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APRIL 6, 1895.

THE AMERICAN ARCHITECT
AND BUILDING NEWS

VOL. XLVIII.

* REGULAR EDITION *

NO. 1006.



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DECORATION

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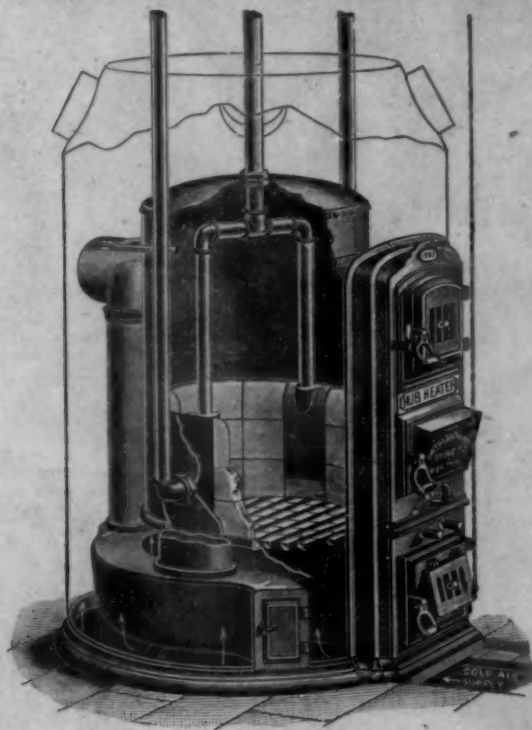
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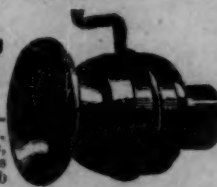
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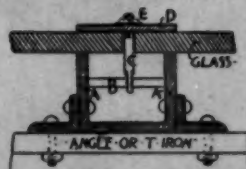


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THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XLVIII.

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APRIL 6, 1895.

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THE old question of the relative merits of the two systems, of making a single contract for a building, with a general contractor, or dividing it into several contracts, has been brought up again, by a circular from the Metal Cornice-Manufacturers' Association, addressed to architects, and reviewing, temperately and sensibly, the advantages and disadvantages of both. It is well known that the Master Builders' Associations, and contractors generally, look with little favor on the one-contract system, and charge the architects with preferring it, because it saves them trouble, against the interest of their clients, who could get their buildings cheaper and better by dividing the contracts. Now, so far as the architects are concerned, this assertion is pure nonsense. It is no more trouble to the architect to have to deal with half a dozen principal contractors than it is with one principal contractor and half a dozen sub-contractors, who come to him for instructions just as much as principal contractors would; if anything, the one-contractor system is to architects the more troublesome of the two; but owners almost invariably prefer it, and think that they will be better served by it, and will get their buildings done with more certainty when they want them, and, as they have a good deal of reason for the last belief, architects comply with their wishes, as they are bound to do with any reasonable wishes of their employers. Architects generally warn their clients that the cost of building is likely to be more under a single contract, but, in most cases, the owner replies that he is willing to pay more, to secure the advantages of the single contract, and it is difficult to see why the architect, having made this point clear, should make any further objection. The Cornice-Manufacturers' circular says that the single-contract system favors bad workmanship, because it is for the general contractor's interest to employ the cheapest sub-contractors that he can get; but no architect who understands his business would draw up a general contract without reserving, either to the owner or himself, the right to approve or reject the sub-contractors, so that these are practically just as much under his control as if they were all principal contractors, with the further advantage that the work of the sub-contractors is guaranteed by the principal contractor. As artists, we think that architects would often prefer the many-contract method, for the reason that they can discuss artistic points, and try artistic experiments, better with a mechanic who has an independent contract with the owner than with a sub-contractor, who may entertain doubts whether his principal contractor will be so pleased with the artistic experiments as the architect and owner are; but, the fact that so much work is done under single contracts shows that, as business-men, and guardians of the pecuniary interests of their clients, they see advantage in this system. If we might hazard a guess at the reason of what the circular tells us is the increase in the practice of building by single contract, we should say that the Uniform Contract of the Master-Builders' Association might be a considerable factor in the change. Under that form of contract, it seems to us impossible for an owner to know how to divide the work among several principal contractors as to be sure of getting the building completely covered, and the single-contract system offers the simplest and most certain method of meeting this difficulty.

THEY have had an unusual Grand Jury in New York lately. After the inquest on the fall of the Orchard-Street tenement-houses, the matter was brought before the Grand Jury, apparently with the idea of having some one indicted for homicide. The presentment of the Grand Jury in relation to it says, however, nothing about homicide, but, after mentioning its opinion that the fall of the buildings was due to defective construction, and materials "far below the recognized standard," rambles on with a long disquisition about the desirability of a reorganization of the Department of Buildings, containing a variety of suggestions, more or less impracticable. Among the latter kind is one which proposes that the Superintendent of Buildings shall be an architect or civil engineer, and that there shall be an independent Engineer's Department, presided over by a civil engineer. It is hardly necessary to say that a more unpleasant arrangement than the division of the responsibility of such an office between an architect and an engineer could hardly be devised. If the Superintendent of Buildings is a real architect, he will be quite competent to judge of plans and construction himself, and he ought to be allowed to choose his own subordinates, and be responsible for them. Besides this, the Grand Jury recommends that all deputy-inspectors of buildings shall be in future, "graduates of the architectural or engineering departments of recognized schools or colleges"; that "all architects shall be licensed, and that no building operations shall be carried out except under the care of a licensed architect." Of course, some, or perhaps, all, of these recommendations are valuable, but the Grand Jury does not have much influence in shaping legislation, and it is very doubtful whether its advice will be taken.

THE National Sculpture Society will hold its second Annual Exhibition at the galleries of the American Fine-Arts Society, 215 West 57th Street, New York, from Tuesday, May 7, to Thursday, May 23. In connection with the display of sculpture will be an exhibition of landscape gardening, after designs by Nathan F. Barrett and Thomas Hastings, using flowers and plants furnished by Pitcher & Manda, of Short Hills, N. J., the object of connecting the two exhibitions being "to show the possibilities of combining sculpture with flowers and plants in both natural and formal gardening, and in interior decoration." The managers of the exhibition believe that the result of this novel combination of attractions will be to encourage a more extensive use of sculpture in the decoration of private villas, and, at least, under the direction of so thorough an artist as Mr. Hastings, it cannot fail to be extremely interesting. It is intended to make the exhibition of sculpture partly retrospective, so that all works of sculpture, whether previously exhibited or not, will be received, subject to the decision of the jury on admission. Entries closed April 1, 1895. With the sculpture proper will be shown the competitive designs for the silver dollar, for which the Society has offered two prizes, of three hundred and two hundred dollars respectively. The exhibition promises to be, like the last one, an affair of very great interest. Meanwhile, the Society takes advantage of the occasion to repeat its earnest invitation to all persons interested in its objects to assist in promoting them by becoming members. The membership fee is only ten dollars a year, and it would probably not be possible to spend this small sum, in this country, in any other way so much to the advantage of this great and beautiful art.

THE Building Commissioner of Brooklyn, Mr. Bush, has decided to dress his deputies in uniform. He is said to have been moved to this resolution by some observations which he made during one of the private tours which, like the Caliph of the Faithful, he is accustomed to make occasionally through his domain. In the course of his peregrinations, he discovered a row of tenement-houses, which were being erected in the most careless and flimsy manner. On his next appearance in his office, he sent for the deputy-inspector for the district in which the houses were situated, and summarily suspended him from duty. Since then, it has occurred to him that if all building-inspectors wore uniforms, they would have more authority with contractors, and their own movements would be more easily traced. One of the regulations of his department is that the deputies shall not visit saloons for refreshment during their hours of duty, and he reflects that the

inspector's uniform in a saloon would attract attention, and, perhaps, comment of a sort which would lead to the detection and punishment of the offender. It might perhaps be remarked that the idea of marking the inspectors, so that they can be more easily dragged out of the liquor-shops, does not suggest the loftiest possible standard in the administration of building-affairs in Brooklyn; but if the public must take measures to keep its inspectors sober, this is perhaps as good a one as any.

A DISCUSSION is going on in the German technical journals in regard to the relations of Hasenauer, the great Viennese architect, who died about a year ago, and the still more distinguished Semper, who was for some time Hasenauer's partner, and to whom a good deal of the credit for Hasenauer's work has been attributed. Semper died in 1879 or 1880, and, some ten years later, Hasenauer wrote certain letters concerning his relations with him, which have, since Hasenauer's death, been published. In 1866, a limited competition was held, for the great Imperial Museum, at Vienna, Hansen, Ferstel, Hasenauer and von Löhr being invited to take part. No satisfactory conclusion was reached, and, in 1868, the competitors were invited to remodel their plans, and submit them again, and Semper, then Professor at Zurich, was invited to come to Vienna and judge them. According to Hasenauer, it was at his suggestion that Semper, who was personally unknown to him, was invited to judge the plans, and he was surprised when Semper, immediately after Hasenauer had explained his competitive plans to him, proposed to him that he should take him into partnership, saying that he wished to leave Zurich, where his associations were not congenial, and that, while he was old, and had been long out of active practice, he thought his advice might now and then be valuable. Hasenauer's correspondence goes on to say that he, in blind veneration for the distinguished Professor, acceded to his proposal, and it was not until afterward that he learned that Semper was near his seventieth year, when he would be obliged to retire from his professorship, without any pension, and that he had not saved up any money, and was under the absolute necessity of providing in some way for his support.

