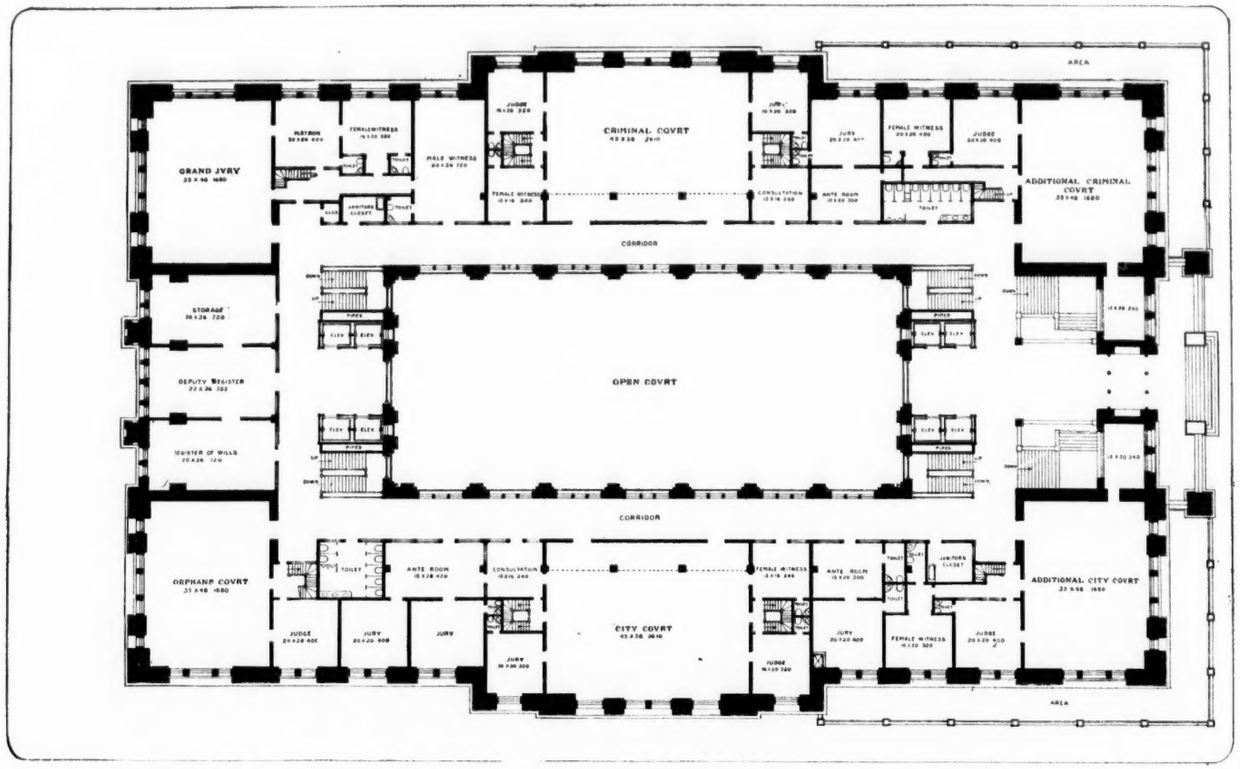
DENVER ARCHITECTURAL SKETCH CLUB COMPETITION FOR A SIX-ROOM SCHOOLHOUSE.

SUBMITTED BY E. R. RICE.

DENVER ARCHITECTURAL [illegible] SUBMITTED BY E. R. RICE.

RESIDENCE FOR M[illegible] WRIGHT HINSDALE, ILL.

