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SUMMARY:—

Certain Hygienic Objections to high Apartment-houses.— Death of John A. Wilson, Engineer.—Death of George W. Pope, Builder.—The Supervising Architect's Office and the Chicago Government Building.—A Stewardson Travelling- Scholarship proposed.—Expert Witnesses in Building Cases. —Effort to prevent a River from "catching afire."—A Warning to Handlers of Mineral Wool.	49 51 52 53 54
ARCHITECTURE IN AMERICA: A FORECAST.	51
SITE FOR THE SHERMAN STATUE.	52
COMPETITIVE MODELS FOR THE STATUE TO GENERAL SHERMAN.	53
SOCIETIES.	54
ILLUSTRATIONS:—	
The Phoenix Building, Springfield, Mass.—A Monument at Forest Hills Cemetery, Roxbury, Mass.—Design for Town- hall at East Orange, N. J.—A Group of Basement Houses, New York, N. Y.—Accepted Design for City-hall, Station and Jail, Cohoes, N. Y.—Business Premises at Springfield, Mass.	
Palazzo Farnese, Caprarola, Italy: Decoration of Vaulted Ceiling below the Hall of the Aurora.—Examples of Louis XVI Style.—A Group of Chairs.—A Group of Towers.	
Additional: Sainte Claire Club-house, San José, Cal.—Parlor in Same Club-house.—Entrance-hall in Same Club-house.— Hôtel D'Alluye, Blois, France.—Interior of the Schloss- kirche, Wittenberg, Saxony.—Monument to Meissonier, Paris, France.—St. Mary's Church, Burford, Eng.—Corri- dor in the House of the late Lord Frederic Leighton, Holland Park Road, London, Eng.—Church of St. Colomba, Mary- land Point, East, London, Eng.	55 56 56 56
COMMUNICATION:—	
Elevator Shafts.—A Mistaken Ascription.	55
EXHIBITIONS.	56
NOTES AND CLIPPINGS.	56

IT is proposed in Massachusetts to restrict the height of apartment-houses to eighty feet, in place of the one hundred and twenty-five feet to which the law now limits the height of all buildings. Various opinions are expressed among architects, builders and real-estate men in regard to the proposition, but so far as we know, no one has publicly mentioned the principal reason for imposing such a restriction, which is, the necessity for preventing, so far as is reasonably possible, the spread of infectious diseases amongst the occupants of such houses. That an office-building, on costly land, may be built ten stories high, seems to be an accepted principle, and this is not an unreasonable limit; but contagious diseases do not occur in office-buildings; they are vacated and aired during sixteen hours out of every twenty-four, and they are usually of solid, non-absorbent materials, scantily furnished, and well cared for. With apartment-houses the case is entirely different. The rooms are constantly occupied; they are filled, usually to near suffocation, with furniture ready to be saturated with disease-germs; they are, comparatively, poorly built, with innumerable crevices, to put the air of the different rooms in communication; and they have, as a rule, no ventilation worthy of the name. Commonly, the perfume from the cigar of the lodger in the sixth story, passing up through the pipe-sleeves in the floors, mingles with that of the cigarette of the occupant of the seventh story, while both together ascend freely to the eighth; and so on, the upper stories accumulating a combination of nearly all the different flavors of the house. Where the aroma of tobacco and coffee can pass, the infection of diphtheria and scarlet-fever can pass also, and, in an apartment-house, the floors give very little effective separation. For this reason, more than all others, it is certainly desirable to limit the height of such houses. Where the limit should be set, it is not so easy to say, and the testimony of physicians would be useful in determining the restriction judiciously.

MR. JOHN A. WILSON, of Philadelphia, an engineer known to many architects, died in that city last week, at the age of fifty-nine. Mr. Wilson, when only twenty years old, was a member of the party which surveyed the

route for the Honduras Inter-oceanic Railway, serving as topographical engineer of the party. After his return from Central America, he entered the service of the Pennsylvania Railroad, and became chief engineer of the road. In 1875, he was appointed consulting engineer on the construction of the buildings for the Centennial Exposition. Later, he became a member of the well-known firm of architect-engineers, to which has been entrusted so much important work in Philadelphia and New York. In Philadelphia the firm carried out, among many other buildings, the two fine railway stations, the Broad-Street Station and the Reading Terminal. In the designing of the latter, Mr. Francis H. Kimball, of New York, was associated with the firm, and, in fact, the Wilsons, as they were familiarly known among the architects of New York and Philadelphia, often availed themselves of such assistance, and were highly esteemed in the profession.

MR. GEORGE W. POPE, who has been for many years very well known in and about Boston, as a builder, and, in connection with his son, as the architect of a large number of business and other buildings, died last week at his home in Boston. Mr. Pope was born in Kennebunkport, Maine, seventy-four years ago. He came to Boston while a boy, but only took up the profession of building later in life, when he had acquired capital enough for considerable undertakings. The first important building for which he contracted was the Boston Museum. Not long afterwards, with a partner, he built the Revere House, and in the years immediately following the great fire he erected some fifty buildings. His skill and judgment in matters of real estate and building, with his high sense of integrity, and his willingness to help in any useful work, made him much sought after as an officer of charitable and public corporation. For thirteen years he was President of the Board of Trustees of the City Hospital; and at the time of his death he was President of the Penny Savings Bank, Vice-President of the Workingmen's Building Association, and an officer of several coöperative and charitable institutions devoted to the improvement of the condition of workingmen. He served three years in the City Government, and acted for many years as one of the official appraisers, being regarded as one of the best judges of real estate in the city. Almost to the last, he was actively engaged in business, a considerable class of people in Boston thinking that their building-interests could not safely be committed to any one but Mr. Pope. Personally, Mr. Pope was a man well fitted to gain and keep friends. There was about him a certain atmosphere of kindness and sincerity which inspired confidence and regard, at the same time that he won respect by his clear common-sense and good judgment. In the varied relations which he held to other people he had become almost indispensable, and there is hardly a man in Boston who will be more missed, or whose place it will be more difficult to fill.

