THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXIV. DECEMBER, 1894. No. 5

A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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

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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.

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

Architectural League Exhibition and Competition. The tenth annual exhibition of the Architectural League of New York, which opens to the public on February 15, promises to be the most complete and interesting of any exhibition given by the league. Besides the architectural drawings and those of decorative works, stained glass, models of executed or proposed work and exhibits of carving in stone, executed work in wood, bronze, wrought iron, mosaic, glass and the textile fabrics and furniture will be exhibited and form an important part in the display. Only such photographs as may be necessary to explain an exhibit will be admitted, and on the whole the endeavor will be to show complete illustrations rather than a larger number of incomplete works. As this is the principal architectural exhibition of the year, the profession in the several cities should make a special effort to be adequately represented, and the result should form an index to the professional status of the country. It has been too noticeable that the current architectural exhibitions are too frequently given over to the artist in stained glass or the upholsterer, and the best architects too frequently unrepresented by their works. The profession has too few opportunities of placing itself in evidence before the public to neglect so splendid an opportunity as that offered by the annual league exhibitions, and this year it is hoped that a notable exception to the general rule may be made in the direction of a full representation of the best work of the year from all parts of the country. The competition, which is announced on another page, gives to draftsmen an interesting problem not only in design but plan and construction, and is worthy of the best efforts of the draftsmen. It is not an improbable project, for it is notable that a large number of the competitors in some of the recent competitions for public buildings have been young men who are scarcely beyond the age to which this competition is limited, and in the study of this practical subject draftsmen will find both interest and profit.

Assaulted Workmen in Chicago Strike Back. Any fair-minded person who has had an opportunity to review the preambles and declarations of principles of most trades union organizations cannot fail to have been impressed by the laudable character of the objects and purposes as there outlined. Yet it is too notorious that in practice an entirely different impression is given. In fact, for twenty years the trades unions of the United States have demonstrated by their action that a workman who did not belong to their order had no right to earn a living, and through the peculiar construction placed upon the reading of our constitution referring to personal liberty by the courts, they have been allowed to enforce this position upon all who took exception to it. It has remained for Chicago workmen to become tired of the law's inability to protect them and to take their right of protection in the pursuit of their calling in their own hands, and to kill those who attacked them. It is time that this extreme phase should enter into the labor situation. In Chicago, where the action of labor unions in the building trades has been most closely observed, the utmost barbarity has been practiced for many years, and because few deaths resulted,

practically unnoticed. For years it has not been possible for a citizen to attempt to earn a daily wage without taking his life in his hands unless he first sought and paid for permission to work from one of these self-constituted leviers of blackmail and barons of industry. If a citizen was attacked in the streets and "slugged" and robbed, his assailant would be in a fair way of receiving a penitentiary sentence until it was shown that he belonged to a "union" and the complainant was a "scab," when "presto," the charge changes to disorderly conduct, and the thug is released on a suspended fine and the complainant, perhaps, fined for seeking to defend himself. This has been the common practice during strikes in general for years, the instances only varying where the thugs intimidated the man's family and boycotted him at his grocers, only stopping short of murder because that is a crime public sentiment would not excuse even for so laudable a reason as that the victim was a "scab." This supineness of public sentiment, without which this condition could not exist, has been aided by a large proportion of the daily press, which has too wholesome a fear of the "labor party" to even tell the truth. Some weeks ago when a thug, who was vice-president of a union, was killed while leading an assault upon a workman, only one of the daily papers of Chicago dared call things by their right names and say "a thug was shot by a citizen," while one almost as prominent called it a murder. A position that a grand jury held untenable, as it quickly released the man who had done his fellow-workmen so great a service as the removal of a representative "thug." Now a second workman has asserted his right to protect himself and killed another of this band of walking delegates, and he should not only be liberated as quickly, but given a medal for heroic conduct. For the terrible conditions under which the day laborer has pursued his calling has been but little understood by the public. The law has no greater control of the common thief than the labor union has assumed and held by intimidation and force over the workman who dares to refuse to contribute to its support. Of course, the heads of these unions deny collusion, and, of course, they are liars, which their statement that their members do not assemble around a building or attack workmen on their way home through the order of the union, but "as individuals," evidences, aside from the fact that they shield instead of prosecute the offender. It is time that the Civic Federation abandoned much of the "reform" work it is engaged in for saving the money of the rich, and took up the protection of the poor and honest citizen who only asks to enjoy liberty and the pursuit of his daily calling unmolested, a right which he is guaranteed by the constitution and is denied him. Meanwhile, let him bravely defend himself when attacked; and when a few dozen or hundred of these thugs are killed, the peaceable pursuit of his vocation may again be established, and such names as Burgiss and Kemperman be enrolled with those of the signers of the Declaration of Independence as heroes who reëstablished freedom for the workingman. The merits or circumstances of the cases of the strike on the Marquette building, in which two thugs have been killed and over thirty workmen badly injured, we care nothing for. The injuries to workmen are only the common result of any revolt against a union and are occurring all the year round. It is the turning of the worm and the consequent howl of outraged society that brings this strike into notice. The union principle is right; the practice, as demonstrated by almost every union during the past ten years, is that of a Mollie McGuire organization.

Industrial Revival and Trades Unions.

In anticipation of "an industrial revival within a year, which in activity will surpass that of any previous period," the labor unions of the country are urged by their leaders to place themselves in position to make demands for an eight-hour day, etc. This means that a notice to capital is sent out that it had better remain uninvested unless it intends to allow these self-appointed financiers to regulate its investment. The losses sustained by labor in the strikes of the past ten years are probably beyond computation, as are also the losses sustained by the individual capitalists. But the proportions are not comparative. Capital can seek other investment or lie idle, but the suspension or prohibition of production has its direct effect upon the producer. It is strange that these one-sided economists do not learn from the many disasters which have befallen them, and seek some other method than that of force to effect the reforms they claim are necessary. That recent strikes have ended disastrously for the unions engaged has not been because of the dominating strength of capital, but because the methods employed have not enlisted the sympathy of the public and are denounced by the better class of industrial people generally. For the past year every architect in our large cities accustomed to the designing of large buildings has had "upon the boards" projects aggregating from two to twenty millions of dollars. Four-fifths of the amount, should the work go on, would go for labor. The projectors are laboring daily to secure capital that this money may be expended; and yet those who will receive the greater benefit, with none of the labor of organization or the risk of loss, seem inclined to place every possible obstacle in the way of these millions being expended.

Minnesota State Capitol Competition.

There has been considerable speculation regarding the result of the competition for a capitol building for the state of Minnesota. On October 9 about fifty-six sets of plans were submitted. The report of the advisory experts, Edwin M. Wheelright, of Boston, and Henry Ives Cobb, of Chicago, has been submitted to the commissioners, but the decision has been delayed and probably will be for a month, and rumor says until spring. What may be done in the interim by these seven commissioners cannot be surmised; but it seems that if they intended to place a great degree of weight upon their advisers' report the award should be forthcoming. They are, however, all gentlemen of high standing, and it is probable that they wish to give so important a work as the selection of an architect for their state capitol all necessary consideration. It is unfortunate that the drawings were not submitted under noms de plume and that the experts' report was not made final, for the monumental character of the building should receive the first consideration, as it will probably be the most important, as well as costly building, erected in the Northwest for many years. It is regretable that the well-defined plans for competition procedure outlined from time to time by committees of the American Institute are not adopted by municipal bodies as the basis of all requests for competition drawings. Where these lines were followed satisfactory structures have been obtained.

MECHANICAL HEATING AND VENTILATION.

BY M. C. HUYETT.

FIFTH PAPER.

MOTORS.

IN mechanical heating and ventilation, power of some kind must be provided for operating the fan. First cost of plant can be kept lowest by installing a steam engine; when this kind of power shall be used for fan propulsion in schools, churches and other public buildings, the steam cylinder should be of sufficient area to develop the required amount of power with steam pressure on the boiler at from fifteen to twenty pounds, with ordinary lineal travel of piston.

The horizontal type of engine, self-contained, with disk crank, is easiest to keep in adjustment; they should have an automatic stop variable speed governor, throttle valve, sight feed lubricator, governor belt, oil cups and wrenches.

An "automatic cut-off" is no advantage; the load is, practically, nonshifting.

Engines should be installed on substantial masonry foundations, built separate from other foundations or walls, if practicable.

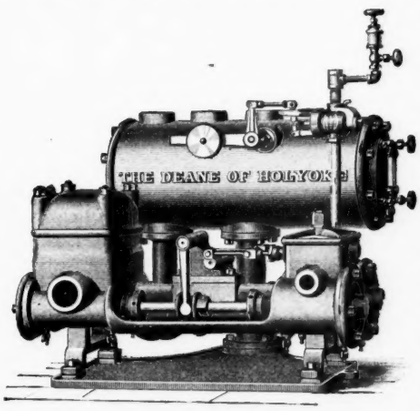


FIG. 4.
Automatic Pump and Receiver.

When heating is required, a steam motor is next the cheapest power; the steam used for power should be used for heat production, and water—the result of condensation in the heater—be returned to the boiler, automatically, with the latent heat contained therein. Necessarily there will be some loss of water, from the boiler, due to the escape of vapor through the vapor pipe leading from the receiver to outer air. When water shall be so returned it is an element of danger, because of cylinder oil making the water in the boiler liable to foam, and the additional liability of the boiler to be blistered or burned—either being simply a question of time; therefore an oil separator *is indispensable*, and should be placed in the exhaust pipe and preferably near the engine; this makes the application absolutely safe as regards the elements of danger stated.

Belt or rope transmission of power will prove most satisfactory and should invariably be used, except where space is too limited to get length of belt.

Electric motors are safe, convenient, controllable, and are usable for heating with lower steam pressure on a boiler than is possible when a steam engine is used, and can be used for providing ventilation when no steam for heat (no fire under boiler) shall be required.

Water Motors are simple and safe; their use is practicable where high water pressures are maintained.

Gas and Gasoline Engines.—The latter *is the cheapest power known;* when properly installed it is absolutely safe, is controllable, and when a proper "muffler" is used they are practically noiseless; their use makes ventilation possible without fire under the boiler when no heat shall be required. When they are used ALL *water*, the result of condensation in the heater, should be returned to the boiler automatically, thus saving the latent heat contained therein.

The cost for power can be based on $\frac{1}{10}$ gallon of gasoline per horse-power per hour.

Either of the three latter motors simplifies apparatus, increases safety factors, and adds to life of boiler and efficiency of apparatus.

PUMP AND RECEIVERS.

Installations of heaters can rarely be made so as to secure "gravity return" of water, the result of condensation; when that is impossible intermediary mechanisms must be installed between the heater and the boiler. That illustrated in Fig. 4 is automatic, and with water-supply connection can be used for "boiler feed."

Copyrighted by M. C. Huyett, 1894.

HEATERS.

Heaters are efficient in proportion to the equalization of *steam pressure in the pipes and air contact with their surfaces*—radiating surface.

Three types of heaters are in common use: one is the ordinary "box coil" construction; a second type is with pipes mounted part vertical and part horizontal, with each loop differing, in length of the three pieces of pipe, from that of any other loop in the same row, in the section. This type of heater is used by two manufacturers—the only difference is in the manifolding. The third and most efficient type of heater is that shown by Figs. 5 and 6.

Fig. 5 shows a two-row pipe section without the manifold connection; Fig. 8 a four-row pipe section without manifold, and Fig. 6 shows the make-up of a heater complete with manifold and steam connections. As applied in school and church buildings, the steam pipe A, with its connections B C, are omitted, that feature being essential only where exhaust steam is obtainable in addition to that of a steam motor used to operate the fan.

When electric or gas motor is used for power, exhaust steam inlet pipe D is made a live steam supply.

The principle in this heater is identically the same as that invented by M. C. Huyett in 1884, it has stood the test of ten years' use—many of the heaters having been used day and night more than three hundred days per year during that time and without repairs. The improvement consists in an abandonment of the "lock-nut nipple" connections to manifolds at both ends of the bases—or sections—and substituting flange connections to one manifold at one end of the sections only.

The pipes are all of equal lengths, mounted vertical, and staggered in sectional bases, the circulation being up one row of pipes and downward in the other row, the condensation from each draining down into a drip chamber and back into the outlet part of the manifold, and thence to a receiver; the friction is alike in all the pipes, hence steam pressure equalizes quickly and surely.

If repairs shall be required, any one section can be removed without unmaking other like steam joints, and any one pipe can be removed by unmaking its steam joints and those of its fellows; these are features not found in other heaters.

In these heaters each loop of pipe is made up with 33⅓ per cent less number of steam joints than is common in other heaters; this lessens the liability of leakage and repairs. The sections are grouped in such manner that one, two or three parts of a heater

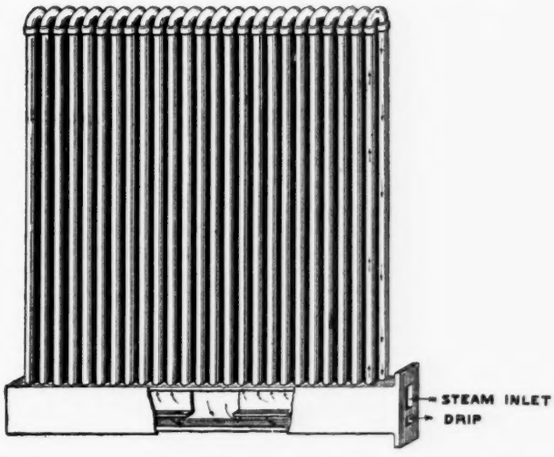


FIG. 5.
Heater section, with two rows of pipes.

can be used at will; this gives complete control of the initial temperature without increasing or decreasing steam pressure. The staggered arrangement of the pipes causes the air in its passage through the heater to be divided and subdivided and have contact with the radiating surfaces as many times as there are rows of pipe—from front to rear of heater—regardless of the temperature of the radiating surfaces, the pressure of contact being in proportion to the air velocity.

The completed heater is inclosed in a steel jacket in the customary manner, one end being open for the admission of air to be warmed, and the opposite end connected to the fan inlet; this provides apparatus for *exhausting* the air through the heater so that the fan handles the heated product.

It is true that heaters are installed with fans to deliver cold air and force it in contact with the radiating surfaces; when that is done the fan must overcome the friction of air in ventilating ducts, plus the resistance of air at rest in rooms to be warmed and ventilated, plus friction of air in the hot-air distributing pipes leading from the heater to the rooms, plus the resistance caused by a mass of pipes located immediately at the discharge opening of the fan. That kind of an application requires higher speed of fan, increases the power required, and adds to the cost of operating; in addition waste oil from journal bearings drains into the fan wheel and is thrown therefrom in contact with hot radiating surfaces upon which dust gathers, making, in time, unhealthful conditions, reducing efficiency, and causing a constantly increasing fire risk. It is claimed that "by blowing air across the radiating surfaces an increase in volume due to expansion is secured." The claim is plausible, but not truthful; that element never forms a part of the mathematical calculation in making up estimates for heating and ventilating air volumes. Volume of air for heating and ventilation is based on lineal travel in air-distributing pipes and through openings therefrom to rooms, and a definite required quantity forms part of the calculation; if *expansion* shall be depended upon for volume the *quantity will be inconstant* because of the difference in heat force required to provide sufficient heating under the varying conditions of external temperatures.

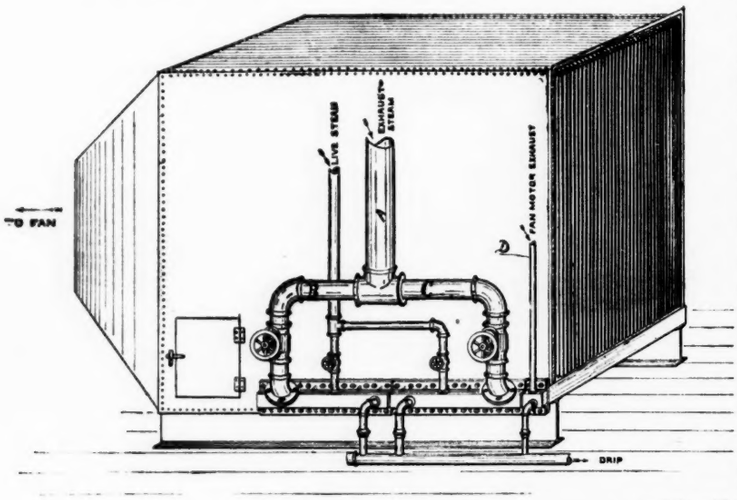


FIG. 6.
Heater complete, encased in steel jacket.

With a fan *exhausting* across a heater it must overcome all of the factors stated in the first part of the foregoing paragraph except the resistance of the mass of pipes at the fan discharge; with this application atmospheric pressure forces the air through the heater in contact with its radiating surface and insures a more equal contact and higher efficiency of apparatus.

A given volume of air, only, can be forced through a given sized pipe, or flue, at a given velocity (velocity is the basis of all calculations); "air expansion" *never* enters into calculations, it is too infinitesimally small a factor upon which to base an argument.

AIR-DISTRIBUTING DUCTS.

Air ducts should be made of galvanized iron with longitudinal seams crimped and circular seams riveted and soldered.

For factories, some churches and some school buildings, a single-pipe system will meet all ordinary requirements, but to maintain the highest possible sanitary standard of air purity in schoolrooms a two-pipe system is indispensable; the mixing dampers for each room should be controllable automatically or arbitrarily from each such room; when arranged for automatic control a high order of intelligence, or carefulness, on the part of an engineer or janitor, is not a prerequisite for securing desired results; rooms can be individualized and equable temperature secured without lessening the volume of ventilation; it is the ideal arrangement.

A two-pipe system, as ordinarily applied, makes necessary that the fan shall force the cold air — blow it — across the radiating surfaces, the heater being between the fan and the rooms to be warmed and ventilated, with a by-pass valve so arranged that air can be forced through the heater — in contact with the radiating surfaces — or over or under, without contact, and into cold-air ducts; branch pipes from the main warm and cold air ducts open into the base of heat risers, which open to rooms. The general principle is correct, but the application of *fan to blow through the heater* is poor engineering practice — it has resulted in numerous unsatisfactory plants and many failures.

The "unknown quantity" can be eliminated and a more positive application be secured by using two fans, one to deliver the warmed and the other to deliver the cold air to the heat-riser flues.