HASENAUER'S letters continue the story by saying that in 1871, not long after the competition had been decided in his favor, Semper removed to Vienna. At this time, Hasenauer had already made his working-drawings for the building, and, in 1872, the construction began. In 1875, Semper, whose health was failing, asked his partner to help him to stay for a time in Italy, in the hope of regaining his strength; and Hasenauer complied with his request, making him an allowance, which was continued to his family for a time after his death. In this way, as he says, although Semper was nominally his partner for more than four years, he had very little to do with the designing of the work carried out during that time, and no part in the design of the Museum. It is not very strange that Hasenauer, jealous of his reputation as an artist, and finding that credit which belonged to him was being attributed to Semper, should wish to set himself right, and the fact that he waited until ten years after Semper's death before allowing his letters to be published indicates a very proper delicacy in regard to the matter. Semper's son, Manfred Semper, however, considering that the letters cast a reflection on his father's character, has examined the papers left among his father's effects, and has published several in the Vienna papers, many of them being letters from Hasenauer himself, which present the case in a different light. According to these letters, together with the testimony of contemporary newspapers and other documents, the second competition had resulted in the withdrawal of Ferstel, Hansen, Löhr and Hasenauer only remaining. The Commission which had the matter in charge preferred Löhr's design, but did not venture to make a definite choice without the approval of the Emperor, who had not indicated any preference. Meanwhile, the artistic societies in Vienna had interested themselves in the matter, and inclined toward Hansen's design, which they sought to recommend to the Emperor. In 1868, the Austrian Society of Architects and Engineers, through Karl Tietz, who had been a member of the jury appointed by the Commission, and had voted against Löhr's design, sent to Semper, and asked him if he would serve on a new jury, in connection with Lübke and Vischer, to determine which plan should be recom-

mended for approval. Semper replied, consenting to serve, but asking that the matter might be delayed until the vacation of his Zurich Polytechnic School, as his duties there kept him closely confined. Meanwhile, Hasenauer, who knew perfectly well that the Commission and the artistic societies, though differing with each other, were both against him, and who undoubtedly surmised that Semper's name was to be invoked to add brilliancy to a jury, the majority of which he probably knew to be already committed against his design, began writing the most flattering letters to Semper, complaining of the "miserable injustice" that had been done him by the former jury, and saying that there was "only one European celebrity, whose judgment could be regarded as conclusive," this "European celebrity" being, of course, Semper himself. In another letter, after speaking of his anxiety that Semper should serve, and saying that he had taken the liberty of urging his selection as referee, without knowing whether he would accept, he expresses his pleasure at learning that there was a possibility of his acceptance; as if his representations had been the chief factor in having Semper called in. Semper made no answer to this letter, but Hasenauer, about three weeks later, wrote him again, saying that a favorable decision was, he believed, about to be given, by the highest authority, on the question whether his long-cherished and fondest hope, of being able to hear Semper's judgment on the competing designs, should be gratified. He concluded by offering him photographs, drawings, and all other materials that might assist him in this choice, saying that the question was for himself one of his happiness for life, and apologizing, on that account, for troubling him with the letter. Hasenauer must, apparently, have known that Semper had already been invited by his opponents, the Society of Architects, to serve on the jury, and had accepted, and that he was about the last person who would have been consulted as to the selection of the jury, so that his suggestions of his influence in the matter, in his flattering letters to Semper, look a little queer; but Hasenauer, as the sequel shows, probably knew what he was about; and in a third letter, after an interval of about three weeks, he informs Semper that the Emperor, as he was informed by a high Court official, had resolved to hear Semper's opinion before coming to any decision on the plans, suggesting the idea, not only that his appeals in Semper's behalf had put this notion into the Emperor's mind, but that he himself enjoyed a special intimacy with the Imperial family. We do not say that this was his intention, but Manfred Semper considers that the letters show such a plan on his part, and, as a contribution to the history of competitions, they are certainly curious.

THE *Engineering Record* gives some very interesting quotations from a paper read before the engineering students of Cornell University, by Mr. Clemens Herschel, on hydraulic engineering in ancient Rome, as illustrated in the books written by the engineer Frontinus on the subject. We have been finding out that the Romans designed and constructed tunnels, and covered large rooms with lattice girders of iron, but we imagine that it will be news to most people that they used, in the first century A. D., enormous quantities of lead pipe in conveying water into their houses, that they connected them with wiped joints, and that the houses themselves were furnished with copper bath-tubs, supplied through brass cocks. Nevertheless, all these things are well established, and the names even of the local plumbers of the period have been ascertained, from their stamps on the lead pipes which they used, some of these plumbers being shown by their names to have been women. So far, the Roman lead pipes, tons of which have been dug up, show no trace of tin in the solder with which they were joined, although tin was well known to the ancients. The ordinary way of making pipe was to cut strips of sheet-lead, about ten feet long, and roll them, apparently over a mandril, in such a way as to bring the edges together in a V section. Melted lead was then poured along the joint, which, in the finished pipe, is the strongest part. How wiped joints were made with melted lead, instead of solder, Mr. Herschel does not inform us, although he assures us that they were common. It appears from Frontinus's book that the art of getting water without paying for it was also not unknown to the ancients. He says that the public water-mains had been so tapped by plumbers for private use that the supply to the fountains was seriously diminished, and he was himself instrumental in having a large number of these surreptitious branches cut off.

THE BOSTON PUBLIC LIBRARY.



BARK CHATEAU DE L'YVET

THERE is something amusingly childlike in the way and degree in which the Boston newspapers are glorifying the new Public Library building just opened to the public. If their statements are to be believed, never was so good a building erected, never was there so profound an artist as the author of the design, never were there wiser and more long-sighted men than the trustees who directed the arrangement of the building.

It is very nice of them to forget all the jibes and sneers that have been poured out on the Library and those responsible for it, for never has there been a building which, as it developed, has excited more unfavorable comment both from those who do know "what is what" and from those who do not. We believe there is hardly a single feature of the building concerning which we have not heard some one speak disparagingly. The posts about the sidewalk-curb, of various size and pattern, some ornamented with checker-boards and broiled chickens, have afforded amusement to some, while the treatment of the southern façade with its lines starting off to go somewhere and never getting there, have amused others. Some have protested that the Guastavino arches would never hold up, while others deride the scrawny cresting. The scale and material of the sculptured panels above the entrance, and particularly the nakedness of humanity there displayed, have not escaped condemnation, while the huge elephants' trunks that serve as candelabra and seem to threaten to snatch up and crush those who pass just beneath them are generally disliked. The strange and sometimes rather illiterate jumble that has been made of the inscribed lists of literary and other celebrities can never be alleviated and so it is regrettable that the excuse for a part of it, the anagram of the architects' names, was discovered: on the whole, we much regret that this discovery was made, though it is said to have led to a discovery of a similar nature which revealed an attempt, seemingly made by some believer in the doctrines of the A. P. A., which, if it had been carried out, might possibly have stirred up an actual riot. Then, too, the general arrangement of the plan has been condemned without qualification by those who believe in the Poole theory of segregation. The amount of light provided for the different rooms was by some declared sure to be wholly insufficient, while others have scoffed at the idea of so small an interior court-yard and protested that it should be glazed over and used as a reading-room. The form, material and color of the external roof-covering have been condemned by many and the expense and makeshifts entailed by it have been criticised by those who profess to know about them.

The long and short of the matter is that the Public Library Building has been a perfect boon to those who seek an object for semi-ill-natured criticism ever since it was started, beginning with the waste of \$10,000 on the first competition, the further waste of more public money in laying foundations for a building which was known to be a preposterous piece of imperfection, and culminating with the appointment of an architect who was not a Bostonian.

We do not propose to discuss these various objections, nor do we intend to consider the building critically with a view to determining its derivation. The work is nearly done, the money has been spent more or less judiciously and the result stands, if not for all time at any rate for the immediate future.

Looked at as a result, as a whole, we are disposed to find it satisfactory and to agree that, taking it by and large, the money has been well expended and that the accomplishment is worthy of admiration — perhaps less satisfactory than some other architect could have produced with the same outlay, but who can prove that?

If, strictly speaking, there has been wasteful expenditure, we hold that on the whole the expenditure has been justified by the result. If the building is not above and beyond criticism, it is none the less the result of a more than commonly conscientious endeavor on the part of the architects, who rather than strive after successful originality have, from first to last, been content to adopt and adapt in their work those characteristics which have stood the test of time

and earned the enduring approbation of men who are competent to pass judgment. One could wish there had been more of adaptation and less of adoption, for it is impossible not to feel that things might have been a trifle less hackneyed without loss of abstract architectural merit. We do not believe that in the case of any given school of architecture the best work in that school might not have been surpassed, or that it is beyond the range of possibility for a modern artist to carry the style on to a more advanced development.

There can be no gainsaying the extreme care, the conscientiousness, the painstaking endeavor that the architects have put into this work; they have been monumental, and if for no other reason than that work done in this way is a useful object-lesson, a considerable part of the outlay must be held justifiable. It is not possible to believe that the lesson will be without effect on other architects and other communities. If a result is to be good, time and money and understanding effort must be expended without stint, and as it is the fashion of the day in this country to believe that money is the only thing it is necessary to provide in order to secure a satisfactory result, it is small wonder that the actual results are so unsatisfactory as a rule. Clients are generally willing to provide the money but they are rarely willing to grant time enough. Architects are amply able to spend all the money that may be provided, but there are not too many who know how to exert their efforts understandingly. It is rare, indeed, when all three requirements can be united and satisfied in a single piece of work.

Whatever may be thought of the exterior, and opinion as to the real merits of the exterior treatment is very varied, there is practical agreement by all that the effect of the interior is extremely good in so far as regards its architectural character. How far the applied decoration that is to follow will be successful in uniting the now somewhat disjointed parts into an harmonious whole can only be determined later. The final effect can hardly be guessed at, for the color scheme is not disclosed and the part that color is to play is so great that success, partial success or absolute failure in the work of the artist decorators may easily make or mar the whole. The reputation of the building as a work of architectural art is largely in their hands.

