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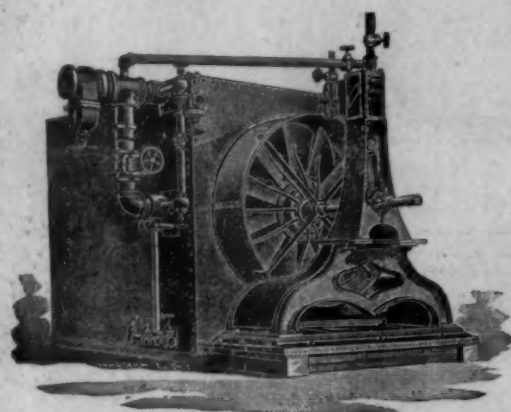
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OCTOBER 26, 1895.



SUMMARY:—

A Farm on the Boston Public Garden.—Sentimental Landscape Gardening.—M. Raymond Daly on the Late R. M. Hunt.—Mr. Vanderbilt's Asheville Estate.—Alleged Defects in the St. Louis City Hall.—The Law of Fire Risks in France.—The Responsibility toward Neighbors of Owners of Bad Fire Risks.—The Sources of Mycenaean Art.	37
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SOME lover of country life has been proposing in the Boston papers, apparently quite seriously, that the Public Garden should be remodelled, in such a way as to do away with the "expensive gardeners," and substitute for the present flower-beds and smooth lawns "a gray old house, innocent of paint for half a century," accompanied by a "barn with sagging doors, and a shed or two," placed in a "dooryard," overgrown with "goosegrass" and "red-top, dandelions, buttercups and yarrow," with "pigweed and burdocks near the barn," and "catnip by the back door." Outside of the "dooryard," the garden is to be divided by fences, "brought from some abandoned old-time homestead," with here and there "a lichen-covered tumble-down wall"; and the spaces so separated are to be devoted to the cultivation of "beets, pumpkins, cabbages and corn," under the supervision of a "nice old-fashioned farmer, with overalls, and gray beard round under his chin," who is to bring with him some "barnyard fowl," to catch "the public grasshoppers and angle-worms"; while the city is to furnish "a cow or two," to "occupy the stanchions in the barn," and "a few little pink and white pigs." To add to the attractions of this establishment in the eyes of the tax-payers, the author of the scheme proposes to furnish the "nice old-fashioned farmer" with "an old red ox-cart" and a wheel-barrow, by means of which he is to convey his surplus pumpkins and cabbages up and down Commonwealth Avenue, and "sell them directly to the fine Back Bay ladies, without the intervention of any profit-devouring middle-man."

ALTHOUGH this picture is not only purposely overdrawn, but is described with a sentimental affectation which is rather disagreeable, there is in it a certain amount of true artistic feeling. Of course, the idea of keeping up a farm in the middle of the city, where anything edible should be grown, is preposterous, for the simple reason that it would be plundered every night, as long as anything eatable remained; and it must be remembered that a dilapidated farm-house in the country, contrasting with the delicate freshness of the vegetation about it, is, æsthetically, a very different affair from the same structure in the middle of a city, blackened with smoke and dust, and surrounded only by such weeds as are hardy enough to survive the attacks of the vermin by which they are mangled, and the dust with which they are covered; but it is certainly possible in the Public Garden to obtain artistic landscape effects which are not now even thought of.

Considering that the Garden is surrounded by straight-lined streets and buildings, the most elementary principles of landscape gardening require formal planting in the portions nearest the streets; but, with this to afford a proper transition, the inner part of the garden might be treated as a piece of rural nature, perhaps with great advantage, using simple wall-surfaces to heighten the picturesque effect; and a true artist could use such materials in a way to excite very pleasurable feelings. We once heard the late Francis L. Lee explain why he planted some common birch-trees near a costly country-house. The dining-room of the house had a rather gloomy outlook, toward the north. As Colonel Lee said, it made the people unhappy to stay in the room, and he had to do something to cheer them up, so he had some young birch-trees set out opposite the windows. Every one who is familiar with the bright, sunny appearance of a clump of birches can understand the thought of the artist in using them, and the unlimited resources of palette, so to speak, available for those who know how to connect natural forms and colors with human sentiments. There is perhaps no place better suited for the production of a piece of what we might call pure landscape *genre* work than the Boston Public Garden, and it is not impossible that the experiment may some time be tried.

M. RAYMOND DALY writes for *La Semaine du Bâtiment* an admirable notice of the late Richard M. Hunt. As Mr. Hunt and his family had been for many years personal friends of the Daly family, and the younger Hunt was a comrade of Raymond and Marcel Daly at the School of Fine Arts, the notice is written with an exceptional knowledge of its subject, and it mentions circumstances which will be new to most American readers. Among other things, it appears that the New York draughtsmen's tradition, that Mr. Hunt designed a part of the new building connecting the Louvre and the Tuileries, is substantially correct. On his return from the long journey in Greece, Asia-Minor and Egypt, which he undertook after leaving the School of Fine Arts, his master, Lefuel, who had meanwhile been appointed, on the death of Visconti, architect of the Tuileries and the Louvre, procured for him an Imperial appointment as "*inspecteur des travaux*" on the additions which were being made to the buildings. Although appointed by the Government, he worked, of course, under Lefuel's direction, and the latter confided to him the task of studying the details of the Pavillon de la Bibliothèque, opposite the Palais Royal, which was afterwards carried out under his supervision.

ALL those Americans who are interested in the material welfare of their country will watch with interest what Mr. George W. Vanderbilt is doing on his North Carolina estate. Mr. Vanderbilt, as is well known, is making on his estate a sort of model forest, where scientific forestry is to be practised, and experiments made in acclimating valuable foreign trees, and in the most profitable management of the native species; but every one does not know that his plan includes horticulture and agriculture as well as forestry, and that he wishes and hopes to make his experience valuable to American farmers and land-owners everywhere. With this view, he proposes to build on his property a little village, including not only a hotel, but houses and stores, where people interested in agriculture, who come properly introduced, may rent rooms or houses for themselves and their families, for such time as they may desire to study the work going on upon the estate. There can be no doubt that there will be plenty of applicants, for nowhere else in this country can such opportunities for advanced study of the sort be found. Fortunately for his countrymen, Mr. Vanderbilt is not only able, but willing, to expend large sums of money in experiments which may return, for the present, nothing but advances in scientific knowledge; and it is just these experiments which are, perhaps, in the end, most valuable to the country.

A LARGE number of defects are said to have been discovered in the cast-iron columns in the new City Hall, at St. Louis, in the shape of blow-holes of alarming size, which, as it appears, were concealed with putty and cement when the columns were delivered. The experts who have been consulted in regard to the trouble think that the building will not be safe for use until many of the columns have been

replaced by new ones. It is certainly better to discover the flaws now, than to have them reveal themselves by a sudden break-down some years hence; but one cannot help thinking that it would have been better still to have detected them before the columns were put into the building; or, best of all, to have contracted for the cast-iron work with some one who would never have furnished such fraudulent and dangerous material. It is curious that, in this country, the most foolish planning, miserable design, ridiculous construction, and wretched material and workmanship are usually found in public buildings. Even where the design and plan are good, the construction is very apt to be confided to some one with political influence, or to some member or friend of the little coterie which, in all our great cities, usually carries on the government; and the favored individual, who is likely to receive the contract because he needs the money, does his best to make all the profit that he can out of it. It will be remembered that, a few years ago, an important public building fell, by the collapse of the iron columns; and it was found, on inquiry, that the contract for them had been given to a friend of the ruling group, who carried on a blacksmith's shop somewhere in the country; and that this individual, not being possessed of means for casting a whole column at once, had set up his mould, and poured in the melted iron by small doses, until the mould was full. As each ladle-full of iron cooled before the next was melted, the columns thus consisted of irregular rings, kept together in the most insecure manner; and under the influence of a strain, they soon parted company altogether. Whether the St. Louis defects were due to the selection, by favoritism, of an incompetent contractor for the ironwork, we cannot, of course, say; but it will do no harm to have the matter fully investigated.

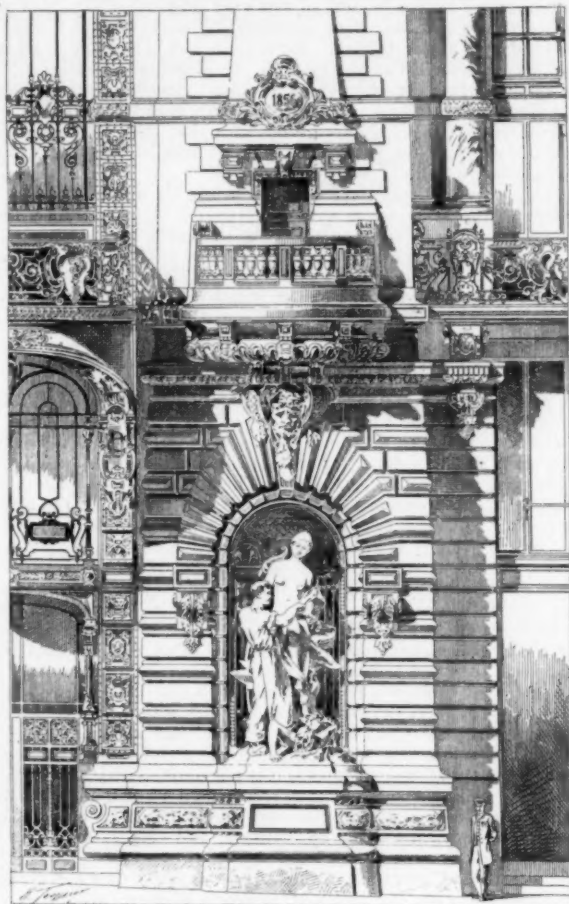
WE had occasion, a week or two ago, to speak of the laws which, in most European countries, impose upon the owner of a building presenting unusual risk from fire the burden of paying the extra premiums for insurance which his neighbors have to pay on account of the additional risk to which their buildings are exposed by the vicinity of his; and to comment upon the immense influence which would be exerted in favor of more substantial methods of construction by the adoption of a similar principle into our own jurisprudence. A case recently decided by the French Court of Appeals, in which this point was involved, will perhaps serve as a good illustration of the way in which the law is understood and applied in France. A certain Péquart erected a factory, of what sort we are not informed, in the manufacturing city of Epinal. One of his neighbors, named Brénère, who carried on a dance-hall and drinking-saloon, sued Péquart for damages, alleging that the noise and shaking proceeding from the factory injured the value of his property, and that he had been obliged to pay an increased rate of insurance on account of the erection of the new building. The judgment of the Court below, that he was not entitled to any damages, on account of the noise or vibration of Péquart's factory, but that Péquart must pay the increased cost of insuring Brénère's premises against fire, was fully confirmed by the Court of Appeal, which said that the expert examination, carefully conducted by the Court below by an architect of unquestioned competence and honesty, had shown that Péquart's factory was not the cause of any extraordinary noise or vibration, and that Brénère, in setting up his establishment in a quarter principally devoted to manufacturing, must be assumed to have subjected himself voluntarily to the ordinary risks of disturbance incident to such a location; while his own business was attended with considerable disturbance to his neighbors, particularly at night. For these reasons the Court agreed with the expert, that, in regard to noise or vibration, Brénère suffered no injury from Péquart, and had no claim for damages.

IN the matter of the insurance, the Court came to a different conclusion. It was shown that, before the erection of Péquart's factory, Brénère was paying 100.20 francs a year for insurance, under a policy issued by the Phénix Company; that, on the expiration of the policy, the Phénix Company refused to issue a new policy, except at an annual premium of 680.50 francs, giving as a reason for their action the increased risk of fire caused by the erection of Péquart's factory in the neighborhood; and Brénère, not being disposed, as the Court said, "to submit to such pretensions," found another Company, the Nation, which issued to him a policy, for an annual pre-

mium of 220.55 francs. "It was certain," the Court said, "that this increase in premium was due to the proximity of the Péquart establishment, in which, notwithstanding such precautions as might be taken, the risk of fire was serious and permanent; that this increase was such as could not be considered as an obligation resulting from neighborhood under ordinary conditions; that it constituted, on the contrary, a cause of damage for which Péquart ought to be declared responsible; that it was thus established that every year Brénère was obliged to pay, through the conduct of his neighbor, the sum of 120.25 francs, which he would not pay if the Péquart establishment had not been set up near his house; that this constituted a certain and actual damage, for which he ought to be indemnified by the defendant"; and it held, in confirmation of the judgment of the Court below, that Péquart must pay the difference between the insurance premiums actually paid by Brénère, and the premium which he paid before the Péquart factory was built.

M. DIEULAFOY, the noted explorer of the ruins of Susa, recently took part in an interesting discussion on the origin of Mycenaean art. According to *La Semaine du Bâtiment*, which has followed the discussion with care, M. Dieulafoy believes that the art of Mycenæ was derived partly from Phœnicia, and partly from Egypt, with an indirect influence from Chaldea, and a considerable original element. In matters of ornament, as he says, Egypt preponderates. The rosettes, palmettes, meanders and spirals are directly copied from Egyptian work; so that, as he says, the ceiling decoration of a room at Orchomenos might have been discovered in a tomb at Thebes without causing surprise. The sculpture of Mycenæ and Argolis, on the contrary, suggests Chaldea. A silver vase of this period, on which is represented a siege, shows the terraced architecture, the costumes, and even the characteristic foliage, of the valleys of the Tigris and Euphrates; and several Mycenaean sculptured slabs are in existence, which the most skilful archaeologist would be unable to distinguish with certainty from Chaldean work. Nevertheless, such striking differences exist beside these equally striking analogies as to suggest the action of a powerful foreign influence, acting upon a race originally distinct, but becoming constantly more and more assimilated with the strangers. As a confirmation of his theory of the modification of a native race by Asiatic and Egyptian communications, M. Dieulafoy points out that the very physical characteristics of the race were altered, and that from blonde they became brunette, by the admixture, undoubtedly, of African and Oriental blood from Egypt and Asia. In proof of this, he cites a passage of Herodotus, in which it is related that, according to the legend, in very ancient time, when Greece was still called Pelasgia, a black dove alighted on an oak-tree at Dodona, and inspired it with its cooing, so that thenceforth the tree talked in soft whispers, revealing to the faithful the oracles of Zeus. Herodotus explains the legend by saying that it referred to the entrance into the community of an Egyptian woman with dark hair and complexion, whose strange speech was compared by the poetical Pelasgians to the cooing of a black dove. Later, the "black doves" became numerous in Pelasgia, and other broods were undoubtedly introduced, as the existing artistic remains show, from Phœnicia and Chaldea, so that, very much as is at this moment the case in our own country, the blonde type began to be the exception, instead of the rule. In Pelasgia, also, the fair complexion came to be regarded as an evidence of pure Hellenic blood, just as in this country we distinguish the descendants of the Puritans, in a general way, from the North German, and Celtic, and Latin elements, by their blue eyes and light hair. At the time of Homer, the pure blonde type had become hardly more than a memory, but it was a cherished memory, and all the gods and heroes of the legendary age of which Homer sings are described as "golden-haired," or "blue-eyed," or "white-skinned." The vase-paintings follow the popular idea, and, where the color of the hair is indicated, the mighty warriors of the Greeks are commonly shown with yellow locks. Curiously enough, Ulysses, the small but crafty king of Ithaca, is an exception, being represented with black hair; and M. Dieulafoy suggests that this exception discloses the ancient idea of the early inhabitants of Greece, among whom, after the intermixture of the foreign element, fair hair and skin came to be associated with broad shoulders, tall stature and simple courage, while the Semitic dark complexion was associated with ingenuity and astuteness, rather than bodily strength.