FLANDERS & ZIMMERMAN ARCHT'S

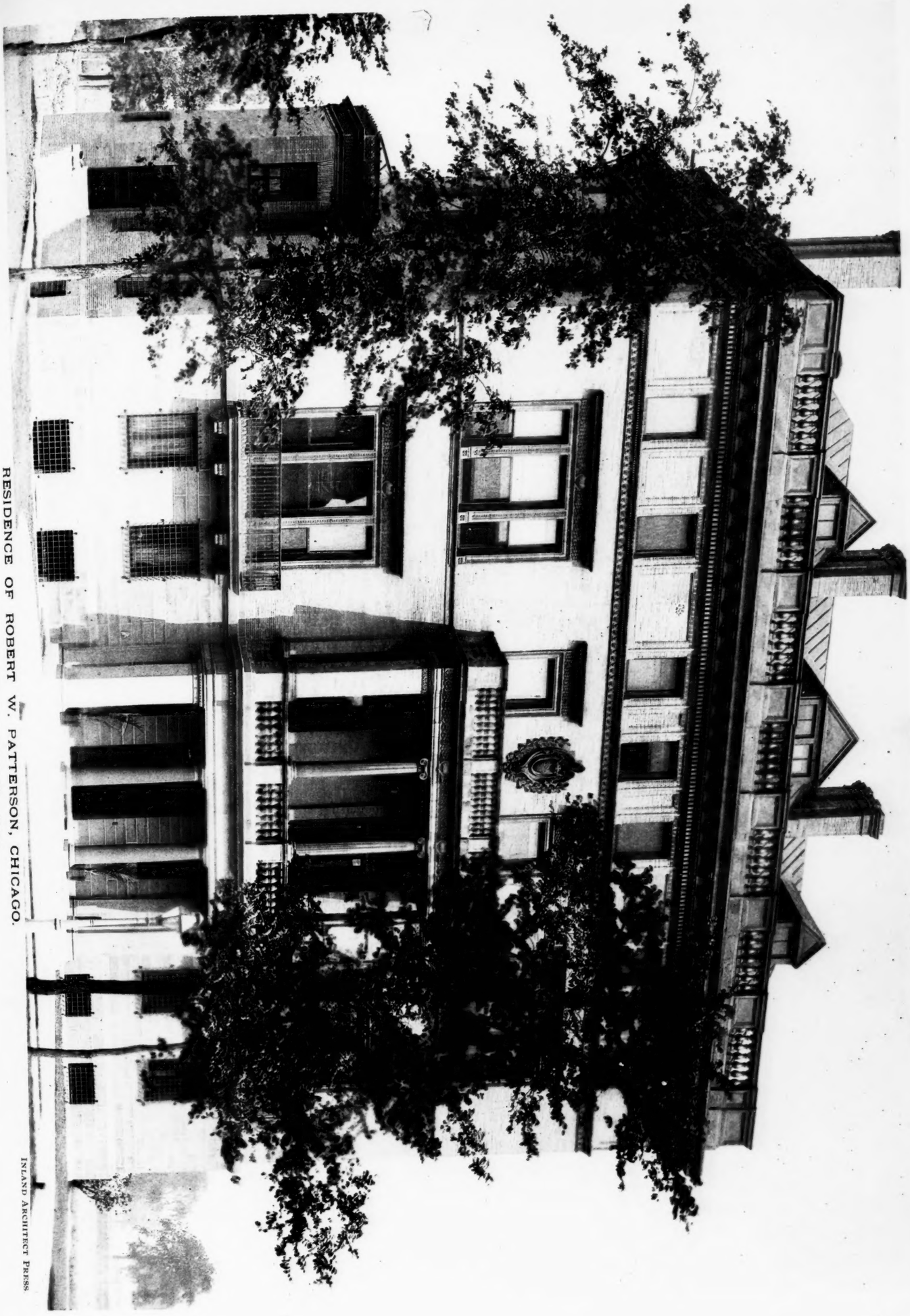


FIRST FLOOR PLAN.

BALTIMORE COURTHOUSE COMPETITION.

DESIGN SUBMITTED BY D. H. BURNHAM & CO., ARCHITECTS, CHICAGO.

