

THE EXCHANGE CLUB-HOUSE, BOSTON, MASS.

FEBRUARY 2, 1895.

THE  
AMERICAN ARCHITECT  
AND BUILDING NEWS

VOL. XLVII.

\* REGULAR EDITION \*

NO. 997.

ARCHITECTURE

ENGINEERING



DECORATION

211 TREMONT ST.

CONSTRUCTION

BOSTON MASS.

PRICE 15 CENTS.

# CONTENTS.

EDITORIAL SUMMARY.  
THEATRES. — XXII. — THEATRE FLAMMAND, BRUSSELS.  
THE ROYAL ACADEMY, WINTER EXHIBITION.  
SOCIETIES.  
COMMUNICATIONS.  
EXHIBITIONS.  
NOTES AND CLIPPINGS.

## ILLUSTRATIONS.

THE EXCHANGE CLUB-HOUSE, BOSTON, MASS.  
[Heliochrome issued with International and Imperial Editions only.]  
PLANS AND ENTRANCE-HALL OF THE SAME.  
READING-ROOM OF THE SAME.

STAIRCASE; GRILL-ROOM; A LA CARTE DINING-ROOM; AND  
END OF READING-ROOM OF THE SAME.  
A SUBURBAN HOUSE.

### Additional Illustrations in the International Edition.

THE GRILL-ROOM: EXCHANGE CLUB-HOUSE, BOSTON, MASS.  
[Gelatine Print.]  
THE TABLE D'HOTE DINING-ROOM OF THE SAME.  
[Gelatine Print.]  
THE BILLIARD-ROOM OF THE SAME.  
[Gelatine Print.]  
AN END OF THE A LA CARTE DINING-ROOM OF THE SAME.  
[Gelatine Print.]  
DIVERS WORKING DETAILS OF THE SAME: TWO SHEETS.

## THE SANITAS CROWN CLOSET, \*



### The Latest Addition to the Sanitas Series.

Realizing a demand for a medium price Sanitas Closet, we have brought out the "Crown," embodying the well-known Sanitas principle of the Jet and Retarding Chamber, together with our new Sanitary Seat.

The Sanitas Crown Closet is attractive in design, simple in principle, and certain in operation.

The surface of the standing water is very large and the seal very deep. The large local vent is a special feature of the "Crown."

The Closet is made in embossed or plain pattern, as desired.

### SANITAS MFG. CO.

Smith & Anthony Co., Proprietors,

Our new Sanitas Catalogue gives many other important points regarding sanitation.

The Sanitas Crown Closet with our New Sanitary Seat.

45 & 54 Union St., Boston.

56 Beekman St., New York.

217 Lake St., Chicago.

## The Best Galvanized Iron

ought not to require specification, for a first-rate job of difficult work can't be done without it, and a first-rate job costs less with it than an honest attempt at a first-rate job without it.

Every first-rate metal-worker probably knows that Apollo is true to gauge and flat and bendable.

It is of some little account that the top and bottom sheets of a bundle are cushioned against the bands; and so are delivered almost without blemish, just as the top and bottom sheets protect the inside sheets from the bands in other makes.

Apollo Best Bloom is the trade-mark. It costs a little more in large quantities. This is the only reason that other galvanized iron is sold at all.

### APOLLO IRON AND STEEL CO

PITTSBURGH PENNSYLVANIA

WORKS AT APOLLO

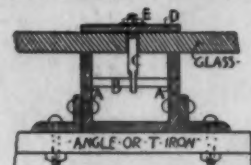
### G. BICKELHOUP, PATENT



METALLIC  
SKY-LIGHT  
WORKS.

242 and 245 West 47th Street, New York.  
Telephone: 675 39th St. a few doors west of Broadway.  
Send for Catalogue.

### PARADIGM SKYLIGHTS



See our full page ad. of June 2, 1894.

PARADIGM CONSTRUCTION COMPANY,  
41 Pine Street, New York.

### VAILE & YOUNG'S Patent Metallic Skylights.



Without Putty.

Construction adapted to all forms and styles of Skylights. Thousands of feet in use have proved its superiority. Particularly adapted for Depots, Mills, Factories, etc., where large and continuous lights are required.

Send for Illustrated Catalogue.

126 N. Calvert St., Baltimore, Md.

# THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XLVII.

Copyright, 1895, by the AMERICAN ARCHITECT AND BUILDING NEWS COMPANY, Boston, Mass.

No. 997.

Entered at the Post-Office at Boston as second-class matter.

FEBRUARY 2, 1895.



## SUMMARY:—

|                                                                                                                                                                                                                                                                                                                                                                                                                      |    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| Failure of an Attempt to fill the Office of Supervising Architect.—The Rock Island Court-house Competition.—The Sanctity of Hours of Labor.—The Brooklyn Trolley Strike.—Electric Wire-cutting a new Crime.—Sacrificing the fair Fame of Women on the Altar of Labor.—M. Chedanne's Discoveries as to the Construction of the Pantheon.—Glass and Wrought Metal Vestibule Doors.—The Welsbach-Auer Gas-lamp. . . . . | 49 |
| THEATRES.—XII: THEATRE FLAMMAND, BRUSSELS. . . . .                                                                                                                                                                                                                                                                                                                                                                   | 51 |
| THE ROYAL ACADEMY, WINTER EXHIBITION. . . . .                                                                                                                                                                                                                                                                                                                                                                        | 53 |
| SOCIETIES. . . . .                                                                                                                                                                                                                                                                                                                                                                                                   | 54 |

## ILLUSTRATIONS:—

|                                                                                                                                                                                                                                                   |    |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| The Exchange Club-house, Batterymarch and Milk Sts., Boston, Mass.—Plans and Entrance Hall of the Same.—Reading-room of the Same.—Staircase; Grill-room; à la Carte Dining-room; and End of Reading-room of the Same.—A Suburban House. . . . .   | 54 |
| Additional: The Grill-room: Exchange Club-house, Boston, Mass.—The Table d'Hôte Dining-room of the Same.—The Billiard-room of the Same.—An End of the à la Carte Dining-room of the Same.—Divers Working Details of the Same: Two Sheets. . . . . | 54 |

## COMMUNICATION:—

|                                                                                         |    |
|-----------------------------------------------------------------------------------------|----|
| The Oxidation of Iron in Masonry.—The Office of Supervising Architect declined. . . . . | 55 |
| EXHIBITIONS. . . . .                                                                    | 55 |
| NOTES AND CLIPPINGS. . . . .                                                            | 56 |

IN another column will be found the letter in which Mr. J. M. Carrère notifies the Secretary of the Treasury that, after mature consideration, he finds it impossible that he should accept the office of Supervising Architect of the Treasury Department in the event of the appointment being offered to him. Every one understands that before a responsible Government position is actually offered to any one, the appointing power first sounds the desired appointee as to whether he would accept the position when actually proffered. Mr. Carrère's letter, then, is to be understood as a reply to an informal tentative proffer. Not for the sake of those who know Mr. Carrère, but for the sake of public and private individuals who do not know him, we will express the opinion that if it were possible for a single man to discharge the duties of a Supervising Architect, even as such duties have lately been readjusted and restricted, it would hardly have been possible to find a better man for the place, altogether too good a man to be wasted and enmeshed in the coils of official red-tape. It would have given us very real regret to know that he had decided to yield to the implied desire of Mr. Carlisle, the advice of a certain number of professional friends and a formal petition of influential men in some of the leading cities of the country. Even when it is known that the Secretary was prepared to grant the appointee a much fuller control and more absolute power over the working force and administrative functions of the bureau than has been enjoyed by any previous holder of the office, and though he was to have the power to re-organize the office and avowedly manage it, so far as practicable, on lines suggested in the McKaig Bill and the less-desirable Tarsney Bill, we feel absolutely certain that Mr. Carrère has reached the proper decision, as we feel that his acceptance of the place, though in itself guaranteeing an improvement, would put a definite stop to all chance that the method of Government building could ever be put on a proper basis and carried out on a plane of elevated and sustained effort. With so good a man in the office as Mr. Carrère, the movement for an improved method would stop—half way, and it would be almost impossible to induce the political official mind to grasp the fact that the pinnacle had not been reached. In fact, the acceptance by Mr. Carrère would really have meant the defeat of the McKaig Bill by one of its promoters and most active and persistent friends.

TWO of our correspondents send us copies of a circular of "instructions" to architects, inviting them to submit plans for a court-house at Rock Island, Illinois, to cost about one hundred and ten thousand dollars. Each competitor

is required to furnish quarter-scale drawings, indicating materials; "carefully itemized estimates of the cost"; general specifications of material and labor, and a certified check for two per cent on the proposed cost of the building, made payable to the Board of Supervisors of Rock Island County. "If the architect chosen," (by what process of selection does not appear), "has, in the judgment of the Committee, experience and professional standing to take charge of the work, he will be engaged to furnish complete working-drawings, details, specifications, etc., as architect of the building, at a compensation of two and one-half per cent of the actual cost of the building." This clause is rather ingeniously worded, so as to leave out all express mention of supervision; but it may be taken for granted that supervision would, in the opinion of the Committee, be included in the *et cetera* which the architect is required to furnish. As to the certified checks for twenty-two hundred dollars, in regard to which the competitors might naturally feel some anxiety, it appears that "Should the bids not be as low as the estimate, the Board of Supervisors reserve the right to forfeit the check to pay for the time and expense for readvertising, and reject the plans without cost to the county." Whether this means that all the checks are to be forfeited, or only the checks for those whose plans are carried as far as the bidding stage, does not appear; but we cannot imagine how any architect, outside of a lunatic asylum, unless he has a private understanding with the Committee, could give such an invitation a second thought.

THE past week has been remarkable for some interesting developments in "labor reform." In Brooklyn, N. Y., the motor-men on the electric cars struck, for the sole reason, so far as appears from the newspapers, that, instead of running their cars continuously for ten hours, they were obliged to wait between trips, to the extent, in the most aggravated cases, of forty-eight minutes per day. To the average professional man, who is glad to work fourteen hours a day, if he can get the work to do, there is something ludicrous in the idea of grown men making a fuss about such a thing, but the labor tyrants could not maintain their power without grievances, and, as soon as the men could be worked up to the proper point, a strike was ordered. It is unnecessary to say that modern strikes, in which the "victims" are supported in idleness by contributions levied on other unions, do not involve much suffering to the participants; if they did, it would not be so easy to get them up; and in this instance, as usual, the demonstration was really directed at the public.