TWENTY-NINTH ANNUAL CONVENTION OF THE
AMERICAN INSTITUTE OF ARCHITECTS.



Detail of the Etablissement Crespin-Dufayel, Paris, France: M. Rives, Architect.
From *La Construction Moderne*.

IF the architects of this country could only manage to construct their buildings with the same degree of skill and polish with which Mayor Walbridge built his words and phrases into one of the neatest little speeches of welcome we have ever listened to, he could not say, as he did, that just as we Americans have no language, having borrowed it from other peoples, so we have no architecture, having borrowed from other races the styles they had invented. The analogy he established between language and architecture was a very welcome variant upon the ordinary comparison at such times with "frozen music." The Mayor's felicitous remarks and the courtesy of Professor Ives, the Director of the Museum of Fine Arts, made the closing of the first day of the Twenty-ninth Annual Convention of the American Institute of Architects at St. Louis really memorable.

As for what preceded it, it is hard to escape asking the questions: "Is this sort of thing really worth while? What does it all amount to after all? Can a machine that needs so much oiling to prevent friction be properly designed? Can it ever do the work it was intended to accomplish?" While the coalition of the American Institute of Architects with the Western Association of Architects, six years ago, was beyond dispute a wise measure, it is also pretty certain that a grave mistake was made at that time in abolishing the distinction that had thitherto obtained in the Institute between Fellows and Associates.

As the Western Association had but one grade of membership, it was impossible that they could be expected to join the Institute as members of the Institute's lower grade, and it was equally unjust that they should all become members of the higher grade over the heads of the Institute members of Associate rank. The only solution was to put all members at the time of the coalition upon an equal footing, and the grade of Associate had to be abolished.

But the need was a temporary one. The coalition has been made; all members of the Institute are now of the same grade and yet they are far from happy, and the cause of their unhappiness, apparently, is that there is too much equality, seeing that the equality is one of name while the inequality of artistic and intellectual capacity is still conspicuous and as galling to natures of one kind as it is hampering to natures of another kind.

There is a very pronounced feeling that the Institute is not that body of *élites* that it should be, that all the members would like it to be and which can only do really good work when it has become such. Yet, all the same, it is a very excellent body, doing useful work and

likely to do better as time goes on, for in a civilized and progressive world all things ameliorate, and the very friction that now requires such profuse application of oil is polishing off the offensive crudities that offend the higher sensibilities.

There is no need of resorting to the violent and reactionary measures that some members appear to be dimly hinting at. The cure, or, at least, a real and permanent palliative is within reach, and it is seemingly a simple one. The feeling that the Institute, as now constituted, is too democratic, or, at least, not sufficiently aristocratic, is a natural and healthy one, since it betokens aspiration after higher and better things. If, as is certainly the case, it is felt to be a wrong that the newly-elected youthful practitioner should hold the same rank, so far as the public is advised, with the leaders of the profession of double his years and quadruple his professional experience, things can be set right and information conveyed to the public through the very simple measure of restoring the two grades of membership, Fellowship and Associateship.

In such event, where all would like to be Fellows while most must remain Associates, how can the separation be effected? Very simply, and by the thoroughly democratic method of selection by ballot.

If it could be arranged that one-quarter or one-fifth of the present members who received the highest number of votes should be advanced to a higher grade, something would have been gained which would have a definite meaning to the public and a real value to the Institute and the profession at large. Having taken this step, the next would be to establish the regulation of the method of examination by which those members of the second grade could obtain entrance to the first rank, and with this would be secured the further great gain that whatever may really have been the qualifications and attainments of that portion of the first grade who obtained the rank through the suffrage of their fellows, those who were advanced later certainly did possess a definite and established professional capacity, and those men of real ability who now refrain from joining the Institute because of its, to their thinking, too democratic composition, could no longer plead their unwillingness to endure its leveling tendencies.

Some such change as this appears to be the way to meet and overcome the feeling of dissatisfaction that seems to be in the air, and a change like this can be adopted more easily and more safely than the more radical ones that some members would like to see enforced.

Although but little was actually said on the subject, yet all through the discussion, during the first morning session, of the matter of amending the by-laws, more than one debater tried to interject it, but the discussion was by the strict ruling of the chairman kept from wandering from the point, and the noon lunch gave time for that informal interchange of views that has so often saved the situation.

As to the amendments to the by-laws, these amounted practically to rescinding the action taken at the last convention, which seemed to restrict the freedom of action of the Chapters. Mr. Kendall, acting as spokesman of the Directors, explained that the action of the last convention had not been intended to restrict but actually to enlarge the powers of the Chapters, but that since the measure had been generally misunderstood it was evident that, if nothing else was the matter, the language of the obnoxious by-law was obscure and misleading. He therefore brought forward a series of amendments to Section X of the By-laws which, after prolonged debate and some opposition, were finally adopted.

The general purport of Section X in its amended form is this: Taking it for granted that it is desirable to increase membership in the Institute, and that there are certain architects who for one reason or another desire to obtain such membership while they do not care to acquire active membership in the nearest Chapter, the amended Section X allows such Chapters as may so desire to establish a second-grade of Chapter membership at half the usual dues of such Chapter, whatever they may be. The payment of such half dues assures to the member paying them no vote in control of the Chapter's actions; it is only an enabling step which will allow the member to then seek admittance to the Institute itself under the usual conditions and stipulations and upon payment of the full initiation fee and annual dues, as now. Entrance to the Institute can still only be obtained through the Chapters, except in cases of isolation as now, and except that the Directors, in their discretion, may elect to direct membership in the Institute any architect who for twenty years had honorably practised his profession.

In order to prevent this "half-grade" membership from being detrimental to the Chapter, it is provided that if such member at any time resigns from the Chapter he, *ipso facto*, resigns also from the Institute, and on the other hand resignation of such half-grade Chapter member from the Institute carries with it resignation from the Chapter. Moreover it is anticipated that as all are more closely and more naturally interested in the local matters these half-grade Chapter members will not be content to be mere onlookers, but will sooner or later wish to have a voice in their control and will so become full members of the Chapter as well as of the Institute, even if it does entail a slight additional expense.

To these and other slight verbal changes in Section X was added a clause of possible usefulness but containing so large a germ of contention that it is remarkable that it should have been adopted. This new clause empowers the Directors to issue a charter to a new Chapter for a territory which is either wholly or partially occupied by an existing Chapter and covered by its charter. Action of such

nature can be taken by the Directors only after consulting the wishes of the Chapter first in the field and weighing the value of the arguments it may prefer against the invasion of its territory; but if the Directors consider the advantage to accrue to the Institute itself through the dual occupation of the territory sufficient to outweigh the objections of the elder Chapter, they can grant the second charter in spite of the opposition, and the invaded Chapter seemingly has no right of appeal to any one.

With the exception of this last-mentioned measure the amendments were all very desirable ones and are so carefully considered that no Chapter right is lessened or invaded, while they offer the chance of a great material benefit to the Institute itself. Probably the trouble that is dormant in the clause relating to dual charters may never declare itself, since the President stated that his two years' observation of the working of the Directors had shown him that in cases of uncertainty the Board inclined more toward inaction than to hasty action.

Aside from the reports of the standing committees and the opening address, the entire day was consumed by the discussion of the amendments to the By-laws.

In his opening address Mr. Burnham developed at least one important and interesting suggestion. He said he felt that it was full time that the Institute had its own proper and respectable quarters, not merely a room or suite of rooms, but a building of proper architectural character erected in some city—presumptively, New York—owned and controlled by itself and in which it could have not only its meeting-rooms and library, but also have a "memorial room" in which could be safely gathered and exhibited memorials and portraits of distinguished members of the profession and such of the original drawings of their important works as it is really desirable to preserve. Under present circumstances such drawings and records, on an architect's death, are left to the generally inappreciative care of his heirs and are destroyed, injured or mislaid and lost sight of sooner or later, and in this way valuable personal and professional data are made absolutely unproductive of good. This condition of things seemed to be not only wrong, but needless. These data should be secured by the Institute and placed in a memorial room in a fireproof building, and he felt not only that such a building should be built but that it could be built.

When he had committed himself by this rather ambitious suggestion, it might have been expected that he would explain how easy it would be to gather together a syndicate who, using the Institute as a nucleus and bait, should proceed to erect an office-building and lease office-room to dealers in building-supplies and to those who are always seeking for well-lighted studios; that by doing things in this purely business way the undertaking of providing a home for the Institute could be safely and economically undertaken. But not at all! Such a scheme as this was far from Mr. Burnham's thought. He at once made it plain that he had conceived the project from the highest conceivable point—that he believed that it would be possible for the Institute to have built for it by the wealthy friends of Art, a building which should be purely devoted to administering to the real need and requirements of architecture as represented by the Institute, a building that should be a worthy memorial of the architects who have gone before and a true record of the best that American architecture is capable of accomplishing at the close of the nineteenth century.

It is an interesting and audacious suggestion, but not by any means one which cannot be carried out, and the Convention appointed Messrs. Burnham of Chicago, Post of New York and Warren of Boston, a committee to carefully consider the suggestion and devise a consistent scheme of procedure.

Mr. Stead, of Washington, said he believed that it would be entirely possible for the Institute to procure at least the temporary use of a suitable room for the storage and display of its valuable collections in the new Congressional Library Building.

The utility, the uselessness of much of the cumbrous machinery that associations of all kinds find it necessary to maintain through a blind respect for traditional methods, although the existence of this useless machinery is the cause of the constant tinkering which annual conventions of all kinds waste their time over, was beautifully shown by the report of the Standing Committee on Foreign Correspondence. Mr. Jenney reported that he had found the greatest difficulty in finding out where the records of foreign correspondence were and who had them. Having at length hunted them down, he proceeded to acquaint himself with his new duties by a study of these recovered archives, but found that they consisted of copies of a single letter written in 1874 and a second letter in 1884, and that as the periodicity of these foreign communications was already exceeded, he would be very much obliged if any one would instruct him as to who should be the recipient of the overdue decennial letter. Yet, the Convention in place of abolishing this committee has gravely continued it in office. Is the honor of filling a wholly useless office really of any value to any one?

The Committee on Uniform Contract was, however, discharged.

The report on Proportionate Representation of Chapters was not forthcoming and this matter, therefore, received no consideration. Neither was it possible to take any action on the proposed change in the Constitution, because not enough members had forwarded their letter-ballot. The Convention authorized the Secretary to issue a new letter-ballot in the hope that a decision might, at length, be reached.

There was practically nothing in the way of business to come before the Convention on the second day, and the morning was in the main occupied by the reading of two very interesting papers of very similar character, and both inferentially expressing a feeling of yearning and dissatisfaction. Both contained abundant good suggestions and afforded ample food for consideration and discussion—too ample, in fact, for when those who had listened attentively began to express their views on what they had heard they spoke with unusual timidity, as if they were not sure that they understood just what the writer of the papers really recommended that the Institute should attempt to do.

As the text of these papers is not before us at the moment, we confess to the same doubt as to the precision of our recollection of the nature of the recommendations actually made, so it is not possible to discuss them here. The papers will be published in full, and more than this, their subject matter is positively assigned for full consideration next year, the matter being brought up by the report of a special committee, consisting of Messrs. Clay, Patton and Sullivan, of Chicago.

The rather important attempt that was made to discuss the matter on the floor, not only revealed the uncertainty of mind we refer to, but also showed that, if continued, the discussion would inevitably wander over so wide a field that a great amount of time would be consumed in reaching decisions upon many of the points which had been made by the writers. The Convention, therefore, wisely concluded that the proper course would be to refer these papers to a committee. This committee, however, is not to consider the matter and make a report of the views which its unassisted wisdom enables it to prepare: it is instructed to seek advice and suggestion from every quarter and then to collate, compare and digest the suggestions they may in this way receive and submit a full report in print thirty days before the assembling of the next convention. As this committee is expected to have abundant work to do, it was thought best that its members should all reside in the same city, so that they might have easy and proper meetings for discussing their work.

As the next Convention is to be held at Nashville—at the urgent invitation of Mr. W. C. Smith, backed by the Mayor, the centennial exhibition authorities, the Governor of the State and sundry other officials of prominence—and as Nashville has but little to tempt architects to travel long distances, it is not unlikely that this report, which may be important and may recommend radical and even violent organic changes, may be discussed and acted on by only a small number of the members of the Institute, and this, it seems to us, would be possibly very unfortunate.

This possibility emphasizes in a fresh way the desirability of a permanent home for the Institute, to which all would soon form the habit of resorting, as a matter of course and annual recurrence. The chance wisdom of the past peripatetic assemblages might be expected then to give way to the consistent and sustained policy of those men who have the welfare of the profession sufficiently at heart to take part in the guidance of thought and action at other times than those irregularly occurring seasons when a convention chances to be held in the city of their residence.

The evening was made truly memorable by Mr. Van Brunt's tender and feeling eulogy of Mr. Hunt, his life work and the influence he has had not only on the architecture of this country, but still more upon its architects. How great this influence was we imagine Mr. Hunt never suspected until the coalition convention of Cincinnati took place. At that time, it may be remembered, that a letter from Mr. Adler was read in which he stated fully, frankly and persuasively the strong belief he felt that Mr. Hunt was the one man best fitted for the presidency of the reorganized Institute. The unexpectedness and the delicacy of the tribute was too much for Mr. Hunt, and breaking down absolutely in his attempt to say a word or two—perhaps the only time in his life when words failed him—he could only bury his face in his hands and sob like an hysterical woman.

Mr. Van Brunt was followed by Mr. Post, Mr. Kendall and Mr. Ferry, but Mr. Van Brunt's words hardly required endorsement or strengthening.

Between the morning and the evening session the local Chapter, according to custom, conducted their visitors in coaches and carriages through the new residence portion of the city and the beautiful natural Forest Park. To Eastern men this excursion was a surprise and a revelation. Almost all had expected to find a flat and uninteresting prairie country, so far as its natural characteristics were concerned, with here and there some piece of interesting architecture; but none of the Eastern men were at all prepared for the varied character of the natural scenery nor for the very great amount of interesting and refined work that the younger architects of St. Louis have been doing in the last few years.

The drive was interrupted at several points: first, to examine the extremely interesting group of improved warehouses, known as the "Cupples group," which have been devised and carried out by Messrs. Eames & Young in such a way that not only have the wholesale grocery and hardware trades of St. Louis been revolutionized, but the city has been endowed with an architecturally monumental group of buildings. The second stop was at Washington University, where Professor Johnson had prepared some tests on full-sized wooden beams and posts. Very few, probably, carried away with them any remembrance of the figures which resulted from the test, but all have a vivid recollection of how the beam broke

down and the post crimped up under the enormous strain, which was enough even to force the oil through the five-inch cast-steel wall of the cylinder. The final stop came at the Columbian Club-house, designed by Mr. A. F. Rosenheim, where all, having first washed off the soot—the only one disagreeable feature of the visit to St. Louis—sat down to one more of the “lunches” with which the visitors have been so bountifully provided.