A better application is possible by using a triple fan (see Fig. 3), the duplex part to deliver warmed air, and the separated third fan to deliver cold air through a separate set of pipes to the base of heat risers.

Right angles, in air pipes, should be avoided.

AUTOMATIC TEMPERATURE REGULATORS.

There are several patented mechanisms for automatically controlling temperatures, individualizing rooms without lessening the volume of ventilation. The electric system is quick-acting — blows all hot or all cold; the valves open and close alternately, with varying temperatures, will not balance between open and shut, *thus making "tempering coils"* NECESSARY.

The hydro-pneumatic regulator produces like results as the electric service, but is slower to start either way. Until it shall be tested on large work in order to demonstrate that its delicate

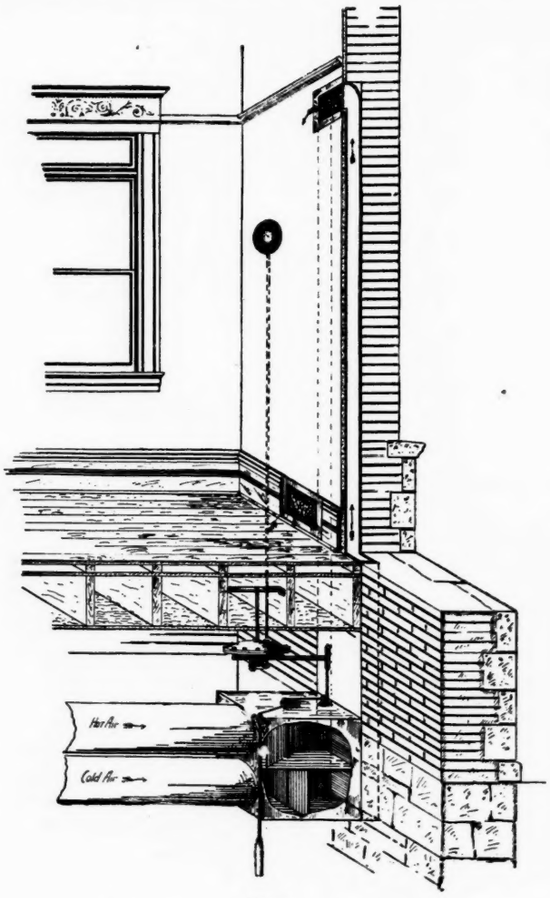


FIG. 7.
"The Powers" Automatic Temperature Regulator.

mechanisms will maintain their adjustments it must be considered as an experiment.

The Powers system, operated by vapor pressure, is, in my opinion, the most simple in its mechanisms, most durable, least liable to get out of working order, and most efficient; the valves will poise between extremes, as warm or cold air supply shall be required to maintain an equilibrium of temperature in connecting rooms.

Fig. 7 shows a warm and cold air pipe with mixing dampers or valves so connected that as one opens the other closes, a change of three or four degrees in the temperature of the room where the thermostat is located being required to fully operate them. If set at seventy degrees the hot-air damper commences to close at, say,

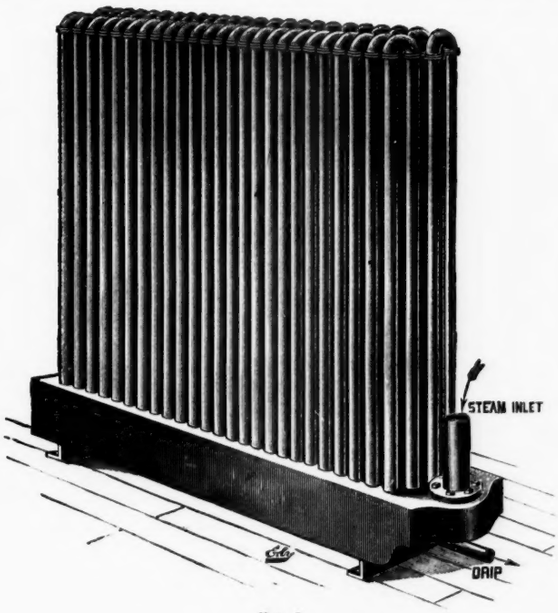


FIG. 8.
Heater section, with four rows of pipes.

sixty-eight degrees, the cold-air damper opening at the same time. Should the temperature rise to seventy-two degrees, the hot air will all be shut off and the full volume of cold air will be delivered into the room.

It is apparent that under ordinary conditions the temperature would cease to rise before reaching this point, as the dampers gradually moving change the relative conditions of the hot and cold air supply and a permanent temperature of about seventy degrees will result, the dampers both being partly open, and this without the necessity of any tempering coil, the placing of which entails extra expense.

When used with a triple fan, the volume of ventilation will increase when a room becomes slightly overheated.

(*To be continued.*)

THE PASSING OF GOTHIC ART.

BY CONRAD BRYANT SCHAEFER.

THE two preceding papers upon "Gothic Origin" and a "New Style of Architecture" may be considered preliminary to the present subject. They indicate the architectural point of view. The first article recommends the material origin of Gothic architecture. The attendant facts maintain the transmigration of ornament without substantial intercourse. The second article relates to the intellectual influences that accompany ornamental succession. In that respect the origin of Gothic art is undefined. Its influencing, or directing temper will be followed by the combined evidence of the world's conscious records termed history and the unconscious records called art. The course is pursued upon the basis that there is completion and reformation of progress at the coincidence of opposite growths. The matter is viewed in relation to character much as a handful of clay represents the process of geological formation.

The very origin of ornamental expression in man is taken to be, in the Hindoo, shelter for himself and pleasure in circular motions, like dancing; hence the arch. This is effeminate. In the Greek, shelter for crops and pleasure in the labor of storing up; hence the column and lintel. This is masculinity. In the Hebrew, a wandering life, with limited accomplishments of both the above, under the guidance of dreams or visions. The shape of the tent expresses, like the pointed arch, both leaning columns and straightened circles. Three principles of character and construction are represented by the world's only three divisions of the Caucasian race. A fourth condition began its expression in architecture about eighteen centuries ago. It was the harmonious combination of all sorts and conditions of ornament and construction. By studying nature, i. e., construction, protection, use and convenience, and sticking to that first and embellishing with precedents afterward, the modern architect continues that development.

In beginning this review the reader will kindly excuse a reiteration of former statements.

Gothic art is a pictorial evolution of emotional expression. It is the result of a temper that swept the Middle Ages. The indolent Indian of Central America was apparently first aroused from his condition of apathy. His walls, covered with strange characters, were evidently its first architectural expression. A strange conglomeration of Christian symbols, often merging into the foreign characters of the Maya, gradually developed into a crude architecture. Life for a short period expressed an unusual nobleness; the civilization became dignified and beautiful. But the inspiration came to the poor people like a stimulant; passing, the reaction came at the hand of Nemesis. One-time prosperity was left a tradition.

Soon after the early Irish and Norman caught the sentiment and gave it expression in certain idiosyncracies which is the surprise of their work. Growing in compass, however, it expanded into a distinct system of building.

The people of Europe were at this time undergoing a healthy change. It was the awakening period which led to modern times. Most of all, the fraternal monk was hard at work. Fields were brought under cultivation, houses of shelter were erected, sick cared for and a little learning disseminated. Wherever they went they were a good example among the indifferently civilized. The old Celtish monks were interesting characters. Strong, red-headed and clean shaven, with tunic, cowl and girdle, they pursued their journeys from place to place, ringing a little bell they carried to announce their coming. A stout staff, a satchel of books and a small case were their traveling companions. The guest houses these people maintained extended their hospitality to all wayfarers. These useful occupations of the priesthood, however, gave way before the influences that combined in producing later conditions. The clergy developed an exaggeration of the first practical offices. The dogmas and liturgy of Popery expanded. The actual sacrifices of the aborigines became moral sacrifices. Spiritual arrogance was reflected truthfully as temporal pride and ambition. In company with this feeling the Gothic cathedral quickly developed until its culmination during the twelfth century. At this time construction was strong and ornamentation rational. The imaginative element, like the labors of the early priesthood, was properly qualified by association with practical conditions. The details of the architecture, however, lacked final refinement. Contrary to natural expectations, they did not approach the better state of perfection that seemed promised, but here, in the most sturdy condition, the art waned. The carvings deteriorated into imitations of nature. The construction itself degenerated into a masonic exhibition of skill. Finally, attenuated and elongated, the pure Gothic expired altogether.

The cause of this interruption was in the art itself. The star-like windows that perforated the solid walls of the early churches offered a more facile means in which to express this pictorial art. Solid masonry was an indifferent medium, painting on glass was in direct line of succession from the original pliable substance of the Central American isthmus. Naturally the windows, having attracted the refining influence, began a course of expansion. The window artist taxed the skill of the mason, and the size increased until they became a usurpation of the building. Walls were converted into exaggerated buttresses. Painted visions spread from glass to whatever wall surfaces remained. Color was an additional glorification. Architecture became an accessory, while the ruling passion was expressed in the immortal frescoes. The condemnation of Tertullian had become a recognized institution of the Roman Catholic Church. The Scriptures were illustrated to such an extent that the entire Bible was comprehended. The churches

and abbeys decorated in this beautiful art extended into many thousands. Based upon Bible texts the imagination developed the details of elaboration. No recourse was had to nature in the modern sense. It is not surprising that the painters finally exceeded their self-importance. It indicates the height of the career, and they little knew that the means of downfall was already in preparation by their patrons. In the fourteenth century the Church executed this branch of its own art and the painter began to study nature more and his confessor's imagination less.

With the increase of proselytism the ministry continually taxed their ingenuity for means of impressing the illiterate. Beneath the church windows they often held short acts of Bible scenes. Horrors and sacrifices, temptations and the whole category were represented with a greater reality than the painter could accomplish. As architecture collapsed into painting, so painting collapsed into the arms of the early ecclesiastical drama.

Spain and England alone, of modern countries, possess an independent theatrical literature. These were the "Mysteries," or "Miracle-plays," of the early monks. They adapted passages from the Bible, and represented them in dramatic form. They were a means of literary exercise, as well as instruction. About the oldest manuscript of these plays that remains today, is entitled "The Harrowing of Hell," and written about the middle of the fourteenth century. It was at that period the plays began to show some element of feeling. The presence of art was becoming manifest, the emotional character was effected in a new field of exercise. The subjects of these plays ranged from the "Sacrifice of Isaac" to the "Crucifixion." The dialogues were written in a mixture of prose and verse. While abounding with many absurdities, there were often passages of simple pathos. A subtile humor was also occasionally apparent. The usual character, however, was similar to a scene in which Noah administers a beating to his wife at her refusal to enter the ark. With the refinement of individual emotions, the author gradually elevated the drama, as his predecessors had painting and architecture. This phase of dramatic art was last seen in the secluded districts of Germany, notably at Ober-Ammergau. The modern "Punch and Judy" and the "Black Crook," are their corruptions. Beyond the precincts of the Church it appears in the company of music: the Lohengrin opera of Wagner. In passing, it may be remarked that music itself reaches a culmination by practical as well as poetical expression. The use of the "leitmotif" is significantly unprecedented.

By the avoidance of unnecessary digressions three well-defined waves of progress are indicated. Three recoveries of more and more life-like expression arose, one after the other. Was, or is, music a fourth wave of this expression? No. The Benedictines, Guido and Sylvester, invented the scale and organ, respectively. Strains of music sustained the Latin chant. The "Dies Iræ" arose upon the deep-toned voices of monastic life, but the hymn was the end. As an art, music is independent. Neither is its history associated with the furtherance of individual or organized selfishness. It cannot be used for intimidating the weaker minded. The other arts were available as tools of specific mental persuasion. It is to their credit that it is a condition above which they were continually rising. While in the hands of the Church they invariably received the denominational brand, an essential thing for "spiritual" kingdoms. Music impressed the listener without suggesting any external jurisdiction over his mind. The Roman organization did attempt to harness it to their chariot, but signally failed. The "Miserere" was declared special property, and its performance confined to the Church. The manuscript was guarded, and its copying forbidden under pain of excommunication. Feeble effort. On its performance of a Passion Wednesday, a young man made a few notes in his hat, and then went home and wrote it all out. That was Mozart. The Church contented itself with an appearance of corraling the young concert player's genius, a pretentious proprietorship.

The character of a people is the quality of their art. Nature holds up prominent examples for every condition and circumstance of life. They are guides and object lessons. The cathedral also had its particular associates, and one such at least may be viewed with advantage. Like the Church, probably no person in history so well expresses the imaginative character in its tendency for exercise regardless of natural circumstances as Peter, the Hermit, the enthusiast who led multitudes across Europe in pursuit of an idea. Monarch and beggar swarmed with him to the East. They left countries and homes to meet unknown obstacles only to finally straggle back like bedraggled water returning to the basin from which a gust of wind has swept it. Such were the crusades. They represent faith erected upon faith, love upon love, ambition upon ambition. The height of the wave was measured by the depth of the trough. Five centuries later Descartes sat in his laboratory mathematically analyzing his fears and inoculating others with his doubts. Philosophy fell to dissecting imaginary objects. The later day clergy were asking one another: "How many angels can stand upon the Point of a Needle?" The beliefs of the seventeenth century checked off the beliefs of the twelfth century. Imaginative faith became imaginative doubt. This was also the succeeding characteristic of architecture and the kindred arts.

The poetical culmination of Greek art and the dual process by which it was arrived at was similarly repeated in the passage of the Gothic. The literal course was a continual development of those formulas which characterize the Popish liturgy. Symbolical characters and scenes from Bible history became an intricate language indicating formal emotions. The illiteral side of the arc, the use of the same features in an indiscriminate manner, developed through harmonious arrangement into the rational arts of architecture, painting and the drama. The three arts combined and the two processes were voluntarily united in the emblematic language of heraldry with its chivalric life. The picturesque became a poetical enactment.

Gothic art, like all art, was developed by the individual. In sculpture, carving, embroidered vestments, in the adornment of manuscripts, the handling of the brush or the detail of the actor, there was always an expression of personal conception. The artistic progress advanced with uniformity notwithstanding the absence of external bounds and premeditated purpose. Romanism, the organization, harvested the results within reach. While associated with the ecclesiastical establishment the Gothic was a Temple Art. From this point it was taken up by the workaday world. Municipal and domestic life absorbed the vestiges. The pointed arch and its accompaniments were devoted to the adornment of such conditions as offered in common life. The artist attached himself more closely to his home. In doing so, he had to surmount obstacles. As the monk devoted his life to his principles, so, during the Middle Ages, these were another class of people devoted to their principles. Examples of self-denial on the one side were fully equaled on the other. The former insisted upon their dogmas with inducements or threats. The latter were silent when oppressed, submissive to a degree. The former, priest or philosopher, was an enthusiast of the imagination, with an imaginary foundation. The latter fastened their imagination to facts. Rising above surrounding influences, they immortalized their lives and their labors, whatever they touched with their affections. In this way a natural art came about. While others were carried this way and that and back again, these stood their own ground. They bowed, indeed, before the circumstances of the period, but each was like a windmill upon a rock, turning, yet immovable. Silently they ground grist with the chaff that blew by.

When the monks, like Fra Lippo Lippi, turned to model painting, even though in small degree, it was in obedience to their own inspiration. Petrarch immortalized an ideal above his religion. The Adrian Colonas, few as they may have been, colored the history of knighthood as posterity loves to see it. While some put their character into their work others lived theirs. They adorned where expurgation was often endeavored. Such men and their sentiments made Venice, the diadem of the Adriatic. They made the entire circlet of jewels that extends from the south around to the northern boundaries of Europe. Florence, Heidelberg, Nuremberg: all shone with a different luster. Social and political centralization allowed the expression of natural characteristics while favoring the artist in the expression of his inclinations.

At first glance this municipal art would seem to be a corruption of the original Gothic. According to the standards of Gothic art that may be; but, considered separately, however, it will be seen that the Gothic was simply lost in a more stable system of architectural development, a permanent system devoted to the idealization of facts and substances for their own sake with an imaginative exaltation inferior to none. In architecture, *service* developed construction; *construction* developed ornamentation, and *that* ornamentation suggested its own extension. After that, elaboration was consistent, necessarily so. Upon this principle the artist

played with Gothic art, classic art, or whatever he touched. The results were harmonious, beautiful and above criticism. Natural art engulfed the Gothic, the artist swallowed the priest.

Inerrancy is the extreme pretension of moral authority. Therein the assumption of divine right reaches the limit. With the declaration of infallibility by the Roman Catholic Church it may be truly said the last spark of Gothic art went out. The temple became an imitation of precedents, the church that was modeled after the synagogue ceased to be inspired. Unfortunately for substantial comparison, nomadic people leave few traces of their existence to posterity, but by viewing the character of Gothic art and the manner of its development it may be declared the unmistakable monument of the Hebrew race. The cathedral is the tabernacle of the Semitic branch of the Caucasian family and one worthy their position in the annals of man.

The tents of the Semite developed into the cathedral, the strength of the Egyptian raised the lintel of the Parthenon from the desert, the theories of the Hindoo expressed their circumlocutions in the Alhambra. They are monuments to races that followed three distinct courses of development or government. One was guided visionarily, the other despotically, and the third by the esoteric savant. Temples are monuments to past races, and in the history of art characterize those whom they commemorate.

It is the object of the writer to place Gothic art as representative of the Hebrew race. The subject is treated as a proposition, and open to correction; the reader's fairness is trusted. In associating an art with so transcendental a race as gave the world the Scriptures, an exalted point of view seems essential. Their difference is between the enactment of faith and the mere intellectual standard of the Greek. The latter discloses a different aspect by comparison. Incidentally, it has been the aim to show where Christian principles might be found at work, quietly influencing the artist, poet, artisan and laborer, although externally at variance with surroundings, and gradually drawing them together in the development of a continually living art that may be a symphonic arrangement of all the styles, a befitting monument to commemorate and accompany the development of continual life and Faith.

The division of the world and its history into periods and epochs is, of course, a matter of agreeable convenience, a necessity in the development of ideas and their expression. Neither Faith nor concrete fact are affected. In order to dress a wall with ornament the designer must keep to a system, must naturally group and arrange in support of a main point until that particular work is finished. The wall itself, the strength and body, as Faith, remains unimpaired; both are constant, like opportunities.