THE first thing was, of course, to make wholesale assaults upon the innocent passengers who dared to ride in the cars which the strikers refused to operate, and the men, anxious for a chance to earn a living for themselves and their families, who were employed to take their places. After something like a hundred of these persons, who, in our humble opinion, are quite as much entitled to the protection of the law as the members of any union whatever, had been stunned with clubs, bruised with paving-stones, or seized and hustled to some unknown doom, the State militia were ordered out, and the cars operated under the protection of bayonets and sabres. Early in the course of the proceedings, the strikers had applied themselves with zeal to cutting the trolley-wires. The railroad companies sent line-men to repair the wires, when, through the working of that beautiful sympathy which exists between labor "organizers," the line-men were ordered to strike. The "master-workman" of the line-men concluded, later, that the interest of some one best known to himself lay in letting his men go back to work, and the order declaring the strike "off" was accordingly issued; but, just as this had been done, the "master-workman" happened to meet in the street a militiaman, who told him to "move on," or in some other way aroused his displeasure; and he immediately ordered the strike to be resumed.

THE situation, at this juncture, presented about as curious a spectacle as history has to show. On one side were to be seen seven or eight hundred thousand citizens, suffering loss, annoyance and anxiety, because of the stoppage of traffic; three or four hundred honest and hungry men with

families to support, beaten away with clubs and stones from the places offered them; two thousand soldiers, and as many policemen, vainly trying to protect life and property; and on the other side an Irish dictator, who, solely because a militiaman dared to "sass" him, could, and did, prolong the universal distress for several days, and would undoubtedly have kept it up much longer, if his men had not plucked up courage enough to refuse to obey him. We have often pointed out the analogies between the modern theories of labor and the mediæval principles relating to the distribution of property; and there is a singular parallel between the system by which a few "master-workmen" can throw the traffic of a great city into confusion, and, in the very presence of the troops called out to suppress the violence which they could terminate in a moment, can issue, with impunity, orders for wantonly prolonging the universal distress, and the theory of private wars by which Europe was desolated in the Dark Ages. Just before the decent people were wholly exterminated, the warriors of those days were induced, perhaps, by the growing scarcity of their human game, as much as anything else, to agree not to kill anybody on Sundays, or at Christmas time, or in Lent; and we may perhaps hope that, just before the universal strike is inaugurated, it will occur to some one to extract, from the Friends of Labor, permission, for those who wish, to work one day in each week, for whom they please, as long as they please, and for what pay they choose to take, without being called "scabs," or being stoned, or beaten, or shot, or lectured on the Dignity of Labor, or the Living Wage, or any of the other clap-trap phrases under which modern assaults upon Liberty are concealed.

THE other manifestation of the beauties of labor organization appeared in Haverhill, where a strike has been going on among the operatives in the shoe-factories, a large part of whom are girls. The strike had been going on for some time, without much success, when it occurred to one of the principal agitators to excite public sympathy for the strikers, as he afterwards explained, by informing the newspapers that the girls who worked in the shoe-factories were mostly of immoral character. Three hundred, as he said, of those who lived on a certain street, had their room-rent paid for them, the suggestion being, of course, that this was done in consideration of their vicious conduct. As only about a hundred and fifty of the factory girls room on that particular street, the inference as to the percentage of immorality among them rather startled people unfamiliar with the labor orator's habit of inventing his facts as he goes along. The most unpleasantly surprised of all were, probably, the girls themselves, who protested vigorously against their champion's description of them. In their protest they were supported warmly and effectively by the townspeople who knew them best, and especially by the manufacturers against whom they had struck, who unanimously declared that their girls were as good as girls of their age anywhere, if not better than the average; one of them sensibly remarking that vicious girls are very unlikely to be contented with the steady work of the shoe-factories. On the whole, the relation between the manufacturers and the girls seems to be friendly on both sides, and the strike, or, at least, the continuance of it, appears to be due mainly to the intervention of the "organizers," the value of whose efforts in behalf of their fair clients may be judged from the success of their first move.

M. CHEDANNE, whose interesting investigations into the history and construction of the Pantheon at Rome have been already mentioned in these columns, was invited a few days ago to be present at a meeting of the Royal Institute of British Architects, and the French Government sent with him the beautiful drawings by which he has illustrated his discoveries. As explained, in English, by Mr. Phené Spiers, the drawings show that many of the current notions with regard to the building are wrong. For example, M. Chedanne finds that the niches, with the columns and pediment in front of them, which decorate the interior, and afford room for altars, instead of being comparatively recent additions, belong to the original structure. Moreover, the dome itself, which is generally regarded as a marvel of scientific construction, proves to be a clumsy mass of brickwork, kept from falling by the tenacity of the mortar. Instead of the network of arches, forming a skeleton to the vault, and filled-in with light material, which Piranesi thought he had discovered, M. Chedanne finds

only a series of large arches at the springing of the dome, everything above, so far as his researches extended, consisting of solid brickwork, without trace of Piranesi's pumice-stone and pottery, and laid with horizontal joints. Fergusson says that it is as difficult to build a dome that will fall, as it is to build an arch that will stand; but the idea of a dome of one hundred and forty feet span, built of brick with horizontal joints, is enough to startle the boldest constructor. In regard to the portico, M. Chedanne thinks that the existing one was built, or rather rebuilt, at the same time with the construction of the rotunda, but that another portico originally stood on the spot, the materials of which were utilized in the erection of the present structure. He was led to this conclusion by observing that the sides of the modillions in the raking cornice of the pediment were not quite vertical. The present portico is octastyle, but the pediment is unnaturally high, and M. Chedanne found that, if the raking cornices were reset so as to bring the sides of the modillions vertical, they would form a pediment, with the Classic pitch, covering a portico two columns wider. The indications that the portico was originally decastyle appeared to M. Chedanne so strong that he dug outside the present portico, and was rewarded by finding the foundation of the extra column.

A VERY pretty fashion, which is rapidly spreading abroad, and has obtained some foothold here, ought to be taken up by our workers in wrought iron. Instead of a heavy wooden outside door, darkening the hall or vestibule into which it opens, many houses and other buildings in Germany, where the fashion seems to have originated, and many in France, where it has been quickly naturalized, are now provided with doors consisting of wrought-iron grille-work, set in an iron frame, which is deep enough to hold, behind the grille-work, a sheet of plate-glass. The glass is firmly secured to the frame, and forms a strong, tight and transparent door, beautiful to look at from the inside as well as the outside, and affording ample illumination to the hall. Locks are now made expressly for such doors, with cases which can be bolted to the iron frame, and suitable handles. Considering their durability, doors of this sort, even when imported from France or Germany, are not extravagantly costly; and our iron-workers, who are beginning to be ranked with the most skilful and artistic in the world, could easily produce an infinity of new and charming designs. Every architect who has been in Nuremberg will remember the inexhaustible interest of the ironwork there. Almost every door and window in the first floor and cellar of the old houses shows a different design in grille-work, carried out with such simplicity and ingenuity that one is never tired of studying it. If the same fashion could be introduced here, a great impulse might be given to our artistic development. Something has been done by architects, but, before the idea can really take root here, the public must be interested, and the way to interest the public is to call its attention with some pertinacity to the subject, showing it at the same time what can be done.

THE Welsbach and Auer lamps, in which the source of light is a mantle of magnesia, intensely heated by a flame of mingled gas and air, are rapidly becoming popular in this country. Since their first introduction, some ten years ago, they have been much improved, and are now to be seen in hundreds of dwelling-houses, stores and offices. Quite recently, some French chemists have given a shock to the users of such lamps by the discovery that they produced carbonic oxide, a gas whose injurious effects are well known. It may not be necessary to say that, while French chemists have a fine scent for injurious products from lamps of German construction, German chemists do not always accept implicitly what their French brethren say in regard to the manufactures of the Fatherland; and tests of the lamps have been made beyond the Rhine, with the result that the German experimenters, by extremely delicate tests, were able to discover a minute trace of carbonic oxide in the products of combustion from these lamps; but the quantity was so far within the limit regarded by chemists as harmless that they declare that there is no occasion whatever for alarm. Thus the matter appears to rest now. Whether the patriotism of the French men of science will lead them to the discovery of other noxious qualities of the German lamps remains to be seen; but, meanwhile, our readers can probably use them without serious danger.



12, 1895, show that these external balconies vary in size, becoming wider for the lower tiers, so as to accommodate the greater number as they descend. They are provided with nine separate staircases for the audience and artists, quite distinct from the staircases in the interior of the theatre, and these lead from balcony to balcony down to the street level.