The experiment made at the Paris Hôtel de Ville, where artists of varied prejudices and different styles of work were employed, was not successful, though the ability of the men to whom the work was assigned should have assured success. The reason, apparently, for the somewhat unsatisfactory result in Paris is that the work of the several artists is brought into too close juxtaposition, and as each man sought to make his portion more noteworthy than his neighbors', the result is a discordance and unevenness that is not pleasing.

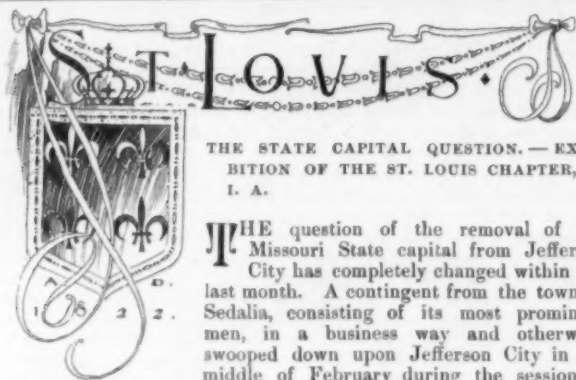
Here in Boston the chances are somewhat better, the rooms are more isolated and each artist's work can better escape the jarring effect of an inharmonious neighbor's. Particularly is this the case with the staircase-hall which is about as complete and independent a feature as a staircase-hall well can be. We confess to having some misgivings as to how far M. Puvis de Chavannes can succeed in making his treatment of the wall panels harmonize with the strong rich coloring and high polish of the Sienna marble of the staircase itself. For an artist whose aim is to decorate the wall-surface, to enhance the value of the wall as a structural necessity and not consider it as a mere piece of blankness on which to present an arrangement of colored pigments, we fear that the actual wall-space of the panels may be found somewhat inadequate. But if his treatment does not prove successful, the loss will be to himself and his work and not to the architects and theirs. No failure of the wall decoration, any more than the rather tame and ineffective lions of Mr. Louis St. Gaudens at the main landing, can prevent this staircase and its containing hall from being a satisfying architectural achievement.

Bates Hall, while architecturally and structurally interesting, is an even more doubtful problem, for here the decorators have to decide how to bring into some sort of harmony the neutral and rather sad-colored tints of the apartment and the harsh color of the Nubian and verde antique marble door-finish on the west side.

The public is not yet ready to express an opinion as to how far the Library is successful in its working, and though murmurs of dissatisfaction are heard, yet the fact that only a portion of the building is open to them leads the grumblers to express only qualified disapproval now, in the hope that when every department is in operation the causes of dissatisfaction will be found to have disappeared. At present the chief head of complaint is that, in spite of the elaborate system of pneumatic tubes, carriers and electric signals, and an enlarged corps of assistants, the actual distances are so great that a reader occupying a seat at the north end of Bates Hall is not served with even the rapidity customary in the old building.

A rather interesting incident transpired when the time came to move the statues and busts from the old building to the new, the Art Commission at this point suggesting that the placing of all public works of art was by law vested in them. As the President of the Board of Trustees of the Library is *ex-officio* a member of the Art Commission, there was no desire to gainsay the suggestion and the Art Commission accordingly acted in the matter and thereby established a very useful precedent which may be of utmost value hereafter.

METZ CATHEDRAL PORCH. — The authorities of Metz have decided to remove the inharmonious chief portal of their famous cathedral and put in one in harmony with its Gothic style. — *N. Y. Evening Post.*



THE STATE CAPITAL QUESTION. — EXHIBITION OF THE ST. LOUIS CHAPTER, A. I. A.

THE question of the removal of the Missouri State capital from Jefferson City has completely changed within the last month. A contingent from the town of Sedalia, consisting of its most prominent men, in a business way and otherwise, swooped down upon Jefferson City in the middle of February during the session of the Legislature and submitted a proposition for the removal of the capital to Sedalia. A bill for the purpose was introduced simultaneously in Senate and House and passed. As developments show, the Jeffersonians were caught napping. On the other hand, Sedalia's first successes have not led to others. The legality of the methods employed in passing the bill have been seriously questioned, and motions for reconsideration have been recognized. As to the bill introduced, it contains no binding clauses as to how much money the Sedalia people are willing to spend on the necessary new buildings, in case of capital removal. They simply state that they will erect as good buildings as those now existing at Jefferson City, and give the land upon which they are erected and a great deal besides.

But the hardest blow Sedalia has yet received is from St. Louis County. Certain representative men of wealth in St. Louis City and County have submitted a proposition to the State in "black and white." They will give any site in St. Louis County which the State of Missouri may see fit to select, and give a cash sum of \$2,000,000 for erecting the necessary buildings. The proposition states that the buildings are to be of the finest, architecturally,—buildings of which all citizens of the commonwealth may be proud. Of course, \$2,000,000 would not go very far when the capital of a State like Missouri is considered, but should the proposition be accepted, three times this sum could be easily obtained in the City of St. Louis alone, from owners of real estate in the County. But the St. Louis County bill was defeated in both the Senate and the House, because the investigation of the Sedalia proposition resulting from its reconsideration has not yet been finished. It is the general opinion that St. Louis County will eventually get the prize, which practically means that the City of St. Louis is to be the capital of Missouri, as the extension of the city-limits will include any of the most probable capitol sites. Sedalia is a small town, comparatively unknown outside of the State, and does not carry with it the dignity necessary for a capital. Jefferson City, though smaller even than Sedalia, is well known, because it has been the capital of Missouri since 1824; and at that time all our cities were small. The Jeffersonians declare that the capital cannot be removed from there without violating a pledge made when the general government granted the site of the town for the purposes of a capital: that it was forever to be the State capital. Consideration of this pledge has not been entertained at any time by either St. Louis County or Sedalia.

The Art Union "Palette" is at present holding an exhibition of the works during the past fifty years of St. Louis artists at its rooms, 1820-1824 Chouteau Avenue. The "Palette" is chiefly composed of representatives of St. Louis German population. Wimar will be represented by some of his famous paintings of Indians and buffalos, and Harry Chase by some of his best marine views. Tracy, de Franca, and many others, some living in the city at the present time, will receive due honor. Altogether there will be exhibited about three hundred sculptures and paintings.

The Annual Exhibition of the St. Louis Chapter, American Institute of Architects, is now taking place at the Museum of Fine Arts, Nineteenth Street and Lucas Place. It is the third exhibition held by the local Chapter, and as far as size, or, more properly speaking, the number of entries, is concerned, it exceeds the two previous exhibitions. As to the quality of the work exhibited we shall have more to say. The local Chapter is in a most flourishing condition at the present time. The total membership is now thirty, and the list includes most of the city's prominent architects. We say "most," because we know of several architectural firms and individual architects who are not members, but who ought to be. The results of the present exhibition show in various ways the advantages to be gained by belonging to the organization.

In addition to the interior and exterior views of buildings—photographs, sketches, water-colors, etc., a new feature has been introduced in the present exhibition, the showing of the examples of interior and exterior decoration. Though a number of these savor somewhat of trade advertisement their right to space at the exhibition cannot be denied, because they for the most part possess artistic value. A very handsome piece of Aubusson tapestry is shown by the Decorative Art Company. The coloring is rich, but possesses the softness of tones to be found only in the finest tapestries. The scene is laid in a garden and represents a game of ten-pins in progress. A long-haired gentleman is about to roll the

ball at the three remaining pins and his lady and gentlemen companions are looking eagerly to see if he will be successful. On the right, in the background, is what appears to be a marble fountain, a Romanesque niche-fountain, a female figure sitting in the niche and slightly stooping over. To the left is a low marble wall on the opposite side of which a gentleman and lady, evidently supposed to be in love, are intently talking. The general effect of the tapestry is very pleasing. The Decorative Art Company also shows a decorated sheepskin for a wall. The skin is tanned and the figure of a lion has been worked upon it by some method unknown to us, in a shade of brown darker than the skin itself, making a decidedly unique and pretty effect. A design for a Louis XVI drawing-room is shown which portrays a great deal of good taste. It is very attractive, but not of convenient size for critical study.

A local marble company shows some examples of mosaic in the shape of two panels. With no desire to discourage the makers of these panels, we advise them never again to exhibit such inartistic and crude work as shown in them. They are nightmares. One panel represents a deer's head in brown mosaic on a white mosaic ground. The horns have the appearance of being one continuation of square pieces which have nothing to say to one another. Such work should not have been given place in the exhibition for people of artistic sense and refined taste to smile at.

There is a splendid galvanoplastic bas-relief of "Sitting Bull," by Winslow Brothers, of Chicago. It possesses the strong mouth, large nose and drawn features of the famous Indian warrior—the resemblance is striking in every way. The Winslow Company also show some very satisfactory wrought-iron grille-work in what it calls "Modern Rococo." The design is merely conventional, and can hardly be said to belong to any particular style.

The Yale & Towne Manufacturing Company show some of its art hardware. The designs shown are all attractive, and easily merit the title given them. It is really remarkable to what perfection this handicraft has been brought, because not only do the locks, latches, etc., possess artistic value, but in a mechanical way they are perfect; and if I may use the phrase, they are not too artistic to outweigh their usefulness. Some of the most satisfactory achievements of the architect have been attained through the instrumentality of the modern hardware through harmonizing it with the decorations of the building or room in which it is placed. A few years ago, the locks, knobs, hinges, etc., possessed not even the semblance of design, and were used throughout a building regardless of the decorations—only their utilitarian value was considered.