The nature of Central American architecture indicates its character and purpose. Remembering the prophecy of the Nazarene teacher, the promised signs, the enigmatical writing in the sand, the clay, elsewise unnecessary, removing blindness, some of the hieroglyphics may be interpreted as follows: "The father and mother are united through space by their wills. Failure is single. Confusion and doubt precede injury and offense in the conscientious dependence of two."

ENVOI (Illustrated).

Circumstance, theory and emotion, the three characteristics of mental comprehension, have successively predominated these papers. They are properties of the mind represented by the three mosaic faces in the wall of Uxmal, shown by the diagram (plat 1). The lower face represents circumstantial evidence; the middle one, reason, and the upper one, emotional suggestion. All of these characteristics, harmoniously combined, constitute the perfect instinct or intuition of common sense.

Four conditions are imposed in the architectural consideration of the subject at issue; a knowledge of ornamental grammar, actual experience in the development of ornament, a worthy attitude toward all ornamental causes, and an absence of ulterior motives. Modern experience has taught the architect that a well-grounded knowledge of some ornamental system in particular is necessary in order to secure consistency of design, and that the recognition of contemporary demands insures progress, a natural evolution from the precedents adopted. The country is filled with examples of what incongruity obtains, and the shamefulness of inconsistencies, when standards are wholly ignored; how they fail to harmonize or associate, either inspirationally or mechanically.

A careful study of Central American architecture discloses a charm of consistency that conclusively indicates the development of the designs from a common origin; not a gathering together of motives from various sources, emphatically not, but a dependence upon some original precedent. This "Vignola" of the Central American designer is not only the key to their art, but also the key to their language writing. From that point both art and language entered upon diverging growths, the art element appearing by the introduction of variations into the language element that are meaningless from a literal point of view. An escape from this confusion depends upon finding the standard that inspired their work at first.

There are two ways of searching for the architectural precedent. One is by tracing to the least display of constructional skill to its source. If the construction seems purposely neglected, so much the better. The other is a reduction of the ornamentation to primal motives, and a search for their location in that condition. This, of course, is arriving at arbitrary display in contradistinction to those natural groupings which every artist recognizes. Primeval construction and primeval ornamentation are naturally found in company, also a display of mosaic work instead of carvings. It would certainly be as painful to try to learn from the ornate stone cuttings that represent a later period, as to begin the study of Greek at the back end of the grammar.

Next in order is the manner of interpreting the hieroglyphics. The connection of the art of these people with Hebrew ideals determines its visional or pictorial character. The key to the interpretation consists in finding the centers about which the signs rotate. That was the first thing the builder himself had to determine in order to avoid falling into confusion while constructing.

The conclusion of the translation indicates an ideal class of people, whose existence is necessary in order to prove its veracity of statement. It was the endeavor to associate that class in the preceding essay. They are those who have involuntarily acknowledged a marital bond superior to apparent conditions. Some have appeared inconsiderate in recognizing this higher marriage, some have seemed dissolute in the eyes of the historian, some have played the parts of fools, some have sacrificed their lives, some have been the eccentricities about which romance clings, others have silently walked with the shadow of death by their sides, and in the music of art praised that undefinable connection that cannot be sundered. It is a principle against which marshal ambition, appearances, wealth, vile mysticism and idle gossip, inflated nothings all. Preference for such things as these has ever preceded a fall as sure and swift as that of Napoleon and Cæsar.

The quotations from the Gospels (see plate 1) do not in themselves carry much weight, but in connection with other matters they may, especially when the antagonism the Nazarene encountered is considered with modern sense. The most evident fact is that the power which crucified Him had, not race or matters of Faith in view, but personal objects to gain. "I give unto you a new commandment," were His words; "And in secret spake I nothing"; and yet again: "But my words shall not pass away"; and "I tell you that, if these [disciples and followers] shall hold their peace, the stones will cry out."

Exact interpretation of these sign writings has much to contend with. Their fragmentary condition is inimical to a complete and practical comprehension of details, and, of course, all conversions of literal expression are liable to vary. The design taken from over a doorway (plate 2) is a portion of another wall, and is shown to substantiate the system of reading. The drawings may be readily studied without further comment. To make a practical conclusion, however, this much may be said: The transition indifferently interpreted at the end of the translation on plate 1 refers to one of the four critical periods of life (see the four risers with stepped fret design), of which the modern world seems to acknowledge but two, birth and adolescence. The successive surmountal of the succeeding periods should make marriage and its habit only agreeable for parentage, and, finally, death a process of renewal. Not one of these lost stages can be recovered by civilization while a single restraint remains to reproach the soundness of its moral tone — and its Creator.

Believing to have properly opened this subject, and indicated its true character, the writer turns to more profitable fields of quest.

THE Supreme Court of Colorado decides that a contractor's promise to pay for extra materials ordered by the architect, made before the work is completed, is founded on a sufficient consideration as to materials already used, as well as the rest.— Irwin *vs.* Locke, Supreme Court of Colorado, 36 Pac. Rep., 898.

ASSOCIATION NOTES.

ANNUAL MEETING C. A. S. C.

The annual meeting and election of officers of the Chicago Architectural Sketch Club was held on Monday evening, November 26, at the clubhouse. The meeting was large and enthusiastic, the "old boys" were out in force, and, as of old, "Heppy" assumed his "unanimous" rôle.

The following officers were elected for the ensuing year: George R. Dean, president; Elmer C. Jensen, first vice-president; Frank M. Garden, second vice-president; John Robert Dillon, secretary; Edgar S. Belden, treasurer.

The above named, with Arthur Woltersdorf and John Johnson, comprise the executive committee.

The past year has been an eventful one, one which has seen the club's most striking and brilliant success in the shape of the Seventh Annual Exhibition, held at the Art Institute last May.

For the first time in its history the C. A. S. C. occupies its own home, at 274 Michigan avenue, whose latch-string always hangs outside for its friends. Another feature was the organizing of the C. A. S. C. classes in water-color, under W. B. Mundie and Hugh M. G. Garden; pen-and-ink under Elmer C. Jensen, and clay modeling under Mr. Annibal Guerini.

These classes have been organized for this year's work, George R. Dean and Hugh M. G. Garden having charge of the water-color classes, Elmer C. Jensen and Arthur Heun the pen-and-ink classes, and Mr. Richard Bock having charge of the class in clay modeling.

These classes are of a character which are a benefit to draftsmen in their everyday work, and are progressive and for every man according to his needs. These classes are free to members of the C. A. S. C.

The following announcement has been received from the secretary of the awards in the Clark medal competition:

CHICAGO ARCHITECTURAL SKETCH CLUB.

274 MICHIGAN AVENUE,
CHICAGO, Ill., November 30, 1894.

DEAR SIR,—I submit herewith the report of the Adjudicating Committee for the Robert Clark Testimonial, which I trust you will give prominence in your publication.

The jury appointed to award the medals for the Robert Clark Competition submit the following:

"The competition as a whole was a decided success. The draftsmanship excellent, with but few exceptions. Considering the age limit of thirty years the same cannot be said of the main feature in a competition, that is, that a building should look like, and suggest what it is intended for. The great majority of contestants submitted designs too suggestive of art galleries, institutes, etc., too monumental in their arrangement of parts, and the disposition of detail too lavish.

"The selections were finally narrowed down to four designs and the awards were made by a written vote of each judge.

"For Gold Medal, Willard Hirsh, Cleveland, Ohio.
"For Silver Medal, Edwin R. Clark, Lowell, Massachusetts.
"For Bronze Medal, Ernest F. Guilbert, Chicago, Illinois.
"Mention, Albert Kahn, Detroit, Michigan.

"W. B. MUNDIE, *Chairman.*
"FRANK L. WRIGHT.
"IRVING K. POND."

Sixty-five designs were submitted, aggregating one hundred and thirty drawings of an unusually high order of merit.

The drawings will be exhibited next month at the Art Institute, and immediately thereafter be returned to their owners.

Please accept the thanks of the Chicago Architectural Sketch Club for your interest in the competition. I am, very truly yours,

JOHN ROBERT DILLON, *Secretary.*

CLEVELAND ARCHITECTURAL CLUB.

The Cleveland Architectural Club was organized November 22, 1894, and the following are the officers: President, Benjamin S. Hubbell; vice-president, Harry S. Nelson; secretary, Herbert B. Briggs; librarian, Perley H. Griffin; treasurer, E. E. Noble; members of executive board, W. D. Benes and Wilbur M. Hall.

The object of the club will be the study of architecture and the allied arts. Competitions will be held monthly. The subjects for the December and January competitions are designs for a "Doorway to a Residence in Masonry," and a "Transfer Station on the Public Square."

The officers, with Robert Allen, Frederick Baird, J. W. Russell, G. B. Bohm, Albert E. Skeel, Willard Hirsh, Ray Rice and C. S. Schneider, constitute the charter membership.

ARCHITECTURAL LEAGUE COMPETITION.

The eighth annual competition for the gold and silver medals of the Architectural League, in connection with the tenth annual exhibition of the Architectural League of New York, is as follows:

CONDITIONS.

First.—The competitors must be residents of the United States, and under the age of twenty-five.

Second.—The drawings shall be made in conformity with the following programme, and entirely by the hands of the competitor.

The awards will be made under the direction of the Committee on Competitions and Awards.

All the drawings complying with the conditions will be hung at the exhibition, the first and second prize drawings being so indicated, and these latter shall become the property of the league.

PROGRAMME.

The main stairway of a national library. The stairway, which is to start with a single flight on the axis, should be entered on the ground floor through a spacious vestibule or entrance hall, and should lead to the main story where the large public reading rooms are placed.

The ground story is to be twenty feet high, from floor to floor. The total width between the side walls of stairway is forty-five feet. The length is not given.

In an edifice devoted to learning, the first impression should be that of seriousness, and such as will prepare the mind for tranquility and reflection. Literature, science and the fine arts are suggested as the subjects of the decoration, which should be employed with moderation, and be impressive rather by its character than by its elaboration. It should be kept in mind that this is a problem of a monumental stairway, and not of entrance halls or reading rooms.

The drawings are: Plan of the first story; plan of the second story; to a scale of 3-16 inch to the foot. Longitudinal section; transverse section; to a scale of ⅜ inch to the foot.

The rendering: Wash drawings, either in monotone or color. No perspective.

Each sheet must be distinguished by a motto or cipher. A sealed envelope bearing the same motto or cipher must contain the name, full address, place and date of birth of the author, and must be mailed to the Committee on Competitions and Awards of the Architectectural League, No. 215 West Fifty-seventh street, New York.

Drawings are to be delivered flat, carriage paid, at the same place, on or before February 5, 1895. They will be returned at the close of the exhibition at the expense of the contributor.

GEORGE L. HEINS, Chairman.
215 West Fifty-seventh street.
THOMAS HASTINGS.
WILL H. LOW.
Committee on Competitions and Awards.

CORRESPONDENCE.

UNIVERSITY OF PENNSYLVANIA ARCHITECTURAL SCHOOL.

[The following letter was forwarded to Mr. Warren P. Laird, Professor of Architecture in the University of Pennsylvania, and his reply will answer many questions asked by correspondents regarding this school.—EDITOR.]

Editors Inland Architect: MILWAUKEE, August 8, 1894.

DEAR SIRS,—I received a catalogue of the Architectural Department of the University of Pennsylvania the other day, and was very much impressed with the two years' course. Now, I would be very much obliged to you if a few "pointers" in regard to the school could be given to me through the columns of your paper.

I have not heard much of the architectural department of that school and what I would like to know is, "Is that school as good as those universities which make the course in architecture one of the main features, as, for instance, Cornell or the Boston Tech."

Hoping that I am not asking too much of you, I remain,

Yours truly, A READER OF THE INLAND.

PHILADELPHIA, Pa., September 19, 1894.

Editors Inland Architect:

DEAR SIRS,—I take pleasure in replying to the subjoined request for information.

The School of Architecture of the University of Pennsylvania is, to answer your correspondent's leading question, a "main feature" in that institution, which, I need not tell you, is one of the four largest universities in this country. Although the school has been in existence but a few years, it has had a very remarkable growth owing to the fortunate circumstance of having been established in one of the largest cities and one of the principal universities, and no less to the broad-minded and liberal policy under which it has been improved by the university trustees. It is well equipped in every way for the prosecution of its work, which is planned upon the broadest and most generous lines, every effort being made to keep the school abreast of the foremost institutions of its kind.

It offers a full four-year course of architecture, comprising not only a complete line of professional studies, but a full complement of liberal studies in the sciences, mathematics, modern languages, etc., the entire course being formed with reference to broadly educating the architect and making of him more than a draftsman.

A two-year special course has been arranged for the needs of draftsmen unable to give four years to their technical education; this course comprising the cream of the professional work of the four-year course.

An auxiliary course in interior decoration, or interior architecture, is also provided, and is open to women.

The department occupies a large suite of rooms and engages the services of ten officers in its architectural studies alone. These comprise, beside the professor of architecture, an assistant professor of design, from the Ecole des Beaux Arts, Paris; an assistant professor of interior architecture, who also directs the upper classes in drawing from the antique, etc.; an instructor in architecture; a professor of art, who directs the classes in water color, himself being among the most distinguished water colorists of this country; an instructor in drawing, another in pen and ink rendering, another in modeling, a lecturer on building construction, and a librarian.

The students further receive lectures from the architects of Philadelphia, and in their general culture studies are directed by some twenty-three of the university professors and instructors.

The material equipment of the department is especially to be noticed, consisting of several large drafting rooms lighted with individual electric lights, a library of valuable architectural works, plates, photographs, drawings, etc.; a drawing-room for the use of the classes in freehand, water color, and pen and ink; a modeling-room, a lecture-room, etc. All these rooms are especially fitted up for their respective classes.

The growth of the school, from its founding in 1890, has been little less than extraordinary, and the attendance for the coming year promises to be upward of one hundred.

It is impossible, of course, to demonstrate the merits of any educational institution in a descriptive article; this must be determined by observation of the work actually done. In regard to

this point, it has been the constant and untiring purpose of those in charge of the school to secure for its Corps of Instruction the very best available men, and it is believed that in this they have met with a considerable degree of success.

Thanking you for the opportunity of presenting the school to your readers, I am, Yours very truly,

WARREN P. LAIRD,
Professor of Architecture.

OUR ILLUSTRATIONS.

House, Denver, Colorado. Sketched by William Cowe.

House, Denver, Colorado. Sketched by William Cowe.

Abbey of Marmontier, XIII Century. John A. Rogers, del., Chicago.

Old Houses at Laval. Rendering from photo, by Edw. T. Wilder, Chicago.

Hall for House, at Lakewood, New Jersey. E. G. W. Dietrich, architect, New York.

House for Paul Fuller, Wyckoff, New Jersey. E. G. W. Dietrich, architect, New York.

Public School for Marine City, Michigan. Edw. C. Van Leyen, architect, Detroit, Michigan.

Chicago Architectural Sketch Club Competition, City Park Bridge. First place, John Johnson.

A Village Hospital for Geneva, New York. Addison Hutton, Charles L. Hillman, architects, Philadelphia.

Language Expression of Ornamental Motives. Illustrating article, "The Passing of Gothic Art," by Conrad Bryant Schaefer.

Chicago Architectural Sketch Club Competition, Picturesque Chicago. First place, E. C. Jensen; second place, John Johnson.

House, for himself, by C. Ferris White, architect, Everett, Washington. First story built of peeled cedar logs finished in oil; second story frame and shingled.

Corrections: Architect C. F. Schweinfurth writes that the following two illustrations published in November number were erroneously credited to him: "Armory Building, Cleveland"; "Store Building, Cleveland." Both buildings were designed and executed by Coburn & Barnum, architects. The photogravure plate in November number entitled, "Residence of Professor McLaughlin, Chicago; H. Langford Warren, architect, Boston," should have read: "Residence of Prof. J. Laurence Laughlin, Chicago; Walker & Kimball, architects, Boston."

Photogravure Plate: Residence of Mrs. A. D. Wheeler, Edgewater, Illinois. George W. Maher, architect, Chicago.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Trinity Church, Detroit, Michigan. Mason & Rice, architects.

Residence of Allen Bourne, Detroit, Michigan. M. L. Smith, architect.

First Unitarian Church, Detroit, Michigan. Donaldson & Meier, architects.

House for D. R. Wolff, St. Louis, Missouri. Peabody, Stearns & Furber, architects.

Residence of J. W. Sullivan, Edgewater, Illinois. George W. Maher, architect, Chicago.

View in Dining Room, Residence of F. F. Palms, Detroit, Michigan. Mason & Rice, architects.

View in Hall, Residence of Mrs. A. D. Wheeler, Edgewater, Illinois. George W. Maher, architect, Chicago.

MOSAICS.

A UNION of forces which to the large circle of acquaintances enjoyed by the gentlemen concerned will seem a most happy one is that recently entered into by architects T. C. Link, A. F. Rosenheim and W. B. Ittner, of St. Louis, under the firm name of Link, Rosenheim & Ittner, with offices in the Union Trust Building. This joining of artistic constructive and business capacity cannot but be successful.

ARCHITECTS in Chicago looking for large and finely arranged offices especially fitted up for architectural practice will find a suite in the Hartford building which in arrangement, lighting and location cannot well be excelled. Mr. E. F. Goebel, who has charge of the building and is known to architects generally, will be glad to show this suite at any time. It is noted that the office suites in this building in general are exceedingly well arranged and in every way desirable.

The following notice to women architects is sent by the Board of Women Managers of the Cotton States and International Exposition of 1895:

ATLANTA, Ga., October, 1894.

Designs will be received until November 25, 1894, from women architects anywhere for the Woman's Building, to be erected in connection with the Cotton States and International Exposition, to be held at Atlanta, Georgia, September to December, 1895. A first and second premium will be awarded for plans. For particulars, diagrams and data apply by letter to

MRS. E. C. PETERS,
Chairman Building Committee, Cotton States and International Exposition Company, Atlanta, Georgia.

THE efficiency of the health department of the District of Columbia has been augmented by the fortunate acquisition of Mr. H. C. McLean as deputy health officer and chief clerk of the department, assistant to the new health officer, Dr. William C. Woodward. As Mr. McLean's record in not only his twenty-six years of services in departmental work in Washington, but particularly that as chief clerk of the Supervising Architect's office has made him known to the profession his new work in the health and sanitary department will certainly be conscientiously and thoroughly executed. In this the city of Washington is to be congratulated, as under the care of Doctor Woodward and his able assistant this important department will develop all that experience as well as administrative and executive ability can make it. The loss of Mr. McLean's services to the architectural department has been such that it is hoped that in the reorganization of that office his services will again be sought in the field in which for a quarter of a century he served with such marked ability.