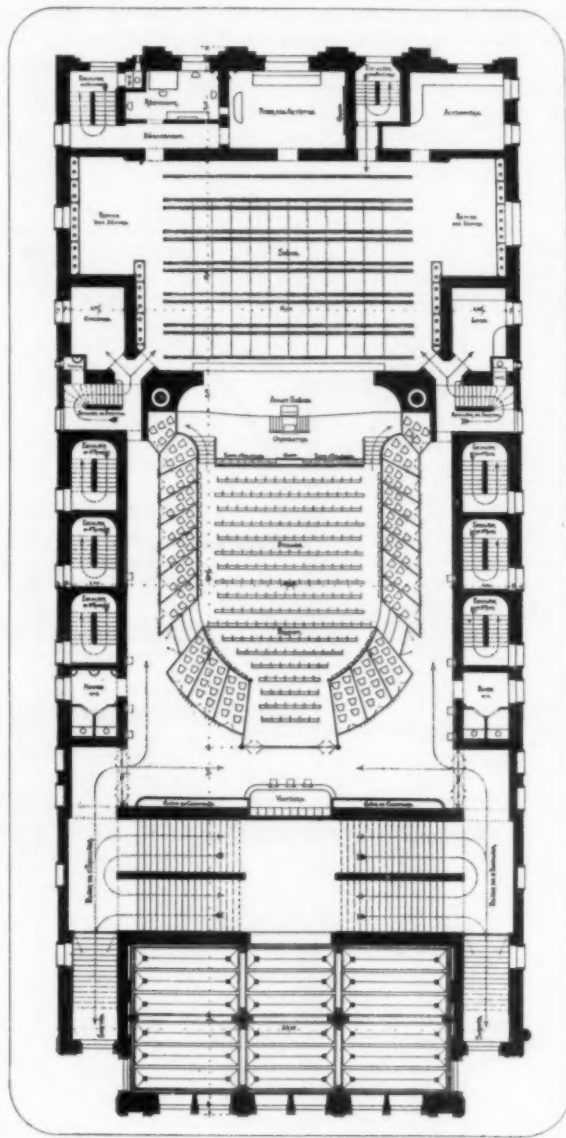
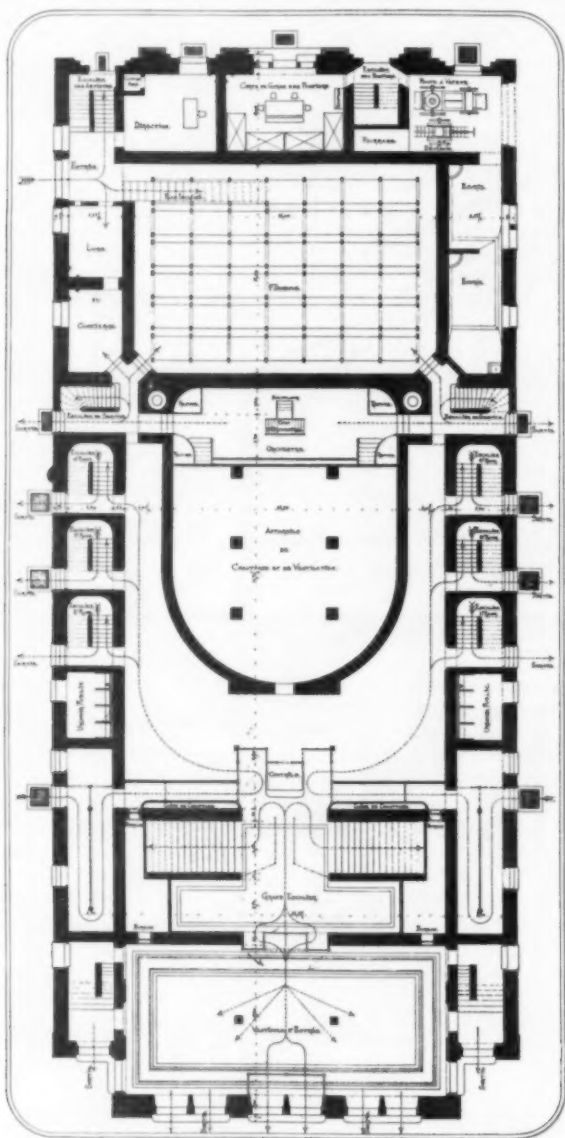
In order that these external balconies may not be unknown to the audience, and, therefore, unused in cases of emergency, they are nightly employed when the weather permits as promenades, so that the frequenters of the theatre are aware of their existence and their importance in cases of danger or alarm.

Extra exits reserved only for use "in case of fire" are generally without practical utility, because, as Mr. Baes explains, they are carefully shut in ordinary times, or placed in some out-of-the-way corner of the theatre. More especially are these exits rendered useless by the audience being unacquainted with their existence, through not being compelled to use them nightly: it is universally acknowledged that the

This example set by M. Baes has since been followed by other countries and he has lived to see all opposition to his scheme removed and only approval survive.

Without saying that the Theatre Flammand is absolutely *fireproof* (as the incombustibility of theatres must be always relative) it is presumed that it will for a long time resist the action of fire, as the architect has used unflammable materials wherever possible; above all things he has considered the precautions against the asphyxiation of the audience.

It will be seen from the plans that this theatre is built upon an isolated site and that each tier has its own two separate exits, quite apart from the means of entrance. The staircases are designed for each flight to have an equal number of steps, so that the crowd may accustom themselves to the "going" of the staircase and descend thereby more rapidly. I do not remember any other case where this very important and precautionary detail has been observed by



public have an instinctive tendency to depart by the same way by which they enter.

In the Theatre Flammand the spectators cannot fail to observe the extra exits, as they can be seen as one passes to the seats, in promenading during the *entré acts*, or in approaching the external balconies for the purpose of enjoying the fresh air.

In spite of the obvious advantages that these exterior balconies provided, their employment was at first very much criticised, as they made a departure from the conventional and traditional forms of theatre construction, and the architect was asked to abandon the plan; but, supported by the special commissioner charged by the town to examine the plans, M. Baes was able to carry out his scheme and, subsequently, after the fire at the Opéra Comique, Paris, where over a hundred lives were lost, the Minister of the Interior and "Instruction Publique" of Belgium, in 1887, included in the Belgian Official Bulletin the compulsory provision of external balconies to theatres among the rules and regulations enforced for their construction.

the architect; it is evidence of great care and thought in minor matters, always so important in theatre-building. The number of steps in a flight to each of these special exit staircases is only eight, so that the distance to fall is limited. At the bottom of each flight a door opens into the external balcony. It is a pity that the pass or "service" staircases next to the proscenium wall were designed with winders.

The theatre is approached by an entrance vestibule in the front through eight doorways; from an inner hall the grand staircase rises to the first and second tiers; on the latter level is the grand foyer over the vestibule. The underside of the iron girders forming the floors above are left exposed in the ceiling of the foyer and are treated as part of the decoration, together with the arched filling-in between the iron joists.

The dressing-rooms and stage offices are situated at the rear of the stage, and there are two separate staircases for the use of the performers. The dressing-room corridors communicate at both ends on each level with the external balconies.

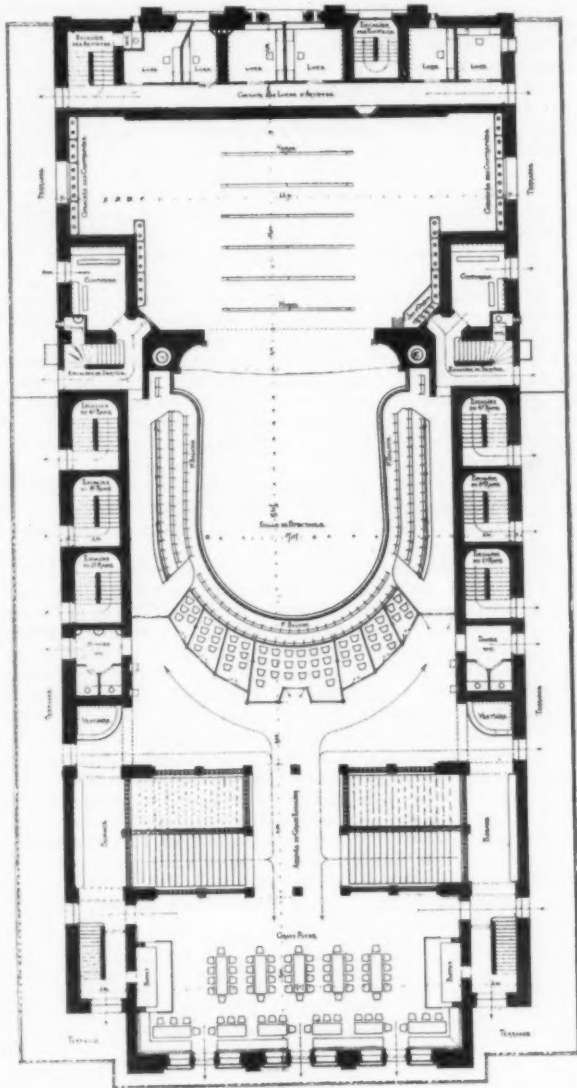
Of the exterior I need repeat little, as the illustration published January 12 clearly shows how the architect has adapted the style of his country to the special purposes of the particular class of building.

It is necessary that the planning of a theatre should permit the firemen to work during a fire with ease and safety, and remain as long as possible within the building without uselessly sacrificing their lives. For this purpose, a bridge of masonry is thrown across the theatre at the roof-level, in the line of the proscenium curtain, supported by the proscenium-wall, which is built as two independent walls with a wide hollow space between, as shown on the section.

down the stage and catch fire from them, nor can the dresses of the performers come in contact with them.

The decorations of this theatre are carried out in majolica, mosaics and frescos in bright colors, without being crude, giving an appearance of incombustibility to the interior. M. Baes, still carrying out his ideas of reducing the fire-risks, has avoided hangings, fringes and tassels, the existence of which suggests the possibility of something to burn.

On the 1st of October, 1887, was performed the ceremony of inauguration in the presence of the authorities, minister of the county,

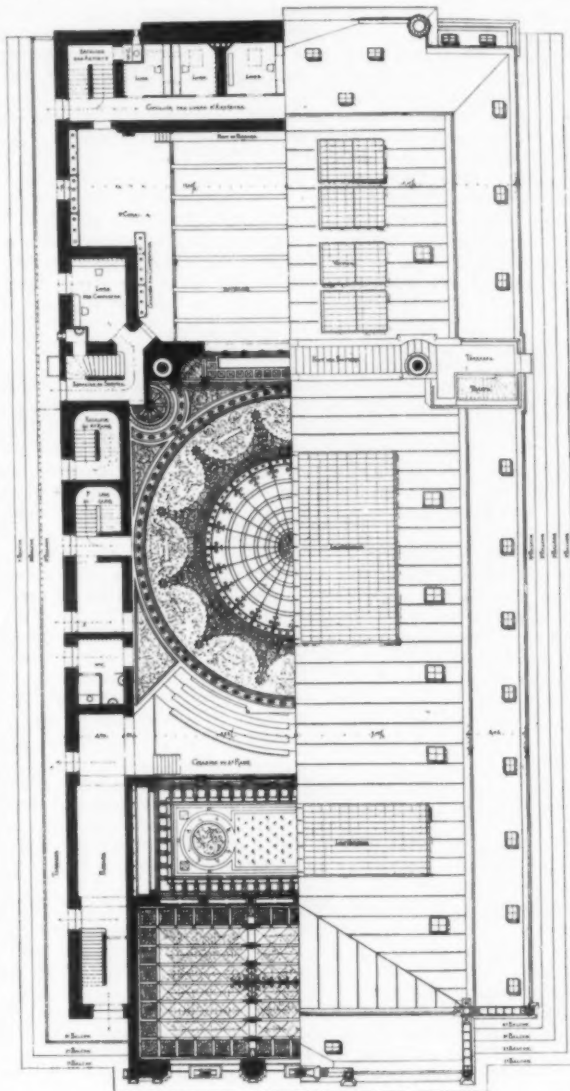


This bridge is 2.50 metres in width, sufficiently wide to move about on. It affords facilities to attack the fire from above, and creates a radical separation between the roof of the auditorium and the stage, thus preventing the spread of fire. The firemen can beat a retreat either by the stone staircases or by the iron ladders fixed to the side façade.