The ballot for officers on the last day resulted in the election of George B. Post, of New York, *President*; Henry Van Brunt, of Kansas City, *First Vice-President*; Wm. C. Smith, of Nashville, *Second Vice-President*; Alfred Stone, of Providence, *Secretary*; S. A. Treat, of Chicago, *Treasurer*; and D. H. Burnham, of Chicago; J. W. McLaughlin, of Cincinnati; W. S. Eames, of St. Louis; C. F. McKim, of New York; F. M. Day, of Philadelphia; N. S. Patton, of Chicago; R. D. Andrews, of Boston, as *Directors* for three years. Mr. W. R. Briggs, of Bridgeport, was elected a *Director vice* Van Brunt promoted.

Mr. Berg's paper on discoloration of plaster elicited more practical discussion than any that was read. Mr. Post, in particular, drawing upon his large experience for the benefit of the present. He said that the new asphaltic material, described by Mr. Berg, might prove to be a very useful thing, but that he had been advised by Mr. Theodore Cooper that while asphaltic compounds could be safely used in dry places, they oxidized rapidly in the presence of moisture. For himself, he believed that so far as the protection of iron went—for which Mr. Berg had suggested the new compound might be used—he believed there was nothing better than simple boiled linseed oil mixed with a little lamp-black, or, better still, with a little chrome yellow, as this latter material would make it easier to discover imperfections in the protecting coating. Next to this, finely-ground graphite in boiled linseed oil mixed with a pure Japan varnish for a dryer, he had found most desirable. Unfortunately, the best coating of all, pure red-lead in oil, could not be used, because it set with such rapidity. In all cases, no matter what covering material was used, the first consideration was to thoroughly clean the iron and then to use plenty of muscle in brushing on the oil.

Mr. Bullard's paper on the Woods of Washington brought out a protest from Professor Johnson, who declared that the tests quoted were imperfect in character and the results misleading, worthless and mischievous. As the time for final adjournment had arrived, the Chair had to cut the discussion short and invited Professor Johnson to reduce his remarks, made and unmade, to writing, that the Institute might have the advantage of their publication in the *Proceedings*.

After adjournment the visitors were driven to another section of the city and to still another beautiful park, and the break in this trip occurred at the great Anheuser-Busch Brewery. Here, too, hospitality declared itself in the form of another lunch, which, naturally, was not served dry.

As the Eastern trains leave late in the evening the thoughtfulness of the hosts was shown by their preventing any of the usual uneasy loitering about in hotel corridors, by taking every one to the theatre. In simple truth, the St. Louis Chapter, by the perfection of their arrangements and the bounteousness of their hospitality has made it very difficult for any Chapter playing the host in the future to equal the record that has been made this year. After all, there is much of real value in the informal proceedings at these annual conventions and it is by no means wasted effort to make them thoroughly enjoyable and attractive.

The apothegm with which Mr. Post acknowledged his election as President was a fitting valedictory. He declared that there were two things that each architect should consider a duty: first, to become, or attempt to become, a member of the American Institute of Architects, and, second, having acquired membership, then to do the utmost in his power to elevate the standard of architectural and professional performance.

REPORT OF THE COMMITTEE ON EDUCATION, AMERICAN INSTITUTE OF ARCHITECTS.¹

At the last Convention a Report was presented in the name of the Committee on Education, in which the opinion was expressed that by united action on the part of the several schools of architecture in this country, something could be done to procure for our present phase of civilization, and for the more satisfactory state of things which may be expected to follow it, some such architectural expression as, in the past, the civilization of almost every period seems to have received. The suggestion was made that an improvement in the methods of studying Architectural History in the schools would conduce directly to this end.

The Convention treated this report with sufficient courtesy, but declined to discuss the suggestions therein contained, referring it back to the Committee for further consideration. It seemed that there was not sufficient information at hand as to what the schools were actually doing for the Convention to form an intelligent opinion as to any improvement of methods.

This Committee accordingly proceeded to distribute copies of their Report with a free hand in different parts of the country, hoping to obtain the intelligent coöperation, not only of the schools, if they were inclined to give it, but of any other persons interested in the subject of architectural education, in the discussion of its propo-

sitions. The result has been somewhat disappointing. It has been in receipt of a considerable number of communications from the schools, but these have, for the most part, given information only as to the subjects taught and the number of years, days and hours spent in teaching them. At the same time have arrived a number of letters from other quarters, some of which have taken up in a rational spirit the questions at issue. But, somewhat to the chagrin of the Committee, their report has, for the most part, been looked upon as the first gun in a campaign for a new and distinctive American style,—than which nothing was further from their thoughts,—and the echoes it has aroused have been equally far, for the most part, from furthering any useful purpose.

It appears that the time given to historical study, including the study of Historical Ornament, varies in the different schools from about two hours a week, for two years, to four and even eight hours a week, for three years. This is independent of the writing of papers on architectural subjects, which though it seems not to obtain at all in some schools, is a conspicuous feature in others. All have continuous courses, tracing the development of architecture from the Egyptian period to that of the Renaissance, some of them including the present century, and one, at least, touching upon Indian, Chinese and Saracenic styles.

If we take up the schools in what seems to be the order of their establishment, we find that at the Cornell University five hours a week are given through one year to Ancient and Mediæval History, and three hours a week, through the chief part of a year, to that of the Renaissance. It does not appear that any work of a specifically literary character is required, except, perhaps, in connection with the graduating thesis, the preparation of which occupies the chief part of the Senior year. The course virtually occupies three years, there being in the Freshman year no strictly architectural instruction.

At the Massachusetts Institute of Technology the first year is given to non-professional and preparatory studies and the History does not begin till the third year. There are then three lectures a week for two years, and, besides the writing which may accompany the graduating thesis in the fourth year, the class take turns in writing descriptions of the principal buildings which occur in their historical studies, accompanying these papers by illustrative drawings and tracings. It does not appear that there is any separate study of historical ornament.

The University of Illinois has a year of nine months, divided into three terms of four, three and two months, respectively. During the seven months taken up by the two long terms, there are, every week, two illustrative lectures and two recitations. These are followed in the short term by two months' work in drawing out, in a large scale, details illustrating the ground previously gone over. The lectures and recitations are continued during part of the Junior year and are followed by weekly reports and discussions upon investigations of assigned topics, mostly historical. These exercises occupy an hour and a half or two hours each. A similar work is done by the Seniors in preparation for their graduating theses. There is no architectural instruction in the first year.

At the University of Pennsylvania, the professional work begins in the Freshman year with exercises in Graphics and Elementary Design, which are followed in the Sophomore and Junior years by a course of historical lectures occupying two hours each. There are also exercises in English Composition, but it does not appear that they are specially concerned with historical or professional subjects.

At Columbia College, also, the first year is largely occupied by professional studies, among which Architectural History, including Historic Ornament, has a prominent place. Three hours a week are given to these subjects throughout the year, besides an hour of historical drawing. In the second and third years this assignment of time is continued, French and German text-books being used, and in place of the one hour of historical drawing, fifteen hours a week are given up for six or eight weeks in the second half of the year to historical drawing and research. An hour a week is also given throughout these two years to writing upon architectural subjects, a considerable portion of which have an historical character. In the fourth year each student prepares, once a month, a lecture on some historical subject, which he reads to the class and illustrates with his own drawings. During the summer vacation all the classes prepare written memoirs containing lists of the principal personages and events which distinguish the historical period they are about to study, and prepare drawings or tracings of historical maps.

In the recently established course at Harvard University lectures on the historical development of the styles continue during three years, and the classes make a certain number of drawings illustrative of the periods taken up. These lectures are supplemented in the Junior and Senior years by Professor Norton's courses on the History of Art, and by Professor White's on the Domestic Life of the Greek and Romans. This work is accompanied by literary exercises of a more or less historical or professional character.

Besides these more fully equipped schools of architecture, lectures in Architectural History are given at Princeton and at New Haven, at the Case School in Cleveland, at the Pratt Institute in Brooklyn, at the Armour Institute in Chicago, and perhaps in some other places. The architectural classes at the Metropolitan Museum in New York, which were singularly well situated for the study of the architectural styles, have unfortunately been discontinued.

The evidence thus collected seems to show that it is not necessary for the Institute of Architects, as was suggested in last year's report,

¹ Presented October 15, 1895, by Mr. Henry Van Brunt, F. A. I. A., of Kansas City, Mo.

to ask these schools "to systematize and coördinate the study of the historical styles." They are already doing so. Some of them are giving such studies a chief part of their care, supplementing them by whatever auxiliary service the literary, historical or artistic resources of their environment will permit. What significance or expression the students of these institutions are taught to impute to these phenomena, it is not easy to gather from the reports that have reached us. But they can hardly fail "to learn how form and ornament were developed out of the genius of civilization and peoples, and how they should be used in the service of modern art."

Only time can show whether such studies will ultimately realize the hopes which the Committee venture to express, by leading to an "effective concentration of intelligent effort in developing a system of architectural forms that shall be nationally characteristic and shall be more accurately adjusted to the expression of modern American life" than those which at present find acceptance.

A more practical method of bringing about the results aimed at in the report of last year has occurred to the committee. It proposes to refer to the post-graduates those larger subjects which the limitations of the schools prevent them from properly considering. In fact, it seems that the Institute may itself do something to bring to bear upon such questions the intellectual and literary force to be found among its members, by proposing for discussion some definite topic relative to these issues, and concentrating opinion upon it by organizing the sort of conference which is nowadays called a "symposium." An intellectual banquet of this sort would be an appropriate feast to set before the next Convention, and this Committee, thinking that as a stimulus to education nothing could be more inspiring than such a discussion, venture to propose such a scheme for the coming year.

What they have in mind is to invite half a dozen gentlemen, members of the Institute, each to prepare a written paper upon some topic related to the higher interests of the profession, a subject of an artistic and historical character, throwing light upon the development of architecture in this country, past, present and future. Ample time should be given. If on coming together and comparing opinion, all should say the same thing, as sometimes happens in the dull monotony of extemporaneous debate, the effect of the monotony instead of being dull would be exciting to a degree. A singular interest would attach to such a consensus of opinion. If, on the contrary, as would probably be the case, a marked divergence of view were presented, the situation would be even more animated. A discussion could hardly fail to ensue which, being the encounter of well-equipped champions, would be well worth witnessing. If the subject of debate were made known to all the members of the Institute some weeks before the Convention assembled, everybody might come more or less armed for the fight.

This is the only proposition in the line of last year's suggestion which, upon consideration, the Committee now have to offer. They were asked to reconsider their report and have done so, with this result.

REPORT OF THE COMMITTEE ON PUBLICATION AND LIBRARY, AMERICAN INSTITUTE OF ARCHITECTS.¹

YOUR Committee was appointed at the meeting of the Directors in January. It was overlooked that the Committee was a new one and no duties were assigned to it. It, however, assisted the Secretary in reviewing the verbatim reports of the last Convention.

At the meeting of the Directors in June, the following instructions were adopted:

The Committee on Publication and Library will assist the Secretary in the preparation of the Proceedings and other publications and in all matters pertaining thereto, shall, in the absence of definite instructions and in the interpretation of instructions, have full authority with power to act.

Your Committee would respectfully recommend to this Convention that it be authorized to condense the reports of the Convention by the selection of important speeches and the preparation of a general *resumé* of the rest.

Papers called for in the official programme and read before the Convention to be published in full from the manuscripts of the authors.

Respectfully submitted, (Signed) W. L. B. JENNEY,
Chairman.

REPORT OF COMMITTEE ON FOREIGN CORRESPONDENCE, AMERICAN INSTITUTE OF ARCHITECTS.¹

At the meeting of the Directors in June, a communication from Mr. R. M. Hunt was read, earnestly requesting that his resignation might be accepted, not only as Chairman of the Committee on Foreign Correspondence, but also from the Committee, as he was unable to perform any of the duties. With much regret the Directors accepted Mr. Hunt's resignation. The vacancy was not filled, and the next in order of appointment on said Committee was instructed to act as Chairman.

As far as your Committee can learn there has been no foreign correspondence since the World's Fair, calling for the action of your Committee, the question of the return of Bruno Schmitz's designs of the Grant Monument being in other hands, and the few

publications and communications received from foreign societies having been sent to the Secretary direct.

We are informed that no papers have been found in Mr. Hunt's office pertaining to the work of the Committee on Foreign Correspondence. After considerable research the archives of the Department of Foreign Correspondence of the American Institute of Architects were discovered in New York City by Mr. Bloor, and forwarded to this Committee.

An examination shows that the last letter therein recorded was written May 18, 1885, ten years ago. The previous letter, or the one before the last, was written twenty years ago, so that the foreign correspondence of your Committee has been one letter each ten years. The time has now arrived for a new letter, but unfortunately, either from the recent hard times, or some other cause, your Committee has been unable to discover any person to whom it could consistently address it, and is forced to leave the labor of preparing and forwarding this decennial letter to the new Committee.

It is suggested that hereafter all foreign matter be referred at once to the Committee on Foreign Correspondence, and that it shall be the duty of said Committee to give to all such the most prompt and courteous attention.

Respectfully submitted,
(Signed) W. L. B. JENNEY, Chairman.

SUGGESTIONS BY WHICH A GREATER INFLUENCE MAY BE EXERCISED BY THE INSTITUTE AMONG THE ARCHITECTS OF THE SOUTHWEST, AT THE SAME TIME, THE ELEVATION OF THE PROFESSION BEFORE THE PUBLIC.²

THE historiographer tells us that the initiative for the formation of this, the American Institute of Architects, began in New York City in the year 1836, fifty-nine years ago, and was made by a few thoroughly educated architects, for the purpose of uniting in fellowship all the architects of this continent, and for the further purpose of combining their efforts for the promotion of the artistic, scientific and practical efficiency of the profession. At that period the population of this continent was about 17,000,000, throughout twenty-six States, and the probability is that at that time there were not one hundred professional architects in this great country.

This initiative movement was only a beginning, one, however, that had a latent force, which from that date, with varied successes, has developed itself into the present Institute. The seed as then sown is now yielding its fruit, as evidenced by this meeting of the Institute, a meeting of the representative architects of America, assembled from forty-four States representing 62,000,000 of people.

There are 5,000 architects in these States, of whom nearly 500 belong to the Institute. These are bare statistics from the beginning of the Institute in 1836 up to this date, 1895.

We are told that the motive of the fathers of the Institute was primarily altruistic, and secondly to promote the greater efficiency of the profession, but I am of opinion that there was another, a hidden and greater motive, obstacles to be overcome for the well-being of the profession, obstacles that architects, acting individually, could not set aside, but by uniting as a body, they hoped to gain sufficient potential influence to overcome and thereby to establish themselves before the people as professional men. These obstacles and impediments that confronted our brethren sixty years ago are confronting us to-day with greater force and in more varied form.

My object in this address is to point out these impediments and to suggest ways for their removal, for the better influence of the Institute, and the general standing of the profession of architecture in the United States.