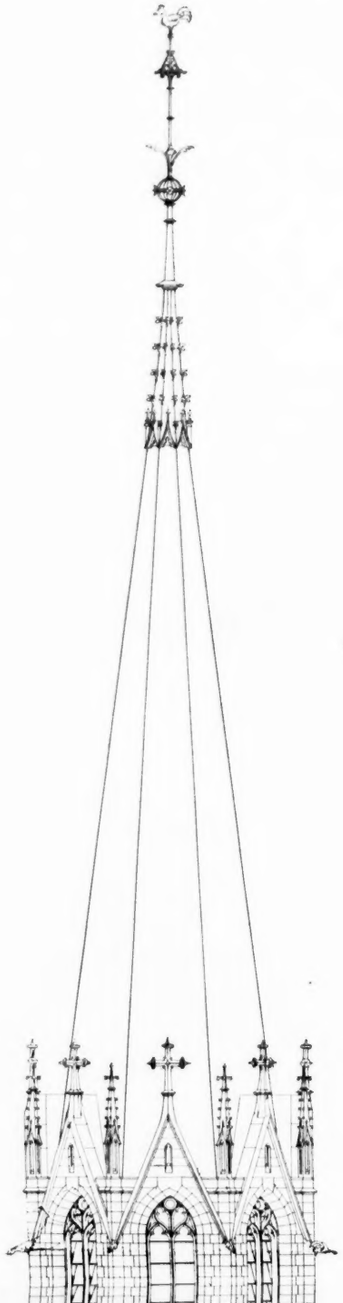
ILLUSTRATING ARTICLE, "RAMBLING SKETCHES."



RESIDENCE OF ROBERT W. PATTERSON, CHICAGO.

McKIM, MEAD & WHITE, ARCHITECTS, NEW YORK.