The strictly architectural part of the exhibition is not as satisfactory as last year's. It seems larger to us, although we have no record of the '94 exhibition with which to make comparisons as far as numbers are concerned, but the exhibits are distributed better and more freely, and not crowded into two rooms, as in last year's exhibition. As far as architectural value is concerned, there is not as much this year as there was last. The only reason we can give for this is that, on account of the general depression, people are not building the handsome residences and buildings which were the rule two years ago, and, consequently, the architects have comparatively little to show. This has been made up in great measure by studies in sketches and water-colors of the exteriors and interiors of foreign buildings, chiefly churches, which take up, proportionately, a great deal of space. On the other hand, we know of several fine residences and buildings which are now in course of erection, whose representation at the exhibition would have added to its importance: the modern Italian residences of Messrs. Van Blascos and Nugent, in Westmoreland Place, are worthy of representation in any architectural exhibition; the Van Studdiford Building, on Pine Street, though inexpensive, is important in an architectural way. I do not remember if any or all of these were shown at the '94 exhibition, but if they were, they would certainly bear repetition, together with some other buildings again shown this year. The group of the various contributions this year is decidedly better than in 1894, and the decorative-art exhibits are exceptionally well arranged. Mr. E. G. Garden, a student of the School of Fine Arts, designed the cover of the catalogue. The general feeling of the design is Grecian-Ionic detail and, printed in terra-cotta red on the heavy brown-paper cover, presents a very refined and artistic effect.

The competition for the new buildings of the St. Louis Country Club has been very keen and the results have been four designs, two by Mr. E. A. Manny and two by Messrs. Stewart, McClure & Mullgardt. Mr. Manny's design is Colonial, and one of the most pleasing efforts to be found at the exhibition. The whole air of the building, as he would like it to be, is decidedly cheerful and its very portals seem full of welcome and undisguised hospitality. Mr. Manny has been particularly successful with Colonial architecture, always being prudent to steer clear of any excess in treating the style, which cannot be said of all architects who have a weakness for it. Too strict adherence to the old models is, in most cases, a mistake, because, as in all styles, a certain line has to be drawn in adapting the Colonial style to our present-day usages. Both of Mr. Manny's designs are presented in water-color, and show up his ideas in the best light regarding the colors to be selected for painting the structure. The prevailing tone is a light yellow and the trimmings are white, the chimneys in pleasant contrast are of red brick. The structure is long and low, and though it appears to be only two and a half stories high, is really three. The balustrade on the roof helps, in great measure, to

diminish the height of the building. Pilasters with Grecian-Ionic capitals reach from the foundation to just below the frieze and are placed at suitable intervals. The middle portion of the front of the building extends a few feet out from the remainder of the structure, and at its centre is the main entrance door of very simple and unpretentious design and dimensions, graced with a pretty Grecian-Ionic porch. The rear of the structure shows a long porch one story high, from which the members of the club would be supposed to view the polo games, cricket matches, etc. The porch runs along about three-fourths of the length of the structure, the remaining fourth being occupied by a wing of the same height as the building and of the same width as the porch. The design shows what we suppose is to be a frame building.

The design shown by Messrs. Stewart, McClure & Mullgardt is Flemish. Flemish is a decidedly attractive style in its place, but we do not think it is adapted to the country club-house, at any rate in this country. It is rather too pretentious, and we imagine that the Country Club would have to pay well for a building such as that shown in this design. It is extremely difficult to describe, because it is in the rough kind of water-color in which no sharpness of detail appears. Both the designs shown at the exhibition look like mere fanciful water-colors, and we think the architects made a mistake in not portraying their ideas more clearly. It would have been well to place well drawn plans of the façade beside the water-colors, for the purpose of comparison.

Of course, the Union Station is well represented in the exhibition, it being the most important structure of any kind finished in St. Louis during the past year. *En passant*, it might be stated that the new station is now the costliest building in St. Louis, the total cost, up to date, being nearly \$7,000,000, and next comes the St. Louis Post-office which has cost \$6,000,000, up to date. There are two water-colors and twenty photographs of the Union Station. The water-color of the exterior is by Ross Turner, and that of the interior is by Fleury. The latter represents only the Grand Central Hall. Turner's exterior view needs no comment other than that it is an admirable portrayal of the subject, and he gives it the light-colored and massive appearance which it really possesses. Fleury's view of the grand central hall is very good and very true to the original, especially in the coloring, as far as such an achievement is possible, because the coloring of this large room possesses much detail which cannot be shown in a water-color of a limited size. The set of photographs is very fine. They are beautifully mounted and so grouped on the wall as to give a splendid idea of the various parts of the building.

Messrs. Eames & Young show a design for a Colonial house for D. R. Francis, Esq., to be located at Maryland and Newstead Avenues. It is to be three stories in height, and will be in the midst of large grounds with trees surrounding. On the Newstead-Avenue side will be the *porte cochère*, in the form of a large porch in the Grecian-Ionic style. The columns will reach from the foundation to the roof, the latter simply being an extension of the roof of the house. At the Maryland-Avenue side will be a semicircular porch, also Grecian-Ionic in style, the columns being of the same height as the house, just as in the *porte cochère*. The general appearance of the house in the design savors more of the southern Colonial architecture than its sister style of the Northeastern States. This is somewhat of a relief, too, from the ordinary run of Colonial houses. The large columns, which are almost part and parcel of the southern Colonial, somehow or another bear with them a certain tinge of the big-heartedness and hospitality which are the rightful heritage of the southern people.

A unique design is that for a house by Mr. M. P. McArdle for Jalsey C. Ives, Director of the St. Louis Museum of Fine Arts. It is decidedly the most original effort shown at the exhibition, and it could be picked out in any exhibition as unmistakably the house of an artist. It is a picturesque house, three stories in height (the third story to be in the roof), and will enjoy one of those welcome attributes of the modern house, a garden. At the second story, running along its width at the rear, is to be a balcony garden, roofed-in with a trellis, along which vines are to grow and hang gracefully over its edges. Towards the front of that side of the house next to the street will be a large window running from near the foundation to the frieze, which will be included between two columns. Opposite this window, inside, will be the main staircase. At the rear of the structure there will be a yard inclosed by high walls, entrance to which will be gained by a large double vehicle gate, the whole idea savoring of the continental European.

A study for St. Stephen's House is also by Mr. McArdle and in its way is very original. It is an evident attempt to imitate that worst of all architectural styles, the Spanish Mission style. The latter at its best is simply fearful; in fact it is not worthy of the name "style," and, if such a thing could be possible, Mr. McArdle has deteriorated it, by putting into his design a window which has nothing whatever to say to the structure.

A sketch for a residence to be built for Mr. Louis Chauvenet, by Eames & Young, shows what promises to be one of the simplest and prettiest residences in the city. The design possesses a certain refinement and originality which are difficult for me to describe. It is to be two and one-half stories in height, the roof which is to be covered with Spanish tiles being clear of windows and obstructed only by the chimneys. Two wings, one at each end of the building, extend outward from it, and the greater part of the intervening

space is occupied by the entrance-porch. The left-hand wing is somewhat wider than that on the right. On the side of the building to the left is a one-story square bay. The entrance-porch is in white stone and it is treated in the Roman-Ionic style. One of the second-story windows opens onto its roof which is graced with a neat balustrade. The brick used is dark-gray in color, and outside of the fact that it matches well with the white stone, it will prove itself suitable to the smoky atmosphere of St. Louis, as has been the case with its use in other buildings here. There is a slight bit of Colonial detail about the building, but not enough to justify our saying, that it is in the Colonial style.

A design for the West End Casino, at New Orleans, La., is shown by Messrs. Stewart, McClure & Mullgardt. It is a water-color and is one of the most successful efforts at the exhibition. It is in Spanish Renaissance. To the extreme left, is an airy two-story pavilion with tiled roof and another corresponding to it on the extreme right. On the right-hand far corner, in the one case, and on the left-hand far corner in the other, is a beautifully-designed campanile. Adjoining each campanile is a moderately long peristyle, running in the one case to the right, and in the other to the left, meeting at a grand semicircular double staircase, at the top of which is a small pavilion with tiled roof. Between the stairway and beneath the pavilion just referred to is an open archway, somewhat similar in design to the peristyles. Evidently, it is to be built on the shore of some body of water, and the vista effect, resulting from its location on flat land of considerable area, is very pleasing. This same firm also shows a design for a somewhat similar structure to be built near Hot Springs, Ark. The conditions are somewhat different in the case of the latter, however, for it is not to be near any body of water, but on top of one of the Ozark Mountains near Hot Springs.

One of the most pretentious designs at the exhibition is shown by T. B. Annan & Son for the New Burnet Hotel and Office-building at Cincinnati, Ohio. The design represents a very large structure, the hotel portion of which is somewhat over nine stories in height, and the office portion fourteen stories high. The style is Spanish Renaissance, and has been treated quite successfully. The site is on a heavy grade, and as this, of all things, detracts from the dignity of a large building, it will be readily seen from the number of stories in the respective parts that the architects had a good deal to contend with. The structure occupies a half square, the office portion occupying the farther half of the lot as shown in the water-color. A large tower, capable of being used for practical purposes, such as, for example, housing the servants, occupies the left-hand front corner of the hotel and thus is in the middle of the block. This is rather unfortunate, but we suppose it was absolutely necessary to place it as far distant as possible from the office portion of the building, on account of the latter being five stories higher than the hotel. The tower very much resembles a campanile, but can hardly be called such, as it is merely built above the roof of the main structure.

There are two designs shown of the Washington State Capitol. One is by J. W. Ginder and E. A. Manny, and the other by George R. Mann, the architect of the St. Louis City-hall. There is nothing particularly distinctive about either. The former is Modern Italian, and possesses one original feature worthy of note, namely, leaving the side walls, or, more correctly speaking, the end walls, practically blank, the cornice being continued above them from the remainder of the structure. We suppose the absence of windows is made up for with sky-lights. The effect of the blank walls gives the appearance somewhat of an art gallery, but the idea is perfectly legitimate, and is, what is of more importance, within the bounds of good taste, although it is a departure. All state-houses look more or less alike, that is to say, they are almost all Classical in style. A decided departure from the general lines is a risk, and for one thing we can congratulate ourselves, that we have no Gothic State-houses. Mr. Mann's design possesses some Colonial detail, but, outside of this, it is strictly Classical.