We have as object-lessons the three great professions, viz, the Church, Law and Medicine; their standing and efficiency as cohesive bodies has been brought about by great unity of purpose, well disciplined by self-government and proper education. True, the Church is divided into numerous denominations, yet each one is a power unto itself; it has its own system of government, rigid and firm, its own seminaries, schools and colleges, for the education of its priests and laymen. The Church requires the profound education of its servants and a strict obedience to its ethics; a disobedience of the one or the other causes trials, with suspension or expulsion, as found proper. By a strict adhesion to all requirements, and because of the intelligence and learning of its clergy, the Church as a whole commands the respect and admiration of all people. It is a body jealous in its calling and exacting as to its internal regulations—and has a membership of 111,000.

The legal profession is one also of great learning and having a quasi recognition by the general government and all the States of the Union, and being a part of the body politic of the people, does not require this discipline like the Church. Yet it has its own governmental laws and ethics, and a disobedience to the one or the other means a disbarment. This profession has seats of learning, examinations in legal qualifications and all co-ordinate branches of law. State licenses must be obtained before practising is permitted in any court. Like the Church, this profession, too, is a jealous one. It has a membership of 175,000. The medical profession, as the Church, is dependent on its own self-government and procedure, and like the Church, too, is divided into different schools of medicine.

¹ Submitted at the Twenty-ninth Annual Convention, A. I. A., October 15-17, 1895.

² A paper by Mr. James B. Cook, F. A. I. A., of Memphis, Tenn., read at the Twenty-ninth Annual Convention of the American Institute of Architects held at St. Louis, Mo., October 15-17, 1895.

Each one has nearly the same governmental laws and rules of ethics, each controls its own schools and colleges, chartered by the States in which they are educated; each issues diplomas of proficiency which carry with them permission to practise medicine with certain rules and restrictions. The medical profession is also a jealous profession, and has a membership of 105,000. The Church and the medical profession, under their several charters, have the right of conferring degrees on their respective students, according to their collegiate or scholastic proficiency.

With the above as a preamble, I will now speak of ourselves, the architects of the United States; but before entering upon the same, I would call your attention in a few words to the standing of architects in England, France and Germany, in order to give greater weight to my future remarks.

In England architects are recognized as distinctly professional men, and are patronized as such, and attainments of high artistic and scientific order are required of them. No young man attempts to enter the profession unless backed by independent means for his support during the probation requisite to qualification for the profession. The curriculum necessary for the proper qualification is costly: generally a five years' collegiate course, or to be articulated to some prominent architect by the payment of a large honorarium for a five years' learning in his office, after which he generally works a few years on a salary before he begins his individual career in the profession. Once launched upon his own resources, he must wait for clients, for "hustling" is unknown, and to obtain eminence the practitioner never quits study, for by his ability alone can he reach fame and official recognition.

The Institute of British Architects has a Royal Charter, and hence became the Royal Institute of British Architects. To become a member of this body, the applicant, beyond certain general qualifications, must pass a prescribed examination. The initials "F. R. I. B. A." mean an honor, and a distinctive something truly to be proud of.

In France the government controls the profession directly and indirectly, the studies and examinations are prescribed and licenses required, the result being that none save thoroughly proficient men can practise there. Their talent is recognized by the Government and by the people, and by them rewarded.

In Germany it is very similar, and in all these countries high attainments are necessary for success. "Heelers and hustlers" are unknown factors.

This, then, leaves us to ourselves. At the beginning of my address I stated that there must have been an unwritten motive in addition to the one expressed by the first projectors of this Institute in 1836. This motive in my opinion was that the founding of this Institute would be the means of establishing its members before the people as professional architects, and divorcing them from the builders; for at that period the architect, *per se*, was not understood, as the builder assumed to be both architect and builder combined. It was then to get the architect in his place before the people, and the builder in his, so that the architects in this country should enjoy as good professional standing as their brethren in Europe received.

The question then before us is, Has this divorce at this date been obtained? The answer is, that the work has not been fully accomplished. The increase in territory and population of the United States in the last half century has made it impossible; for under our present administration, we have not kept pace with this increase, as have the Church, Law and Medicine. We, as architects, exercise our profession exactly in the same States and Territories as do the clergy, the lawyer and the doctor. We work exactly in the same places, in fact, we are their pioneers. Why, then, if these three professions prosper under their well-organized administrations and rigid rules of ethics, could we not as architects do the same? Why should not our curriculum of learning be as great, our procedure as compact? Why should we not act under State laws as they do? If we did this, we, too, would get a proper standing and recognition as professional men. This country being a Republic, a government of the people, for the people, we, like other organizations, must do our own struggling for existence, and the survival of the fittest applies to us as well as to others. We need life and action, for we have no Royal Commission to sustain us; we, like the Church, the Law and the Medical Profession must protect ourselves and keep pace, as they do, with the developments of the nation.

The Institute is acting almost on the same lines it did twenty-five years ago, and the only tangible thing that has been done has been the enactment of a 5-per cent minimum fee and a uniform standard contract.

The Institute, we must admit, is known only in a few of our larger cities; outside of the same, so far as the public is concerned, it is unknown, in consequence of which architecture has little or no standing and is only recognized as an ordinary business. With whom lies this fault? Certainly not with the public, for the reason that we, as architects, have not yet taught the people what constitutes a standard for the profession. The fault is at our door, and our *laissez faire* policy has flooded the profession with pretenders in every city in the Union, fleecing their clients by their pretensions. These charlatans of the profession have been brought into existence by the Buddensiek class of builders, and are fostered and sustained by them to do their dirty work. Their creed is gain, and all the builder asks of these pretenders is to make a few lines and they, the builders, will work the rest.

The Institute, as now organized, is incapable of coping with all the

evils besetting the profession, in every State in the Union, occasioned by these pretenders.

The lack of more extended power on the part of the Institute is causing murmurings of dissatisfaction amongst the legitimate architects of the outlying States, and secession has begun amongst those who find it necessary to resort to State institutions for their protection.

The great remedy lies with the Institute alone and should by the Institute be applied. This can be done by following in the footsteps of Church, Law and Medicine. Let us protect ourselves as they protect themselves. Let us be an organic body in every State in the Union, well organized and under one head, "The American Institute of Architects."

We must bear in mind that the Institute has no chartered rights outside of New York. Therefore, to give its members a legal status in other States, charters should be obtained in each State as a foundation of our existence. By such a procedure it gives to us the master-key of success, and the bed-rock upon which to build our organization. State organizations working together with other States along systematic lines will give us a power and prestige not to be overcome, and thus the profession can move as one man against its enemies, the Judases of the profession. And only by such State chartered rights can we move on the State and National Government to bring about the enactment of just and righteous laws, as will prevent the ignorant, incompetent and unprincipled men from obtaining recognition in the profession and before the public, and thus put an end to the shocking and oft-repeated holocausts in the tenement-buildings of our cities, and not unfrequently in assembly buildings as well, to say nothing of the endless procession of disease and death that follows in the wake of imperfect and unsanitary architectural construction.

Statistics give the number of clergy at 111,000; the number of lawyers at 175,000, and the number of medical practitioners at 105,000; the number of civil engineers at 43,000, and the number of practicing architects at 5,000. A curious minority on the part of the architectural profession. The question is reasonably asked, Why so great a minority? The answer is easily found in the fact that there are, outside of the 5,000 architects, 500,000 men directly assuming and doing building, exterior and interior, and indirectly in conflict with the profession. And this state of things has been brought into existence by the ignorance of the pretenders, who require such aid and assistance in their undertaking to complete the work, for without such aid they could not accomplish anything. Again, analyzing our own force of 5,000 practitioners, what have we? — 500 architects of the Institute, 500 worthy architects not affiliated with the Institute, 1,000 architects capable, but doing a sharp practice; the balance, 3,000, mostly illiterate, are the pretenders of the profession, the vampires that are sucking its life blood out and bringing disgrace to us all.

To bring about a reformation, we should

First. — Establish in every State, a State Association of the American Institute with State charters.

Second. — Establish Chapters throughout the State, to be under the authority of the State Association.

Third. — The President of each State Association in convention to form a Council and to meet at the same time and place as the Convention, and all matters relative to the Government of the Institute to be acted upon by the Council in conjunction with the general convention.

By the establishment of these State Associations of the American Institute of Architects it gives to the architects of their respective States a certain responsibility for the promotion of the profession, and the burden of success is upon them.

The Institute, too, should frame uniform laws for the government of these State Associations, should also frame uniform State papers for the application of charters for each Association and, above all, necessary procedure papers for the granting of State qualification licenses. Said licenses to be granted only by a proper and rigid examination, to be conducted by a qualified Board of Examiners. The charters should contain the necessary powers to establish technological schools and colleges, with such rights and powers as are granted to law schools and medical colleges.

The American Institute of Architects should be empowered to formulate a standard building-law, to be placed in the hands of each State Association, for the respective Legislatures to pass upon and to make State laws.

By the creation of a Council composed of the Presidents of each State Association, a just and proper representation is given to each State, and all grievances can be adjusted.

A candidate for admission to the Institute should first be thirty years of age, belong to a State Chapter, next he should be required to be a member of the State Association for at least one year. All applications for Fellowship should come through the State Association, and that by ballot of each member of the State Association. These applications to be acted on only at each annual convention and that by the Council. It should be the duty of this Council to frame all governing laws and to map out the general work of the State Associations. All the Council work should be laid before the general convention for final action and approval.

It is impossible in a paper like this, limited as to time, to place the subject before you in *extenso*. What I have said is merely in the way of suggestions, nevertheless, it deserves your serious consideration.

Before concluding, I would try to impress upon you the greater

necessity of a thorough technological education for all young aspirants to the architectural profession. The requirements are greater at this period than ever before, hence the knowledge should be greater.

Hear what Justice Brewer said at the meeting of the Bar Association at Detroit, Michigan, August 29, 1895: "If our profession is to maintain its prominence, if it is going to continue the great profession, that which leads and directs the movement of society, a longer course of preparatory study must be required. . . . Why is a higher education to-day the special need of the profession? Because the law is a more intricate and difficult science than heretofore. Because, second, to preserve the confidence of the community in the profession each member must be qualified for the higher demand now made upon it, because his mistakes are freighted with greater possibilities of injury."

This address of Justice Brewer to the Bar Association at Detroit, with a change of a word or two, is our own need and can readily be applied to the architectural profession. We require a higher education for incoming architects and a positive prohibition from each State, so that none but well-qualified architects shall practise.

We need a thorough system of building inspection by reliable and competent inspectors to be appointed by the State.

What greater appeal can I make to you on this whole subject, than the number of structural accidents that have occurred this last year to buildings in course of erection? The most terrible on the list was the Ireland Building in New York City. The voices of its sixteen victims and the wails of their widows and orphans all cry aloud for a reformation in the laws that govern the erection of buildings, so as to prevent corruption and criminal carelessness, and ignorance and neglect in building construction.

With us lies this reformation; to us and with us lies the enforcement of the same by having proper safeguards.

We need a strong Code of Ethics. The Institute, comparatively speaking, has none. It should be a universal Code, to be carried out and enforced by the State Associations, stringent at all points, so as to relieve the Association from the pretenders and the unworthy, thereby placing the professional architects of America on a more elevated plane.

With all these safeguards, properly enforced, the architectural profession will then occupy a position with the Church, Law and Medicine, as it is destined to do, and will be regarded as it should be amongst all men as an ancient and honorable profession.

ART IN THE MODERN CHURCH.¹—IV.

THE CHRISTIAN CHURCH.

THE designs brought together in the preceding chapter have been selected almost at random from a multitude of examples, which illustrate, in a more or less marked degree, the avoidance of the fundamental element of Christian architecture in our average church buildings. Not only do they do this, but they show in an alarming manner an ignorance of what should be considered before the work is undertaken at the outset. The element of Christianity in architecture is no new thing. On the contrary, it is as old as Christianity itself, and from the very earliest times, the Christians built church edifices that we invariably and unhesitatingly recognize as churches and nothing else. Indeed, this feeling goes much further back. The pagan temple, so far as our knowledge of the history of architecture extends, was invariably an unmistakable structure that could, under no circumstances whatever, be confounded with any other sort of structure. The temples of Greece and Rome, of Egypt and Assyria, if you please to go back to the beginning, or of India and China, if a ruder stage of culture is desired, all stood apart from every other contemporary structure. Their art was a different art from that used for other buildings. The decoration, the form, the combination of parts, all were distinct and separate.

In our own time, the church has been individualized to a certain extent, though the examples we have seen show how readily it may be confounded with other structures. That pagans have done better than this, that less advanced civilizations have produced more distinct models than we have done, shows how far our modern architects have failed to appreciate the real nature of the problem they have blindly undertaken to solve. It is not because they are incapable of properly comprehending the problem, but simply because they do not know of its existence. Bound down to the use of certain traditionary forms, they imagine that when these are combined in what they conceive to be the traditionary manner they are accomplishing all that should be asked of them. Yet when they do so, they fail, often enough, as we have seen, to produce a structure that has any ecclesiastical form, much less any real Christian spirit or feeling for godliness. And when they go off from the traditionary path, failure greets them on the way, as we have also seen, since a church cannot be made a church by strangeness of aspect or originality of invention.

It has been said that in previous times, the religious building was always differentiated from the secular—that no one ever mistook one for the other, nor was the art of one the same as the art of the other. If proof is needed, a hasty glance through the most elemen-

tary history of architecture will be sufficient. We may, for a moment, glance at some of the uses of forms in those times when architectural proprieties appear to have been more carefully considered than in our own. Let us take, as a type, the Palais de Justice, in Rouen. This is a late Gothic building, erected after the greatest cathedrals had been built, but it is a superb example of secular Gothic.

This secularity, in fact, is as distinctively its keynote as is the religious quality the dominant note in its neighboring cathedral. We have here the windows, the doors, the arches, the gables, the dormers, even the detail that we will find appropriately and religiously used in a church. Yet never for a moment do we confuse this design with that of a sacred building. The hint of such a thing is not so much as indicated. Instead, we have a broadly secular structure that fully answered the needs for which it was erected, and which we cannot help admiring, even though we think its delicate lacelike forms too refined and sensitive for cold hard stone. It is a very notable instance of building with materials essentially ecclesiastical and yet obtaining a highly satisfactory secular result. It shows how widely the two things may be separated, if the architect will recognize the difference and put his mind down to his work. It shows, finally, and this perhaps is as important a lesson as we may draw from it, that the employment of a certain set of forms does not necessarily result in an ecclesiastical aspect. It is not the forms themselves that make a building religious or secular, but their quality and the spirit breathed into them by their designer.

Obviously, if architecture is a mere trade, if the end of the architect's life is the gathering-in of "jobs" and the collection of rich and profitable clients, if it is a mercantile calling, pursued under the guise of an abortive art, we can have no truly Christian buildings, nor indeed aught but secular and commercial ones. If this be the prevailing note of our modern architecture, we must needs rid ourselves of our un-Christian architects and create a demand for a class who shall give heed to this important phase of art. Too long have we been accustomed to any sort of architecture in our churches, too long have we ignored the essentially religious and holy nature of these structures. Our sensibilities have been dulled, our notions of propriety perverted, our very reason affected, in the senseless ungodly manner in which we build God's house. A new spirit must be fused into this architecture, a new appreciation cultivated, a new feeling of reverence instilled into our architects when they stand before their drawing-boards waiting for an inspiratory idea to come to them unassisted, when, if they appreciated the magnitude and sacredness of their task, they would begin by prayer and fasting!