INLAND ARCHITECT PRESS

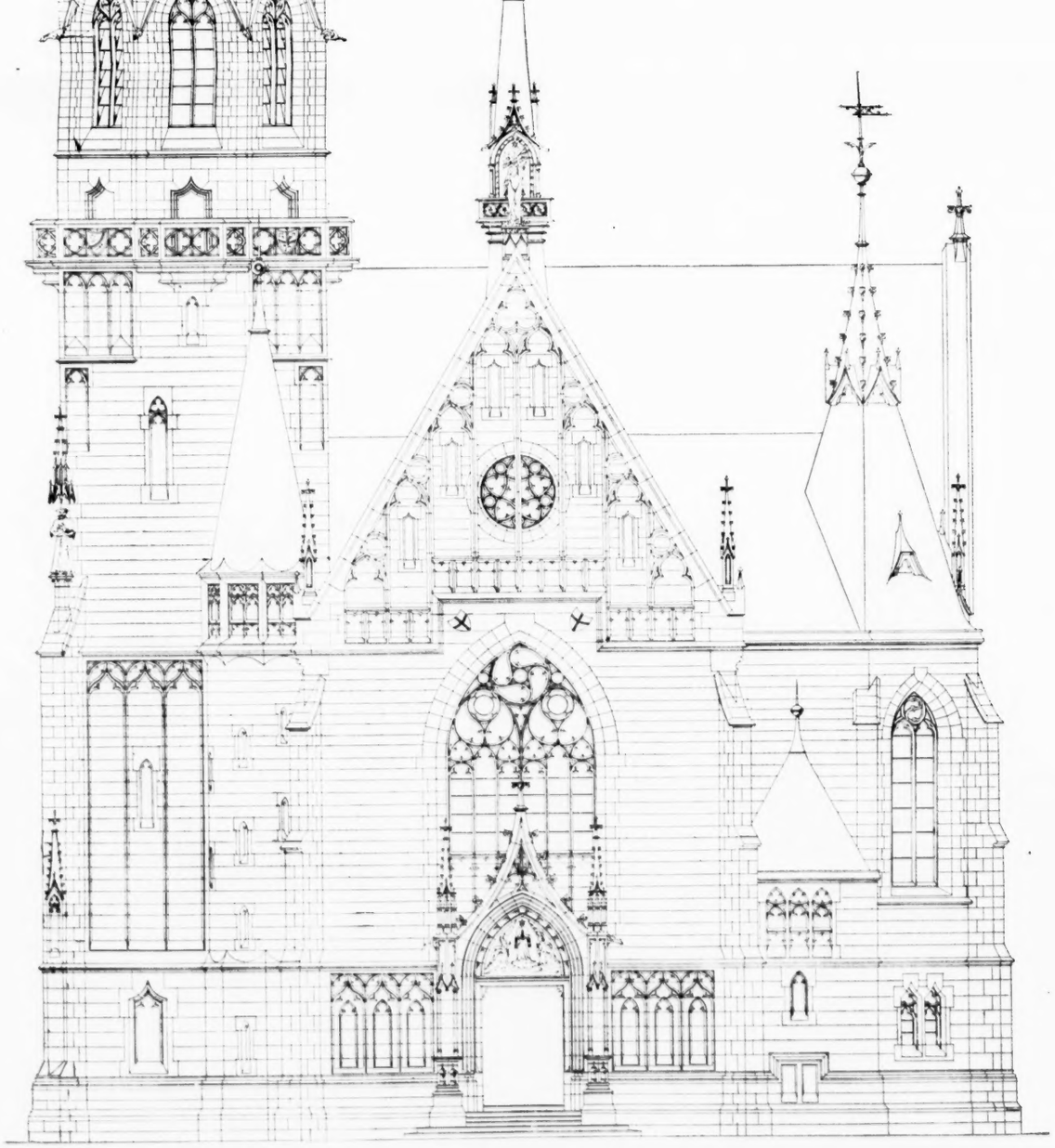


St. Martins Church

To be erected at 59th Street and Princeton Ave.

Father J. Schaefers
Pastor.

L. Becker
Maine Germany
Schlacks & Ottenheimer
Chicago.
} Associated Architects.



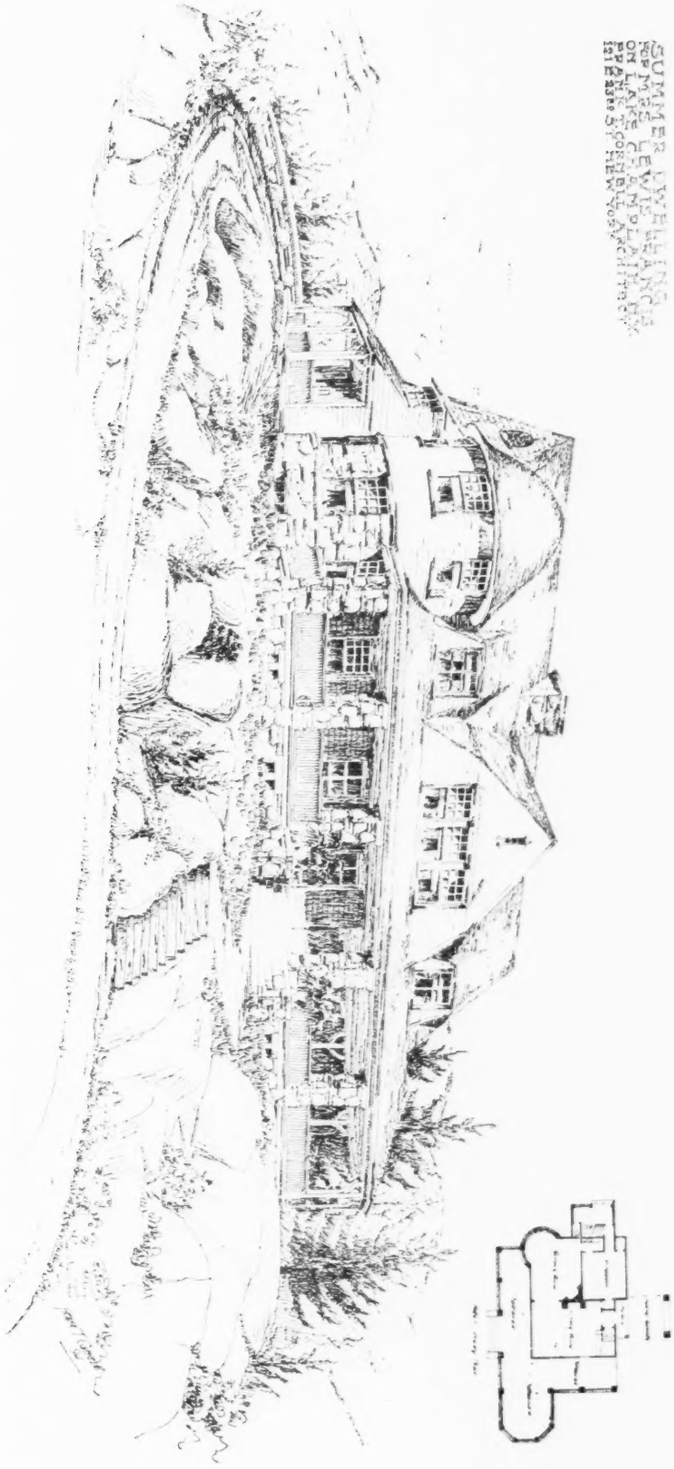
Front Elevation.