OBITUARY.

DEATH OF JAMES KEYS WILSON.

James Keys Wilson died in Denver, Colorado, October 13, after a very short illness. Mr. Wilson was born in Cincinnati, April 11, 1828, and was therefore in his sixty-seventh year when he died. His widow is a sister of Samuel B. Keys and of Mrs. Samuel J. Thompson. He also leaves two sons and a daughter. His two sons and Mrs. Wilson, who are in Cincinnati at this time—and his family, as well as that of his wife, were pioneers of Cincinnati, and the names of Wilson, Keys, Baker and Barr (who were all related to each other) will always be associated with Cincinnati history. Mr. Wilson was by instinct, education and practice an architect, and he was thoroughly educated and equipped for his profession, and a friend speaking of his works said, "Cincinnati owes more to Mr. Wilson than she will ever pay, for he gave her the best architecture she ever had or ever will have. His buildings stand as monuments of a great mind." From 1855 to 1875 Mr. Wilson was a busy man in his chosen field. He built during this period the buildings: southeast corner Third and Vine streets, northeast corner of Third and Vine streets, and the adjoining buildings on the north and on the east. Also the southwest corner Third and Vine streets, southwest corner Third and Race streets, southwest corner Fourth and Race streets, the Robert Mitchell furniture store, the Sinton building, Fifth and Vine streets; the Jewish synagogue, corner Eighth and Plum streets; the entrance to Spring Grove, the Dexter monument, the Shoenberger mansion, the Gothic store, 25 W. Fourth street, lately changed, and many other buildings, every one showing the hand of a master. He was the first president of the Cincinnati Chapter, American Institute of Architects, and always stood high among his fellows. He will always be spoken of as one of the master minds of the century.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, Ill., December, 1894.

Conditions in commercial manufacturing and financial circles have been slowly improving for several weeks. The approach of cold weather checks outward preparations for activity, but beneath the surface, the organization of capital and enterprise is in progress for the early spring. Without entering into prophesy it can be said that there is much of encouragement in the outlook for 1895. The long curtailment and restriction in every branch of trade and manufacturing, the locking up of capital, the repression of enterprise, have all prepared the way for better things. Meantime mechanical efficiency has been expanded, capacity is greater than ever, cost of production has been reduced, credit has been strengthened, weak traders have been weeded out by the thousands, combinations have been either crushed or driven aside; in short the whole business community has learned and grown. As a people we are stronger than twelve months ago. One more troublesome factor in legislation remains and that is the creation of a suitable and permanent financial system. The railroads are suffering from want of traffic. Rolling stock and equipments are worse run down on most lines than for years, but within a month or two several trunk lines have taken steps to restore normal conditions. Manufacturers big and little, east, west and south, are feeling healthful influences, but it will be probably some time, perhaps in the early spring, before real vigor will animate the body politic. People are distrustful. Manufacturers wait for orders, fill them when received, then stop. In building trade circles there is quite a hopeful feeling in all the larger cities from Boston to the remote northwest. Builders believe they will compensate next year for what they lost this year. The statistics of building, when compiled in January, will show a better year than we have supposed. In Boston, New York, Philadelphia and Chicago, the deficit below 1893 will be trifling aggregated. In several western cities the decline will not exceed ten per cent. In a few towns of 50,000 to 100,000 inhabitants the statistics will show an increase. Prices for iron, steel, lumber, lath, cement, paper and interior finishing material show a decline below last year's averages of from ten to fifteen per cent when aggregated. Just now prices are exceptionally low and weak in spite of the prospective improvement in trade and building circles in the spring of 1895. Iron and steel products are lower than ever recorded. Lumber reached rock bottom a few months since and will hardly decline further. Fuel has touched its lowest and an advance is probable. General merchandise has found a level below which production involves loss. Hence the country is on a solid footing. To all appearances there is an abundance of money in banks. One evidence of this is, that to check the flow to New York from interior cities of idle banking capital, the rate of interest was reduced to nominal or in some cases to zero. Thousands of business men recognize that we are entering on new conditions and into new possibilities. Cost of production has been greatly and permanently reduced; productive capacity has been greatly increased. Motive power as to cost is declining. Machinery is cheaper. Simpler and more economic devices and methods are coming into use. Broader fields for human activities are being opened up. Travel is cheap

and land is cheap. Congestion of population is being reduced in our own cities and towns. Trolley lines are rendering residence at more remote points possible and comfortable. This fact cannot be overestimated. It means much to builders. People will not break old habits at once, but there will be a steady melting away of densely populated localities, and there will be a steady expansion in the percentage of brick and lumber necessary per head of population. More house room is wanted, and the increased earnings of the masses in the next few years will be expended in this direction. The depression of the past twenty months or more is virtually over. No early recurrence of like conditions is probable. All the diversified activities of the producing interests are preparing for greater exertion and there is nothing in the horizon to warn us of more than the usual dangers. Wages disputes will no doubt tax the sapience of employers when prosperous conditions return. The workers who have suffered reductions will naturally seek the first opportunity to restore wages even though cost of living has proportionately declined. But it is probable these efforts will be confined to trades and localities and that the demands will not be unreasonable. We enter upon the new year under decidedly more favorable conditions than existed twelve months ago.

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.—Architects Green & Wicks: For the Parkside Clubhouse, a new brick and stone building; to cost $40,000.

Architects M. A. Beebe & Son: Have plans for a new school building, to be built on Elmwood avenue and Ferry streets; to cost $40,000.

Chicago, Ill.—Architect D. S. Pentecost: For J. A. Richards, at 1514 Monroe street, a three-story flat building, 62 by 51 feet in size, and a two-story flat building, 48 by 51 feet in size; to be of stone front for one and the other to have a front of pressed brick and stone; hardwood interior finish and mantels, gas fixtures, electric wiring, steam heating, etc.

Architects Ruehl & Gatterdan: For J. McCarthy, on Twelfth street, a three-story flat building, 50 by 67 feet in size; to have a stone front, sanitary improvements, mantels, gas fixtures, etc. For S. Franklin, on Morgan street near Twelfth street, a two-story addition to factory.

Architect Francis J. Morton: For A. Gray, a two-story, basement and attic residence, 32 by 64 feet in size; to be erected at Maywood; to be of frame construction with stone basement, have hardwood interior finish, mantels, electric light, heating, etc. For J. Meyer, a four-story store and flat building, 25 by 100 feet in size; to be erected at Avondale; to be of stone and pressed brick front, have the modern improvements, steam heating, etc.

Architects J. K. & A. B. Pond: For J. P. Gardner, at the corner of Wells and Illinois streets, a six-story and basement manufacturing building; to be of mill construction and have a front of pressed brick and terra cotta. For Messrs. Robert and Harvey Dean, at Hinsdale, a two-story frame house, 34 by 65 feet in size; to have a stone basement, hardwood interior finish, mantels, gas fixtures, heating, etc.

Architects Hessenmueller & Meldahl: For Mrs. Coe, a two-story flat building, 50 by 60 feet in size; to be of pressed brick and stone front, have all the modern plumbing, gas fixtures, etc. For H. Berg, a three-story flat building, 25 by 65 feet in size; to be of stone and pressed brick, have all the modern improvements. For J. J Coburn, at the corner of Hamlin avenue and Twenty-seventh street, a three-story store and flat building, and a two-story flat building with stone front, the other to be pressed brick and stone; will put in all improvements.

Architect F. B. Townsend: For D. F. Flannery, a two-story basement and attic residence, 32 by 60 feet in size; to be erected at Kenmore avenue between Thorndale and Hardmore avenues, Edgewater; to have a cut stone basement, hardwood interior finish and mantels, gas and electric fixtures, electric light, etc.

Architects Dinwiddie & Newberry: For Roderich Stebbins, at Austin avenue and Oakley, a two-story flat building, 50 feet front; to have a pressed brick and stone front. Also made plans for the First Presbyterian church, to be erected at Battle Creek, Michigan.

Architect Niels Buck: For L. C. Geahart, at 3164 Dover street, Ravenswood, a two-story and basement residence, 24 by 45 feet in size; to have a pressed brick basement and frame above, hardwood finish, etc. Also made plans for two two-story double residences, 40 by 62 feet in size; to be erected at Montrose boulevard near Halsted street; they will have stone fronts, the best of sanitary plumbing, mantels, heating, etc. Also made plans for a two-story double flat building, to be erected on West Ravenswood Park near Leland avenue; to have stone and pressed brick fronts, the modern plumbing, mantels, gas fixtures, etc. Also, a two-story flat building, 22 by 50 feet in size; to be built at Woodside avenue west of Ashland avenue; to have a front of stone and pressed brick, the modern plumbing, gas fixtures, mantels, etc. For J. B. Durand, four two-story, seven-room frame houses, to be built at Woodside avenue; sanitary plumbing, gas fixtures, mantels, etc. For H. L. Wheatley, eight seven-room frame houses, at Paulina and Commercial streets; mantels, gas fixtures, etc.

Architects Murphy & Camp: For W. J. Gibbons, at 225 Osgood street, a three-story residence, 24 by 67 feet in size; to have a Bedford stone front, hardwood interior, mantels, gas fixtures, etc.

Architects J. F. & J. P. Doerr: For J. Mueller, at Thirty-ninth street and Vernon avenue, a four-story and basement store and flat building, 27 by 88 feet in size; to have a Roman pressed brick and stone front, hardwood interior finish, mantels, etc. Also a five-story store and flat building, at the corner of Thirty-first and State streets; to be of pressed brick and stone, and have all improvements.

Architect L. G. Hallberg: For W. A. Carlson, on Fletcher street, a three-story and basement flat building, 25 by 60 feet in size; to have a stone front, all the sanitary improvements, mantels, gas fixtures, etc.

Architect W. H. Lamson: For J. Becker, at Jackson boulevard and Kedzie avenue, a block of five three-story residences, 125 by 60 feet; to have stone fronts, hardwood interior finish, the best of plumbing, gas fixtures, steam heating, etc.

Architect Julius H. Huber: For J. L. Cochran, at Winthrop avenue, Edgewater, a two-story residence, 33 by 50 feet in size; to be of brick basement and frame, have hardwood finish, mantels, gas fixtures. For Charles Steinbrecher, at the corner of Milwaukee and Crawford avenues, a roadhouse, 130 feet long; of frame construction.

Architects Hallstrom & Strandel: For M. Hill, a two-story frame house; brick basement, plumbing, gas fixtures, etc. For O. Berg, at Richmond street near Chicago avenue, a three-story and basement flat building, 22 by 76 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, mantels, etc.

Architect Victor Hellstrom: For P. M. Johnson, at 1225 Oak Grove ave, a three-story flat building, pressed brick and stone front, mantels, etc.

Architect I. C. Zarbell: For M. Sullivan, on Polk street near Vernon Park, a two-story flat, 22 by 65; of pressed brick and stone front, plumbing, gas fixtures, etc.

Architects Huehl & Schmid: For C. E. Sainclair, a three-story apartment house, 50 by 55 feet in size; to be erected at the corner of Commercial avenue and Montrose boulevard, Ravenswood; to be of stone and pressed brick front, have hardwood finish, mantels, gas fixtures, etc. For J. T. Horton, a three-story and basement apartment house, 125 by 58 feet in size; to be erected at Deering street; the first story will be of stone and the rest of pressed brick and stone, will put in hardwood finish, mantels, the best of modern plumbing, etc. For C. M. Smith, on Desplaines street, a six-story factory, 50 by 106 feet in size; to have a pressed brick and stone front. Also prepared drawings for a four-story factory, 88 by 100 feet in size; to be erected on Desplaines street near Congress; to have a pressed brick and stone front, electric light, etc.

Architect E. R. Krause: For Theo A. Kochs, a four-story apartment house, 50 feet front; to be erected at Locust street near La Salle avenue; the first story and basement to be of buff Bedford stone, and above of pressed brick, stone and terra cotta, have hardwood interior, mantels, gas and electric fixtures, etc. Also for Arnold Tripp, a three-story and basement residence and stable, at Arlington place near Clark street; to have a stone front, the best of modern improvements, steam heat, etc. For M. Fitzsimmons, a two-story and basement flat building, 70 by 70 feet in size; to have a pressed brick and stone front, hardwood finish, mantels, etc.

Architect George Grussing: For Thomas Henderson Company, three one-story manufactory buildings, 25 by 50 feet each; to be erected at West Forty-fourth street and Bloomingdale road; common brick, etc. For C. F. Weimann, a three-story flat, 22 by 70 feet; to be erected at 1375 Harvard street; to be of stone and pressed brick, have plumbing, mantels, gas fixtures, etc. For S. D. Griffin, at the corner of Flournoy street and Western avenue, a three-story and basement flat building, 50 by 125 feet in size; stone front, the modern sanitary plumbing, gas fixtures, etc. For Emily U. Meiselbar, a three-story store and flat building; to be erected at Walnut street near Kedzie avenue; pressed brick and stone front, the sanitary improvements, mantels, steam heat, etc.

Architect H. C. Hoffman: For John C. McCarthy, a three-story flat building, 21 by 75 feet in size; to be erected at 186 Sheffield avenue; pressed brick and stone front, the modern plumbing, mantels, etc.

Architect W. H. Milner: For J. D. Vail, two two-story flats, 20 by 44 feet in size each; to be erected at Seventy-third and Sangamon streets.

Architect Theodore Lewandowski: For Peter Schuckwell, a three-story store and flat building, 23 by 92 feet in size; to be erected at North Ashland avenue; buff Bedford stone front, all the sanitary improvements, gas fixtures, mantels, electric bells, speaking tubes, laundries, heating.

Architects J. T. Nicholson & Son: Made plans for a three-story and basement apartment house, 50 feet front; to be erected at Boulevard place between Vincennes avenue and St. Lawrence avenue; it will have a handsome stone front, hardwood interior finish and mantels, the best of plumbing, electric light, steam heating, etc.

Architects Schlacks & Ottenheimer: For Max Wolff, a five-story apartment house, 65 feet front; to be erected at Lake avenue near Fortieth street; the front will be of buff Bedford stone, interior to be finished in hardwoods, have the best of sanitary improvements, electric light, elevators, steam heating, etc. Also got out drawings for three handsome three-story residences, to be erected at Boulevard place near Grand boulevard; they will have stone fronts, hardwood interior finish, mantels, the best of open nickel-plated plumbing, electric light, steam heating.

Architect W. T. Lesher: For W. R. Linn, a four-story store and flat building, 86 by 100 feet in size; to be erected at Twenty-third and State streets; the front will be of pressed brick with stone trimmings, the interior to be finished in hardwood, have the modern plumbing. For Joseph Willis, at Twelfth and West Fortieth streets, a three-story and basement store and flat building, 50 feet front; to be of stone, have all the sanitary and modern conveniencies. For C. E. Follansbee, at Twenty-third and State streets, a four-story store and flat building, 100 by 86 feet in size; to be of pressed brick and stone front, have all the modern improvements.

Architect W. L. Newman: For W. R. Baker, at 1522 West Adams street, a two-story and cellar flat building, 25 by 70 feet in size; to have a pressed brick and stone front, the modern plumbing, gas fixtures, etc.

Architects Kleinpell & Borst: For Messrs. E. J. White and J. M. Bennett, two three-story and basement residences, 52 by 76 feet in size; to be erected at Woodlawn avenue between Forty-sixth and Forty-seventh streets; to have stone fronts, slate roof, the best of plumbing, gas fixtures, hot-water heating, etc. For W. C. Foley, at Vincennes avenue between Forty-first and Forty-second streets, four two-story residences, 70 feet front by 68 deep; to have handsome stone fronts, hardwood finish, the modern open plumbing, heating, etc.

Architects Huehl & Schmid: For C. J. Langen, a three-story apartment house, 50 by 57 feet in size; to be erected at Wellington avenue east of Lincoln; to be of stone basement and above of pressed brick with stone trimmings, have hardwood finish and mantels, gas fixtures. For Patrick Loftus, at Austin avenue and Paulina street, a three-story and basement flat building, 50 feet front; to be of pressed brick with stone trimmings.

Architects Beers, Clay & Dutton: For J. J. Dunn, a four-story and basement store and flat building, 50 by 118 feet in size; to be erected at 5052 and 5054 State street; it will have a stone front, all the modern sanitary improvements, gas fixtures, heating, etc.

Architect H. M. Hansen: For H. C. Voute, a two-story residence, 30 by 50 feet in size; to be erected at Edgewater; it will be of frame with stone basement, the best of sanitary plumbing, heating, etc.

Architect J. L. Silsbee: For T. J. Hodgson, a three-story apartment house, 44 by 125 feet in size; to be erected at the corner of Herndon and Melrose streets; it will have a pressed brick and stone front and all improvements.

Architects Tuthill & Atchison: For T. C. H. Wegforth, four three-story houses, 75 feet front; to be erected at Monroe street near Central Park avenue; they will have stone fronts, the modern sanitary improvements, gas fixtures, etc.

Architect E. F. Pagels: For F. J. Classen, at Humboldt boulevard, a two-story frame residence, 22 by 60 feet in size; to have stone basement, hardwood finish, the best of plumbing, gas fixtures, heating, etc.

Architect W. J. Van Keuren: For A. Knapp, a two-story livery stable, 500 by 40 feet in size; to be erected at Oak Park; it will be of pressed brick with stone trimmings, have gas fixtures, plumbing, etc. For W. Ketcham, at Oak Park, a two-story residence, 35 by 50 feet in size; to be of frame with stone basement, have hardwood interior finish, mantels, the best of modern sanitary plumbing, electric light, etc.

Architect Joseph Bettinghofer: For Gerhardt Roth, a four-story and basement store and flat building, 47 by 62 feet in size; to be erected at Cleveland and Menominee streets, to have a pressed brick and stone front, the modern sanitary plumbing, gas fixtures, etc.

Architect A. G. Ferree: For G. J. Shannon, a three-story store and flat building, 25 by 90 feet in size; to be erected at 917 Sixty-third street; it will have a stone front, all the modern plumbing, mantels, gas fixtures, etc. For M. Beyers, at Seventy-sixth street and Emerald avenue, two two-story houses, to have stone fronts, hardwood interior finish and all improvements.