In the churches illustrated in the previous chapter are examples from the buildings of various branches of the Christian faith. The particular destination of the church is independent of the quality of its art. The Roman Catholic, indeed, will tell you that he alone has the true church, and there can be no churchly building other than that he himself possesses. The High Churchman may hint at a similar state of affairs for himself, nor will they be alone in their claims. But the architect is not called upon to discuss such matters. It is well to point out, however, that to the Congregationalist, the Methodist, the Presbyterian, to every Christian of every faith, the church building is as truly the house of God, is as sacred and as holy and as much set apart by its use from other buildings, as in those branches of the Christian faith which claim to be exclusively Apostolic and Catholic. We commit a great wrong when we excuse an unimportant design for a chapel or a church because, for example, it is Methodist, or do not require the same degree of Christian feeling in a Presbyterian church that we do in a Catholic cathedral. From the standpoint of the users of these buildings, they are alike dedicated to the holiest uses, and are symbols of the most sacred privileges of mankind. All should illustrate this in their architecture, so that every church building shall proclaim the glory of God and the power of His might. To the architect, every Christian building should be Christian; all should be designed in the same consecrated spirit, all should testify to their author's belief in the importance of his task and its sacred character.

But, then, we may be told, This may be good enough for those religious bodies that affect the use of art, that support an artistic ceremonial, that lay claim to exclusive privileges; we who have neglected these things, who have been content with plain little lecture-halls, or small unpretentious chapels, need not burden ourselves with refined interpretations of art, with symbolism, with hidden meanings, with elaborate structures, perhaps beyond our means. Our faith has waxed and grown strong in buildings that gave no hint of what you speak of; why, then, should we concern ourselves with it?

For the very reason that your lecture-halls, your churches, large and small, your buildings, old and new, if used for the worship of God, are the houses of the Most High. They are not ordinary buildings, wherein you may do what you please save at set hours on Sunday and on Wednesday or Friday evenings. Properly speaking, they are not concert-halls, to be rented out for secular purposes, nor for amusements, nor for theatrical entertainments, though we constantly hear of churches being put to these profane uses. (Profane, that is, when the house of God is desecrated for other purposes than His worship, though, in itself, the entertainment be as harmless as possible.) It is true that buildings put to such uses can scarce be differentiated from ordinary buildings; they have no exclusively

¹ Although the author of this paper has drawn the greater part of his illustrations from designs that have appeared in this journal, he and we are under obligations for the remainder to the *Inland Architect*, the *Northeastern Architect* and to *Architecture and Building*. Continued from No. 1034, page 29.

sacred purpose, they do not stand for one thing alone in the community, they are mixed edifices employed for miscellaneous objects; they are churches in name, or by courtesy, because the church services predominate in them.

And, verily, if churches are to be used miscellaneously, there is an end to them as distinctively Christian buildings. And if, in any community, there be not enough enlightened and pious souls to afford the setting apart of one structure for God's use and not for man's, then there is no need to argue for a Christian character in our religious edifices. A building can no more be half-Christian than a man can be half-Christian and half-pagan. It is true, many men put on a cloak of Christianity with their Sunday clothes as they dress for church, and quickly drop it early Monday morning; but an architectural construction cannot thus put on or off a character with the days of the week or the uses to which, temporarily, it may be put. It can only be Christian or un-Christian, and that is the end of the whole matter.

The architect, fortunately for himself, has no need, among his many cares, to determine the question of the secularization of the church building. The responsibility for any action on this must rest with those who are responsible for the church. But the architect is called upon to remember that a church will always be a church, no matter what may be the peculiar beliefs of those who worship in it, nor how varied may be the uses to which it may be put. He cannot ignore this phase of the question, though he has forgotten it, or never heard of it.

BARR FERREE.

(To be continued.)



THE ART EXHIBIT AT THE EXPOSITION.
— THE SCOTCH AND DANISH PAINTINGS.
— OTHER PICTURES. — PROPOSED MUNICIPAL REFORM.

THE annual art exhibit at the St. Louis Exposition has opened this year under more favorable circumstances, perhaps, than ever before. And this is saying a great deal, for it is the twelfth year of the Exposition, as each year the Art Department has been one of the principal features of the great

enterprise. Heretofore the collection of pictures has possessed little or no individuality. They seemed to have been obtained from anywhere and nowhere, but this year more money has been spent towards obtaining at least one special collection. Mr. Kurtz, the director of the art exhibit, has done well this year, at least.

The leading features of the present exhibition are the Danish and Scotch pictures. The latter were contributed by the Glasgow School, and the entire collection, with the exception of a few pictures by Messrs. Gould, Hornel and Crawhall, shown at the Pennsylvania Academy of Fine Arts, in Philadelphia, last winter, here makes its first appearance in America. The majority of the other pictures are exhibited by American artists studying abroad or resident in this country, and in consequence are the mainstays of the exhibition, notwithstanding the attractiveness of the collections above referred to.

The Glasgow collection includes about one hundred and fifteen paintings, many of them of exceeding merit. They comprise the works of E. A. Hornel, William Kennedy, James Guthrie, T. Millie Dow, Joseph Crawhall and numerous others. The school is of recent origin, having been formally presented to the art world at an exhibition at the Grosvenor Gallery, in London, in 1889. The attention of the directors of the Munich Exhibition was then attracted to it, and the next year the Glasgow artists were asked to exhibit in Munich, and their work was so much admired that they have been represented there ever since.

Hornel exhibits nine pictures. The rich coloring of his works is beautifully blended. His earlier paintings somewhat suggest gorgeous tapestries, but his later works are more like splendid compositions in stained glass. His "May Day" is a revel in color, and there is evidence of enthusiasm and love of subject in every stroke of the brush. The Japanese pictures show the artist's earlier feeling intensified, the fruition of the promise of his earlier works. His "Street Scene, Tokio," with its gaily costumed people and richly colored banners swinging from the poles, is one of his best works, and, when compared with his other pictures, stamps him as a most versatile artist. "The Balcony, Yokohama," is treated in a more sober manner, although the subjects are in a way quite similar. The painting of the flesh and glossy black hair are admirable, and the coloring given to the water of the bay beyond and to the clouds is very true to nature, as we can testify.

It is somewhat of a relief to look at Guthrie's pictures after the gorgeous coloring just faintly described. They are full of exquisite feeling and subtle gradations of color. His portrait of Miss Wilson is a fine expression of character, while one of his pastels, entitled "Tennis," very much resembles some of Whistler's work.

Roche's "Spring" presents a rare combination of strength and delicacy. It is not a picture which can be seen for a moment and then dismissed, as its truthfulness so impresses one. Walton's picture, entitled "Alice," represents a child half lost among the leaves. The sunshine-and-shadow effect, depicted as penetrating through the leaves, is excellent. This is one of the artist's most characteristic and beautiful works. He is another of the school possessed of a certain versatility and equally successful in water-color, pastel or oil.

MacGregor's South African pictures and Spanish scenes are wonderfully vigorous. His exquisite water-color, entitled "On the Stour," is one of the best works in the collection. This artist was one of the most influential in the formation of the new school, and he is certainly one of its strongest painters. Paterson's landscapes, though possessing a certain individuality, seem very closely related in character to the work of George Inness. His "Castlefairn" is full of the spirit of nature. In Hamilton's "Venice," "Scottish Fishing Haven" and "Cliffs of Berwickshire," we have three pictures possessing great feeling, truth and beauty, while the coloring is different from that of the other artists. Gould's landscapes are to be noted chiefly for the excellent contrasts in sunshine and shadow among the foliage.

One of the more prominent artists of the Glasgow School, as far as it is represented at the exhibition, is Joseph Crawhall, Jr., who is a bird and animal painter. He possesses a certain directness and sweetness of touch which very forcibly suggest the art of the Japanese, though it has not in any way the effect of imitation. There is the utmost subtlety in his lines, as well as in his color. This is true of all his works. "The Aviary" we consider his most successful picture at the exhibition. It possesses rich, but beautiful, coloring, and betrays the keen artistic observation of bird life. Better subjects for his school and style of coloring could hardly be found than the vari-colored parrots which predominate in this picture. In "The Rabbit" the way in which he depicts the fur of the animal and the dreaminess or, rather, stupidity betrayed in the eyes is next to wonderful. The artist has not by any means confined himself to this class of pictures. His "Sunlight" and "The Florist's Window" are entirely different subjects. His animal and bird pictures are, however, the more successful.

The work of Mr. Pirie is particularly interesting to us, as the artist selected some of his subjects in the western part of our own country. His "Cowboy's Night Horse" and "Texan Broncho" give one a rather good idea of the regulation western broncho-pony. We do not admire the subjects, although we confess that their crudity possesses a certain amount of charm. His most important picture is "The Chase," which represents a game-cock pursuing a mouse, and one finds in the cock that same intensity possessed by its living representative.

Mr. Melville's aquarelles in the water-color gallery are six in number and are of the strongest character. This artist, though resident in London, is closely identified with the Glasgow School. His subjects are all Oriental in character. His "Arab Procession" is a beautiful production, possessing a certain delicacy, yet richness of coloring, only possible in a water-color. His "Sirocco," the scene of which is laid at Venice, represents an approaching "sirocco," or wind-storm, the gondolas and other craft tightly moored in anticipation of its effect, although the sun is shining brightly. The people in the foreground are touched in in the direct, incisive way that most strongly suggests the influence of Japanese art. "San Giorgio, Venice," is to be noted for its extremely delicate coloring and excellent though subdued contrasts.

The canvases shown by Mr. Millie Dow are of an entirely different style from those of the foregoing artist. His "Enchanted Wood," delicate and sympathetic in color, shows a nymph in the shadowy foreground, hardly apparent unless one looks at the picture very closely. The artist's various pictures of roses are excellent productions in still life, and his "Autumn Moonrise" possesses the same soft, dreamy suggestiveness as the "Enchanted Wood." The "Head of a Girl," by William Kennedy, is particularly rich and fine in color. "The Deserter," by the same artist, has in it more of the story-telling quality than most of the Glasgow pictures, but it is artistic in addition to the fact that the story is well told.

Whistler's pastels possess a degree of subtlety and an amount of reserve which are the distinguishing features of a great artist. His "The Shell," is a successful picture, while the work entitled "Mother and Child" is particularly attractive on account of the gracefulness of line and refinement in its color scheme. "The Storm," a large painting by the late George Inness, is the last work painted by this eminent artist, whose work harmonizes well with that of the Glasgow School. This can be clearly seen in "The Storm." The effect of atmosphere in this picture, the movement in the clouds, the strength of the coloring are especially fine, and the restlessness of the animal in the foreground feeling the approach of the storm, is depicted most realistically. "In the Woods," by the same artist, has a wonderfully tender sky. "From St. Ives to Lelant," is by another American artist, George H. Bogert, and represents a bit of coast along the foreground, a long stretch of water almost losing itself in the hazy distance, and a most luminous sky with a crescent moon. This work compares very favorably with the Glasgow pictures.

The other foreign school introduced to St. Louis for the first time is the Danish. This was brought about by the great success achieved

by the work of the Danish artists at the World's Fair, in Chicago. Their pictures at the time impressed one as having been painted direct from nature, and as being almost literal transcriptions. The art directors of the local exposition had an opportunity to secure a small but satisfactory collection of Danish works and embraced it. The collection includes the work of some twenty artists.

The strongest of the Danish artists represented in St. Louis is Krøyer, who was a pupil of Bonnat, yet the French artist's influence is not apparent in his work. "Summer" is Krøyer's masterpiece, and shows a Danish garden in midsummer, with every shrub and plant in the glory of full bloom. A maiden lolls lazily in a hammock chair and tries to read, but the influence of the sweet-smelling flowers has proved too much for her, and she has sunk into a reverie. The large rosebush in the foreground filled with white roses is most realistic.

Edward Petersen's "The Rising Moon, Twilight," represents very faithfully the twilights for which the artist's native land is renowned, and depicts a stretch of landscape with a road leading from the foreground, along which an old man walks homeward after his day's work. The eastern sky, in which the moon is rising from behind a distant hill, reflects the gorgeous coloring of the sunset. "Children at Study," representing children sitting about a table, busily studying their lessons, is the work of Viggs Johansen.

Sofie Holten Fossek's picture, entitled "Marriage," is one of the most successful, not only in the Danish collection but in the entire art exhibit. It represents a wedding-party walking back through a pastureland from the church, where the wedding ceremony has been held, to the fraternal roof. There are some fourteen figures in the picture, all in native costume. Of course, the bride and groom lead the way, the groom in his knickerbocker velvet suit with double-breasted coat, and the bride with peasant costume and head surmounted by a tall hat. The bridesmaids follow with large white starched-linen bonnets, broad white aprons, and velvet waists with straps over the shoulders. The whole work is a most pleasing representation of Scandinavian peasant life.

Oscar Mathiesen shows two works, one entitled "Winter Landscape in the North of France," representing a roadway leading through a forest near the Château de Pierrefonds, and the other depicting a stretch of the west coast of Denmark, a waste of wind-swept sands with patches of coarse grass here and there, under a blue sky in which are swift moving clouds.

"Night and Dreams," a dark figure hovering over the earth, with fanciful forms, and filling the sky beyond, is by Prof. Lorenz Frølich, famous for his paintings in the Fredericksborg Palace, near Copenhagen, illustrating the history of Denmark. He is also an eminent illustrator, having been at one time the leader in this department of art in Denmark. He shows three of his drawings, entitled "A Family of Centaurs," "Christ and the Guilty Woman" and "Coming to the Rescue," which are chiefly to be noted for their vigorous treatment. "Oak Trees on the Beach," by Agnes Slott-Møller, is an odd work. Only the tops of the trees are to be seen, stretching across the expanse of sea, with a line of gray shore in the distance. The large canvas, by Henrik Jespersen, called "A Norwegian Landscape near the Fostedalsbro, Olden Nordfjord," shows rugged mountains half enveloped in clouds, a great glacier, and a foreground filled with huge masses of moss-covered rock.

There are other foreign works of merit by French, Dutch and German artists. "La Peinture," by Dagnan-Bouveret, has the half-nude figure of a young woman holding a palette in one hand and a brush in the other. A decorative scheme prevails in the coloring, and while not realistic in character, the flesh painting is superb in color and quality. "The Interior of a Tobacco Factory at Seville," by Walter Gay, is one of this year's *Salon* pictures. It is a study of lights and shadows in a large interior with numerous windows. The Spanish women, with their black, glossy hair, are typical and well depicted by Mr. Gay. Over seven thousand women are employed in the shop, a portion of which the picture represents, and it was here that the famous cantatrice, Calvé, worked for six months in order the better to perform her part in the opera of Carmen.

A beautiful work, entitled "On the Loing, Morning," is by William L. Picknell, and shows a road leading from the foreground along a stream in which two barges are moored, while across the water, which reflects the blue sky, are seen the houses of a village. This is a picture in which it seems possible for one to walk and it impresses one as something seen out of a window, rather than a flat canvas in a frame.

"On the Dyke" is a quaint picture, by Elizabeth Nourse, with some peasant women and children standing on a dyke, the former looking out and trying to descry through the mist the incoming fishing-boats of their husbands. The day is stormy, the clouds are flitting rapidly by, the sea is rough, and while the peasant women wear an anxious look, the children, in their innocence, have a most contented expression in their faces.