Mr. Charles K. Ramsey shows a design for a shelter-house for the St. Louis & Suburban Railway in Forest Park. Two other railway companies have already erected very attractive shelter-houses in the park, and it is difficult to see how, in comparison with the others, Mr. Ramsey's building will be successful. It will consist of a three-cornered pavilion, there being a stone tower at each corner, two of them polygonal in shape, the third, much higher than the others, being a round clock tower.

A design for an entrance to Bell Place is shown by Messrs. Stewart, McClure & Mullgardt. The entrance consists of a low smooth-cut stone wall about four feet in height, which is cut out at three places, in the centre for the driveway, and once for each of the two side-walks. In the centre of the former, which is of extra width, is a pedestal adorned with a statue, and the portions of the wall separating the sidewalk and driveway gates also serve as pedestals, upon which are mounted Corinthian columns. There is a figure of the airy and fantastic sort on the top of each column. Too great slenderness and weakness of the columns is a fault in the design, but the general effect is very satisfactory.

The architects of the Bell-Place entrance also show a model of a monument they have erected in white stone at Chillicothe, Ohio. It consists of a kind of semicircular bench abruptly stopped at the centre with a pedestal which is to bear the customary wording of monuments. It is in Italian Renaissance, very simple in treatment but in excellent taste.

TESTS FOR IRON AND STEEL.¹

TO THE AMERICAN SOCIETY OF CIVIL ENGINEERS:—

Gentlemen,—Your Committee on "Uniform Methods of testing Materials used in Metallic Structures, etc.," begs to offer the following majority report, which it desires to have considered as final, unless the Society shall consider it advisable to lay it before its members for discussion until the Annual Convention in June next.

We have given the matter very careful consideration in which we have been aided by the answers to our circular of inquiry, which have already been laid before the Society in our report of progress. The results of that consideration have led your Committee to the opinion, that standard specifications for uniform methods of testing material used in metallic structures should be of such general character as will meet the requirements of usual conditions, so that their adoption may best subserve a more nearly uniform practice in shops and mills, and at the same time leave the engineer free to meet the special needs of any unusual conditions by supplementary or other specification; hence the following recommendations have been framed with those ends in view.

Inasmuch as cast and wrought iron, rolled-steel and steel castings are the most commonly used in metallic structures, your Committee decided to restrict its functions to the consideration of those materials. A thorough examination of a large number of existing specifications, as well as the leading literature upon the subject, supplemented by correspondence with material producers in some special cases, has led your Committee to the following conclusions and recommendations:

CAST-IRON.

The infrequent use of this material justifies only the most simple and convenient tests; hence, we recommend the transverse tests of a specimen 2 inches by 1 inch in section and 27 inches long, resting flatwise on dull knife edge supports 24 inches apart, centres, with an applied weight of 2,000 pounds or more, midway between them. The specimen, if of satisfactory strength when cast under the same circumstances as those which attend the casting of the full-sized piece, must carry at least the minimum weight named above, and exhibit when broken the fracture of gray iron of good quality. Failure shall be produced in not less than two minutes nor more than five minutes from application of the first load, and the bar must show a centre deflection before breaking of at least $\frac{1}{16}$ inch, and must indicate a good quality of gray iron.

WROUGHT-IRON.

Although the answers received from our letter of inquiry do not indicate that the members of the Society in the aggregate place a very high value upon the reduction of area of the fractured section, your Committee believes that the requirement of a proper value for it should be prescribed. Its value is always easily ascertained, and its indications may at times be of considerable importance.

The Committee also recommends that the expression "elastic limit" be confined in its use to its original meaning, since its more general adoption leads to ambiguity and to useless discussion and dissension. The usual methods of testing indicate the first strength or "yield point" of the material, and in order to avoid the objections already mentioned, the Committee has confined itself to the expression "yield point" when applied to practical testing. The "drop of beam" is considered sufficiently accurate to determine "yield point," but the increased accuracy of autographic records, or use of instruments of precision, is recommended.

Experimental investigations show that the relative dimensions of a test piece become of little practical consequence if the gauged length exceeds about four times the greatest diameter of the specimen. It is therefore recommended that a minimum gauged length of 8 inches be used for the general practice of testing specimens, with a distance of not less than 12 inches between shoulders of the specimen, or between the jaws of the testing-machine. Under these conditions, however, it is understood that the gauged length shall in no case be less than four times the greatest diameter of the test-piece, and that the minimum thickness shall be $\frac{1}{2}$ inch; also that the sectional area of test-piece shall not be less than $\frac{1}{4}$ square inch. In obtaining the final elongation, the curves of reduction each side of the point of fracture should be included in the measured length.

In testing, it is recommended that the load be applied continuously and at a rate as nearly as practicable of 4,000 to 5,000 pounds per square inch per minute below the yield-point, and of 7,000 to 8,000 pounds above the yield-point.

It is recommended that the ordinary bending test be continued, and that it be made rapidly with pressure, rather than with blows of a hammer, as the results are thereby more comparable. The nicked bending or fracture test, however, does not show any essential property of the material which would not be disclosed by the tests already mentioned, and hence its adoption is not recommended.

For the requirements of wrought-iron with the tests outlined, the following are recommended:

	Bars, per square inch.	Tension plate, angle and other shapes.	Compression plate, angle and other shapes.	Web plates.
Yield-point.....	26,000	26,000	26,000	26,000
Ultimate.....	50,000	48,000	48,000	46,000
Elongation in 8 inches.	20%	15%	12%	8%
Reduction.....	30%	20%	10%	12%

Specimens should bend, cold, 90° without fracture, with inner radius of bending not exceeding twice the thickness of the test-piece for bar-iron, nor three times that thickness for plate and shape iron.

Rivet-iron must be soft and tough, and pieces of the full diameter of the rivet must be capable of bending cold until their sides are in close contact without showing signs of fracture.

ROLLED-STEEL.

The methods of testing wrought-iron may, in general, be applied to rolled-steel. In addition to these, however, the quenching test may be used to advantage, by which a specimen heated to cherry-red is to be quenched in water of 82° Fahr., and then tested as usual.

The drifting test is not recommended as a requirement for quality, and the annealing test is recommended only for full-size eye-bars.

For the requirements of rolled-steel, it is recommended that a mean ultimate resistance be specified for each grade of steel, and that the ultimate resistance of the test specimen should not vary more than 4,000 pounds per square inch either way from the resistance specified. It is also recommended that the yield-point, the elongation and the reduction of area each be a function of the ultimate strength found in the test specimen.

The following requirements are recommended for the various grades of steel:

ULTIMATE STRENGTH PER SQUARE INCH.

Low steel.....	60,000 pounds $\pm$ 4,000
Medium steel.....	65,000 " $\pm$ 4,000
High steel.....	70,000 " $\pm$ 4,000
Yield-point = 55% of the ultimate resistance of specimen.	
Per cent elongation in 8 inches =	1,500,000 Ultimate
Per cent reduction of area =	2,800,000 Ultimate

Rivet steel when heated to a low cherry-red and quenched in water at 82° Fahr. must bend to close contact without sign of fracture. Specimens of low steel when treated and tested in the same manner must stand bending 180° to a curve, whose inner radius is equal to the thickness of the specimen, without sign of fracture. Specimens of medium steel, as cut from bars or plates and without quenching, must stand bending 180° to an inner radius of one and one-half times the thickness of the specimen without sign of fracture; while those of high steel, also without quenching, must stand bending 180° to a radius of twice the thickness of the specimen without sign of fracture.

STEEL CASTINGS.

In steel castings the tension test is recommended, with the following requirements:

Ultimate.....	65,000 pounds per square inch.
Yield-point.....	35,000 " " " "
Elongation in 8 inches = 15%.	
Contraction = 25%.	

FULL-SIZE MEMBERS.

It is deemed inadvisable at present to recommend any special requirements for full-size members, as it is considered preferable to leave those requirements for specification by the engineer.

Respectfully submitted,

(Signed)

JAMES G. DAGRON.
ROBERT W. HUNT.
HENRY B. SEAMAN.
WILLIAM H. BURR.

TO THE AMERICAN SOCIETY OF CIVIL ENGINEERS:—

Gentlemen,—I regret to be unable to agree with the conclusions arrived at in the majority report as prepared by the "Committee on Standard Methods of Testing Iron and Steel."

The points upon which I disagree I hardly think it necessary to touch upon at present, for, as a result of considerable deliberation, I do not deem it advisable to recommend to the Society any definite set of specifications, believing it to be the prerogative of the engineer, as of any other professional man, to select and specify such tools and methods of procedure as he deems most expedient and suitable for the case with which he deals; but I do recommend, that whenever possible, and wherever he may not have particular features to introduce, or peculiar conditions to meet, that he specify for his material a grade which may be in general use by the majority of engineers, as by so doing, he is more certain of obtaining a uniform product, and of reducing the delays of manufacture to a minimum—two points which are of the greatest importance to both engineer and manufacturer. Respectfully submitted,

(Signed)

PERCIVAL ROBERTS, JR.

¹ Final report of the special committee on "Uniform Methods of Testing Materials used in Metallic Structures, and on Requirements for these Materials to further improve the Grade of such Structures."



NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

A SPECIAL meeting was held at the Chapter rooms, on Wednesday, March 20, 1895, at 3 P. M., President Upjohn in the chair. The Secretary read the call for the meeting, specifying that it was for the "Consideration of affiliation, with confederation, of certain art societies; and of proposed bill for the licensing of architects in New York State."

A printed sheet covering eight articles of a Constitution for said confederation, under the title of "The Fine-Arts Federation of New York" was then read and discussed in detail by all present. The opinion was unanimous that the conjoined action of the Fine-Arts societies of New York was very desirable in certain emergencies, and the articles of proposed Constitution met with general approval; though it was pointed out that the use of the opening words "We, the Societies of New York, interested in the Fine Arts" arrogated the exclusive possession of interest in the fine arts by the Societies mentioned in Article II, to the exclusion of other existing or prospective societies, and that the word "the" between "We" and "Societies" should therefore be omitted. Also that Section 1, of Article III was unnecessary, and Section 3 (misprinted, in duplicate 2) of same article was, perhaps, misleading. The opinion, however, was unanimous that these slight defects were not material enough to give good cause for delay, and the said Constitution was unanimously ratified.