Architect O. L. McMurray: For Ira Eaton and W. S. Palm, four one-story cottages, to be built at Grand Haven, Michigan.

Architect E. C. S. Holmboe: For A. Murray, ten two-story flats, 22 by 40 feet each; to be erected at Hoffman avenue; to be of stone and pressed brick fronts; have the sanitary improvements, gas fixtures, etc.

Architect C. W. Nothnagel: For W. W. Wilcox, two three-story residences, 18 by 52 feet each; to be erected at Vernon avenue, near Thirtieth street; to have stone and pressed brick fronts, oak and Georgia pine finish; the sanitary and modern conveniences.

Architect D. E. Postle: For F. H. Gehrke, a two-story frame residence, 24 by 46 feet, to be erected at Austin; to have a stone basement, the sanitary plumbing, mantels, gas fixtures, etc.

Architect William Strippleman: For A. Cheney, at 359 West Madison street, a five-story furniture warehouse, 50 by 110 feet in size; to have a stone front, electric light, elevators, etc.

Architects Jones & Stoddard: Made plans for a two-story flat building, 25 by 70 feet in size; to be erected at Monroe street, west of Kedzie avenue. The front will be of stone; interior to be finished in hardwood; have the best of plumbing, mantels, gas fixtures, heating, etc.

Architect H. P. Beiler: For Robert Sohns, a three-story flat building, 22 by 68 feet, to be erected at Burling street, corner of Wrightwood avenue; stone front, the modern sanitary improvements, mantels, gas fixtures, etc.

Architect Henry Ives Cobb: For Messrs. Osborne & Fenn, a six-story store and apartment house, 150 by 150 feet in size; to be erected at the corner of Twenty-second street and Indiana avenue; the fronts will be of pressed

brick with stone trimmings; have hardwood interior finish and mantels, electric light, steam heat, etc. Also for Dr. Crissman, a two-story flat building, 28 by 60 feet; to be erected at Elaine avenue; to be of pressed brick and stone front; have sanitary plumbing, mantels, etc.

Architect F. W. Kirkpatrick: For J. Frese, a four-story store and flat building, 25 by 65 feet; to be erected at Madison street, between Homan and Central Park avenues; it will be of pressed brick and stone front, have all modern improvements, heating, etc. For Mrs. Martha Griffiths, a two-story and basement flat building, 26 by 70 feet in size; to be erected at Fulton street, near Western avenue; pressed brick and stone front.

Architect Ira C. Saxe: For M. Beebe, a two-story store and flat building, 56 feet front, to be erected at the corner of Ashland and Graceland avenues; to be of stone and pressed brick front; have the modern sanitary improvements, gas fixtures, etc.

Architect George S. Kingsley: For W. A. Kreidle, a three-story and basement flat, to be erected at 299 Belden avenue; to be of stone front, have all the sanitary plumbing, mantels, gas fixtures, laundries, furnaces, etc.

Architects Ostling Brothers: For P. L. Mooney, a three-story flat building, 25 by 77 feet; to be erected at 446 Jackson boulevard. To have a stone front, the sanitary plumbing, mantels, gas fixtures, furnaces. For T. Hufmeyer, a two-story flat building, 23 by 80 feet; to be erected at Melrose near Halsted street, stone front, the modern plumbing, gas fixtures, etc.

Architects Shepley, Rutan & Coolidge: For A. A. Sprague, a three-story residence, 41 by 85 feet in size; to be erected at 2636 Prairie avenue. To be of pressed brick and stone front, have the best of plumbing, hardwood interior finish, heating, etc.

Architect E. M. Newman: For P. Grace, at 50 Oak street, a four-story store and flat building, 40 by 85 feet in size; to have a front of buff pressed brick with Bedford stone trimmings, pine finish, mantels, gas and electric fixtures, etc. For W. Walker, at 688 Fullerton avenue, a three-story and basement flat building, 25 by 90 feet in size; to have a front of brown stone, all the best of modern improvements; cost, $15,000.

Architects Harston & Hotchkins: For E. Meisel, at 111 Lincoln avenue, a three-story store and flat building, 25 by 70 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, gas fixtures, etc.

Architects Stiles & Stone: For A. Butts, at the corner of Green and Fifty-sixth street, a three-story flat building, 125 by 50 feet in size; to be of stone and terra cotta front, have all the modern plumbing, gas fixtures, hardwood interior finish and mantels, etc.

Architects Cowles & Ohrenstein: For J. G. Magill, a three-story flat building, 28 by 50 feet in size; to be erected at the corner of Sheridan avenue and Sixty-first street. To be of pressed brick and stone front, have the best of sanitary improvements, etc.

Architects Schroeder & Koster: For Doctor Froom, a two-story residence, 25 by 52 feet, to be erected at La Salle and Thirty-seventh streets; pressed brick and stone front, the best of improvements, furnace.

Architect A. Sandegren: For E. J. Bowes, four two-story residences; to be erected at Fulton street near Francisco. To be of stone fronts, have hardwood finish and mantels, gas fixtures, etc.

Architects Thomas & Fuller: For Miss Maggie Kehoe, a three-story and basement flat building at 4714 Champlain avenue, stone front, mantels, gas fixtures, heating.

Architects Fraenkel & Schmidt: For F. I. Bennett, at Washington avenue near Sixtieth street, sixteen two-story residences, cut stone fronts, tile roofs, etc. For Fred K. Root, six two-story residences, of pressed brick and stone fronts. For N. Mayer and S. Bloch, two three-story residences, at Drexel boulevard near Forty-third street, cut stone fronts, hardwood interior finish, electric light, etc. For Thomas Gordon, a two-story and basement residence, 32 by 45 feet in size; to be erected at Kenilworth; to be of frame, stone basement.

Architect Joseph Molitor: For A. Harris, at Brown street near Maxwell street, a four-story and basement store and flat building, 25 by 100 feet in size; to have a stone front, the sanitary plumbing, gas fixtures, white pine finish, etc.

Cincinnati, Ohio.— Reported by Lawrence Mendenhall:

The open fall has helped to reduce the deficiency in building, but still the figures presented below for comparison are not very cheering. However, I am safe in saying that our city is not the only one suffering in this direction:

	1893	1894
Total to November 1.....	$3,352,048	$2,765,421

These figures show a decrease in eleven months of $586,627, which, when distributed among the various trades, do not make a very large deficit for each to bear.

Architect W. W. Franklin reports: For A. Braun, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, hardwood, grates, mantel, gas, plumbing, stained glass, etc.; cost $10,000.

Architects Crapsey & Brown report: For Scott Street M. E. church, Covington, Kentucky, a church edifice; materials: pressed brick, stone trim; slate roof, pews, stained glass, gas, plumbing, furnace, electric lighting, etc., cost $25,000. For Lincoln Park Baptist church, Cincinnati, Ohio, a church edifice; materials: brick, terra cotta and stone, slate roof, pews, hardwood, stained glass, furnace, baptistery, and all modern improvements; cost $40,000.

Architect S. S. Godley reports: For A. Freiberg (J. and A. Freiberg), a fine residence; materials: pressed brick, stone trim, hardwood finish, floor tiling and wainscot, furnace, grates, mantels, stained glass, plumbing, gas, etc.; cost $20,000. Also for Riverside Elevator and Malt Company, Riverside, Ohio, an elevator, brick and iron construction, with all modern improvements; cost $30,000.

Architects John H. Boll & Co. report as follows: For A. Brunsman, Price Hill, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, grates, mantels, gas, plumbing, stained glass, etc.; cost $12,000. For Robert J. Morgan, a dwelling; materials: pressed brick, slate roof, gas, plumbing, grates, mantels, blinds, etc.; cost $5,000. For W. W. Granger, Cincinnati, two houses; materials: frame, shingle roof, gas, grates, mantels, plumbing, etc.; cost $12,000. For Peter Beck, a flat building; size, 25 by 100 feet, three stories high; materials: brick and iron, grates, mantels, gas, plumbing, etc.; cost $7,000. For Dudley Webb, Avondale, Ohio, two houses; materials: frame, slate roof, grates, mantels, gas, plumbing, stained glass; cost $13,000.

Architects Brink & Kunz report: For Philip Krug, a flat building; size, 40 by 100 feet, four stories; materials: pressed brick, slate and tin roof, store fixtures, grates, mantels, gas, plumbing, dumb waiter, etc.; cost $20,000.

Cleveland, Ohio.— Very little new work costing more than $5,000 is being started, although the weather has been remarkably fine for building. Many houses ranging in price up to $2,500 are being built. The architects are quite busy completing the year's work and all report prospects for the spring as very good.

Architect W. W. Sabin has commenced the erection of a modern frame residence in East Cleveland, for Mr. Henry Taylor, of the W. Bingham Hardware Company. It will contain all improvements, hardwood, and will cost about $6,000.

Architects A. H. Granger and F. B. Meade have recently moved their offices from the Society-for-Savings building to the Garfield Block, where they are admirably located in a suite of rooms on the ninth floor.

Architect S. R. Badgley reports: A stone church, at Norwalk, Ohio, 70 by 110 feet in size; completely fitted up with auditorium, Sunday-school rooms, seating, gas lighting, fan blower heating system, and plumbing; cost, $30,000. At Delaware, Ohio, he has in preparation plans for a $50,000 library building, for the Ohio Wesleyan University; to be built of white marble and completely finished in every way; fireproof construction will be used.

Architect A. D. Kent: Has a two-story brick block under process of construction, on Payne avenue; cost, $10,000.

Architect R. H. Bissell, 236 Superior street: Has prepared plans for a $7,000 frame residence, to be built at Warren, Ohio, for Dr. Alberston, of Cleveland; slate roof, steam or hot-water heat, plumbing, mantels and grates, hardwood.

Architects French & La Chance: Are building for Dr. G. W. Stevenson a three-story brick block and tenement, on Woodland avenue; to cost $6,500; all modern conveniences.

Architect F. C. Bate reports: A stone and frame residence and barn, for Henry Treukemp, on Bolton avenue; to cost $25,000. For J. W. Davis, he is making plans for a $50,000 stone residence, at Canton, Ohio; slate roof, hardwood, hot-water heat, plumbing, mantels and grates, and every modern convenience.

Architects Coburn & Barnum: Are taking figures upon a double frame residence, for Mr F. W. Sears.

Architect C. W. Hopkinson: Is preparing plans for a $5,000 frame Congregational church, to be built in West Cleveland.

Architects Coburn & Barnum have prepared plans for a frame residence for Mr. E. M. Waller, to be built at Ravenna, Ohio.

Architect E. E. Smith has under process of erection a $6,000 frame residence for Mr. T. J. McMannus, of the city hall, on Lincoln avenue near Euclid avenue. It will be two stories, 32 by 48 feet in size, have slate roof, plumbing, hardwood, furnace heat, electric lights and bells, and tile floor in vestibule and bathroom.

Contracts are just being let for part of the work necessary for the erection of a tin-plate mill on Tod street, this city. J. A. Matthews, 312 Perry-Payne building, has the work in charge and will be superintendent. Several hundred thousand dollars will be expended in equipping the plant. All machinery necessary for the manufacture of tin plate, with boilers, engines, etc., will be required.

Architect W. D. Benes is remodeling a residence for Mrs. Mary A. Faman, on Detroit street. Plate and stained glass will be used, and hardwood finish and new mantel put in.

Architect C. F. Schweinfurth is building for himself, on Ingleside avenue, a fine modern stone residence.

Denver, Colo.—Architect J. J. Huddart: For Colorado Realty and Construction Company, a two-story brick dwelling; size 31 by 43 feet; cost $5,000.

Architects Balcomb & Rice: For Ed Lewing, a two-story brick residence; size 36 by 49 feet; cost $5,000.

Architect Frank Snell: For William T. Burleigh, a two-story brick dwelling; size 31 by 40 feet; cost $9,500.

Architect J. J. Humphrey: For B. B. Lawrence, two-story dwelling, brick and stone; size 42 by 46 feet; cost $5,000.

Architect W. H. King: For Dunwoody Brothers, a two-story soap factory, brick; size 49 by 135 feet; cost $15,000.

Architect William A. Fisher: For Mrs. C. A. Blakeney, a two-story brick dwelling; size 30 by 45 feet; cost $5,000.

Architect James Burdock: For C. W. Thompson, a one-story store building; size 50 by 60 feet, brick; cost $5,000.

Architects Varian & Sterner: For George H. Watson, a two-story dwelling, size 40 by 49 feet; cost $8,000.

Architects Edbrook & Co.: For Barth Bros., alterations, etc., to brick dwelling, at a cost of $5,000.

J. C. Helen will build a two-story brick dwelling, size 29 by 48 feet; cost $9,000.

Detroit, Mich.—Architects Malcombson & Higgenbotham: For William Christy, a two and one-half story brick residence, size 30 by 60 feet; cost $10,000.

Architects A. C. Varney & Co.: For the Wayne County Commissioners, Wayne, Michigan, a two-story laundry and vegetable building, size 30 by 144 feet; cost $10,000. For Parke & Davis, a two-story brick warehouse, size 60 by 180 feet; cost $8,000. For J. R. and R. J. McLaughlin, a bottling works and stables on east side of Third avenue; cost $5,000.

Architect H. J. Rill: For Charles Bath, a block of residence apartments, size 58 by 114 feet; brick and red sandstone; all modern improvements; cost $40,000.

Architects E. A. Walsh & Son: For Mrs. P. S. Chapoton, a two-story residence; brick and stone; cost $9,000. For Thomas Adams, a two-story brick residence on south side of Cleveland avenue, near Woodward; cost $5,000.

Architects Stratton & Gearing: For Dr. D. Ingliss, a two-story residence, brick and stone trimming; cost $9,500.

Architect H. W. Chamberlain: For W. C. Lantner, a six-story apartment building; brick and stone; all modern improvements; size 48 by 103 feet; cost $55,000.

Architect R. E. Raseman: For Theodore D. Buehl, a two-story store and flat building; cost $7,200.

Louisville, Ky.—Architects Maney & Dodd report as follows: St. Paul's Episcopal Church, location Fourth avenue and Victoria place; to cost $50,000; to be faced with stone; size 101 by 160 feet; tower to be 80 feet high; seating capacity 800; slate roof, tile floors, etc. Residence for Mr. T. H. Glover; to cost $7,000; brick and stone, three stories, slate roof; location Garvin place near Oak street. Residence for Mrs. Lockie Rhodes; to cost $6,500; yellow brick, stone trimmings, slate roof; location Third avenue near Hill street. Two stores with flats above for Columbia Trust Company; to cost $17,000; iron and brick fronts, metal roofs; location Market street between Second and Third streets. Three residences for Mrs. Mary Curran; to cost $15,000; brick with stone trimmings, slate roofs; location Second and Breckenridge streets. Residence for Dr. Lewman; to cost $10,000; brick and terra cotta, slate roof, three stories high.

Milwaukee, Wis.—Architects Marshall, Ryder & Stucker: For W. M. Horne, a two-story brick store and flat building; to cost $5,000.

Architects Marshall & Ryder: For W. W. Wallace, a two-story frame residence, to cost $6,000.

Minneapolis, Minn.—Architect A. L. Dorr: For the Central City Market Company, a market building, 330 by 337 feet in size; to cost $200,000.

Architect Charles S. Sedgwick: For Mrs. F. E. Hale, a five-story business block, 91 by 132 feet in size; brick and stone; cost $50,000.

Pittsburgh, Pa.—Architect J. N. Campbell: For A. Hilson, a three-story office building; brick and red sandstone; cost $5,000.

Architect James F. Steen: For M. Kaufmann, a two-story brick and stone residence; all modern improvements; cost $8,000.

The Emery M. E. Church are contemplating building a new church building, to cost about $80,000.

Architect F. H. DeArment has prepared plans for the new Y. M. C. A. Building, to cost $15,000.

Rochester, N. Y.—Architects Walker & Briggs have prepared plans and begun building operations for a 16-room school building for the city of Rochester; material to be of brick with stone trimmings; style Colonial; cost $30,000. Block of twelve apartments for Mrs. Emil Kuichling, to be built of brick with stone trimmings, on South Ford street. Frame dwelling for Mrs. M. J. Morrow and Mr. George McAllaster. Brick and frame cottage for J. G. Davis, to be built on Lake avenue. Double frame dwelling for Mrs. C. C. Brown, on Birr Terrace; Colonial style; cost $5,000.

Architect J. Foster Warner has prepared plans and begun building operations for a frame residence in the Colonial style, to be built on Culver street, for Wendell J. Curtis; the inside finish to be of hardwood in main rooms and hall; heated by furnace; gas, electric lighting and all modern improvements; cost $10,000. For Josiah Anstice, a frame residence, to be built on Culver street; part of first story stone; the interior to be finished in hardwood, heated by indirect hot-water system; gas and electric fixtures, bells, speaking tubes and latest improvements; cost $20,000. Also a frame stable, to cost $3,000.

St. Louis, Mo.—Architect Charles R. Green: For L. H. Lightner, a two-story store and flat building; brick and stone; to cost $40,000.

Architects Grable & Weber: For G. M. Hellman, a two-and-one-half-story brick and stone residence, 48 by 60 feet in size; cost $20,000.

Architect F. C. Bousack: For J. A. Hanley, a two and one-half story residence; size 45 by 63 feet; brick, stone, with slate roof; cost $12,000.

Architect J. D. DePombiray: For Carton & Faris, a three-story office building; size 49 by 107 feet; brick and stone, with composition roof; cost $30,000.

Architect W. Levy: For S. A. Jenkins, a two and one-half story dwelling; size 26 by 50 feet; brick and stone; cost $5,000.

St. Paul, Minn.—Architect C. N. Johnson: For city of St. Paul, a county hospital; to cost $35,000.

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 can 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 proper credit.

A. ETHRIDGE CARMODY, Architect, No. 1220 Sixteenth street N. W., Washington, D. C.

ALEXANDER HAY, Architect, 74 Baronne street, New Orleans, La.

HELENA PUBLIC LIBRARY, Helena, Montana.

JOSUE SMITH SOLAR, Architect, Santiago de Chile.

UNIVERSITY OF CALIFORNIA, Department of Drawing, Berkeley, Cal.

THE PRESERVATION OF METALS.