Another fishing picture, but a larger canvas than the foregoing, is "Departure of the Fishermen," by Louis P. Dessar. The scene is laid on the shore near Etaples, France, in early morning, and shows the fishermen with their tarpaulins taking leave of their wives. The early morning light, the mist in the air and the sentiment of the scene are all well expressed. Several of the fishermen are grouped around a crucifix with their hats off and heads bowed in prayer, and in the foreground some children are represented, who regard the scene with curiosity. This picture has been shown

at the *Salon* and at the World's Fair, and received a medal at both places.

Walter MacEwen's "The Absent One—All Souls' Day" represents a young woman sitting with an open Bible in her lap, reading words of comfort to her old father seated beside her—his hands clasped and his eyes closed. In the background, in hazy indistinctness, is the figure of the mother whose memory is especially evoked by the day. A picture also Lenten in nature is one entitled "Palm Sunday," by Gari Melchers, showing a young Dutch girl dressed in her best clothes, seated with an open book, evidently reading over the verses for the day. On the wall hangs a small blue and white holy-water font, ornamented with a bit of palm, in commemoration of the anniversary. In modelling, in coloring, in correct values, and in expression of character this work is a masterpiece. J. G. Brown's picture, "Heels over Head," is a happy representation of the street arab. A sturdy small member of the tribe, evidently a boot-black, and much cleaner than members of that fraternity usually are, is in the centre of the painting, walking on his hands. A dozen other boys about him are urging him on and at the same time admiring his skill.

Two pictures of interest are those entitled "Early Moonlight, Magnolia, Massachusetts" and "An August Day—off the Coast of New York," by F. K. M. Rehn. The treatment of these works proves that the artist has an intimate knowledge of the sea, all its moods, the movements of its waves, and how the lights and shadows fall, whether of sunshine or moonlight. A very prominent animal painter, J. H. Dolph, shows a number of pictures, among them "The Dragon Fly," "The Pampered Pets" and "Always Playing." His kittens, alert, watchful and surprised, seem almost conscious of their mischievousness. The artist expresses every mood and every trait of feline life, and does it with a degree of success hardly surpassed by any other painter of kittens.

"The Barn-yard," by Horatio Walker, is one of the most artistic and altogether satisfying pictures in the collection of works by American artists. It is rather Dutch in treatment, with the exception of the clear coloring. A picture by Eugène Boudin, entitled "Etaples, France," is a landscape with a distant view of the little fishing village which is a summer-time Mecca for so many French and American artists. One of the finest pictures in the exhibition, "La Corvette Russe," is by this same artist, and is a copy of a larger picture purchased by the French Government some years ago and placed in the Luxembourg.

"Spring in New York," showing the west side of Madison Square, is by Childe Hassam. It is an impressionist picture, but depicts admirably the tall buildings, the crowds of pedestrians, wagons, etc., in fact the general tumult and hurry-scurrying which are quite the rule in Madison Square. Mr. Hassam's impressionism is, fortunately, not the kind which makes a picture positively indistinct, but the work under consideration possesses a soft, hazy appearance and distinctness at the same time. Miss Brooks contributes four pictures to the exhibition. One of them is called "Spring Flowers," and takes its title from a sweet-faced child with a bunch of yellow daffodils pressed against her breast. Miss Brooks's "Crackers" is a clever picture showing a roguish child in a blue dress with a handful of crackers, which she is munching with great satisfaction. This picture is one of Miss Brooks's most charming works. "For Mama," by the same artist, represents a child dressed in white, with a handsomely-decorated paper-holder in her arms, evidently a present.

Leonard Ochtman has never before been so well represented in St. Louis. His large canvas, entitled "Winter Morning," showing the effect of the sunlight breaking through the clouds and falling across snow-covered fields, is certainly most artistic and beautiful. "Among the Hills" is one of his exceptionally strong achievements. In effects of atmosphere and distance and in strong, honest painting there are not many landscapes which can equal it. "View from the Great Hill" is one of Mr. Ochtman's achievements in clever composition and coloring. It describes a road leading from the foreground in shadow, except where shafts of sunlight cross it.

The City of St. Louis, is, without a doubt, about the worst-managed municipality in the country. When it is necessary for a society to be formed, the purpose of which is to govern the city over the heads of persons elected for that purpose, matters are certainly in a serious state. Such a society has been organized here lately for the purpose designated. Everything, as far as public improvements are concerned in St. Louis, is almost at a standstill. A bill passed by the State Legislature, enabling cities of over 300,000 inhabitants to pave streets, regardless of unprogressive property-owners, has been declared unconstitutional. The bonded indebtedness of the city is limited by law, and the limit has been reached. The commission appointed to devise plans for conduits for underground wires has become stagnant, in fact, has entirely disappeared. The police force is entirely inadequate. The City-hall, which has already cost \$2,000,000, is left standing in an unfinished condition, exposed to the elements and weathering terribly in consequence, and the streets are improperly cleaned, repaired and paved. There seems to be a general disregard of law, order and cleanliness in the city. The smoke ordinance, compelling the installation of smoke consumers where furnaces are used, is enforced in but a half-hearted kind of way. The street railways and gas companies are allowed to tear up the streets and relay the pavement in a frightful manner. Telegraph, telephone and other poles are multiplying, together

with the enormous cables they carry. In consequence, the Mercantile Club, which includes among its membership some of our most prominent business men, has appointed a Committee for Municipal Reform, which is to take the affairs of the city into its own hands. The men who compose the committee are in power, and it is hoped that they will accomplish something or remedy most, if not all, the wrongs we have outlined. Municipal Reform is not a mere fad in St. Louis; we do not desire to imitate New York or Chicago in crying for it, but do so because we know we have the worst governed city in the country. Disgust is expressed on all sides, and so much so that at times one feels like leaving the town and going elsewhere. Between \$15,000,000 and \$20,000,000 could be spent in St. Louis on public improvements that are an imperative and immediate necessity. Two hundred or more miles of streets must be paved, the City-hall must be completed, a new City Hospital must be built, as well as a Court-house and Union Market, Police, Fire and all other Departments need vast improvements. But the question is, now that the bonded indebtedness limit has been reached, Where are the necessary millions to come from? The Committee on Municipal Reform will have to answer that question. In our opinion, the first and best thing that should be done is a visit by the Committee to some well-governed municipality, like Paris or London, and a close investigation should be made of their methods of running a large city. Paris is perhaps the best-governed city in the world and there most likely the best lessons could be learned. In conclusion it must be said that, notwithstanding such handicaps, St. Louis is growing very rapidly, and we do not like to think of how much more prosperous she would be if properly governed.



EFFECT OF DISCREPANCIES IN BUILDING CONTRACT.

The owner of the property has a right to have built the structure he contracted for, and not another. Even his caprices, if expressed in the contract, must be complied with, even though they would not have added to the value of the structure, or may have lessened its value. It is only when this plan has been substantially embodied in the work that the court can have an occasion to estimate the deficiencies. The authorities are very clear upon this point. There are a variety of cases to which the so-called modern equitable rule has been applied. One is where the contractor fails to complete the structure. In such case it is said, if the contractor has done or furnished anything of which the owner avails himself, such owner may be made to pay the value of it, after deducting all damages resulting from the failure of the contractor. In such case it has been sometimes said that it does not matter why the contractor failed to perform. Another case is where there is a defect which can be remedied. Here the contractor may recover the contract price, less damages caused by the failure, including costs of supplying the deficiency. Another case is where the contractor has endeavored, in good faith, to perform his contract, and has substantially performed, but there are some unimportant defects, arising through accident or inadvertence. Here, the defects not being such as defeat or materially change the design embodied in the contract, the contractor may recover, less damages occasioned by the failure. In such case there must be a substantial performance of every material covenant in the contract, and the failure must not have resulted from design or bad faith; and whether these facts exist is a matter to be determined by the jury, or the court sitting as a jury. The spirit of the contract must be faithfully observed, though the very letter of it fail. Hence, a voluntary abandonment of the agreement, or a wilful departure from its stipulations, are not allowed. Still, if the contract is substantially kept, a failure in minor particulars—though plainly ascertainable, and patent to observation, if consistent with good faith, if not wanton or wilful will not prevent a recovery upon the *quantum meruit*.

Since the rule as to what shall constitute performance has become so indefinite, it is an important consideration, in determining whether there has been a substantial performance, that the deviations are so slight that they might have been made by one who was honestly endeavoring to comply with his contract.

Good faith, however, on the part of the contractor, is not enough. The owner has a right to a structure in all essential particulars such as he has contracted for; and to authorize a court or jury to find that there has been a substantial performance, it must be found that he has such a structure. The court cannot say that anything is immaterial which the parties have made material by their contract. One has the right to determine for himself what he deems a good foundation, or what materials he desires to be used; and, if he contracts for them, neither the contractor nor the court has the right to compel him to accept something else which may be shown by the witnesses to be just as good, or even better. No precise rule can or ought to be laid down upon this subject; but, whenever such a case arises, courts and juries should see to it that the design of the owner shall not be defeated in any important respect.

[Perry vs. Quackenbush (Supreme Ct. Cal.), 38 Pacific Rep. 740.]

OBSTRUCTION OF LIGHT.

THE easement of light and air cannot be acquired, according to the general current and weight of authority in this country, even by prescription, and of course no right to object to the obstruction of one's windows by a wall erected on the land adjoining can be said to exist. Therefore, one who leases rooms in a building is not entitled to damages from an adjoining land-owner because the latter builds so as to shut off the lessee's light on the side of the leased premises.

[Lindsey vs. First National Bank, Asheville, 20 S. E. Rep. 621.]

DAMAGES FOR DELAY IN PERFORMANCE.

WHERE a delay in completing a house is caused by the neglect of the contractor, the rental value for the period of delay may be deducted from the contract price.

[Schlachter vs. Hopkins (Supreme Ct. General Term Second Dept.), 32 N. Y. Sup. Rep. 364.]

PENALTY—LIQUIDATED DAMAGES.

A STIPULATION in a building contract that the contractor shall pay \$10 as liquidated damages for each day of delay in the completion of a building should be construed as a penalty, and the owner cannot complain of the action of a court in allowing him part of his claim for delay, on the theory that it was a claim for liquidated damages.

[Collier vs. Betterton (Ct. Civ. App. Tex.), 29 S. W. Rep. 491.]

PENALTY OR LIQUIDATED DAMAGES.

A PARTY advertised for bids for a court-house, the notice requiring each bid to be accompanied by a check of \$500 "as guaranty of good faith that the bidder, in case his bid is accepted, will enter into a contract," etc. One whose bid was accepted failed to enter into a contract within a reasonable time, whereupon the check was appropriated. The Court of Civil Appeals of Texas held that the money deposited was not liquidated damages but a penalty, and only so much of it could be retained as would cover the actual damage.

[Lindsey vs. Rockwall County, 30 S. W. Rep. 380.]

DAMAGES FOR DELAY.

WHERE a contractor fails to complete a building, and the owners take possession and do so, the measure of damages will be the amount of the unpaid contract price, less the fair and reasonable amount the owners had to pay to complete the work.

[Mills vs. Paul (Ct. Civ. App. Tex.), 30 S. W. Rep. 558.]

MEASURE OF DAMAGES FOR BREACH OF CONTRACT.

THE contractors in building a house agreed, for a gross sum, to furnish the entire wood for the inside finish, the wood for two rooms to be first-class mahogany. When the wood for these two rooms was delivered, the owner objected to it as not being first-class mahogany; but the contractors, insisting that it was, agreed that if the owner would use it, and it proved not to be first-class mahogany, "he need not pay anything for it." The wood upon being used in the rooms, proved to be inferior to the quality contracted for. In the action to recover the contract price for the entire job, it was held, that the owner was entitled to have deducted the reasonable value of the wood for the two rooms of the quality contracted for, and not merely the value of the inferior wood actually furnished.

[Wheaton vs. Lund (Supreme Ct. Minn.), 63 N. W. Rep. 251.]

DAMAGES FOR BREACH OF CONTRACT.

WHERE two parties have made a contract, which one of them has broken, the damages which the other party ought to receive, in respect to such breach of contract, should be such as may fairly and reasonably be considered, either arising naturally, *i. e.*, according to the usual course of things, from such breach of the contract itself, or such as may reasonably be supposed to have been in the contemplation of both parties, at the time they made the contract, as the probable result of the breach of it.

[McConaghy vs. Pemberton (Supreme Ct. Penn.), 31 At. Rep. 966.]

NO LIEN FOR DAMAGES FOR BREACH OF CONTRACT.

UNDER the laws of New York, a contractor has no lien for damages sustained by him by reason of a breach of contract by the owner, but he is confined to the value of his work and materials.

[Wolf vs. Horn (Com. Pl. N. Y. City), 33 N. Y. S. Rep. 173.]



BALTIMORE ARCHITECTURAL CLUB.

THIS Club commenced its active work for the season on October 1st. It has its room in the Wilson Building, Saratoga and Charles Streets, which is always open for the use of its members, and there will be regular meetings every Thursday evening during the winter and spring. At these meetings, various subjects of

interest will occupy the attention of the members, both of a practical and æsthetic character.

At one meeting of each month there will be an informal talk, or lecture on some of the mechanical, constructive or sanitary questions connected with architecture.

On one evening there will be sketching from the cast, and on another, an impromptu sketch *projet* to be completed in an hour. In addition to these, there will be competed for three of the larger and more important regular *projets*, such as were made last season by the Club, and for which two prizes are offered to those obtaining the first and second place in point of general merit.

During the month of November, the Club will exhibit at their rooms some twenty-five mounted drawings of a competition for a city house. These drawings are sent to Baltimore, and loaned to the Club for this purpose (as they will also be to other cities), by the *Brickbuilder Publishing Co.*, of Boston, who instituted the competition a short time ago, and these drawings have been selected as among the best of those submitted. This exhibition will be open to the public, of which due notice will be given.

The present officers and Board of Control of the Baltimore Architectural Club are J. B. Noel Wyatt, W. W. Emmart, Wm. C. Nolting, Geo. Worthington, W. M. Ellicott, W. G. Keimig and Chas. Anderson.

BUFFALO CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

At the annual meeting of the Buffalo Chapter of the American Institute of Architects, held October 15, the following officers were elected for the ensuing year: William Lansing, *President*; R. A. Bethune, *First Vice-President*; W. L. Fuchs, *Second Vice-President*; L. Bethune, *Treasurer*; Ulysses G. Orr, *Secretary*.

THE ILLUSTRATIONS

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

HOUSE OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.: ENTRANCE TO COURT-YARD. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

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

COMPETITIVE DESIGN FOR THE PUBLIC LIBRARY, FALL RIVER, MASS. MR. CHARLES H. FARNHAM, ARCHITECT, FALL RIVER, MASS.

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STATE NORMAL SCHOOL, WEST SUPERIOR, WIS. MR. HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINN.

HOUSE OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.: VIEW FROM THE SOUTH. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

NORTHEAST VIEW OF SAME, FROM THE ITALIAN GARDEN.

[Additional Illustrations in the International Edition.]

HOUSE OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.: VIEW FROM THE NORTH. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

[Gelatin Print.]

DINING-ROOM IN THE SAME.

[Gelatin Print.]

PARLOR IN THE SAME.

[Gelatin Print.]