The theatre is provided with an iron curtain, and in order to prevent the spread of fire under the curtain by the stage floor which projects into the auditorium, a band of mosaic 50 centimetres wide is let into the stage in line with the iron curtain, and upon this the curtain rests, affording an effectual separation of the wooden floor of the stage from the "avant scène."

The illuminating power employed is gas, and the auditorium is lighted by day by a central lantern light, 10 metres in diameter. A novel arrangement is shown for the foot-lights, which are not placed as in almost all theatres, at the front of the stage, but are arranged on the partition dividing the orchestra from the stalls. The advantages claimed for this arrangement are as follows:

1. The artists are covered by the light.
2. The orchestra is lighted by the foot-lights.
3. In the centre of the foot-lights is placed a mirror in which the artists on the stage can see themselves.
4. The placing of the foot-lights beyond the reach of the artists prevents them breathing the fumes from the gas and removes the curtain of heat, which is said to influence the acoustic properties of a theatre.
5. It is also claimed to be a provision of safety, as nothing can roll



the governor of the province, the press, and the artistic and literary notabilities of the land. On the 13th of the same month, King Leopold II and the Queen visited the theatre.

E. A. E. WOODROW.

[To be continued.]

#### THE ROYAL ACADEMY, WINTER EXHIBITION.

IT is a marvellous fact, and one that shows forth the artistic richness of Great Britain, that, year after year, the Academy fills four or five of its galleries with works by the old masters, and rarely repeats itself. For twenty-six years these retrospective exhibitions have been going on, and before the Academy took the matter in hand the defunct British Institution had annual shows. Latterly, also, the New Gallery has followed suit, and yet we do not often meet with many old friends.

The exhibition this year is rich in Reynoldses and Rembrandts. Of the former, we have the delightful little "Master Crewe," standing, legs apart, arrayed in a gorgeous surtout with huge sleeves, personating King Henry VIII, and his sister, Miss Frances, muffled up in a huge cloak and calash, after the manner of an elderly dame. Another charming Reynolds is the tearful little lady demurely crossing her hands in her lap and gazing down at her dead bird, so well known by the mezzotint engraving.

Another of Lord Houghton's family portraits is the famous "Mrs. Crewe," at whose house the Prince of Wales gave the toast: "True blue and Mrs. Crewe," upon the election of Charles James Fox for

Westminster, in 1784. She was a very political lady, as well as a beauty, and with ready wit she replied, "True blue and all of you."

"Lady Betty Delmé and her Children," charming as a composition, has so much freshness in its coloration that it suggests too much varnish and some touching-up. Is it so?

The position of Sir Thomas Lawrence's "Master Lambton," sitting in red velvet upon the edge of a precipice, looks dangerous, but the picture has fewer affectations than is usual with this painter. It is delightful in color, the face is sweetly pretty, the whole figure brilliantly painted; and yet it does not strike one as masterly — it is too pretty, in fact, and the conventionality is over-flagrant. The marble pillar, the background trees and curtains of Reynolds and Gainsborough are all conventions; but, obviously, to pose a boy on a rock overhanging an abyss, and turn his face upwards with eyes gazing at the sky, and utterly oblivious of all danger of falling, is an exaggeration of artistic license.

Turner is well represented by his glowing "Mortlake," and stormy "Helvoetsluis"; and Constable, by his birthplace, "Dedham Vale," and the "River Stour," both as fresh as if painted yesterday. The Duke of Westminster's Rembrandts show the master in various moods. The "Gentleman with a Hawk" is glowing and rich in color; while the "Portrait of Nicolas Berghem" is gray and serious; — they are like a musical phrase which suddenly changes from a major to a plaintive minor key. The "Salutation of Elizabeth," well known by the engraving, is one of the best of Rembrandt's religious subjects — and as a scheme of color and effect, perfectly artistic; but from the point-of-view of religious sentiment, it fails completely and hopelessly. Let us call it an historic reading of the subject.

Two pictures of Gainsborough's are delightful — idyls of the time — "A Garden Scene with the Duke and Duchess of Cumberland" and the "Ladies walking in the Mall, St. James Park," (the former of Culloden fame). Here we have the cows we, some of us, remember in our childhood (even now, one poor forlorn beast may be seen, standing by her shed and surrounded by dilapidated children), and a couple of dogs, one being the Pomeranian so beloved of the painter. But when these "Ladies" (said to have been the three daughters of George III) walked in the Mall, the trees seem to have been closer, and the crowd small and select. "Dear me," says a lady *en passant*, "this is quite like a Watteau, and look at that Ostade — one would imagine it to be a Hogarth."

Another magnificent picture lent by the Duke of Westminster, which will be scowled at by the public, and revelled in by artists, is Rubens's "Ixion and Juno." As to the treatment of the subject, the less said the better; but for movement, color and modelling, nothing can be finer. The flesh painting is magnificent, and the tones most refined, which is not always a characteristic of the great Fleming.

Where is the charm in the sea-pieces of the Van de Velde as compared with the moderns, Montenard, Courant, Moore and others, who revel in limpid atmospheric effects and transparent seas and rivers? But, for that matter, will not many of our present-day painters be doubly and trebly appreciated when they, at length, have become "Old Masters"?

Besides pictures, the Academy this year gives us a roomful of the most exquisite specimens of the art of the goldsmiths and gem-engravers of the past. A little prayer-book, reputed to have belonged to Charles V, some two square inches in size, is ornamented with gold arabesques set with jewels. Within, are the leaves of the book in Spanish — *Protestacion del Imperador Carlos*, and two illuminations. This and most of the objects hereinafter to be named are the property of Sir Charles Robinson. The Earl of Strafford's "George" is a cameo with an enamel on the reverse, copied from the little picture of the S. George by Raphael in the Louvre, but which was formerly in the collection of Charles I. Several pendants and pectoral crosses are of most exquisite workmanship. A lizard, Italian, 1560, encrusted with opals on a gold ground is most beautiful; a Spanish cross of enamelled gold and diamonds hails from the Treasury of the Cathedral of Nuestra Señora del Pilar in Saragossa, where it formed one of the many votive jewels, until 1875, when it was sold by the Chapter to raise funds for the fabric of the church. Many of its fellows are in the South Kensington Museum. Looking at these jewels we cannot help reflecting — is it legitimate for the clergy to sell the votive offerings of the faithful and, if they must be sold, should they not form part of a local or national collection rather than be sold to the foreigner? So think the Italians, and they are right. Naturally, the public profits by the transaction; but it is as much sacrilege as the diverting of ecclesiastical endowments to secular purposes.

A beautiful little pendant representing a lamb is most fascinating. The upper part of the animal's body is formed by a *perle baroque*, representing the part shorn; the lower woolly part is in enamel and the head is of gold. A ship of the same character, a pearl with gold masts and ropes, and enamelled crew, is said to have been part of the spoil of the Spanish Armada. The celebrated Dresden goldsmith, Dinglinger, is represented by a seal of enamelled gold, belonging formerly to the Elector of Hanover (George I). Very curious is a shark-shapen mother-of-pearl whistle, loaded with precious stones of Italian sixteenth-century workmanship. Some of these jewels, hat-medallions, pendants, ear-rings and reliquaries are of the smallest possible dimensions, with figures and architectural details on the minutest scale, and yet they are of such perfect workmanship that

one can look at them through a powerful magnifying-glass, without thus losing any of their beauty.

A chalice of silver-gilt, made at Anghiari in Tuscany in 1572, lately revealed its origin: on being repaired recently, a paper was found concealed in the stand with the following inscription (in Italian): "Whereas the Jews resident in Anghiari were compelled, on the feast of St. Martin, to furnish a prize (*correre un palio*) for a foot-race, of the value of 90 soldi, therefore, to do away with the remembrance of that folly, on 10th August, 1572, the value of the prize was commuted into a chalice, bearing the arms of the city, the bowl to be of silver-gilt; and it was presented to the sacristy of S. Francis of the Cross, where down to the present day it may be seen." This memoir was consigned to Pietro Biagiotti, sacristan in the year 1829, and by him placed in the foot of the chalice, in order to preserve it.

Another piece of ecclesiastical property is a beautiful gilt-bronze lectern of Spanish workmanship (about 1520), believed to have been made by a celebrated goldsmith, named Becesil, of Cuenca, and originally in the possession of the Cathedral Chapter of Valencia. Alas for poverty, that such things must be sold! A carved ivory casket is noticeable as being the work of sixteenth-century Indo-Portuguese goldsmiths; the lock and hinges are of gold set with carbuncles and sapphires.

A pyx or, rather, *ciborium*, thirteenth century, said to be French, or Flemish, is of an unusual form. It is a cylinder of ivory about six inches high with a conical lid of engraved metal, gilt.

When one glances at an Italian sixteenth-century door-knocker of solid bronze, tooled into the most exquisite design, and large enough for a palace door, one sighs over the modern cast-iron accompaniments to street doors. Probably, though, did we place one such as this on our London door, the morning would dawn upon a vacant space where it had been wont to be! And, possibly, it would share no better fate, and be left in peace no longer in Boston, Philadelphia or New York!

A parcel-gilt silver ewer and salver bears the name of Benvenuto Cellini, and the beauty of the workmanship endorses the great artist's reputation. The salver is *repoussé* in high relief; the ewer cast and chased and in low-relief.

Of the exquisite beauty of the gems, camei and intaglii, I have no space to speak, because I wish to mention yet another picture, Zoffany's "Interior of the Tribune of the Uffizi Gallery in Florence." On three sides we see the notable pictures on the walls — the "Madonna del Cardellino," by Raphael, the "Fornarina," and "S. John in the Wilderness"; the "Venus de' Medici," the "Dancing Faun," the "Arrotino," the "Luini" and the "Madonna della Seggiola," by Raphael, now in the Pitti. The gallery is full of gaily-dressed gentlemen, resplendent in brocaded coats and silk stockings, shoes and buckles, and on one side we see the keeper of the Gallery, showing Titian's masterpiece, the "Venus," which he has had taken down for the benefit of his guests. The picture is as bright as old Zoffany could make it, and the sumptuousness of the subject adds to its brilliancy. But, after all, is the much-esteemed Tribune comparable in grandeur to the Salon Carré of the Louvre? Is it not rather a collection of masterpieces merely worthy a prince of the Medici type, whereas the Louvre Gallery is a palace of artistic treasures on the scale of a great nation.