At the Montreal meeting of the American Society of Mechanical Engineers, an interesting paper was read on methods for preserving metal used in pipes, roofs, bridges, poles, construction work, etc. In conclusion, the whole question of how best to protect iron and steel from corrosion in all the varying conditions that the wants and usages of today demand, seems to resolve itself into several "Don'ts," as the best method of answering it, to wit:

Don't have any scale on the metal.

Don't paint it with anything but pure linseed oil and oxide of lead or graphite paints.

Don't forget that frequent inspection and care are very necessary.

Don't let the cost and interest accounts be the governing factors in the case of protecting any metal structure on whose continuity and strength human life and safety depend.

In comparing the two paints recommended, it may be well to add that a properly made graphite paint should prove more durable and a better protector than oxide of lead. Graphite has a strong affinity for metal surfaces, and experienced painters claim that even where light colors are desirable, graphite paint should be used as a priming coat. Again, graphite is impervious to the action of heat, cold, sea air, acid or alkali fumes, which are more or less destructive agents to lead paints.

The Joseph Dixon Crucible Company, Jersey City, New Jersey, have manufactured a pure linseed oil and graphite paint for over twenty-five years, and have some very convincing testimonials of its value.

HYDRAULIC MACHINERY.

We would call the attention of our readers to the advertisement of the Erwin-Welch Hydraulic Machinery Company calling attention to their automatic hydraulic pump, which placed in the basement of a dwelling and connected to the city water supply will pump and force soft water from cistern direct to house supply fixtures. The opening or closing of any faucets or bibbs on the soft-water system automatically starts or stops the pump. The pumping capacity of the pump is such that storage tank in attic is not required. Where water meters are used on the city water supply pipe and economy in the use of water is desired the pump may be so connected, in connection with a small storage tank, that there will be no waste of water required in the operation of this pump, as the exhaust of the pump would be connected back into the hard-water house-supply pipe, and the using of hard water for domestic requirements would afford the motive power for furnishing a constant supply of soft water for household requirements. A large number of these pumps are used in this and foreign countries for increasing city water and artesian well pressure for the purpose of forcing water to the upper floors of buildings where the city or artesian well water will not rise, their largest sized high-duty pumps being used to increase the pressure twenty times. Their pump has been adopted by the United States Government Fish Commission, and was used by them for the purpose of circulating salt water at their exhibit at the World's Fair. The jury of awards of the World's Columbian Exposition and the Illinois Chapter of American Institute of Architects, judging the pump on its merits as to efficiency and mechanical construction, awarded the manufacturers a diploma and medal of merit. A descriptive circular with price list and detailed specifications will be sent upon application to The Erwin-Welch Hydraulic Machinery Company, 51 South Canal street, Chicago, Illinois.

CORRESPONDENCE SCHOOLS.

We mentioned last month the receipt of a number of publications relating to the "Correspondence Schools," at Scranton, Pennsylvania. Among these, and of most interest, are a large number of letters — nearly two hundred — written by students in respect to their experience and opinions of the system. It is the most original agency for technical education that has ever been devised, capable of an extension that has no visible limit, and portends a time when we will not set off a few of the most fortunate for education, but educate all up to the limits required in the application of the skilled arts. One effect will be to raise the standard of the ordinary courses in technical colleges and schools, because mediocrity can be attained at a tithe of the expense and in ways more congenial to most students.

The habit of writing out exercises is a good one, good in all kinds of mnemonic effort, and when to this is added the interest of a communication personally addressed, and the environment of a home, it is easy to discern the attraction of a correspondence system.

Among the papers mentioned is one sheet of examples in hydraulics that as a collection of educational problems is the best we have ever seen. When a set schoolbook is done, and the plates made, there is an end, but in the present system a tentative course is possible. Change and improvement can go on continually; not only this, the problems submitted can be nicely graded to the requirement and capacity of the student, and can, by the facility for change, be made relevant to particular examples or practice. —*Industry, San Francisco, California, October, 1894.*

AKRON PRESSED BRICK.

On the occasion of a recent visit to Akron, Ohio, the representative of THE INLAND ARCHITECT called upon the Akron Vitrified Pressed Brick Company, and through the kindness of the treasurer, Mr. William H. Hunt, some points were obtained which will be of interest to our readers.

The company has recently been reorganized, and starts out with almost unlimited capital and with largely increased facilities capable of meeting the greatest demands for this class of brick in any part of the United States. This is guaranteed by the fact that the Akron Vitrified Pressed Brick Company have now one of the largest and most complete works in the world.

The officers of the company are R. H. Wright, president, Hon. George W. Crouse, vice-president, E. R. Harper, secretary, and William H. Hunt, treasurer.

A new departure has been made in the manufacture of this brick, and it is of the first importance to architects to know the qualities claimed for them, and the certainty of at all times obtaining them without delay. Covering these points a quotation from the company's catalogue will give the clearest explanation possible:

"Modern architecture requires special brick to convey the idea of the design. None of the old style shapes can be combined to give the desired effect. As architects have hesitated to make an extra expense to their clients on account of requiring only a few special designs, we have arranged to keep our modern yard equipped for modern needs, so that an architect can design any shape he may choose, as many or as few as he desires, and such shapes will cost no more than any other of similar pattern, and above all they will be gotten out at once. All other pressed brick are (as advertised) soft brick, so as to be readily carved. Architects will please remember that it would be more difficult to carve the Akron Vitrified Pressed Brick than granite, thus making it too expensive, while we can mold any desired design far cheaper than any brick can be carved, and at the same time produce a much more pleasing and lasting effect. We have a very large stock of every design shown in this catalogue on hand, so no time may be consumed to the builder."

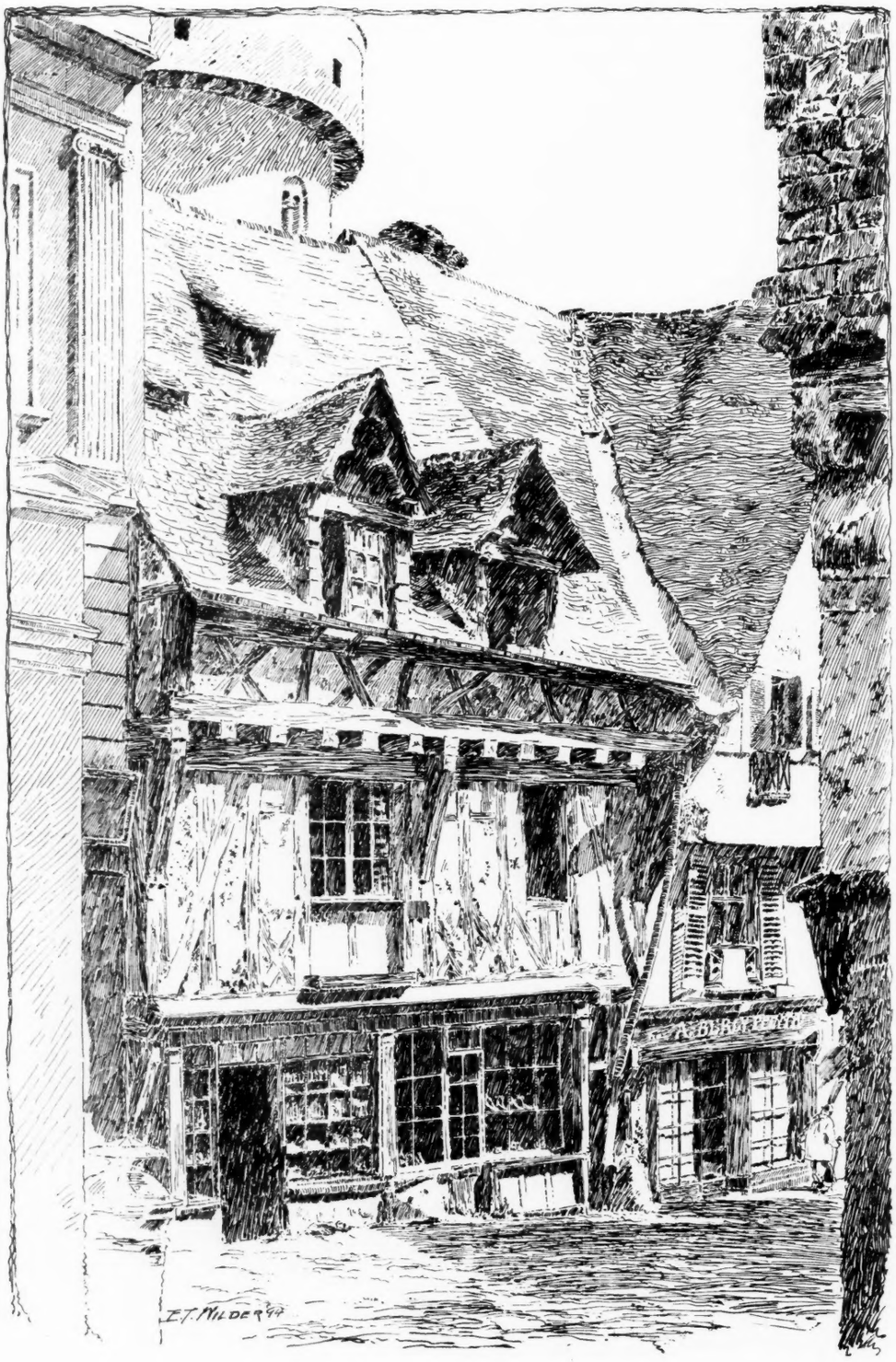
While it is claimed for these brick that they are cheaper than the poorest, they are in quality unexcelled. The faces of these brick show no granulation streaks. They are of uniform thickness. They will never fade. They will never become dirty, even ink leaves no stain on them. Their edges are straight and parallel. They cannot be injured by fire. They will never whitewash. They are so hard that they will cut glass. They are the only bricks that are uniform in color throughout. They are so dense that they can be laid closer in the wall than any other brick. That they offer the greatest resistance to weight has been fully substantiated by actual tests in Chicago, Pittsburgh and elsewhere. All architects can obtain their illustrated catalogue by addressing the Akron Vitrified Pressed Brick Company, Akron, Ohio.

HEATING AND VENTILATION.

A new and enlarged edition of "Mechanical Heating and Ventilation," issued by M. C. Huyett, Chicago, contains tables, rules and data for the proper proportioning of all the parts, on a basis such as has been installed in all the work in which the author has taken part as manufacturer or engineer. The subject matter is indexed: Heating and ventilation essentials. Ventilation. Natural laws which must be regarded. How much ventilation. Initial velocities of air to rooms. Rules for determining the quantity of air required. Insufficient ventilation. Instances of failures. Tables and rules for determining the sizes for heat-risers and flues on a scientific basis and quickly usable. Tables and rules for ventilation on "times per hour." Tables and rules for ventilation per person. Fans, comparative capacities, "the only and most exhaustive analysis ever put in print." Rules for estimating capacity and powers of all makes of fans. Examples of application, comparative claims of manufacturers. Application of the Sturtevant rules. Application of the Huyett rules. Standard sizes of fans with details, square inches of blast wheels, pressures, true capacities, powers. Motors of all kinds. traps, pumps and receivers, with rules for rating the same for use in a mechanical system. Hot-blast heaters—rules for proportioning sizes required, in feet of 1-inch pipe. Automatic temperature regulation. Boilers and spaces required. Rules for ascertaining engine power when low pressure steam shall be used. United States government safety standard rule for determining boiler safety factors. Air pressure due to velocity. Air required for combustion. History of unsatisfactory heating plants and the causes. Full data regarding plants which have stood the test of many years' use, proving that when properly proportioned and honestly applied failure is impossible. "Analysis of all kinds of heating apparatus." The price is $5; for sale by the author only.

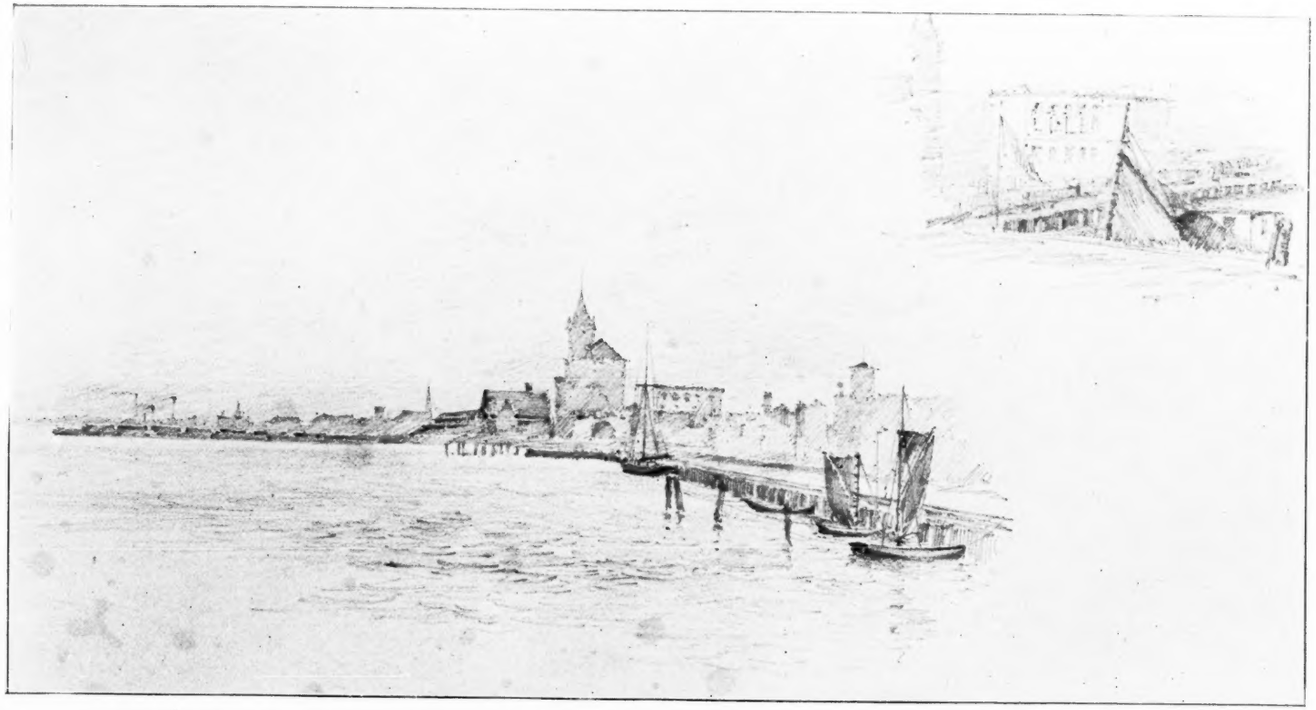
PUBLIC·SCHOOL·FOR·
MARINE CITY MICH·

EDW·C·VAN LEYEN
ARCHITECT +++
DETROIT·MICH·



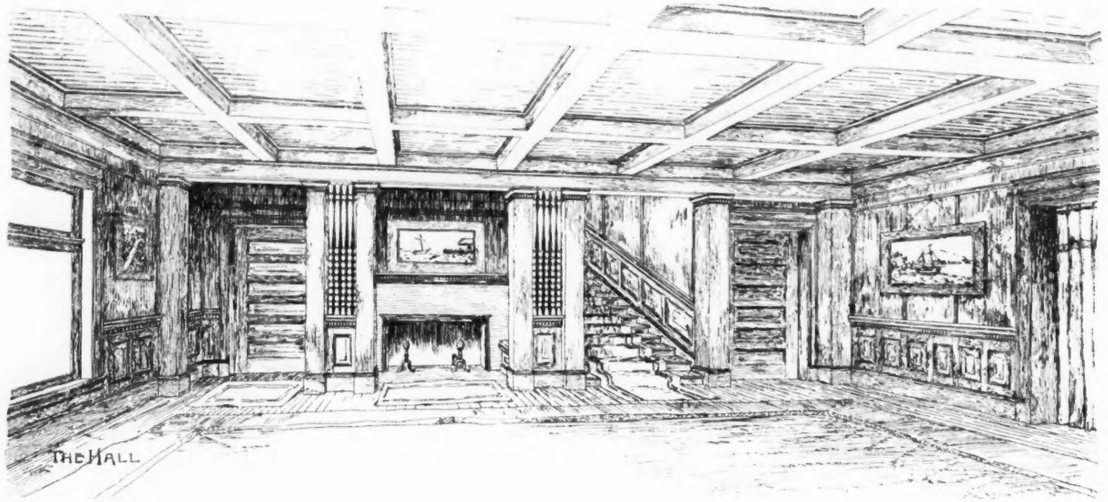
OLD HOUSES AT LAVAL.

RENDERING FROM PHOTOGRAPH, EDW. T. WILDER, CHICAGO.



"PICTURESQUE CHICAGO." CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION.

SECOND PLACE: JOHN JOHNSON.