For Plan, Section and Side Elevation see August, 1894, Number.

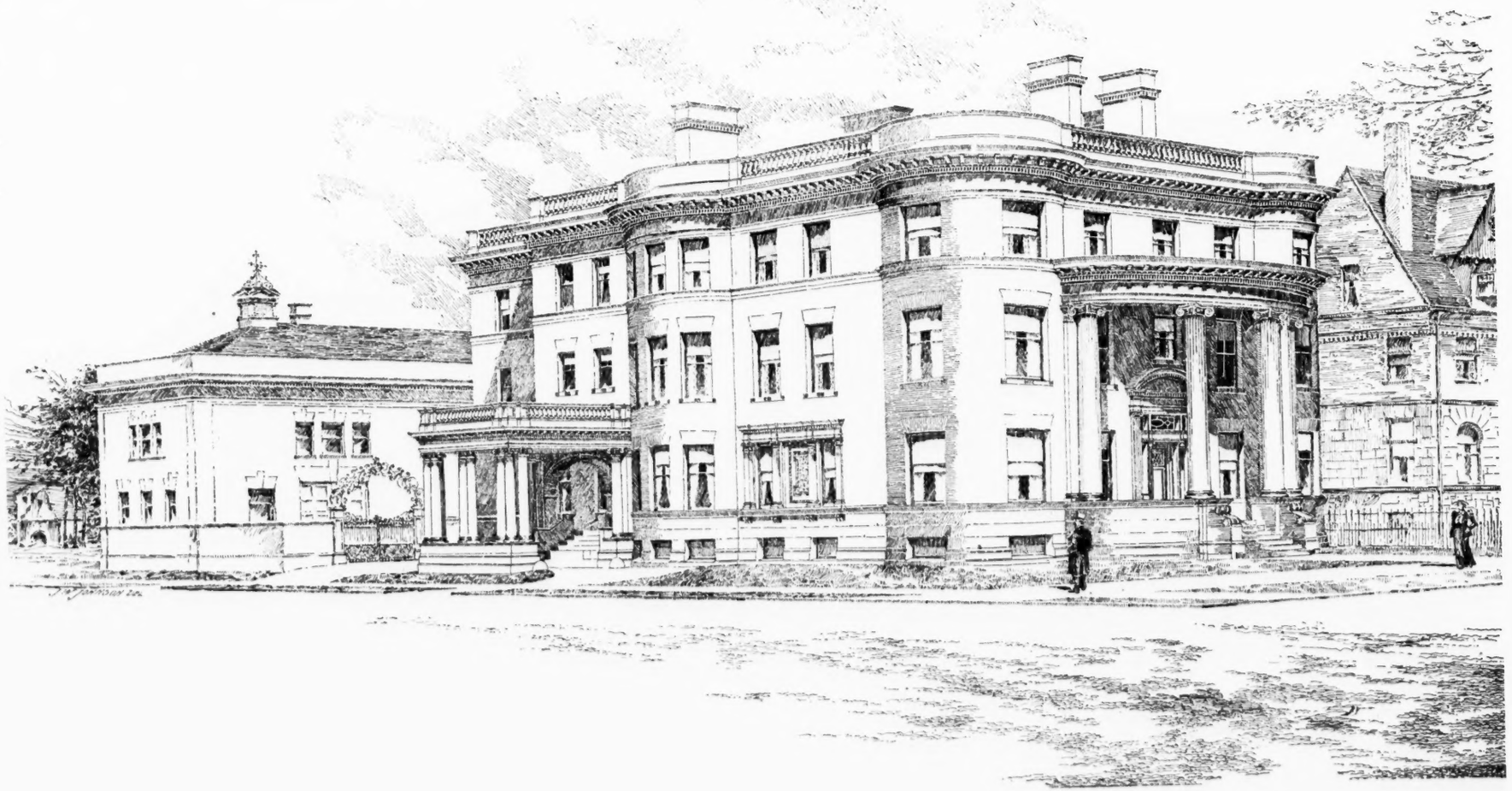
Y T. O. FRAENKEL, IN THIS NUMBER.