S. BEALE.



#### THE BOSTON SOCIETY OF ARCHITECTS.

THE Boston Society of Architects has elected the following officers for the ensuing year: —

Edward C. Cabot, *President*; Chas. E. Cummings, *Vice-President*; Edwin J. Lewis, Jr., *Secretary*; Wm. G. Preston, *Treasurer*; Arthur G. Everett, Henry W. Hartwell, C. Howard Walker, Wm. R. Ware, Edmund M. Wheelwright, *Committee on Admissions*.

EDWIN J. LEWIS, JR., *Secretary*.



[Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.]

THE EXCHANGE CLUB-HOUSE, BATTERYMARCH AND MILK STREETS, BOSTON, MASS. MESSRS. BALL & DABNEY, ARCHITECTS, BOSTON, MASS.

[Gelatin Print issued with the International and Imperial Editions only.]

A REFERENCE to the *American Architect* for November 5, 1892, which exhibits one of the earlier studies for this building, will show that, under the necessity of providing more room and expending less money, the architects have had to sacrifice the effect they desired to produce. The Exchange Club is essentially a "down-town" dining-club, and from the start has been an exceptionally successful undertaking.

## PLANS AND ENTRANCE HALL OF THE SAME.

THE main door of the club-house on Batterymarch Street gives access to the hall, which is finished in dark oak with Corinthian three-quarter columns, with arches between. The ceiling is a barrel-vault, coffered, tinted cream-color. The first arch on the left gives access to a small "strangers' room" finished in dark oak with dark-green leather paper; the two other arches on this side open into the coat-room. The first two arches on the right open into the office, the third is filled-in and used for a bulletin-board. Above the office, in the first mezzanine, and connected with it by a small staircase, is the bookkeeper's room. Beyond this first hall is the staircase-hall with the elevators facing the front door, the staircase on the left and the door of the grill-room on the right. The grill-room is circular, and occupies the full height of the first floor and mezzanine. It is finished in dark oak with Ionic pilasters, and a light domed ceiling. This room, as well as the entrance-hall, is lighted by electric lamps concealed above the cornice. Openings at the rear lead into the white-tiled grill space. Behind the front stairs, there is the freight elevator and service stairs, with a door upon Crab Alley. Behind the grill space is a small entrance-hall with a door on Milk Street for ladies. From this hall a stairway runs to the ladies' reception and toilet room in the mezzanine, and continuing from thence, gives access to the ladies' café on the second floor. In the mezzanine, over the grill space, is the men-servants' dressing-room, and over the reception-room is the general lavatory, reached from the first landing of the front stairs.

On the second floor is the reading-room, running the whole length of the building on the Batterymarch-Street side. This room is finished in cherry stained mahogany, with green carpet and wall-paper. Opening from this, on the Milk-Street side, is the morning-room finished in white paint; beyond the morning-room on this side is the ladies' café finished with white paint with blue paper and crushed-raspberry carpet and hangings. The main bar, a serving-room and a small lavatory occupy the rest of this floor.

On the third floor, the billiard-room runs the whole length of the building on the Milk-Street side. On the Batterymarch-Street side are two small private dining-rooms, bath-rooms, lavatory and barber-shop. The billiard-room, finished in whitewood, stained green, is done in Doric. The walls are a dull squash color, and the ceiling, which is heavily beamed, is tinted in dull-green and very light-yellow. At the farther end of the billiard-room, and partly divided from the main room, is a little café.

The table d'hôte room, on the fourth floor, is directly over the billiard-room and is the same in size and shape. It is finished in white paint, with Renaissance columns and pilasters, crimson walls and dull-blue carpet. The serving-room occupies the rear of the building. On the Batterymarch-Street side are two small private dining-rooms, and a committee-room in dull-green and white on the corner of Crab Alley. Next this room is the Secretary's office.

The fifth floor contains, on the Milk-Street side, the kitchen, cold kitchen, refrigerator-room, store-room and bake-shop. On the Batterymarch-Street side are the servants' dining-rooms and Superintendent's suite.

The à la carte dining-room runs the whole length of the building on the Milk-Street side on the sixth floor. This room is finished in white paint with Renaissance columns and pilasters and pale-gray panels, crimson carpet and cream-white ceiling. The latter is a barrel-vault, elliptical and coffered over the centre of the room, with electric lights concealed behind the cornice which light the room very successfully, the light being reflected evenly and softly by the white ceiling. The two ends of the room are rounded and have flat ceilings. The windows of this room open onto a loggia (glassed-in in the winter) with balconies over the main cornice of the building, from which a good view of the harbor is obtained. On the Batterymarch-Street side are three private dining-rooms arranged to open into one by means of wide folding-doors. A lavatory and serving-rooms complete this floor.

An attic story contains the laundry, linen-room and women-servants' dressing-room.

In the basement are a large storage refrigerator and store-rooms for wines, cigars and fuel. On the Milk-Street side are the boiler and engine rooms; the latter containing the dynamos for running the electric plant. All the large rooms in the building are heated and ventilated by means of a forced draught and exhaust fans.

## READING-ROOM OF THE SAME.

STAIRCASE; GRILL-ROOM; À LA CARTE DINING-ROOM; AND END OF READING-ROOM OF THE SAME.

A SUBURBAN HOUSE. MR. C. HERBERT MCCLARE, ARCHITECT, CAMBRIDGE, MASS.

## [Additional Illustrations in the International Edition.]

THE GRILL-ROOM: EXCHANGE CLUB-HOUSE, BOSTON, MASS. MESSRS. BALL & DABNEY, ARCHITECTS, BOSTON, MASS.

[Gelatin Print.]

## THE TABLE D'HÔTE DINING-ROOM OF THE SAME.

[Gelatin Print.]

## THE BILLIARD-ROOM OF THE SAME.

[Gelatin Print.]

## AN END OF THE À LA CARTE DINING-ROOM OF THE SAME.

[Gelatin Print.]

## DIVERS WORKING DETAILS OF THE SAME: TWO SHEETS.



[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

## THE OXIDATION OF IRON IN MASONRY.

New Orleans, January 19, 1895.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Your remark in last number, about the durability of iron in masonry, brings to mind a case which would seem to necessitate a qualification as to the kind of masonry.

I had already noticed that when wrought-iron penetrates brick-work, it is apt, in oxidizing, to dislocate the work and, if on one side only, to tilt it over. Two or three years ago I was called upon to investigate the cause of the fall of a large run of cornice at the Deaf and Dumb Asylum at Baton Rouge.



I found a cast iron moulding, shaped, as near as my recollection goes, like annexed sketch. Water entering at A had rusted the iron, tilted the upper masonry outward, so that, when a storm came, some 100 feet or more blew down. Unfallen parts indicated the process.

But I also discovered a remarkable thing. I found all around the centre building, which is, I think, two stories higher than the wings, a horizontal crack some six or nine inches below the upper-story joists, at a place where no ordinary conditions could explain it. After some reflection, I concluded that an iron band had most probably been built-in at that point, and, in oxidizing, had actually lifted the upper story—about 8' by 50'. Examination revealed the correctness of my surmise. And yet the building is cemented on the outside. The brickwork is laid in ordinary lime mortar. It would seem, therefore, that whatever may be the durability of iron in cement, it will oxidize in lime-mortar, even with the small moisture which can reach it through an outside coating of cement; and I confess that my observations have made me shy of using even protected iron in damp places.

Yours truly,  
JAS. FRERET, Architect.

## THE OFFICE OF SUPERVISING ARCHITECT DECLINED.

January 28, 1895.

HON. JOHN G. CARLISLE,

Secretary of the Treasury, Washington, D. C.

Sir:—As promised to you in our interview at the Treasury Department on January 24th, I have been carefully considering the possibility of accepting the position of Supervising Architect, understanding that you are willing to offer the appointment to me on the terms of my letters and memorandum to you and to Mr. Price, and my several interviews with you and Assistant Secretary Curtis.

Having had the question of public architecture at heart for several years, and having devoted much of my time to promoting the interests of the "McKaig Bill," when called upon by a large number of the leading men in my profession to accept this office, and also understanding that your department was willing to tender the office to me at their request, although I was in no sense an applicant, I felt obliged, as a matter of duty to my profession, laying aside all questions of personal sacrifice, to take the subject under earnest consideration.

I have had every opportunity, owing to your courtesy, to fully investigate the office, and I have been trying for the last two weeks to convince myself that under certain conditions, which I asked for and which I understand you are prepared to grant, I might accept the office with a fair chance of accomplishing the purpose which both you and the profession have in mind, namely, to raise the artistic standard of our public architecture.

In my anxiety to respond promptly and fully to the confidence which has been placed in me, I have at times thought that the task might at least be attempted, and have stood ready to accept the office. After further reflection, and after having fully explained the situation to several leading architects of the country, and after consultation with them, I am now convinced that if I should accept the

office and meet even with partial success, I would be defeating the true object which both you and the profession have in view. To our minds the undertaking is a physical impossibility and must fail.

It is, therefore, with the greatest regret, and with a true appreciation of the efforts which you, personally, have made to help this branch of the service, that I find myself compelled to advise you that I will not be able to accept the office, if tendered to me.

In explanation: The work of this department, irrespective of its present organization, or of any improvement that can be made in the same, consists of a staff of about 120 employés, their duties comprising:

1. A legal department, having charge of all contracts, purchases of sites, deeds, interpretation of laws, classification of the same, and other legal matters relating to this department.

2. An extensive system of accounting, burdened by the vast number of small accounts resulting from the maintenance and repairs of buildings, and needing a very great amount of detail.

3. The technical or draughting division, in which all computations of quantities, and cost of work, are made; the auditing of all accounts; all original designs and working-drawings; specifications and calculations; comprising both the artistic and the practical work, and involving sanitary, heating, elevator, lighting, ventilating and other plants of a purely technical nature. Also the superintendence, supervision and inspection of all these works.

The work itself is scattered over the entire United States, and is absolutely beyond the reach of any one man excepting by proxy, and practically beyond his control. The number of buildings now in course of construction—some of them well advanced, others hardly started, and many of them untouched as yet—is 115; ranging from marine hospitals, the appropriation for which is only \$2,000, but involving much troublesome detail and waste of time, up to buildings like the San Francisco Post-office, the appropriation of which is about \$2,000,000; the Buffalo Post-office, \$1,500,000; the Kansas City Post-office, \$1,000,000; the New York Appraiser's Stores, \$2,000,000; these being the most important buildings, the others ranging all the way from \$500,000 to \$50,000, and under. In addition to these, eight buildings are about to be appropriated for, ranging from \$100,000 up to \$4,000,000 for the Chicago Post-office; the latter to be constructed within a period which I understand is not to exceed two years.