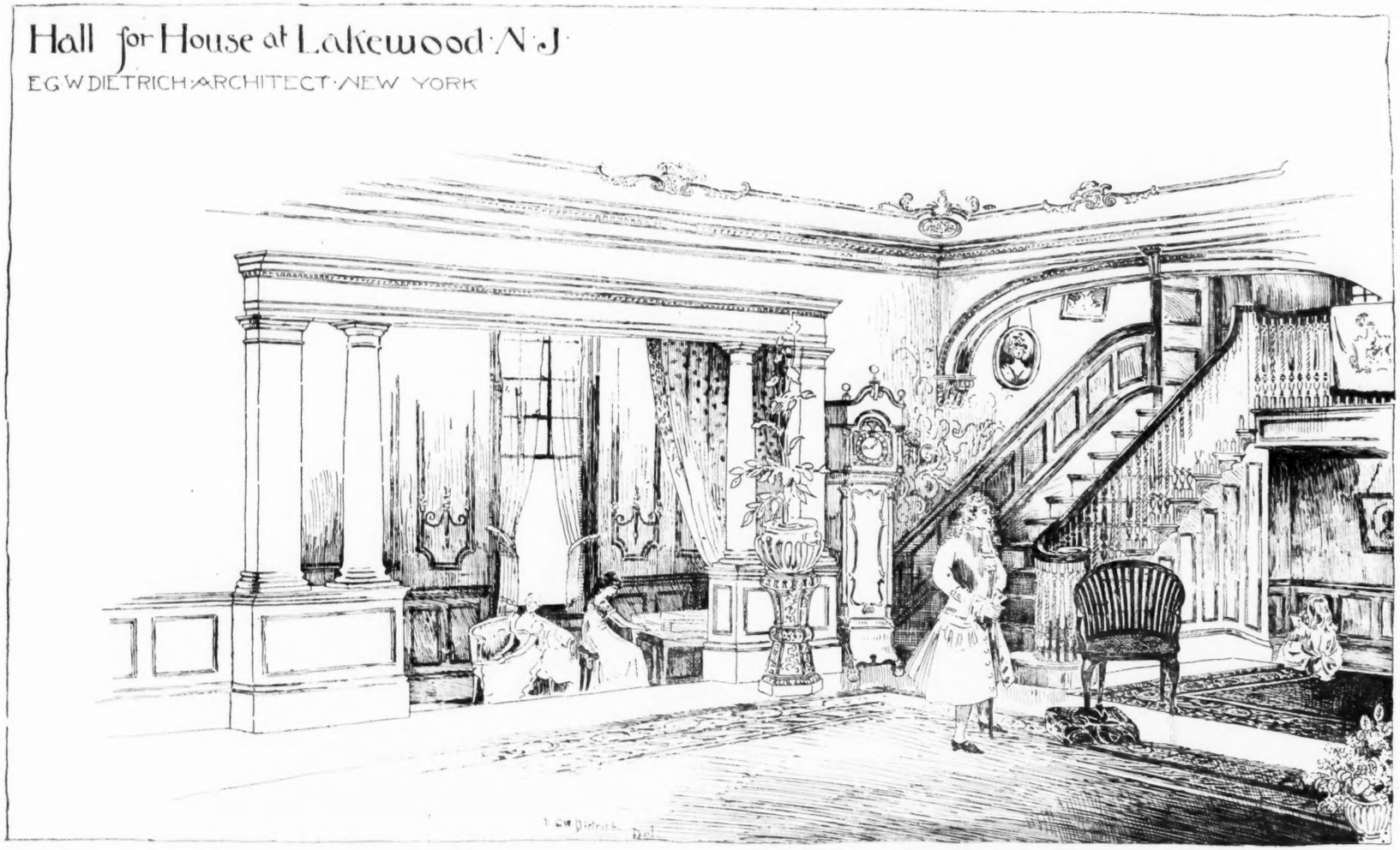
HOUSE FOR HIMSELF, BY C. FERRIS WHITE, ARCHITECT, EVERETT, WASH.

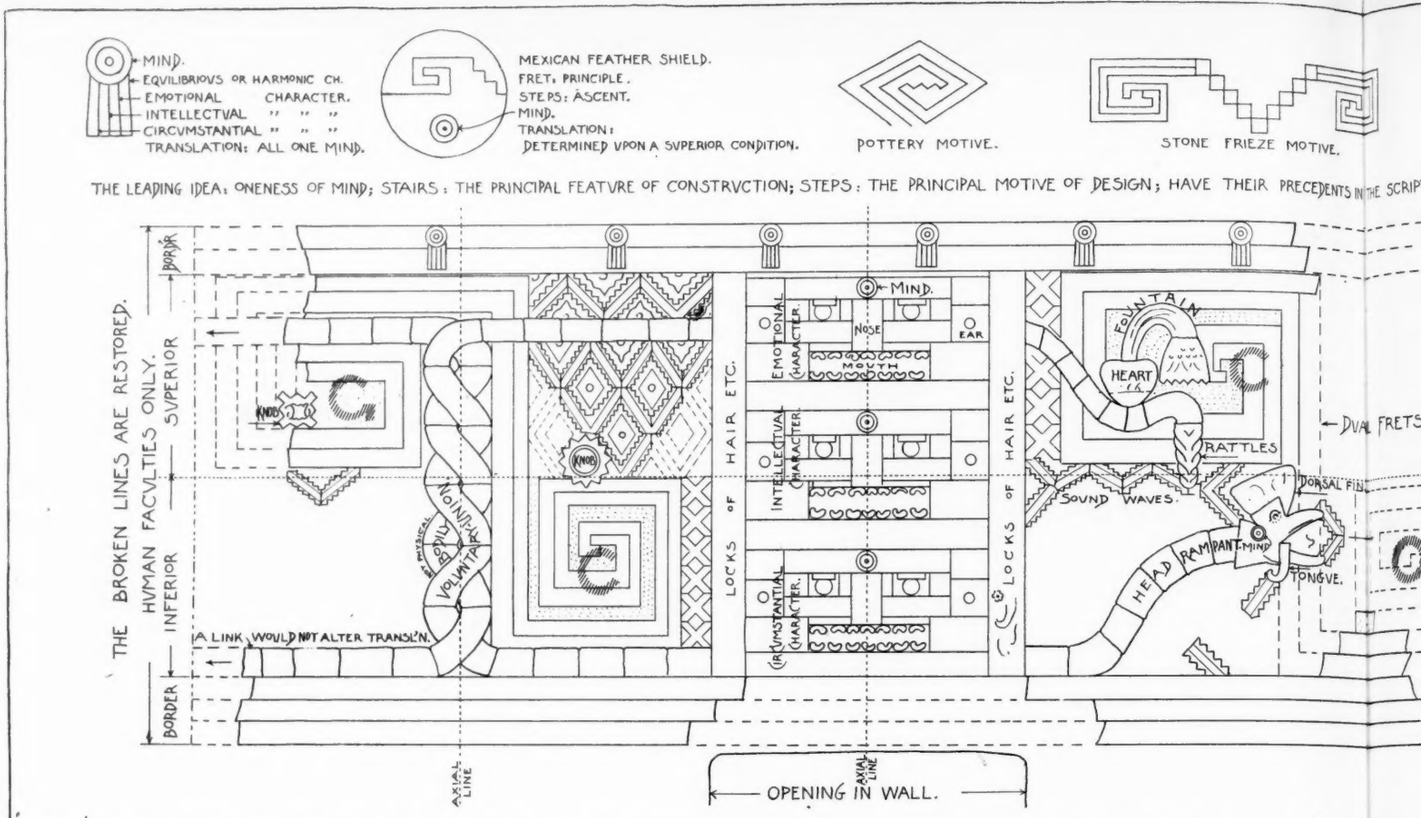
HOUSE FOR HIMSELF, BY C. FERRIS WHITE, ARCHITECT, EVERETT, WASH.

• HOUSE ON RACE ST • DENVER • COLO • SKETCHED BY WM COWE

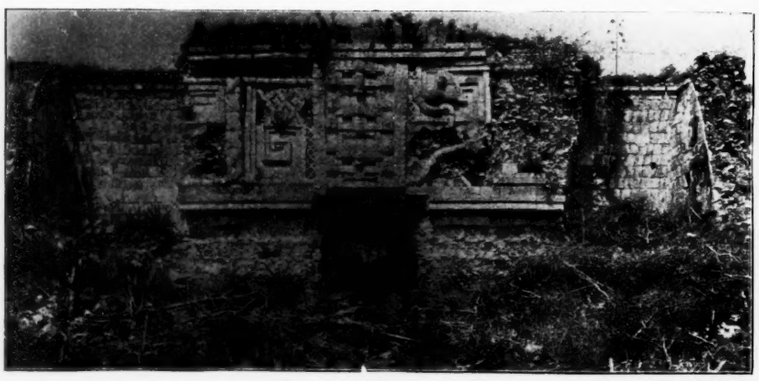
Hall for House at Lakewood N.J.

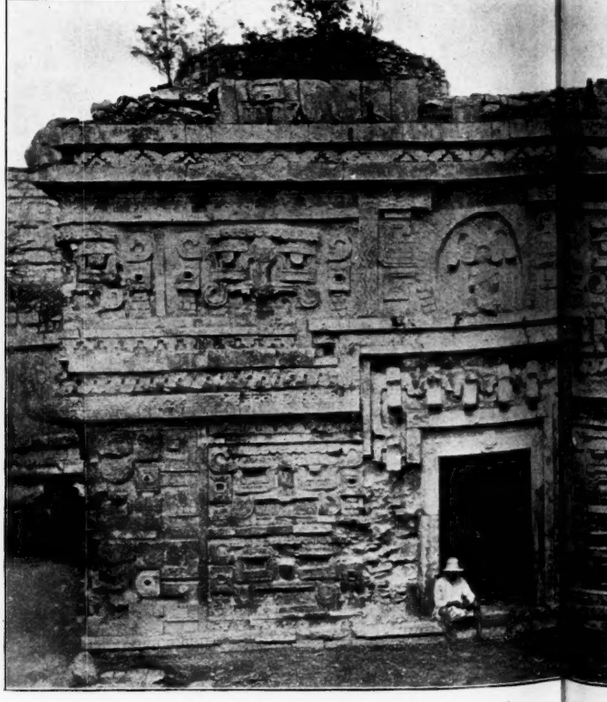
E.G.W. DIETRICH ARCHITECT NEW YORK



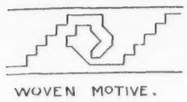


SIGN WRITING IN UXMAL, YUCATAN, CENTRAL AMERIC



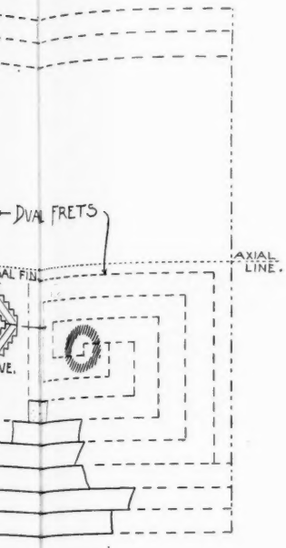


ILLUSTRATING THE ARTICLE "THE PASSING OF GOTHIC ART IN
LANGUAGE EXPRESSION OF ORNAMENT



WOVEN MOTIVE.

ENTS IN THE SCRIPTURES ONLY.



WORDS OF THE NAZARENE TEACHER, BY ANTICIPATION AS:
"WHEN I SHALL TELL YOU PLAINLY." AND BY PANTOMIME.
X. I COR. II. (WITHOUT FORESTALLMENT.).

5, ELEVATES A PRINCIPLE "O" TO THE HIGHER

's	Lower fret "O" rising to higher fret "C" and

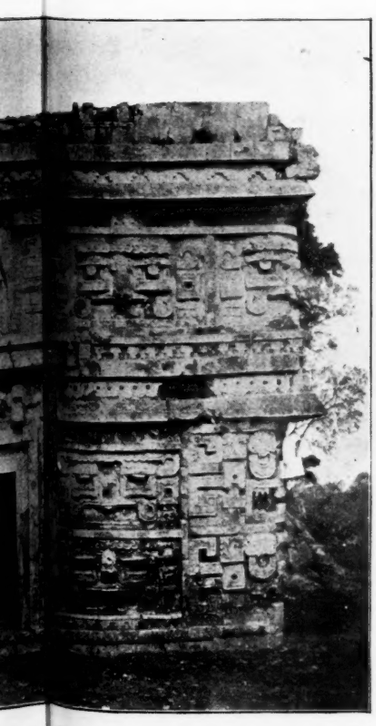
THRO' A SOUND FORCE, AN ASCENDING CONNEC-

corres-line.	Dotted sound waves.	steps elsewhere with frets. (See above).

nty mansions St. John XIV, 2.
e was called I Cor. VII, 20.

(1) Conrad Bryant Schaefer. Chicago, October 18, 1894.

AMERICA.



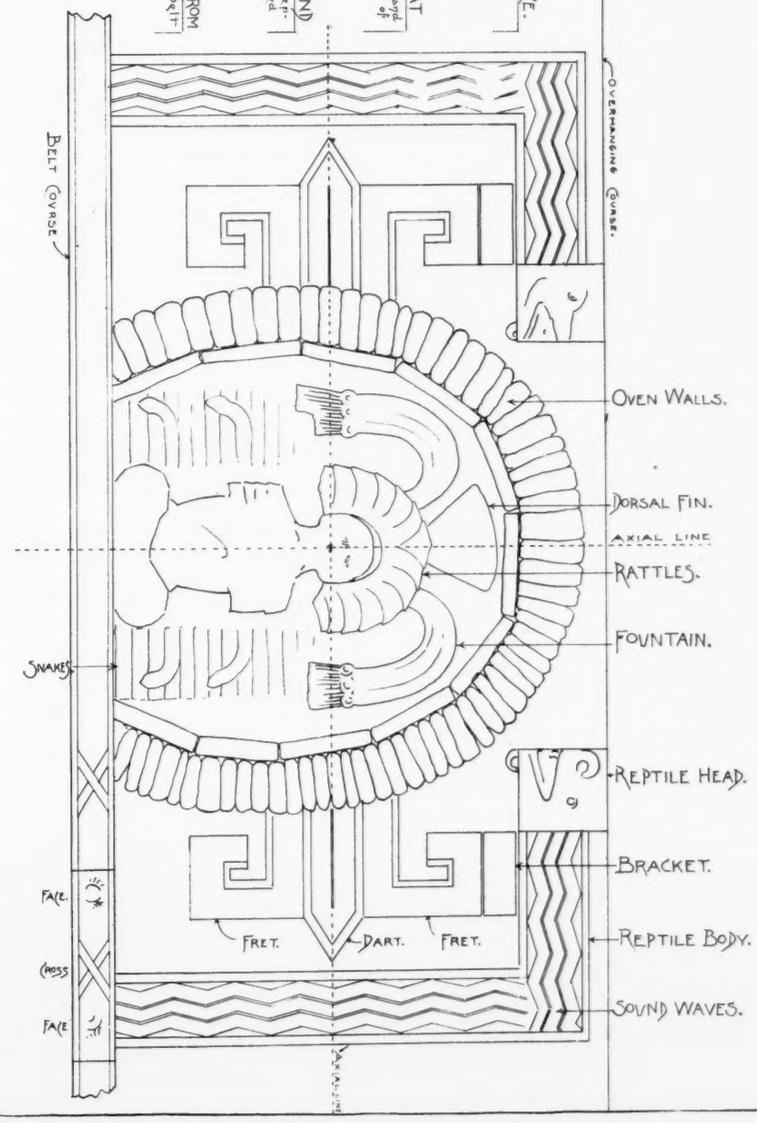
CHICHENITZA, YUCATAN.
FROM A. P. MAUDSLAY'S COLLECTION OF PHOTOGRAPHS.
FIELD COLUMBIAN MUSEUM, CHICAGO.

TRANSLATION:

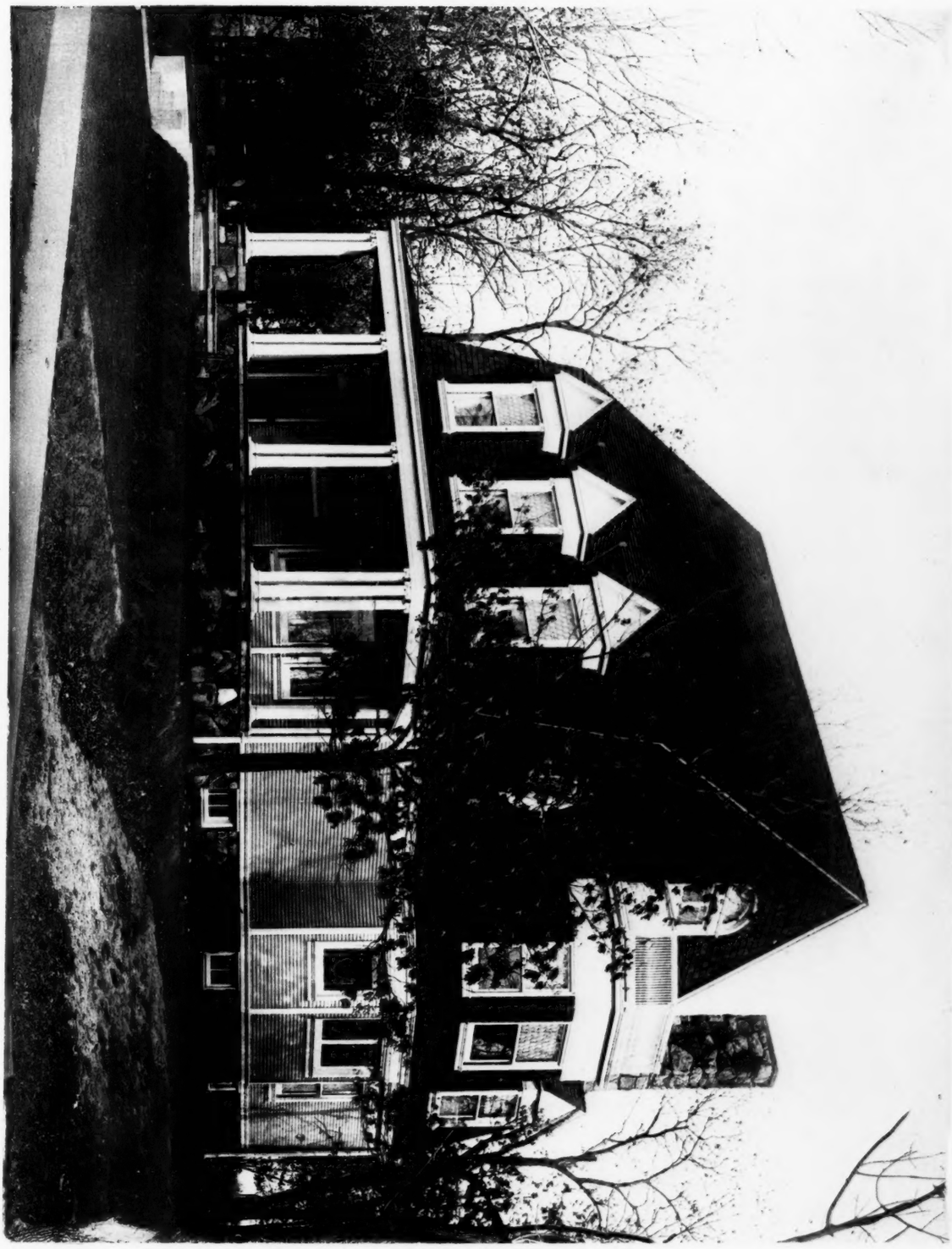
THIS MAN'S WARNING SPRINGS FROM A PURE SOURCE.			
Statue.	Rattles.	Fountains	Dorsal fin.	Head of statue
THE CRUCIBLE FOR REFINING THE SELF-LOVING IS IN THAT			
Over.	Bakings.	Sparks coiled early upon left. No right and left hand connection.	Part between and over in centre of frets.
PRINCIPLE SUSTAINING THE SPIRITUAL BRIDE AND			
Frets (see sound force.)	Bracket (note structural necessity and fitting the fret.)	Sound waves compressing the	Bodies of reptiles placed
BRIDE-GROOM UPON THE CROSS WHICH IS BETWEEN (FROM			
right and left hand and	Surmounting belt course of cross between right and left hand marks which are probably faces.		Belt
ONE TO THE OTHER) THEM.			
course connecting both reptiles.	Faces.		