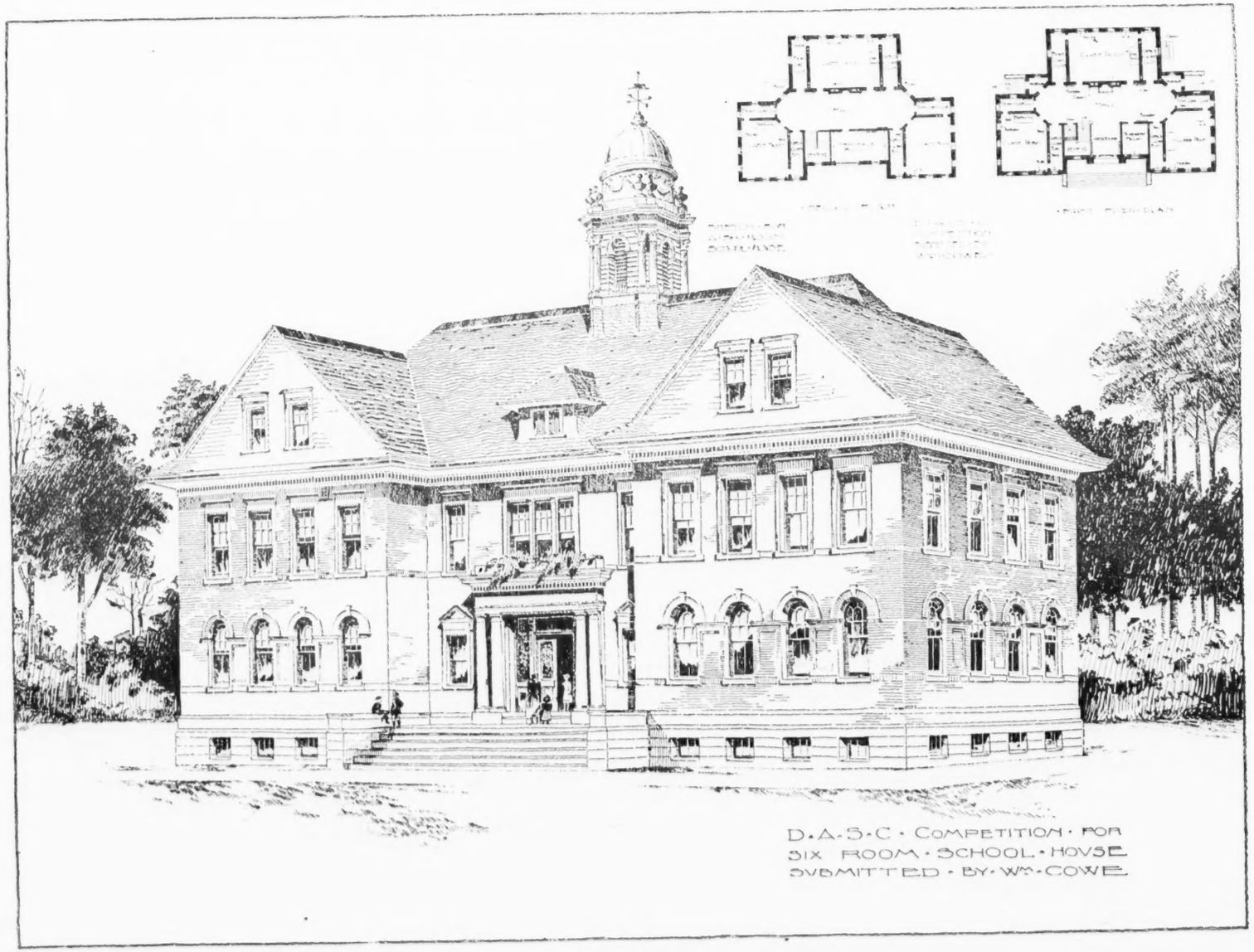
BALTIMORE COURTHOUSE COMPETITION.