In addition to the above, Congress appropriates about \$200,000 a year for the maintenance of over 250 buildings. Most of this money is spent in small amounts, ranging from 50 cents upwards, for repairs, etc., involving infinite trouble and drudgery, and demanding much time and attention.

The present condition of the work is in such a disorganized state, that it would take the best part of any man's time to organize the work itself, irrespective of the department. The accumulated waste of money is beyond belief. The department, in the main, seems to be well organized, though cumbersome. The personnel is efficient in a measure, but ill adapted to the class of work which the country expects of our Government, and absolutely deficient in artistic worth. The tenure of the office is controlled either by Civil Service rules or by political influence, and with this state of affairs, the office of Supervising Architect, legally, is merely that of a clerk of the department, appointed by the Secretary of the Treasury, and though his responsibility is supposed to cover all of the above work, his authority is absolutely dependent on the Secretary of the Treasury, and much of it is divided with heads of departments.

Any man, no matter what his ability or his power for work and concentration, and no matter what conditions might be offered to him, even those of absolute responsibility with absolute authority, would have to devote himself either to managing the office, allowing the designing to be done by draughtsmen, as at present, or to designing, allowing the office to be managed by heads of departments, as at present, and no man of ability, with a reputation to lose as an artist, would be presumptuous enough to accept the office, even if his duties were to be confined to the designing, irrespective of any other work or responsibility, because it is absolutely beyond the grasp and the ability of any one man who has ever lived to imprint his personality upon thus much work, and much less to design it and study it himself.

The time must come, and, I believe, has come, when this work should be divided and entrusted to the best architects in this country, as suggested by the Bill proposed by the architects, and known as the "McKaig Bill," leaving the administrative portion of the work only in the hands of the Government, where it belongs.

My examination of the office and its possibilities convinces me that the underlying principle upon which it is based is radically wrong, and that it is beyond the power of any one man to make a success of it. The system, not the man, should be changed.

Yours respectfully, JOHN M. CARRÈRE.

WASHINGTON, D. C., January 29, 1895.

JOHN M. CARRÈRE, Esq.

Dear Sir,—We have read your letter of this date to the Honorable Secretary of the Treasury with much interest.

We united to request your appointment to the office of Supervising Architect of the Treasury Department, in the firm belief that

you might be able in that position to advance the object which we have at heart, namely, the improvement of the Federal architecture, both in its artistic character and in its economic construction.

Your statement of the amount of work in the office awaiting design alone, shows that it would be a physical impossibility for any man to accomplish any good result, and we believe, therefore, that you are wise in declining to consider the appointment. We remain

Yours very truly,

GEO. B. POST,

C. F. MCKIM,

H. J. HARDENBURGH,

R. M. HUNT,

BRUCE PRICE,

WARREN R. BRIGGS,

JOHN DU FAIS,

THOMAS HASTINGS.

## EXHIBITIONS.

BOSTON, MASS.—*Winter Exhibition, including Pictures loaned by Quincy A. Shaw; Paintings by Puvis de Chavannes; Ancient Chinese Buddhist Paintings; Line Engravings, Mezzotints, and Etchings by Rembrandt; at the Museum of Fine Arts.*

*Fifty-first Exhibition, Oil-paintings and Sculpture: at the Boston Art Club, January 18 to February 16.*

*Fourth Annual Exhibition of Oil-paintings and Sculptures: at the Unity Art Club, 711 Boylston St., January 22 to February 12.*

*Memorial Exhibition of Works by E. T. Billings: at 711 Boylston St. Dutch Pictures: at J. Eastman Chase's Gallery, till February 9.*

*Constant Mayer's "Trilby," and Water-colors by Miss Florence Robinson: at Williams & Everett's Galleries, 190 Boylston St., February 2 to 9.*

CHICAGO, ILL.—*Exhibition of the Chicago Palette Club and the Cosmopolitan Art Club: at the Art Institute, January 25 to February 17.*

CLEVELAND, O.—*First Annual Exhibition of the Cleveland Art Association: January 21 to February 22.*

NEWTONVILLE, MASS.—*Art Exhibition: at the Newton Club, February 6 to 8.*

NEW YORK, N. Y.—*Loan Exhibition: at the Metropolitan Museum of Art, New North Wing, opened November 5.*

*George Inness Memorial Exhibition: at the Galleries of the American Fine Arts Society, 215 West 57th Street, opened December 27.*

*Etchings by D. Y. Cameron: at F. Keppel & Co.'s, 20 East 16th St., January 29 to February 13.*

*Paintings of Japanese Subjects by Theodore Wores: at the Avery Art Galleries, 308 Fifth Ave., January 21 to February 2.*

*Twenty-eighth Annual Exhibition of the American Water-color Society: at the Academy of Design, opens February 4.*

*Tenth Annual Exhibition of the Architectural League: at the Galleries of the American Fine Arts Society, 215 West 57th St., opens February 15.*

*Paintings of the English and French Schools: at the Durand-Ruel Galleries, 380 Fifth Ave.*

*Water-colors illustrating Irving's "Rip Van Winkle" and "Sleepy Hollow" by G. H. Broughton, and Oil-paintings by W. L. Picknell: at the Avery Galleries, 308 Fifth Ave., February 4 to 16.*

PHILADELPHIA, PA.—*Sixty-fourth Annual Exhibition of the Pennsylvania Academy of Fine Arts: opens December 17, closes February 23. The special exhibition of Architectural Drawings closes February 5.*

SPRINGFIELD, MASS.—*Eighteenth Annual Exhibition of Paintings: at James D. Gill's Gallery, opened February 1.*

## NOTES & CLIPPINGS.

YELLOW PINE.—It begins to appear as if yellow pine were to be the main dependence for long joists in territory north of Ohio River, between Pennsylvania, on the east, and the Missouri River on the west. By long joists is meant pieces over 20 feet long, and running over 30 feet.—*Northwestern Lumberman.*

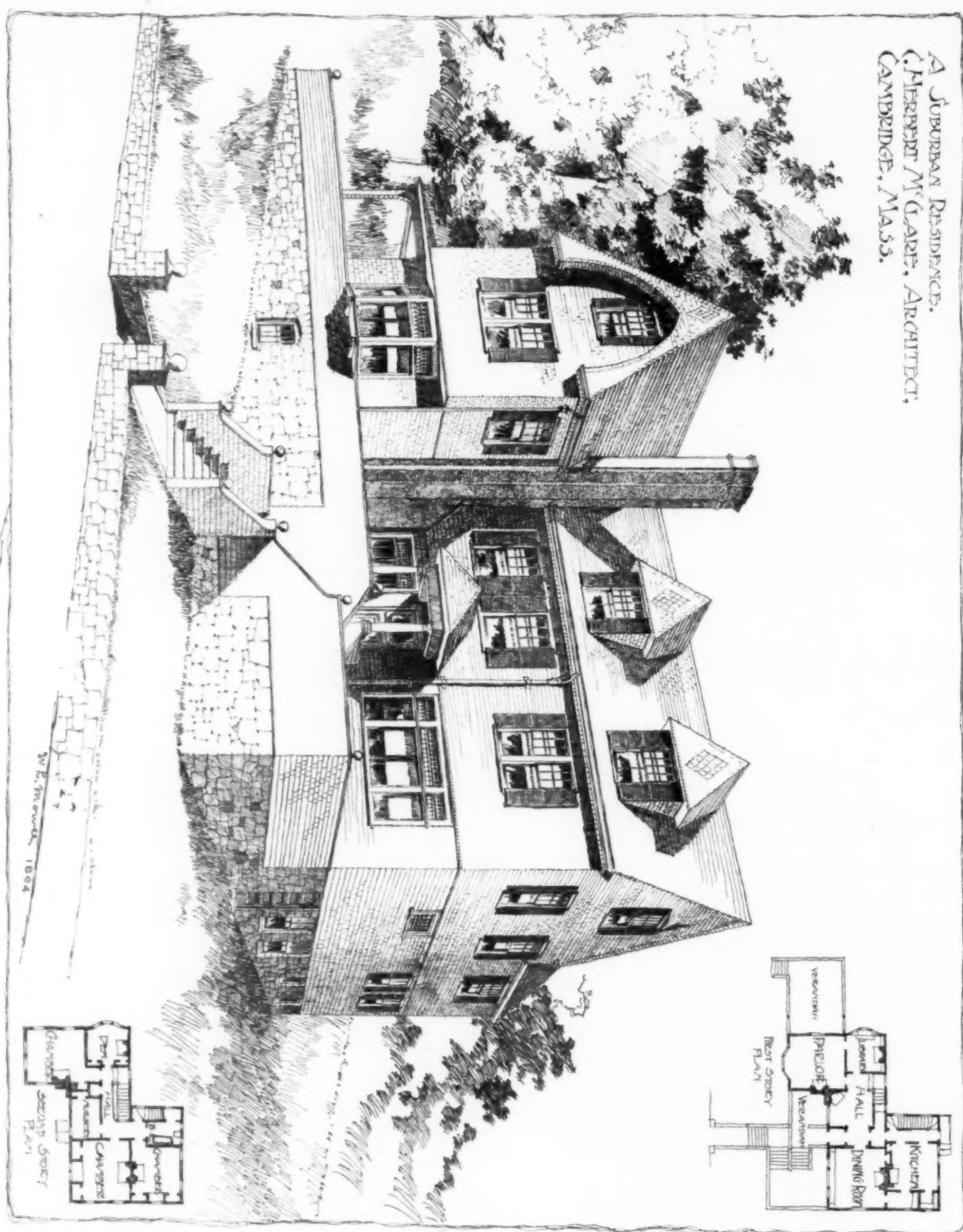
MAHOGANY SUPPLY.—One of the most important benefits to civilization of Stanley's African expedition will be the introduction of African mahogany to Western commerce. There is now a flourishing trade in this wood, which is sold more cheaply in the United States than it formerly was in Liverpool. Central America, Brazil and the West Indies have hitherto contributed the world's chief supply of mahogany.—*Boston Transcript.*