ALTERATIONS AND ADDITIONS TO CHAPEL, PYRGOPARK, HAVERING-ATTE-BOWER, ESSEX, ENG. MR. PERCY M. ROBERTS, ARCHITECT.

THIS chapel stands in the park, and is the private chapel of Mr. W. E. Gibb, J. P. It was originally a red brick debased Gothic structure, with wood window frames. The owner is now having these removed and replaced with stone tracery

windows, which are to be filled with painted glass, and an entirely new roof to nave and chancel. The building was without a western tower. It is intended to add one with lantern and peal of bells and fine light traceried window, also to be filled with painted glass. The nave will be re-seated with oak benches with carved ends.

DESIGN FOR THE HALIFAX AND HUDDERSFIELD BANK, HALIFAX, ENG. MESSRS. TARBOLTON & TUGWELL, ARCHITECTS.

COMMUNICATIONS

[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.]

A CORRECTION.

CHICAGO, ILL., October 19, 1895.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I observe that in a recent issue, in connection with the illustrations of the Union Trust Building and of the Wainwright Building in St. Louis, you accredited the authorship, etc., exclusively to Adler & Sullivan. Will you kindly publish this correction, namely, it should read Adler & Sullivan and Chas. K. Ramsey, associated architects. Mr. Ramsey is abundantly entitled to this recognition.

Very truly yours, LOUIS H. SULLIVAN.

EXHIBITIONS

BOSTON, MASS.—*Summer Loan Exhibition*: Gobelin Tapestries; Japanese Paintings; Line Engravings, Mezzotints and Etchings by Rembrandt: at the Museum of Fine Arts.

Triennial Exhibition of the Massachusetts Charitable Mechanic Association, including Art Exhibition and Special Poster Show: October 2 to November 30.

Paintings from the Paris Salons of 1895: at the Jordan Art Gallery, 450 Washington St. opened October 14.

CHICAGO, ILL.—*Eighth Annual Exhibition of Oil-paintings and Sculpture*: at the Art Institute, October 22 to December 8.

CINCINNATI, O.—*Fifth Annual Exhibition of the Cincinnati Art Club*: at Closson's Gallery, October 21 to November 2.

NEW YORK, N. Y.—*Twenty-eighth Semi-annual Exhibition*: at the Metropolitan Museum of Art.

Turner's "St. Mark's Place, Venice." also, *Paintings by other English Artists*: at the Avery Galleries, 368 Fifth Ave.

Portraits of Bismarck by Walter Petersen: at Knoedler's Galleries. *Loan Exhibition of Portraits of Women*: at the National Academy of Design, October 30 to December 4.

Drawings by C. D. Gibson: at F. Keppel & Co.'s Gallery, 20 East 16th St., October 23 to November 7.

ST. LOUIS, MO.—*Inter-Club Exhibition of the St. Louis Architectural Club*: at the Museum of Fine Arts, opened October 15.

NOTES & CLIPPINGS

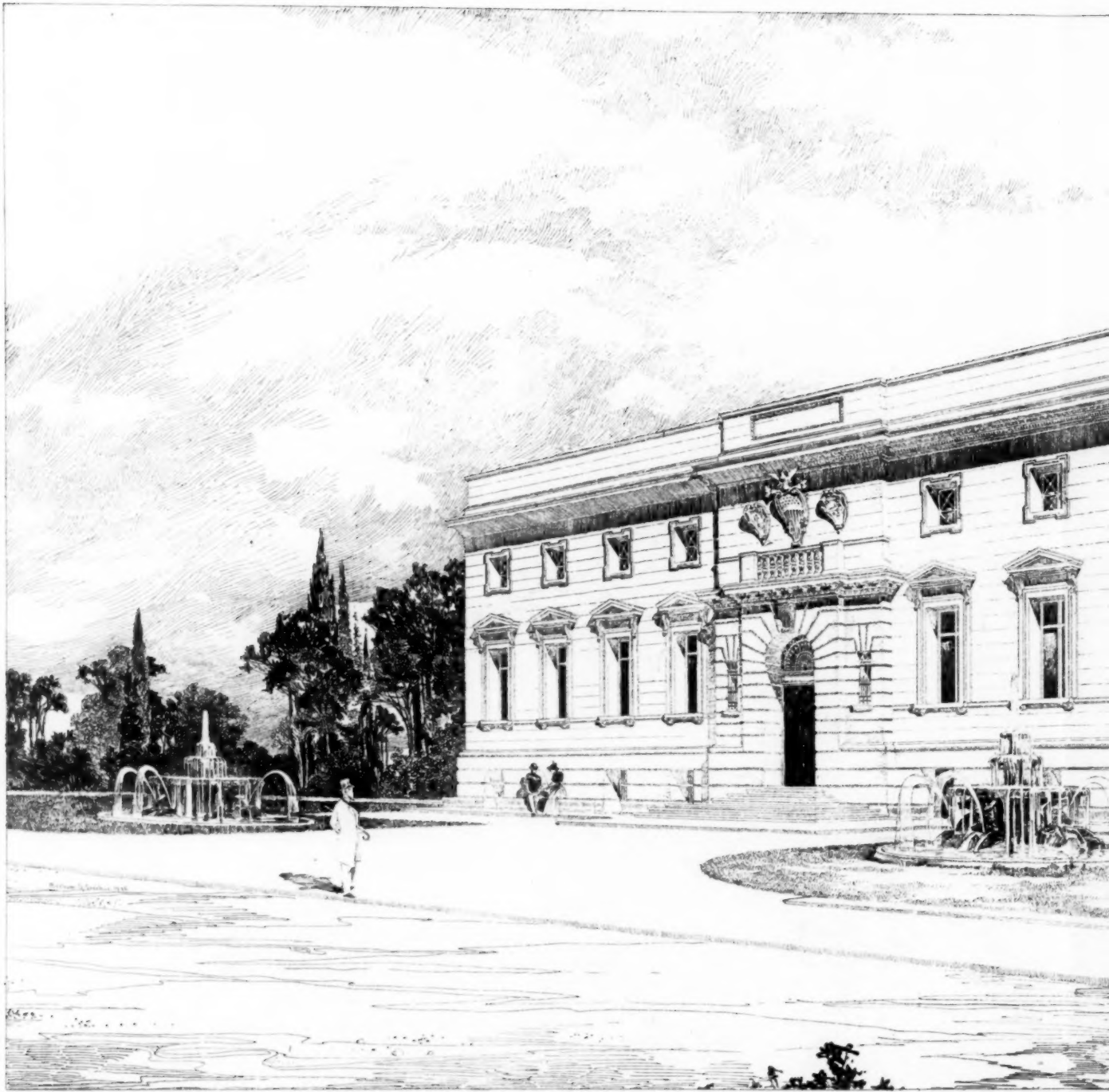
CEDAR BLOCKS STREET PAVEMENTS IN TORONTO.—There are in Toronto, according to the report of the City Engineer, 253½ miles of streets. Of these almost one-half, namely, 111 miles, are paved with cedar blocks; only 14 miles with asphalt; 36 miles with macadam. But there are 80 miles of streets without pavement of any kind. This would seem astonishing did we not remember that the city has an area of 24 square miles.—*Toronto (Ontario) Monetary Times*.

THE OLD CAPITOL IN PHILADELPHIA.—On Monday the courts, which have so long occupied the building at the southeast corner of Sixth and Chestnut Streets, will remove to the City-hall. The abandonment of the historic building will be the occasion of some formal exercises thought to be due to the associations of the structure. Judge Pennypacker has been requested to read to the judges and members of the bar on Monday morning a paper recalling the events of national importance that have occurred within the walls of this old building when it was the Capitol of the United States. After this, Court of Common Pleas No. 2, President Judge Hare, and Judges Pennypacker and Sulzberger will formally vacate the historic structure, and it is to be hoped that this precedent of tribute to its associations will be continued throughout its subsequent treatment. Not very long ago it was seriously proposed to tear this building down. Happily, that piece of foolishness or scheming will not be carried out, whatever plan may be adopted for the improvement of the square.—*Philadelphia Inquirer*.

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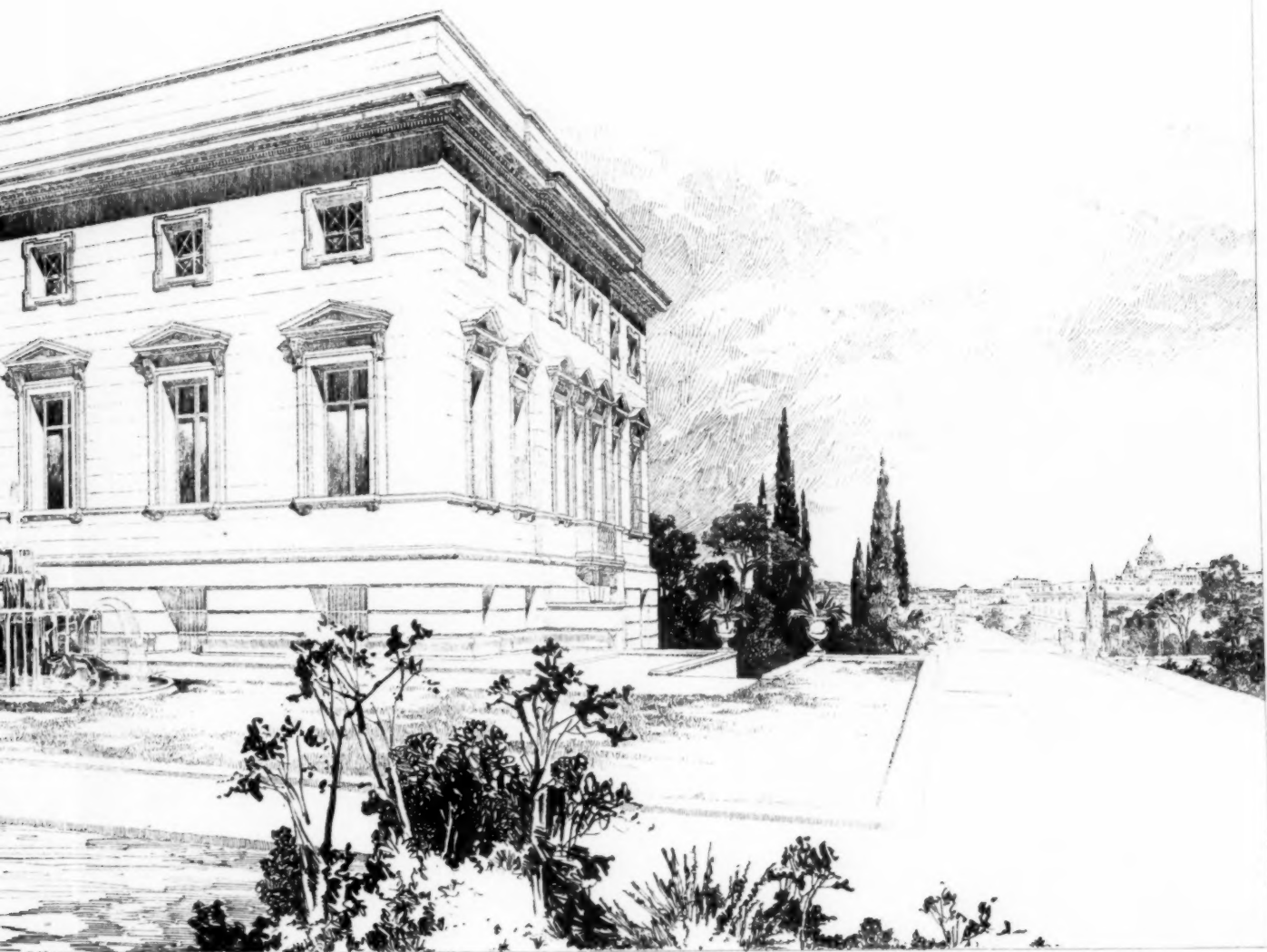
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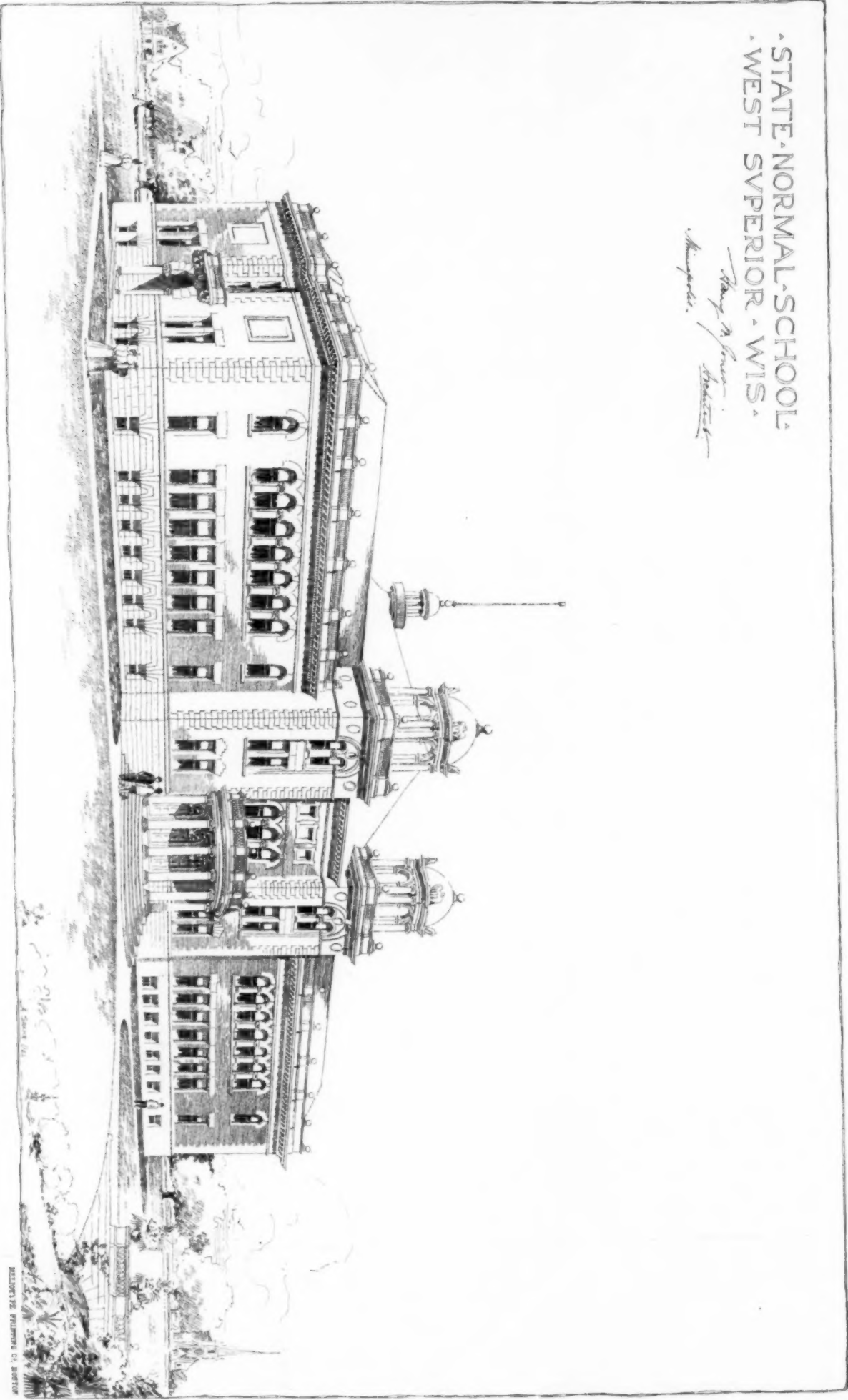
FALL RIVER MASSACHUSETTS