DESIGN SUBMITTED BY D. H. BURNHAM & CO., ARCHITECTS, CHICAGO.

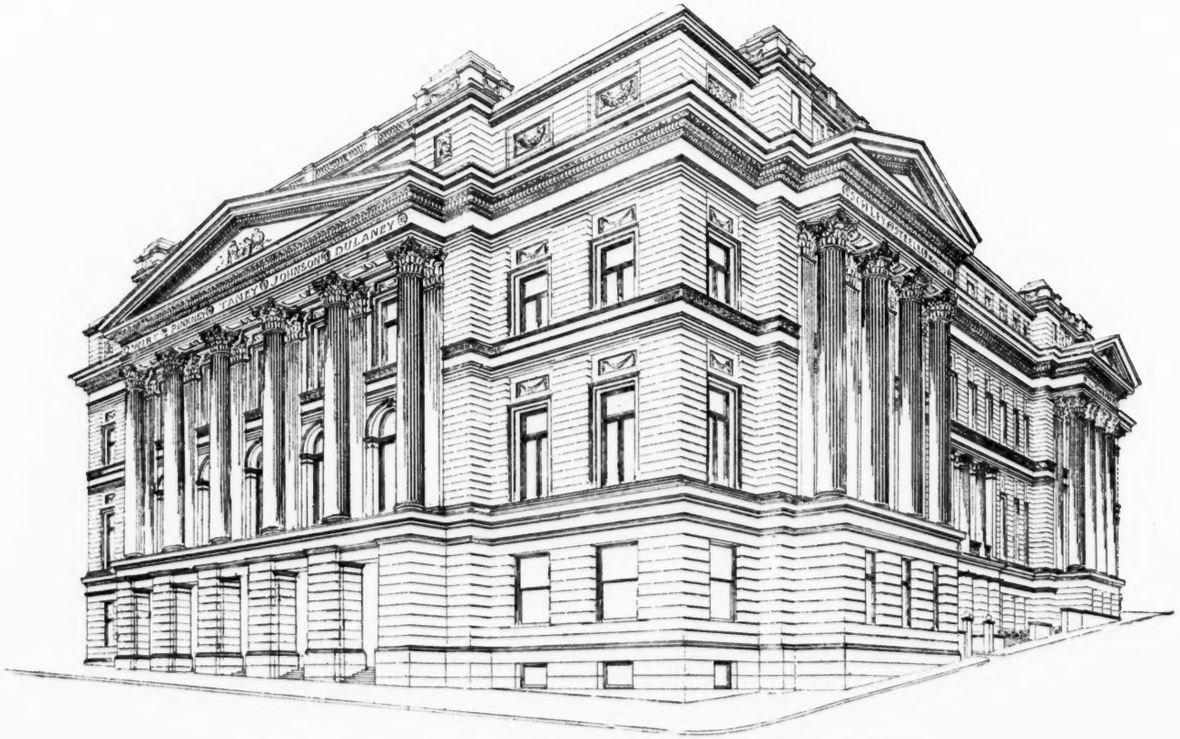

SUMMER DWELLING
FOR MRS. HEWITT, ESQ.
ON LAKE COMPLAIN, N.Y.
EDWARD S. COBB, ARCHITECT.

RESIDENCE FOR MR J H WALKER
DETROIT MICHIGAN
JENNEY & MUNDIE ARCHITECTS
CHICAGO ILLINOIS





PLACED SECOND.



BALTIMORE COURTHOUSE COMPETITION.

DESIGN SUBMITTED BY BRUCE PRICE, ARCHITECT, NEW YORK.

The old Swedish Church
Wilmington : Del :