Conrad Bryant Schaefer.
Chicago. October 22, 1894. (2)

SIGN WRITING OVER A DOORWAY.



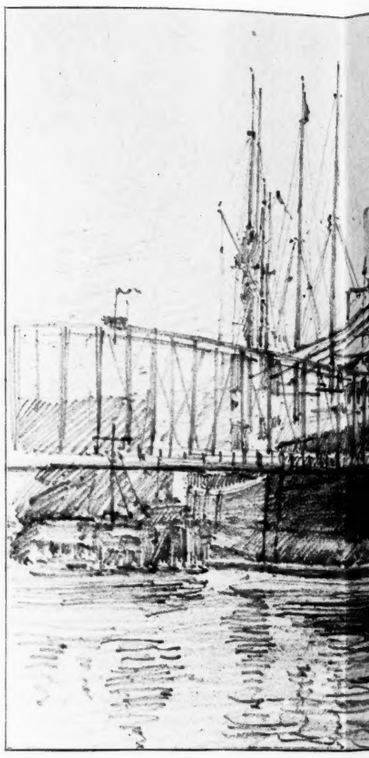
ARTS IN THIS NUMBER, BY CONRAD BRYANT SCHAEFER.
OF ORNAMENTAL MOTIVES.

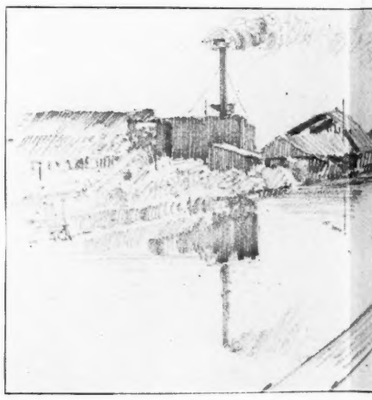


RESIDENCE OF MRS. A. D. WHEELER, EDGEWATER, ILLINOIS.

GEORGE W. MAHER, ARCHITECT, CHICAGO.

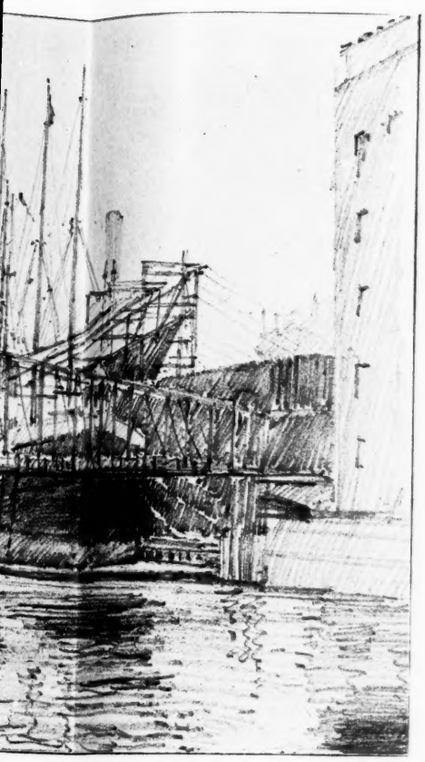
INLAND ARCHITECT PRESS.

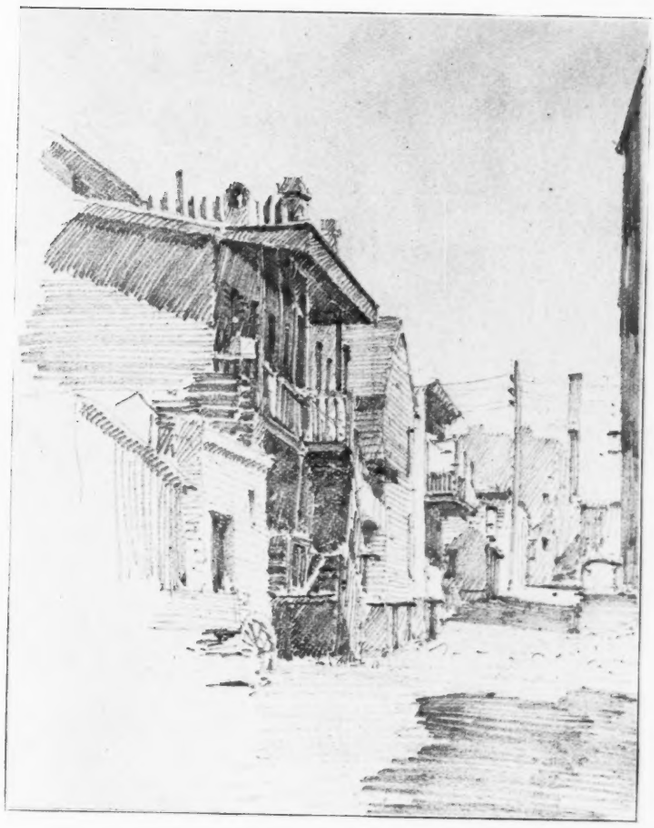


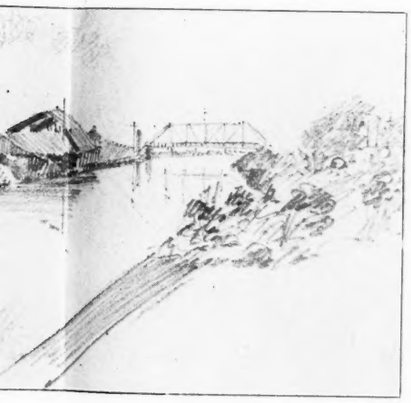


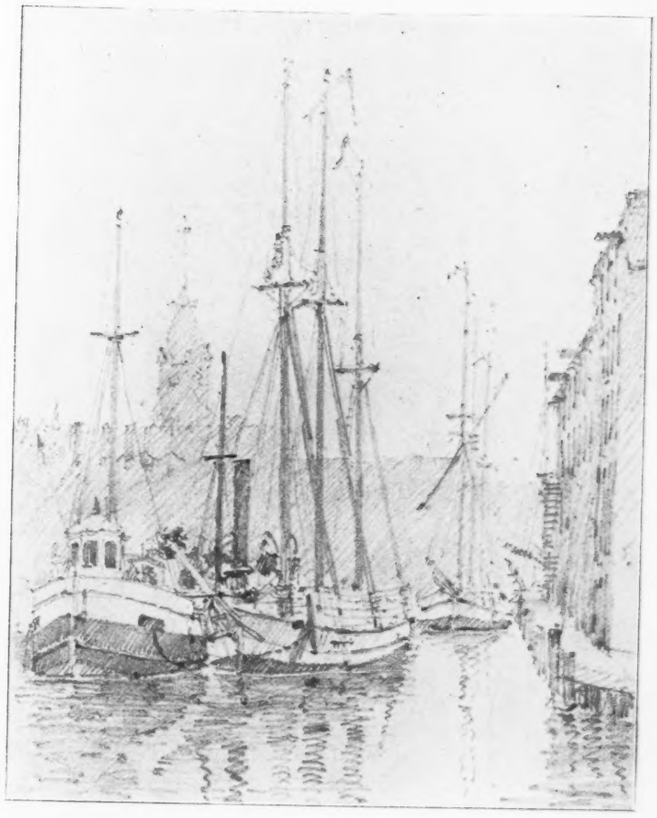
"PICTURESQUE CHICAGO." CHICAGO ARCHIT

FIRST PLACE: ELMI





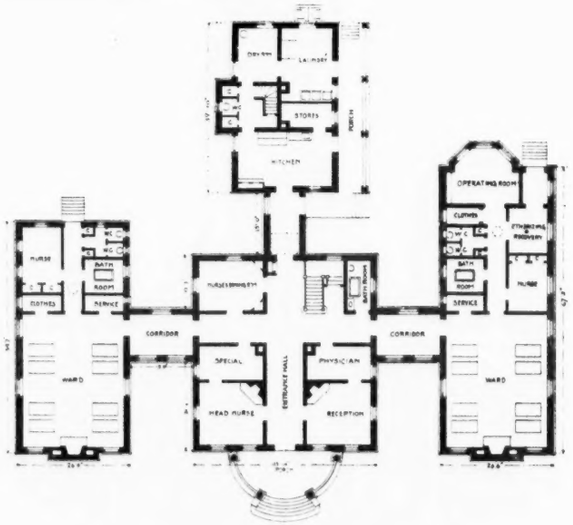




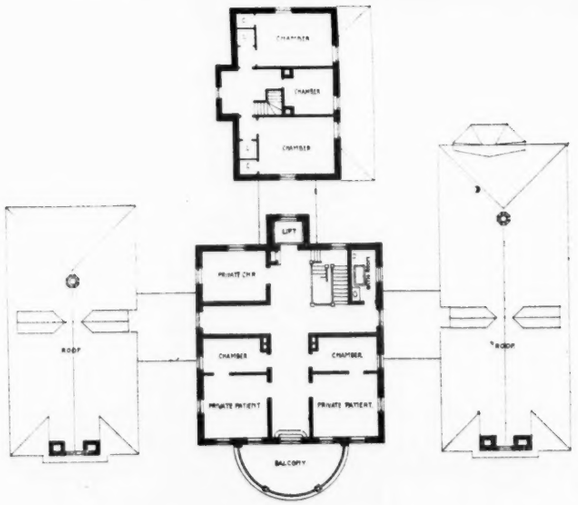
ARCHITECTURAL SKETCH CLUB COMPETITION.

E: ELMER C. JENSEN.

HOUSE ON 13 AVE. DENVER. COLO.
SKETCHED BY WM COWE.



PRINCIPAL FLOOR.

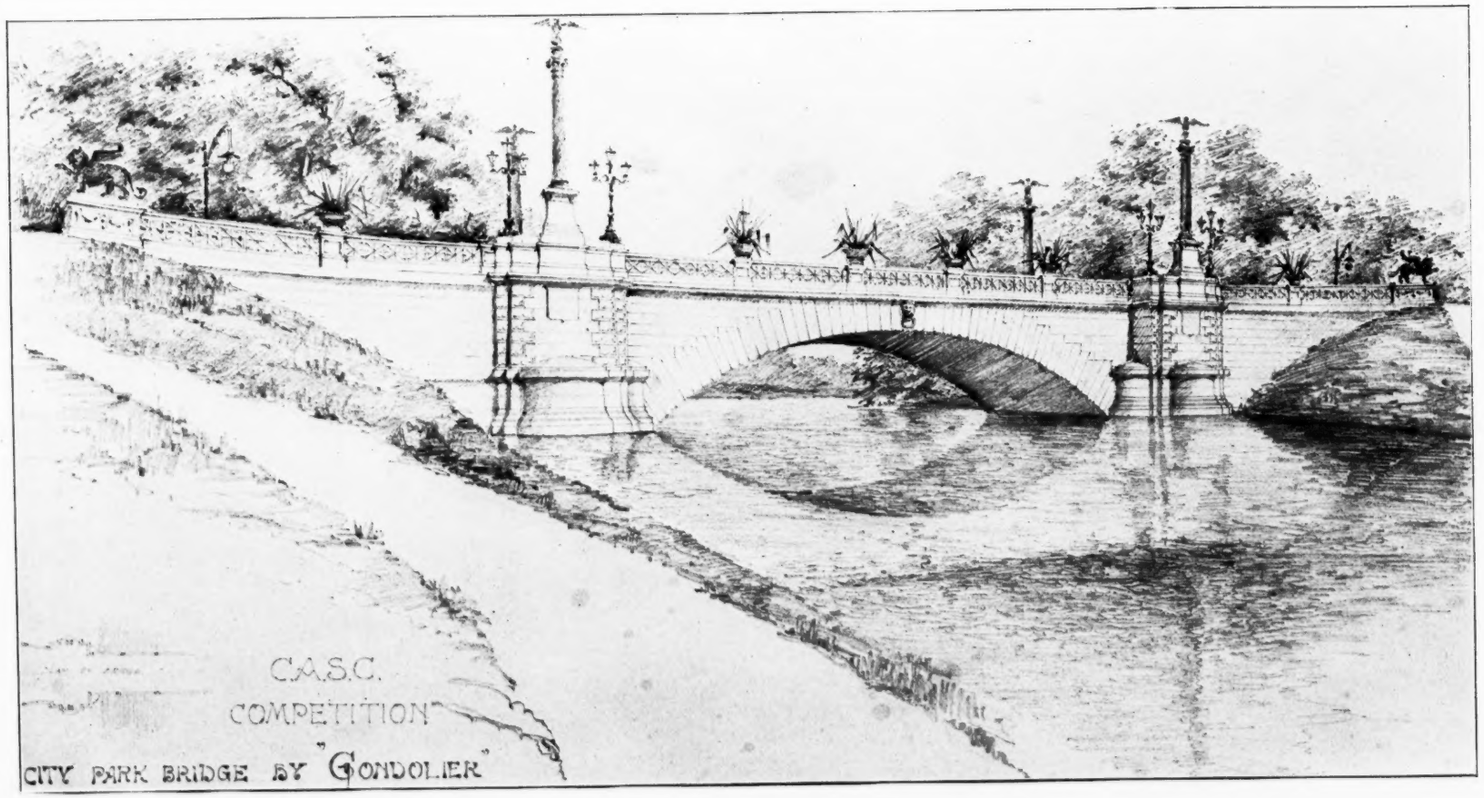


SECOND FLOOR.

A VILLAGE HOSPITAL.

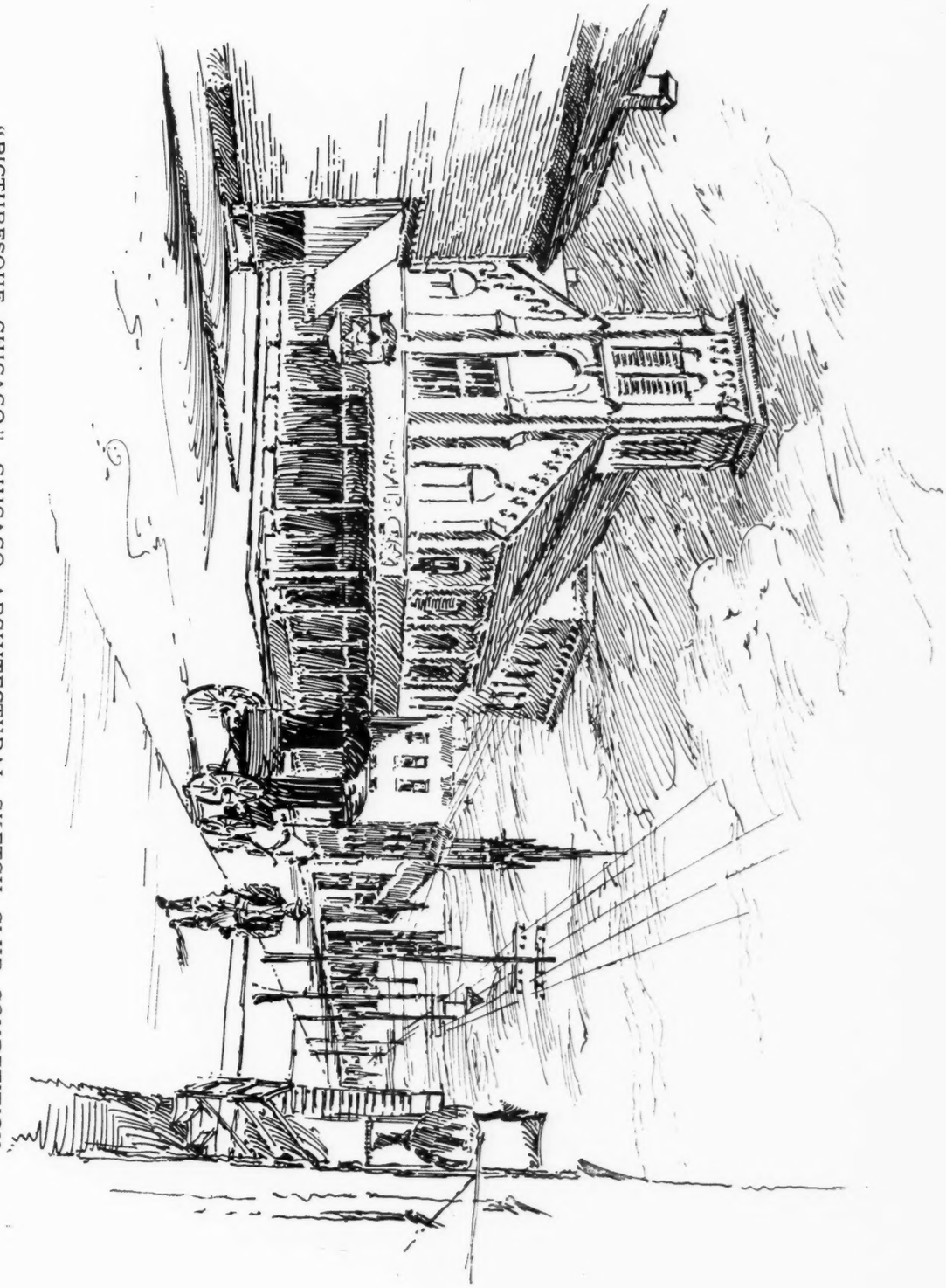
FOR GENEVA, N.Y. NOV. 1894.

ADDISON HUTTON, ARCHITECTS
CHAS. L. HILLMAN
PHILADELPHIA, PENNA.



"CITY PARK BRIDGE." CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION.

FIRST PLACE: JOHN JOHNSON.



"PICTURESQUE CHICAGO." CHICAGO ARCHITECTURAL SKETCH CLUB COMPETITION.

SECOND PLACE: JOHN JOHNSON.

ABBEY OF MARMONTIER, XIII CENTURY.

JOHN A. ROGERS, DEL. CHICAGO.