James H. Thompson, Architect

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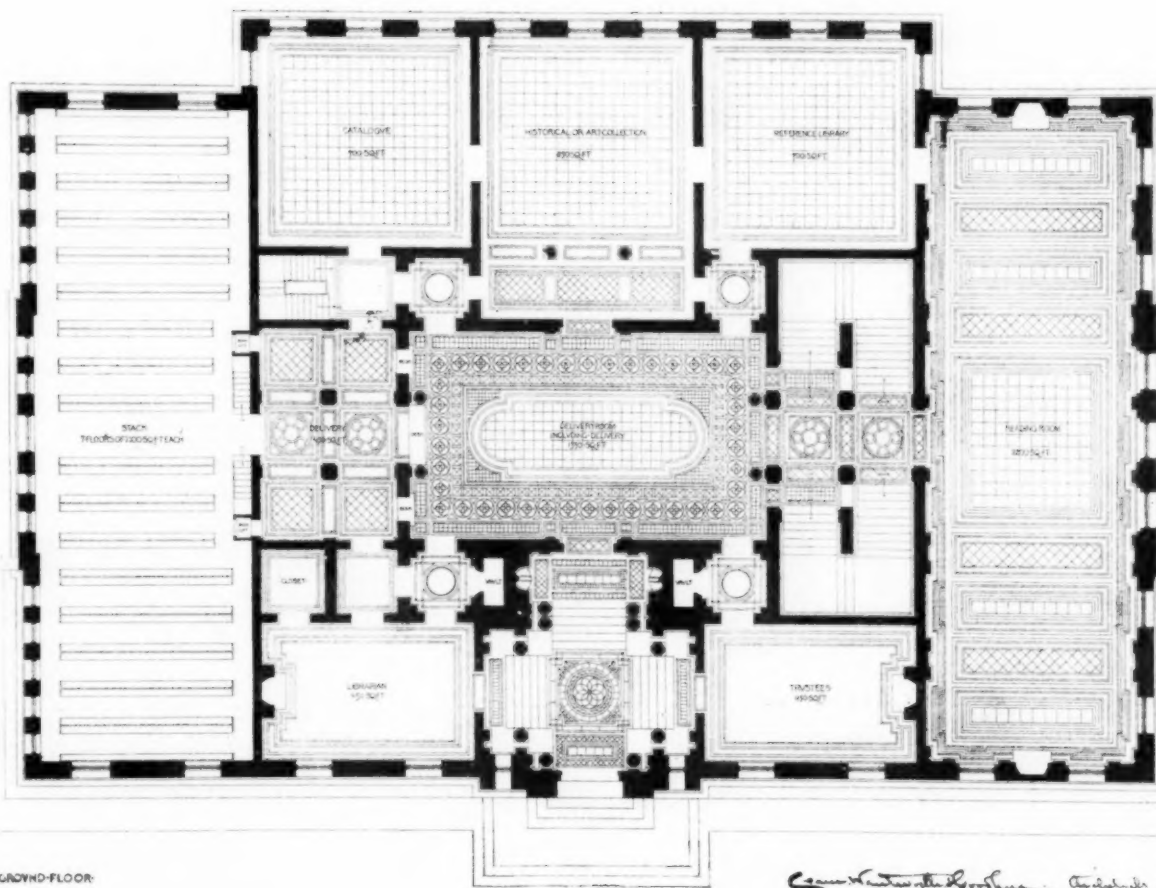
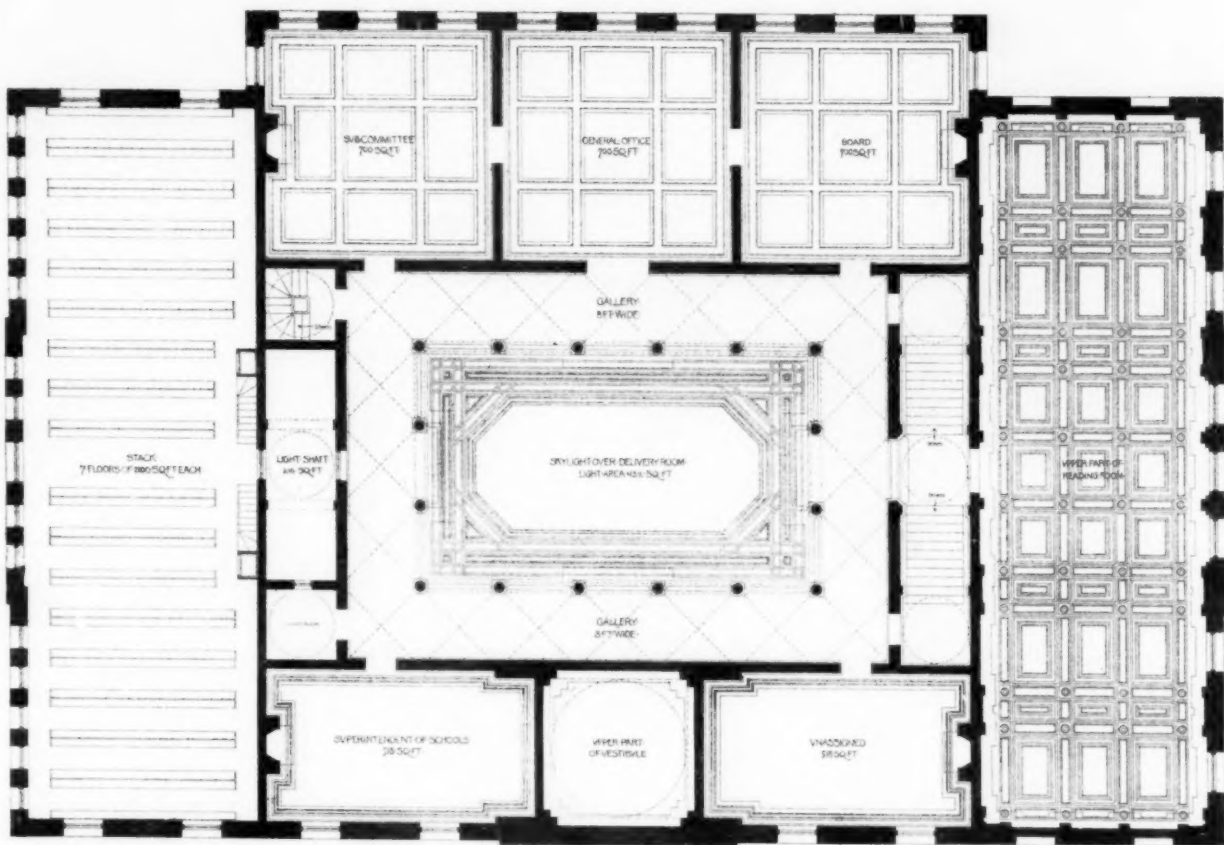
STATE-NORMAL-SCHOOL.
WEST SUPERIOR-WIS.

Henry A. Jones.
Chicago. Architect.



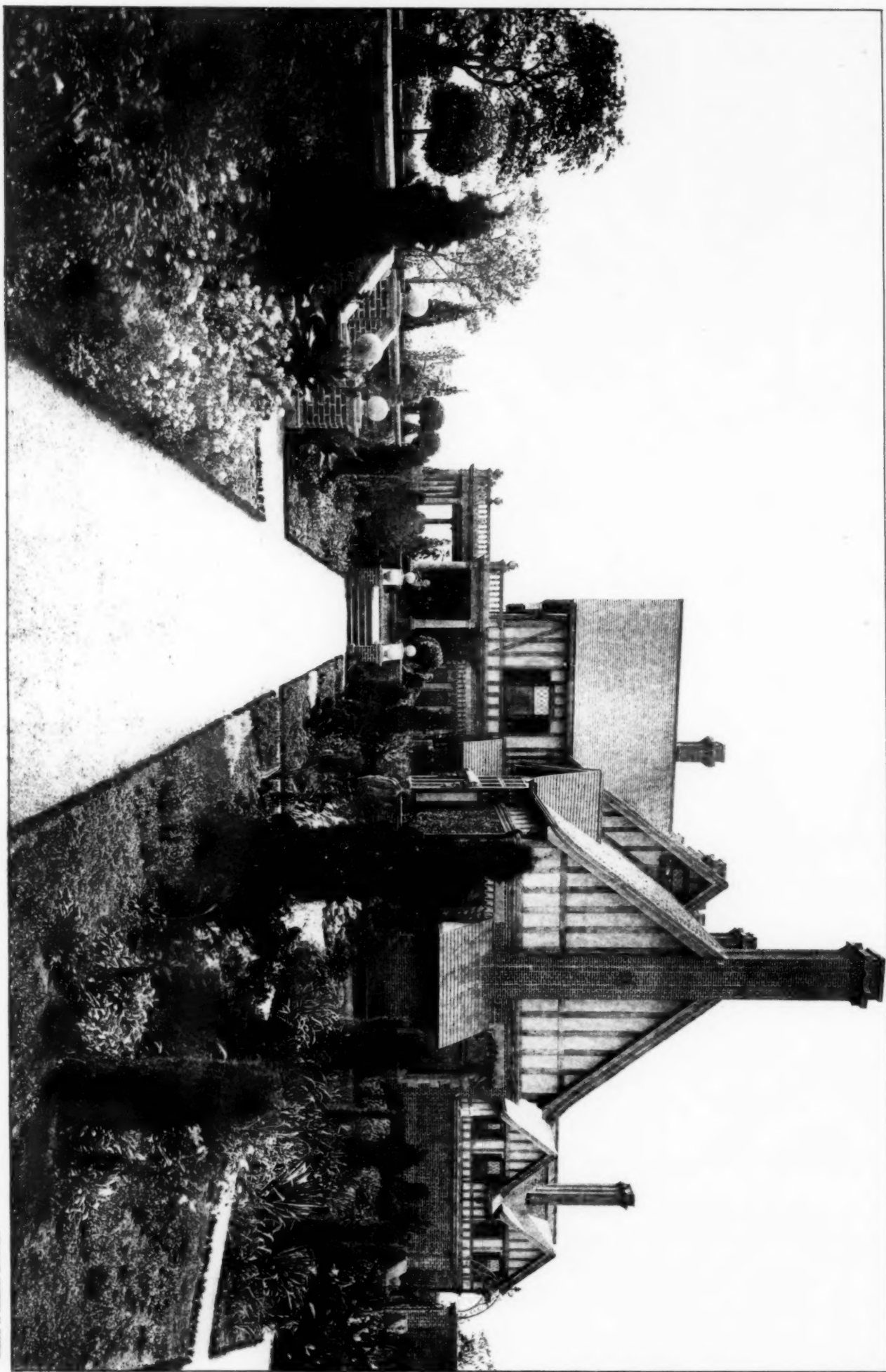
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James H. Hunt & Son, Architects

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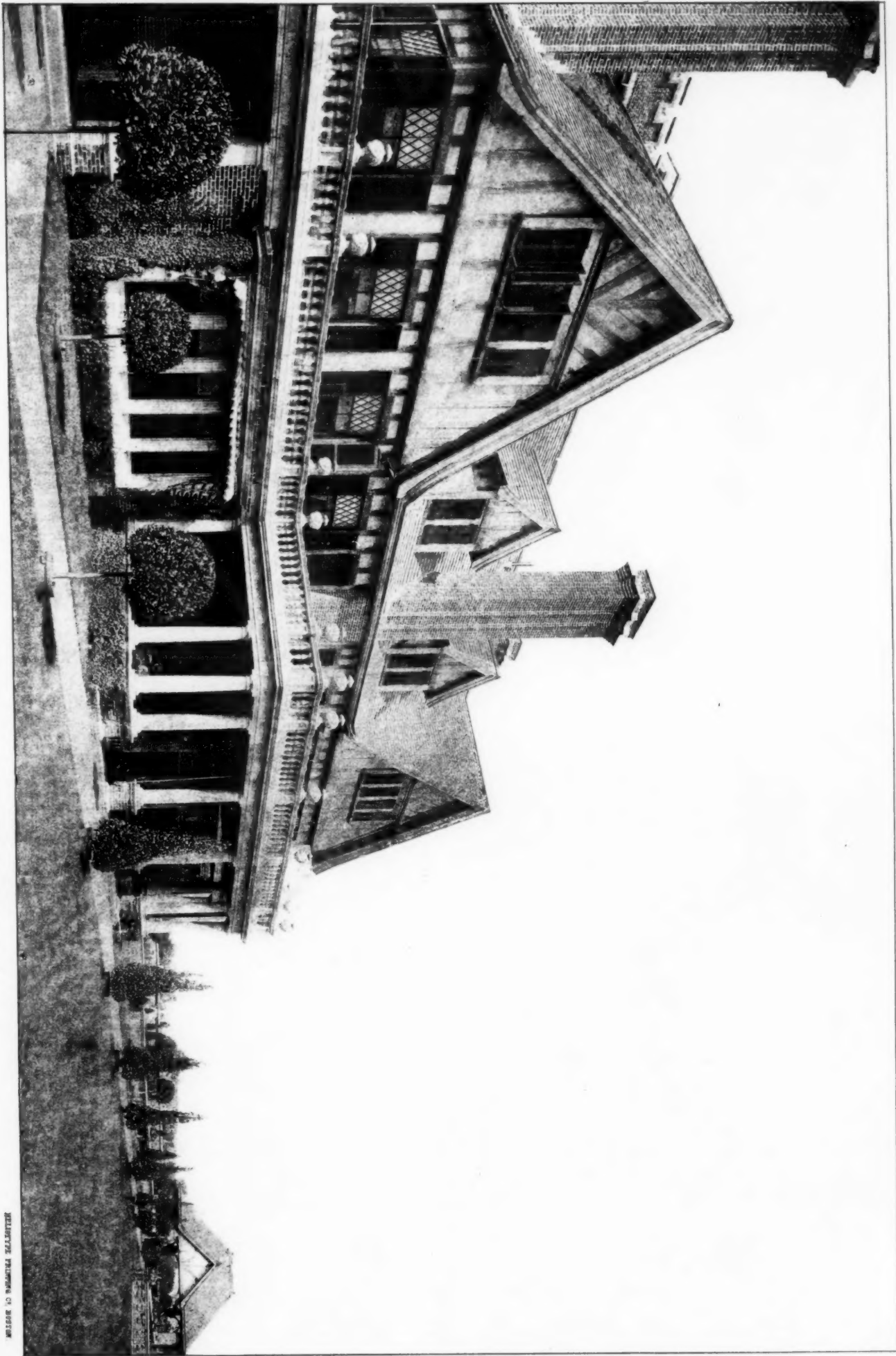


HOUSE OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.: NORTHEAST VIEW FROM THE ITALIAN GARDEN.

SHEPLEY, RUTAN & COOLIDGE, Architects.

ILLUSTRATION BY H. B. HARRIS

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HOUSE OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.: VIEW FROM THE SOUTH.
SHEPLEY, RUTAN & COOLIDGE, Architects.

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