On motion, President Upjohn, Mr. Marshall and Secretary Bloor were then appointed a Committee to report to the Chapter on desirable amendments to said Constitution of the Fine-Arts Federation of New York.

In accordance with Article II, Sections 1 and 2 of said Constitution, and on motion of Mr. Kendall, Messrs. Upjohn, Marshall and Bloor were appointed representatives of the New York Chapter, A. I. A., on the Council of said Federation.

In accordance with said Section 1, and on motion, the President was requested to appoint an alternate for each of said representatives. The President, thereupon, appointed Mr. Kendall as alternate for himself, Mr. Cook for Mr. Marshall, and Mr. Cordes for Mr. Bloor.

The Secretary produced printed copies of proposed "Architect's License Law," as approved by the Western New York Chapter, A. I. A.

In answer to a question from Mr. Marshall as to the origin of the movement for such a law, the Secretary said that the *pros* and *cons* of the subject had been more or less formally under discussion by the members of the A. I. A. almost since its foundation. The subject has, during a number of years, received attention from the technical press, especially about eight years ago, when there had been published considerable correspondence on the subject from members of the Institute and others. Several years ago, the Buffalo and Western New York Chapters, A. I. A., took the matter up, in conjunction with this Chapter, and one of their most active members, President W. W. Carlin, had expended much time and great zeal and energy in influencing the Legislature of New York State in its favor. Quite recently, the Architectural League of New York had evinced an interest in the subject and, as the Chapter minutes of last month show, it was at the League's request that the Chapter appointed a Special Committee — Messrs. Cordes, Carrère and H. Constable — to cooperate with a corresponding Committee of the League.

On Mr. Marshall's motion the subject was taken up for discussion. A prolonged discussion ensued and a motion was made by Mr. Carrère, which, after amendments, was formulated and adopted as follows:

Resolved, That it is the sense of this Chapter that though it is advisable that the practice of architecture should be recognized before the law as a profession, the proposed License Law is insufficient in its scope, and imperfect in its detail, and for these reasons the Chapter cannot indorse the proposed law, in its present form.

On motion, the subject was referred back to the Special Committee with power, but as Mr. Carrère stated that his engagements would not permit him to serve on it further, Mr. Keister was appointed to fill the vacancy caused by his declination.

Mr. Marshall offered an amendment to the By-laws, providing that notices for any Chapter-meeting should be mailed at least three days before such meeting.

The Secretary said that his practice used to be to mail the notices three days beforehand, but on a number of complaints being made to him that they got overlaid and forgotten, he had changed his rule of mailing to two days beforehand. He moved that the motion be referred to the pending Special Committee on the Revision of the By-laws, but on Mr. Marshall objecting to this usual parliamentary course, the Secretary withdrew his motion.

The Secretary had several communications to present, but owing to the lateness of the hour, a motion to adjourn prevailed, and the meeting adjourned to the call of the Secretary.

(Signed) A. J. BLOOR, Secretary.

T-SQUARE CLUB.

THE regular monthly meeting of the T-Square Club, of Philadelphia, was held the 20th inst., at the Club rooms. About fifteen members were present, all of whom had previously met at "Bohemia" for an informal supper.

After the usual discussion of club matters, the criticism and voting on the monthly competition drawings was taken up. In the competition for "A Private Chapel," Mr. Albert Kelsey won First and Second Mentions and Mr. E. S. Powers, Third Mention.

In the competition for "A Pedestal," Mr. Maurice M. Feustman won First Mention, Mr. A. C. Munoz, Second, and Mr. C. Z. Klander, Third Mention.

The programme for the next competition, due April 17, is for a "Garden for a Palatial Country House."

Very truly yours, A. C. MUNOZ, Secretary.

SOCIETY OF BEAUX-ARTS ARCHITECTS.

A REGULAR meeting of this Society was held on the evening of March 20, at Leon's Restaurant, 31 West 31st Street, New York City. Twenty-two members were present. At the business meeting which followed the dinner, a draught of a new constitution was offered and ordered to be printed for discussion at a future meeting. The Society enrolled itself as a member of the Fine-Arts Federation, of New York, and appointed Messrs. Charles F. McKim, Walter Cook and Thomas Hastings as delegates, and Whitney Warren, John E. Howe and Albert L. Brockway as alternates.

The proposed bill for licensing architects was discussed and the following resolution adopted.

"While holding the opinion that the proposed Act is defective in many respects, the Society of Beaux-Arts Architects, in recognition of the principles involved, favors its passage."

After the business was finished, the members indulged in singing old school songs.

EDGAR A. JOSSELYN, Secretary.

CLEVELAND ARCHITECTURAL CLUB.

At the first Club meeting in March, President Benjamin S. Hubbell gave a very interesting and entertaining illustrated talk on "Shadows."

The Club is now located in quarters of its own, at 1002 Garfield Building, where the last meeting in March was held.

Drawings for the competition: "The Location and Grouping of Cleveland's Public Buildings" were hung and the Mentions announced at this meeting as follows: W. D. Benes, First; Herbert B. Briggs, Second; Frederick Baird, Third; Harry S. Nelson, Fourth; and A. E. Skeel and E. E. Noble tied for Fifth. The judges of the competition were Prof. Charles F. Olney, one of Cleveland's foremost men, Otto S. Ruetenik, artist, and Architects W. S. Dutton, C. W. Hopkinson and F. A. Coburn. An associate membership has been established, opening the privilege of the Club to many interested in architecture.

The subject for the April competition is: "Boat and Bath Houses for Edgewater Park."

HERBERT B. BRIGGS, Secretary.

40 Blackstone Building.



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

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EXHIBITIONS

BALTIMORE, MD.—The Walters Art Gallery will be open to the public on all Wednesdays and Saturdays in April, and on Easter Monday.

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

Loan Collection of Portraits of Women: at Copley Hall, 194 Clarendon St., closes April 6.

Pictures by Edmund H. Garrett: at Shreve, Crump & Low's, Corner of Tremont and West Sts., March 15 to April 6.

Water-colors of the English Homes of the Pilgrims, by Harold B. Warren, also, Etchings by C. J. Watson and Frank Short: at Walter Kimball & Co.'s, 9 Park St.

The Yamanaka Collection of Japanese Paintings: at J. Eastman Chase's, 7 Hamilton Place, April 4 to 15.

Exhibition of Oil-paintings by J. J. Enneking, D. Jerome Elwell, T. M. Wendel, J. H. Hatfield, Joseph De Camp and others: at Wm. Hatch & Co.'s Gallery, 209 Tremont St., March 25 to April 6.

Annual Exhibition of Water-colors: at the Boston Art Club, opens April 6.

Pictures by J. Appleton Brown: at Doll & Richards' Gallery, 3 Park St., opened April 5.

Architectural Exhibition: at 194 Clarendon St., opens April 15.

Seventh Annual Exhibition of Photographs: at the Boston Camera Club, 50 Bromfield St., April 3 to 20.

CHICAGO, ILL.—*Seventh Annual Black and White Exhibition of the Chicago Society of Artists: 274 Michigan Ave., opened March 12.*

Annual Spring Exhibition of Water-colors and Pastels: at the Art Institute, April 11 to May 10.

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

Drawings by Daniel Vierge: at F. Keppel & Co.'s Gallery, 20 East 16th St., April 2 to 16.

Theobald Chartran's Portrait of Madame Calvé as "Carmen": at Knoedler's Gallery, 170 Fifth Ave.

Seventieth Annual Exhibition of the National Academy of Design: April 1 to May 11.

Seventeenth Annual Exhibition of the Society of American Artists: at the Fine-Arts Building, 215 West 57th St., March 25 to April 27.

Loan Exhibition of Specimens of Religious Art: at the Tiffany Glass Co., 333 Fourth Ave., March 25 to April 6.

Sketches by the Architectural Sketch-Club of the Senior Class of Columbia College: at the Avery Galleries, 368 Fifth Ave., April 8 to 15.

PHILADELPHIA, PA.—*Fifth Annual Exhibition of Water-colors and Pastels: at the Art Club, March 18 to April 14.*

Dutch and Flemish Old Masters, Water-colors of Egypt by Wilfrid Ball, Etchings and Mezzotints by Frank Short and Charles J. Watson: at Robert M. Lindsay's Galleries, 1028 Walnut St., until April 15.

Works of J. F. Raffaelli, Edwin A. Abbey and Theodore Robinson: at the Pennsylvania Academy of Fine Arts, closes April 6.

WASHINGTON, D. C.—*Fifth Annual Exhibition of the Society of Washington Artists: at the Cosmos Club, opens April 8.*

NOTES AND CLIPPINGS

THE NEW YORK GRANT MONUMENT FUND.—At the annual meeting of the Grant Monument Association, February 28, the following officers were re-elected for the ensuing year: Horace Porter, President; Frederick D. Tappan, Treasurer, and James C. Reed, Secretary. The members of the Executive and Building Committees were also re-elected. The President's report shows the following: The amount of money in the treasury of the Association when the present management took charge of its affairs, three years ago, was \$107,536.31; the amount raised since by voluntary contributions received from a total number of 65,000 contributors, \$404,837.78; interest received on sums withdrawn from trust companies, \$9,977.09. Total \$522,351.18. Total disbursements since March, 1892, \$191,868.33; balance on hand, exclusive of accrued interest, \$330,482.85. The fund will be sufficient to complete the monument.