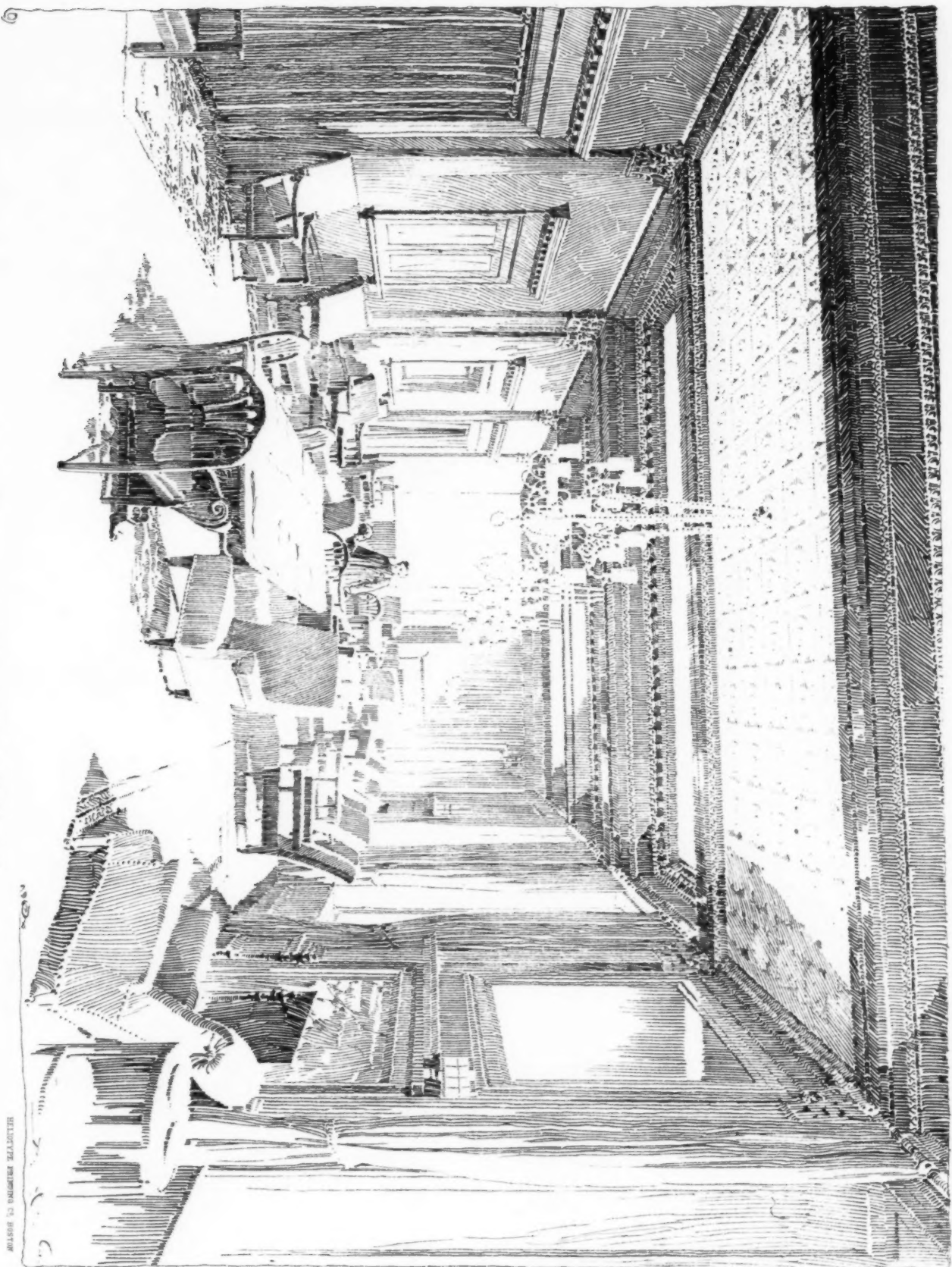
COURT ARTISTS IN ENGLAND.—English artists have another grievance against their sovereign. There has long been complaint that the Queen engaged a second-rate painter like Signor Angeli, instead of Mr. Watts or Sir John Millais, for portrait work. Her Majesty has now conferred upon an Italian, Chevalier Martino, the honor of Marine-Painter in Ordinary, vested in the late Sir Oswald Brierly. Signor Martino has done some few pictures in *The Graphic* and is a personal friend of King Humbert and Kaiser Wilhelm, and is one of the few men possessing a picture from the Kaiser's brush; for William II is not only a poetry-man, but an artist in real water-colors as well as in highfalutin. This grievance against the court is further intensified by the Prince of Wales giving a commission for his portrait to M. Detaille, the well-known French artist.—*Exchange.*

l  
y  
t  
t  
e  
t  
e  
r,  
e  
g  
n-  
n  
n  
it  
st  
y.  
v-  
ne  
r.  
ow  
re-  
or  
r-  
he  
II  
in  
by  
M.

COPYRIGHT 1895 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.

A JORDAN RESIDENCE.  
 C. MERRITT M'GLADE, ARCHTCT.  
 CAMBRIDGE, MASS.



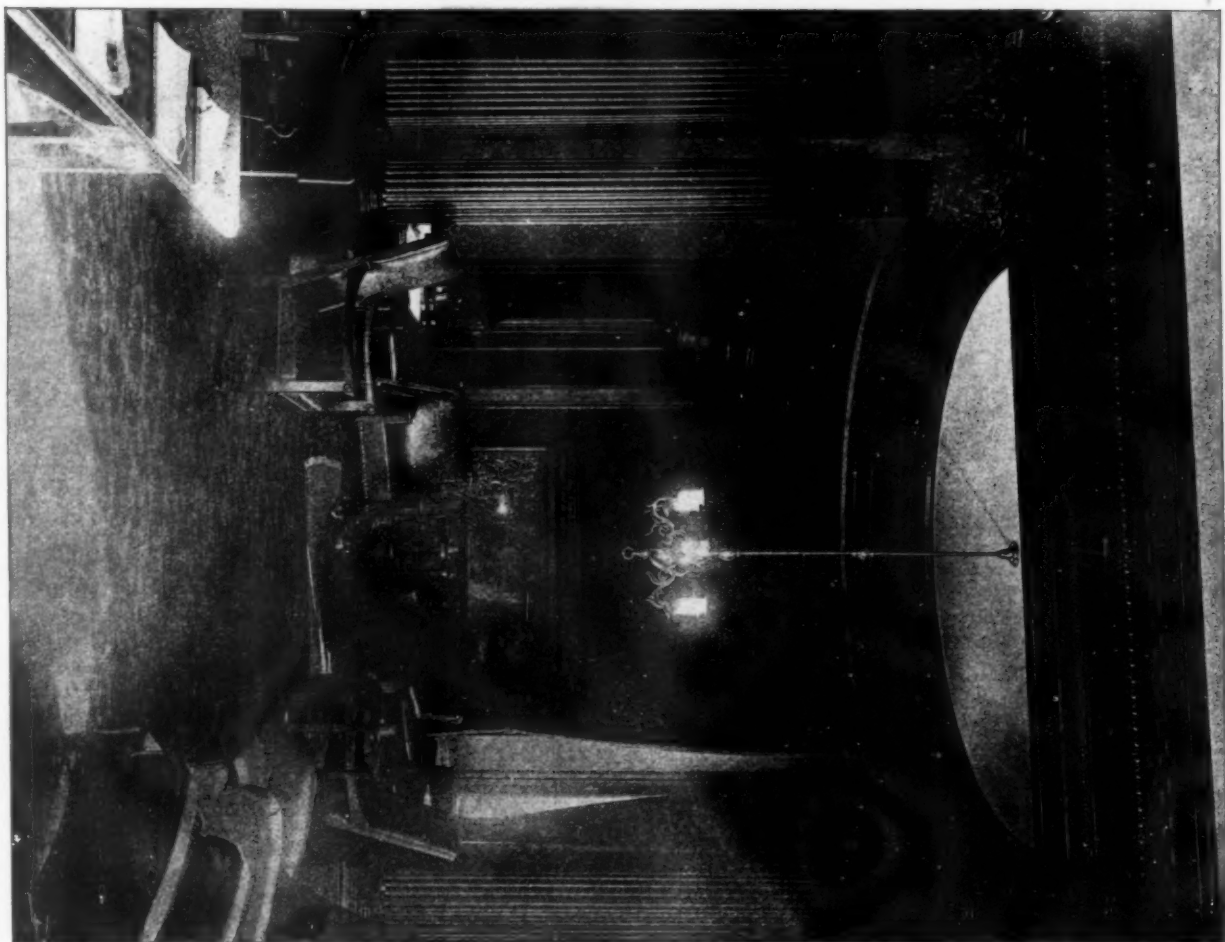


THE READING-ROOM: EXCHANGE CLUB-HOUSE, BOSTON, MASS.

BALL & DABNEY, Architects.

ILLUSTRATION BY J. H. BROWN

END OF READING-ROOM.



EXCHANGE CLUB-HOUSE, BOSTON, MASS.  
BALL & DABNEY, Architects.