A MILLIONAIRE'S STABLES.—The magnificent stables of the late D. Edgar Crouse, at Syracuse, N. Y., were sold recently at auction for \$17,500. Their actual cost was over \$250,000. These stables, in the time of their late millionaire owner, were probably the finest in this country, if not in the world. They were sumptuously fitted as a clubhouse and bachelor's quarters, and contained nearly \$100,000 worth of valuable furniture, rugs and bric-a-brac, which have all lately been sold. In spite of the elegance of these stables, their late owner was never known to have shown their interior to any one but a few friends connected with him in a business way. Not until after his death did the slightest hint of the elegance of their appointment become public. The stables were purchased by Charles M. Warner, who has lately given a monument to the city to commemorate the soldiers and sailors of Onondaga County. What his intentions are in regard to the stables are unknown. He is not a horse fancier. It has been hinted that Mr. Warner will present the building to the Medical College of Syracuse University.—*Philadelphia Telegraph.*

EXCAVATIONS RESUMED BY DR. WALDSTEIN ON THE TEMPLE OF HERA.—A despatch to the *Standard* from Athens says that the American School of Archaeology, under the direction of Dr. Charles Waldstein, Director of that institution, has resumed its excavation of the Temple of Hera.

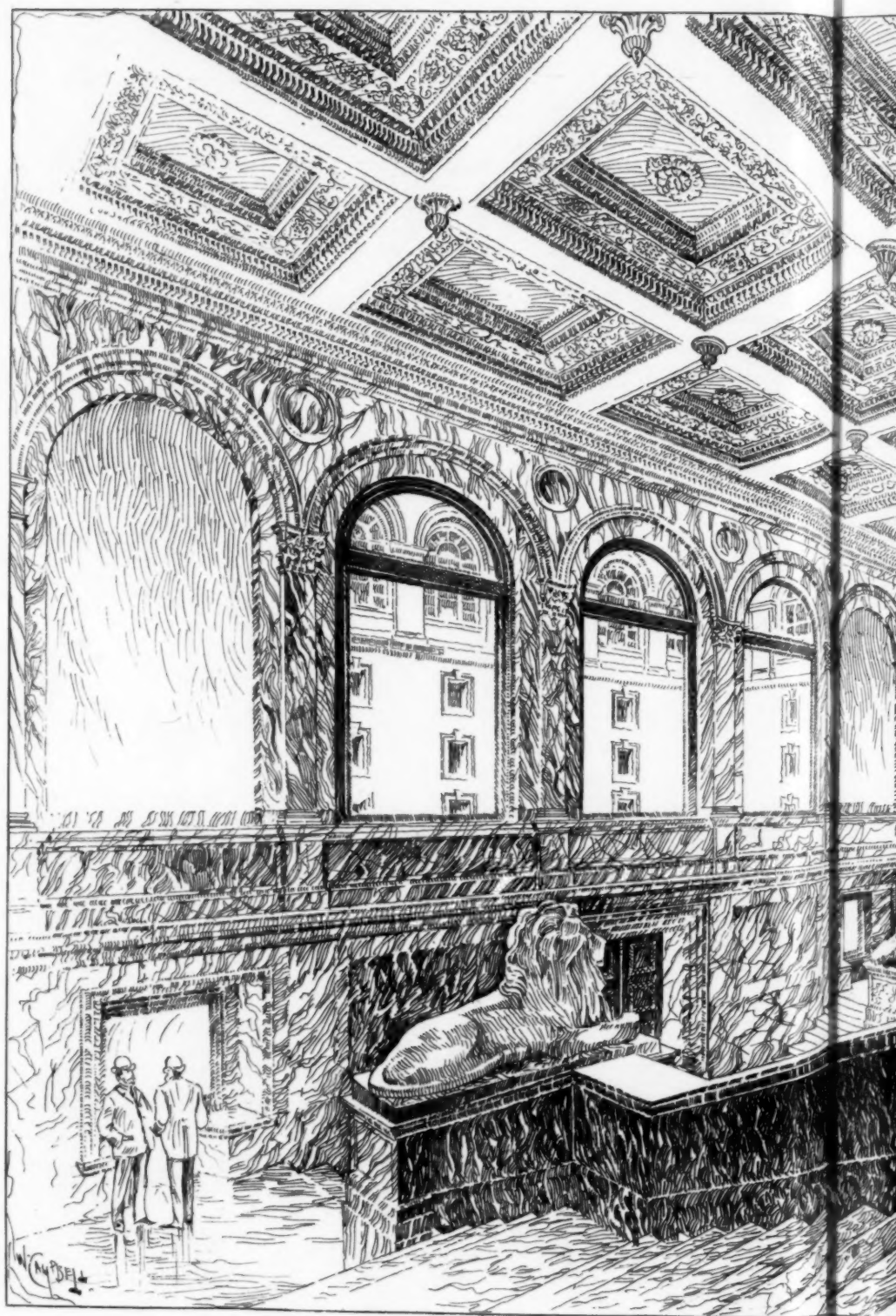
A HINT FOR BOILER-SETTERS.—When setting a boiler, pieces of common steam-pipe, say about one inch in diameter, should be built into the outside walls in such a way that they will allow the air in the space between the two walls to escape when the heat expands it, and also allows it to enter this space when the boiler cools off.—*Power and Transmission.*

THE NEW YORK CITY-HALL COMPETITION.—Assemblyman La Fetra at the request of some attorneys who are interested, has introduced in the New York Legislature a bill for providing for the payment of the prizes offered in the recent competition for the best plans for the new municipal building. There were 134 plans, and six were selected as worthy of a prize. The first prize was to be the selection of the architect who submitted it as the supervising architect of construction when the building should be erected. The other prize-winners were to get \$2,000 each. Mr. La Fetra's bill requires the Commissioners to choose the best of the six plans, and in lieu of the prize provided for by the terms of the competition (since the building is not to be erected) would give to the successful architect \$7,500, the other five to receive \$2,000 each.—*N. Y. Times.*

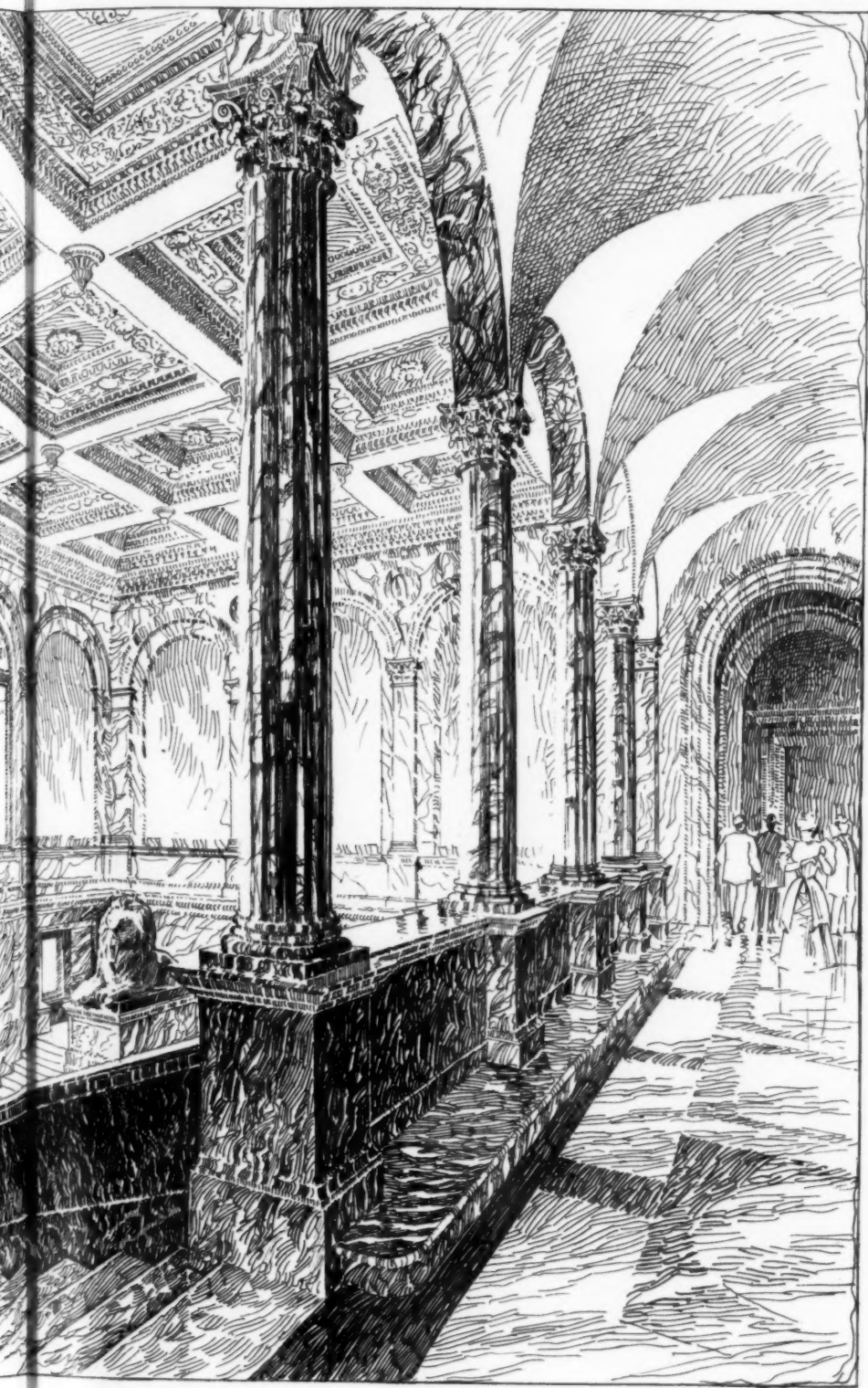
THE PHILÆ TEMPLES.—As the result of their deliberations at Philæ in regard to the measures to be taken for the protection of the temples from injury by the construction of the new Nile reservoir, Mr. W. E. Garstin, Under-Secretary of State for Public Works, and the archaeologists with whom he has been in consultation are unanimously of opinion that nothing can be finally settled on the point until the mass of debris and the mud-brick erections which cover a large portion of the island are removed and the underlying masonry is laid bare. This masonry will have to be subjected to a scientific examination in order that a solution of the many vexed questions concerning the age of the Philæ temples, etc., may be arrived at. Mr. Garstin, therefore, asks the Government to grant sufficient money to carry out the above work, which he says is of the highest importance.—*London Daily News.*

THE STORY OF A MUTILATED REYNOLDS.—A correspondent of the *London Athenæum* writes as follows: "It may be interesting to those who have enjoyed the opportunity afforded by the liberality of Lord Houghton of admiring, in the Burlington House exhibition, the Reynoldses so long imprisoned at Crewe Hall, to know that the 'tripod' which took the place of the portrait of Henry Greville, as 'Cupid' (No. 96), after, because of a family quarrel, the high-tempered father had cut out his son's likeness, is still to be seen at Crewe Hall. Some years ago, when visiting there, I was surprised by the singularity of a handsomely-framed picture in one of the bedrooms. It was a tripod pure and simple, nothing less or more. On remarking on the oddity of the subject, I was told its history; how in a fit of temper the father had mutilated the picture, and had a tripod, at which the boy's sister, as Hebe, might be supposed to be ministering, painted to fill the gap. Happily, the late Lord Crewe heard, through some friend who knew the story, of the existence of a 'Cupid,' certainly by Reynolds, which he had seen in some picture dealer's collection in London. On examination it was found exactly to fit the place, and was certainly the long-missing portrait. Lord Crewe gladly became its possessor, and had it reinstated in the canvas, thus restoring this magnificent picture to its integrity, but preserving the tripod as, however uninteresting in itself, a memorial of the loss and the recovery."

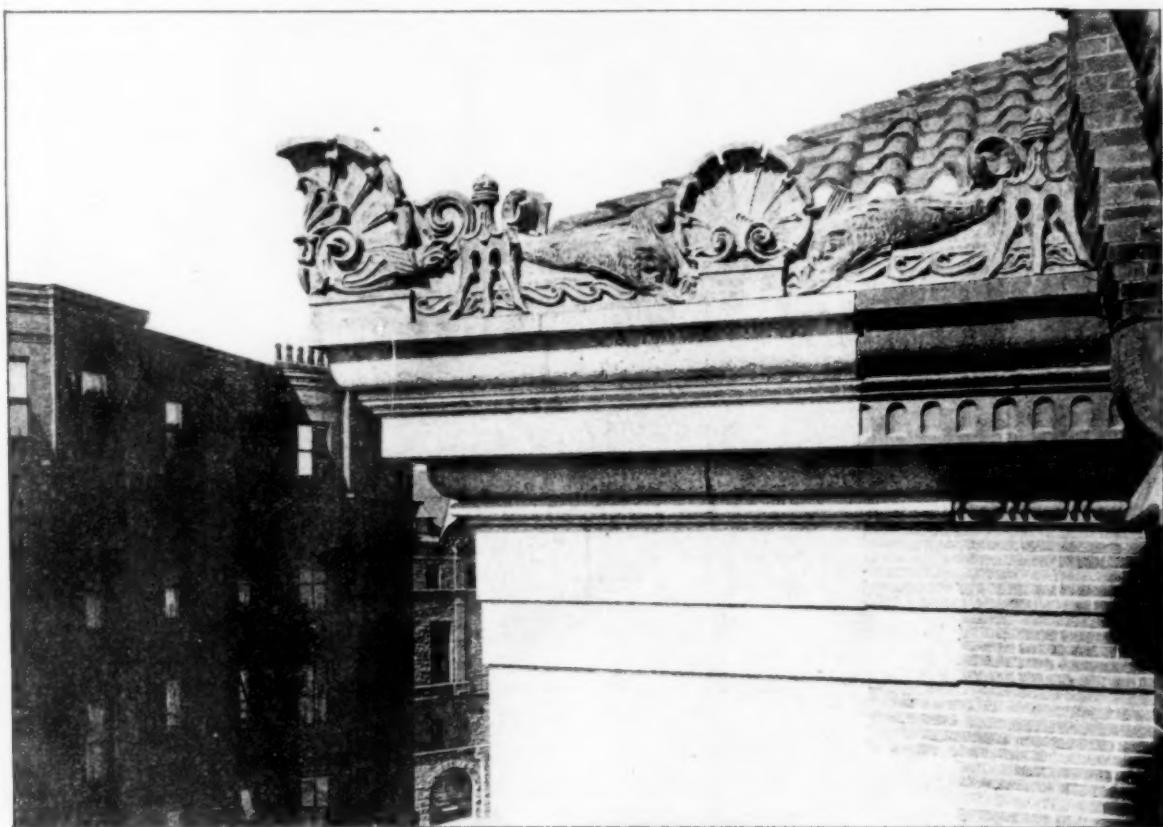
SWISS HOTEL INDUSTRY.—Under date of October 19, Consul Germain, of Zürich, transmits some statistics, prepared by the Swiss Union of Hotel Keepers, which are of interest as showing the very large amount of money invested in that country, principally in hotels for the accommodation of tourists and travellers. In 1894, there were 1,393 hotels in Switzerland, patronized mostly by travellers and tourists. The value of these hotels is given as follows: Buildings, \$74,474,830; furniture and fixtures, \$22,539,140; total, \$97,013,970. To this is added for supplies and working capital, \$1,856,000. Of the 79,255 beds in Swiss hotels, 52,315 are in hotels open for traffic the whole year and 26,950 in summer hotels, which are closed during the winter months. Taking the whole traffic, it is shown that the hotels were patronized by 7,779,325 persons, an average of 98 persons per bed. Applying figures to the proper (summer) season, all the beds are occupied for 175 days, showing that the Swiss hotels are fully occupied six months in the year. The nationalities of tourists in 1893—a very dull year—is given as follows: Germans, 24.9 per cent; English and Americans, 24.64 per cent; French, 11.61 per cent; Italians, 2.92 per cent; Belgians and Hollanders, 1.65 per cent; other nationalities, 7.9 per cent. The daily charges at the hotels are given from 80 cents to \$4.20. The annual receipts, estimating the average daily charge at \$2.50, is given, in round numbers, as amounting to \$19,450,000. About 45 per cent of the receipts is spent for food and other necessary articles. The wages paid to the employés in tourist hotels amounted to \$1,800,000, or about \$72 per capita in 1893. The total expenses for employés in all hotels amounted to \$3,412,800; taxes, \$384,000; advertising, \$279,200. The total hotel expenses amounted to \$12,908,400, leaving a gross profit of \$6,719,200 to cover interest, insurance, repairs, redemption fund, etc., and net profits. The latter, in the opinion of Consul Germain, must be conceded as very modest.—*U. S. Consular Report.*



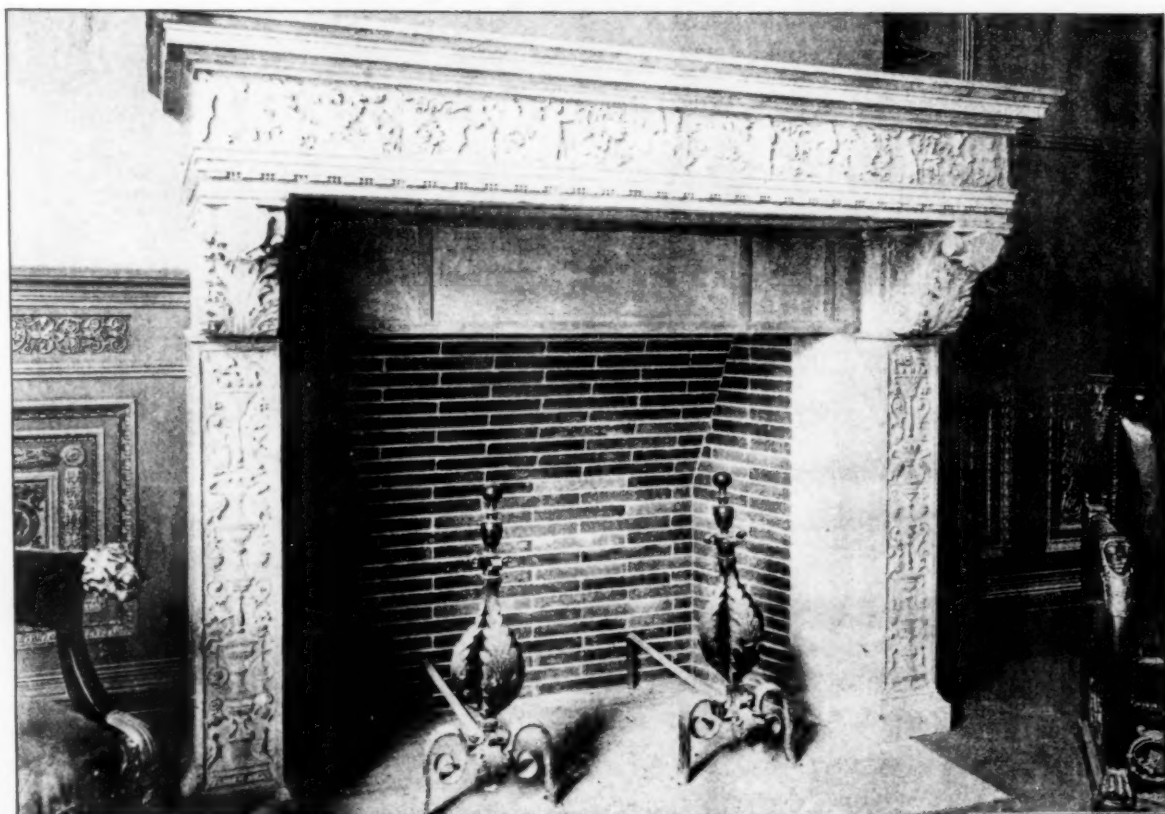
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