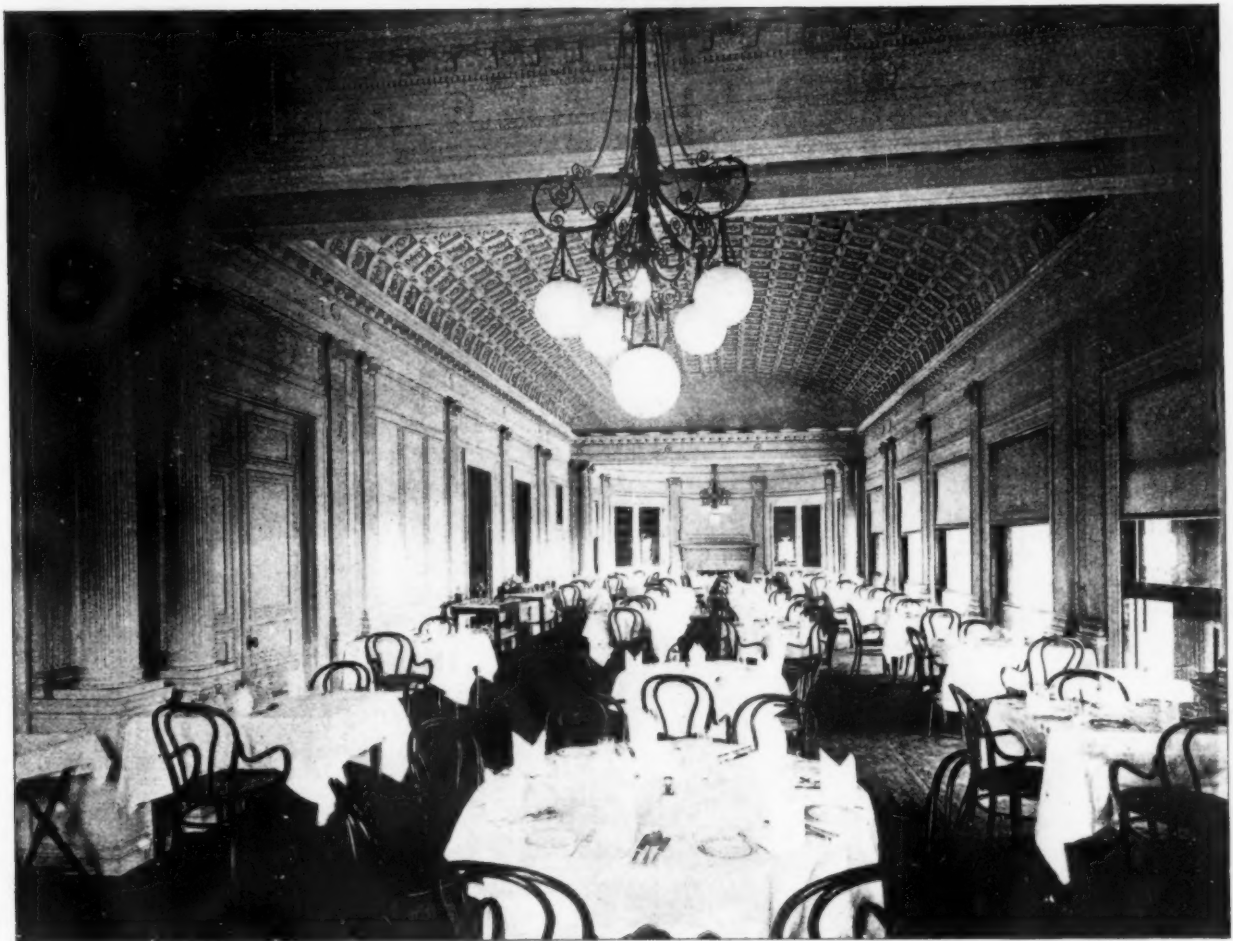
THE STAIRCASE.



COPYRIGHT 1895 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.



THE GRILL-ROOM.



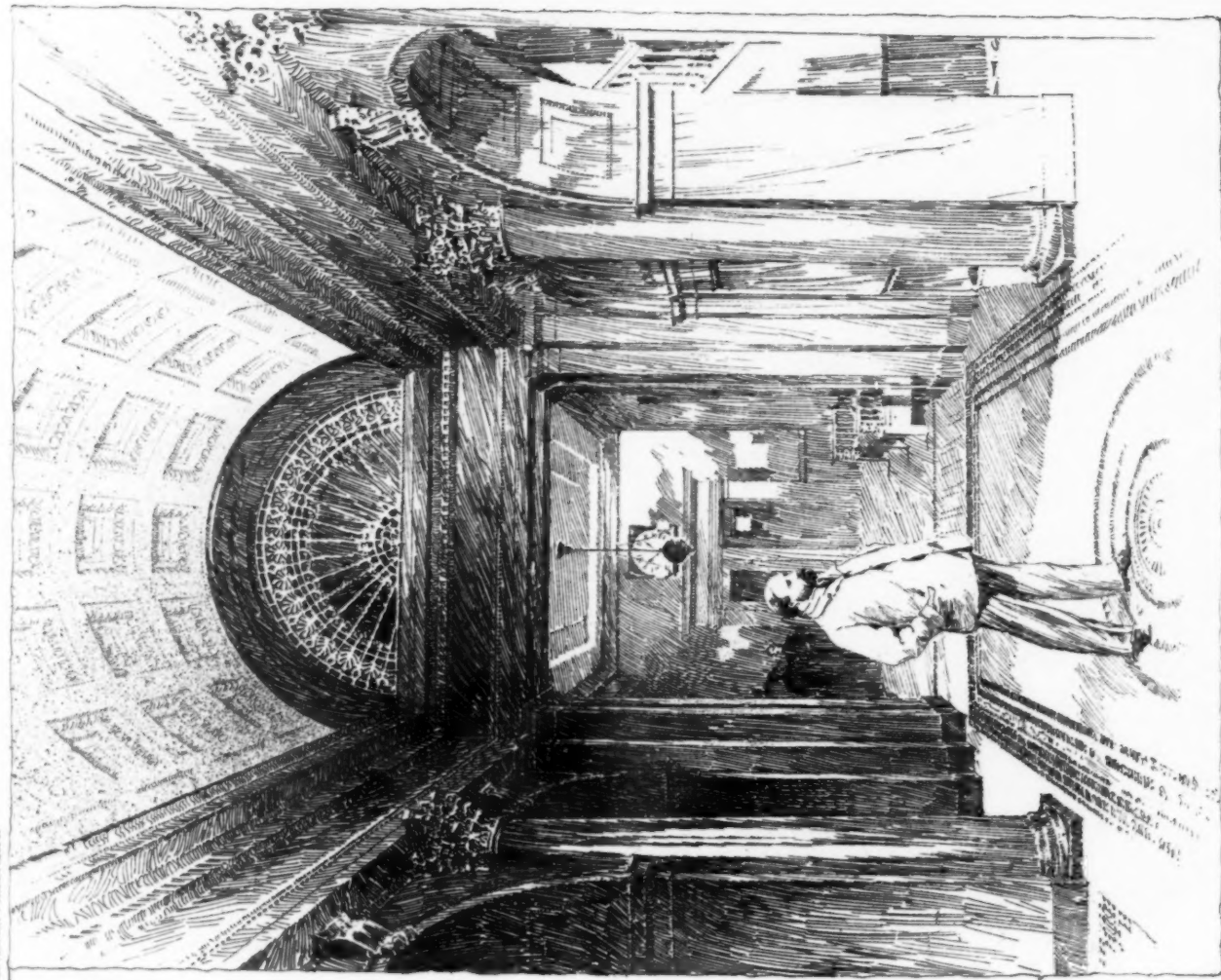
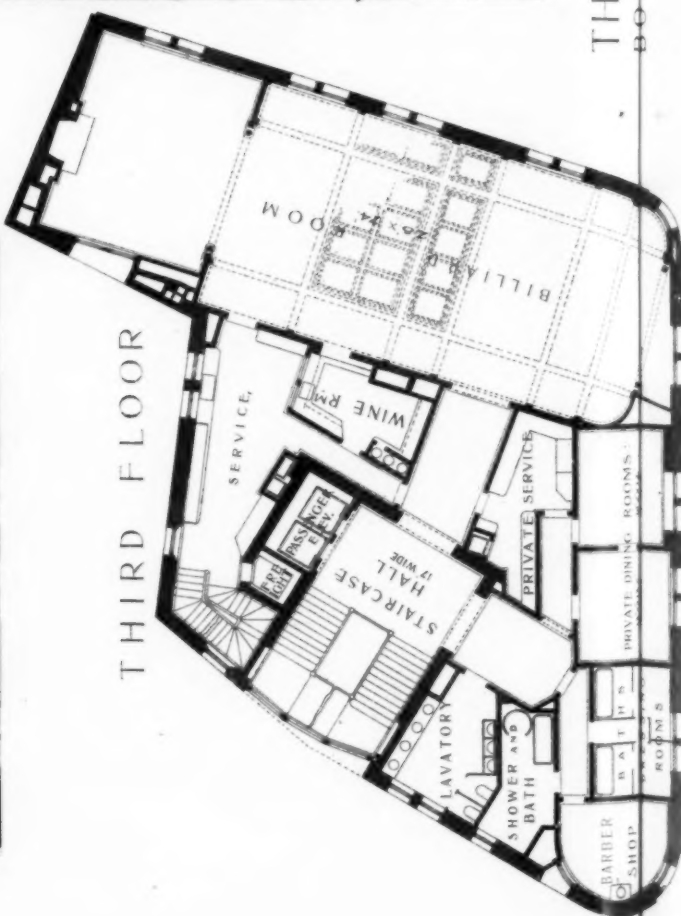
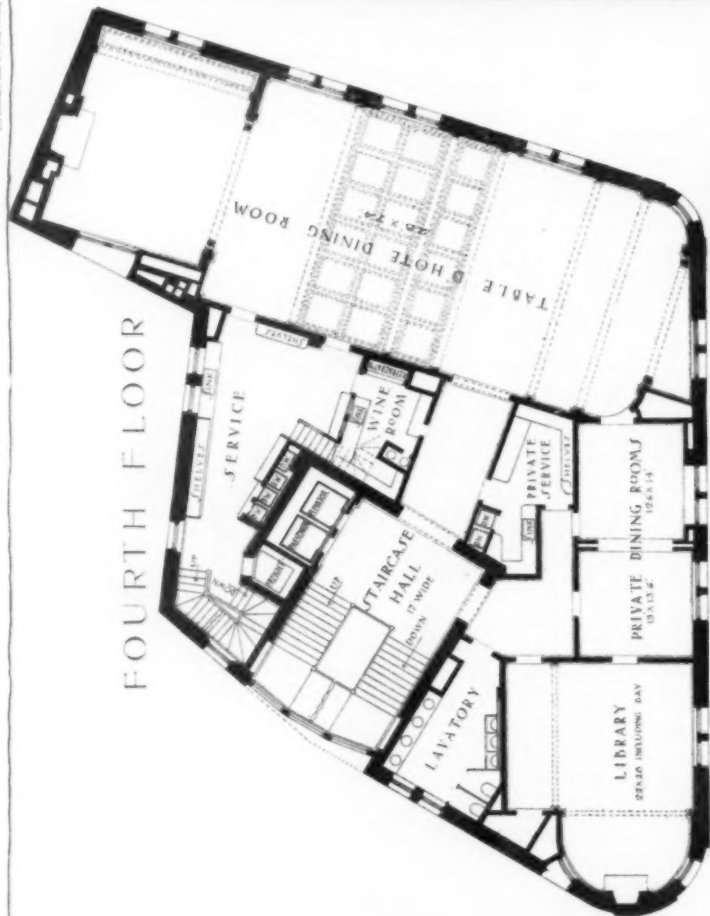
THE À LA CARTE DINING-ROOM.

EXCHANGE CLUB-HOUSE, BOSTON, MASS.

BALL & DABNEY, Architects.

HELIXTYPE PRINTING CO., BOSTON

COPYRIGHT 1895 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.



THE EXCHANGE CLUB  
BOSTON, MASS.  
SIXTH FLOOR

# THE EXCHANGE CLUB

BOSTON, MASS.

BALL & DABNEY  
ARCHITECTS.