THE conduct, or rather the value, of the Supervising Architect's office has come before Congress in a new way.

The members of the House of Representatives from Chicago are naturally interested in the subject of the intended Government building for that city, and, after some years of delay, have been recently unpleasantly surprised to be informed that the Supervising Architect has not office assistance enough to prepare plans for it, and that an appropriation must be made for the employment of outside assistance before the preparation of the plan would be entered upon. As the same state of things exists with regard to the plans for several other important public buildings, a joint resolution was, a few days ago, adopted by both Houses, appropriating fifty-five thousand dollars for employing such outside assistance; but, in the course of the debate, several members expressed their intention of looking into the needs of the Supervising Architect's office; and it is to be hoped that they will carry out their purpose.

THE friends of the late John Stewardson, of Philadelphia, are trying to establish a permanent memorial of his unselfish efforts for the advancement of architectural art, by the establishment of a fund, the income of which shall be devoted

to the maintenance of a scholarship fund for Pennsylvania students of architecture, in the same way that the McKim and Schermerhorn scholarships in New York, and the Rotch scholarship in Massachusetts, are maintained. For three or four years past, a travelling-scholar has been sent, by special subscription, to represent Pennsylvania architectural students abroad; and the natural course of things would be to make this travelling studentship secure, by an endowment, and thus add greatly to its value in promoting, by emulation, the improvement of those who are to be the Pennsylvania architects of the future. The present occasion affords an opportunity for connecting with such an endowment the name of a man who, in his short life, did very much to advance the artistic reputation of Philadelphia and the State, and who had nothing more at heart than the proper training of the younger members of the profession; and there seems to be no doubt that the effort will be successful.

LAWYERS do not, as a rule, exhibit themselves at their best in conducting building cases. No doubt they would say that architects are not very successful in solving legal problems; but architects do not, even in legal questions, throw common-sense to the winds as lawyers sometimes do when they wish to make an impression on the jury. "What wall-weight will a granite templet carry without breaking?" an Assistant District Attorney asked an engineer-witness the other day in a New York court. The unfortunate expert pondered over the question for some time, trying to make out whether it had any rational meaning whatever, and concluded, apparently, that it was intended for some sort of joke at his expense. "It's ridiculous to ask—" he began to reply, when the Assistant District Attorney interrupted him with a roar, "Don't you call my questions ridiculous," he shouted; and the expert fell into the condition of abashed silence which it was probably the intention of the eminent counsel to produce, in order that he might show a dangerous witness in this humiliated state to the jury. It is hardly necessary to say that an ordinary jury, hearing in a muddled way a conversation going on about things that they do not comprehend, and waking up to see the man who appeared to know something of the subject, and who held views unfavorable to the theory of the sharpest counsel, sitting confused and silent before the triumphant smile of the latter, conclude that, after all, the expert did not understand the case as well as the lawyer, or had been detected by the latter in some misstatement, and that it would be best to disregard his testimony; and this is, of course, just what the eminent counsel wants. Judges, it is fair to say, are not deceived by these tricks, and often try to reassure a timid witness; but, unfortunately, it is the jury, not the judge, that decides upon matters of fact, and many lawyers will exert all their powers to discredit the testimony of an expert by creating prejudice against him. This certainly should not be so. Undoubtedly, the best way, and the way which is likely some time to prevail, is to have expert evidence taken by the Court, for its own benefit, without allowing the parties to interfere; but, in the meantime, it may be of some use to remind architects, engineers and builders who are called upon to give expert testimony in court that, as their evidence is generally by far the most important factor in the case, they not only may, but should, keep their heads cool and clear, not allowing themselves to be disturbed by the opposing counsel's endeavors to disturb their equanimity. One of his devices for doing so is likely to be the asking of some foolish question, like that about the granite templet, followed by an explosion of wrath when the question is incautiously answered as it deserves; and another generally consists in asking the witness whether he does not understand that he is to be paid for his testimony. The obvious intention of the latter question is to make it appear to the jury, from the witness's own admission, that he has been bribed to distort facts in the interest of the person paying him; and witnesses, seeing this intention, and, naturally, desiring to avoid giving the jury such an impression, often admit reluctantly the fact of having been promised payment. This hesitation, however, gives the astute lawyer just the opportunity that he desires. It is easy for him, by a few pointed questions, to elicit the fact that payment has been made, or promised, and he can then exhibit the witness to the jury, not only as having been bribed to give his testimony, but as having attempted to prevaricate about the matter, and as being,

in consequence, an untruthful person, whose word cannot be believed on any subject.

BY the time that the eminent counsel has reached this point with his expert witness, the latter's temper is, not unfrequently, perceptibly ruffled; and thenceforth he is the lawyer's unresisting prey. With an occasional prod to keep up his exasperation, he can be made to say all sorts of things that he does not mean, to contradict himself, and, in general, to discredit his testimony and himself thoroughly before the whole court, of course, to the extreme satisfaction of the opposing party. Many a just cause, and many a professional reputation, has been injured in this way; and the fault is not wholly on the lawyer's side. He is paid to make his client's case look as well as possible, and the opposite party's case look as badly as possible, and the witnesses with whom he has to deal ought to bear this in mind, and study his ridiculous questions, his pretended indignation, his lofty rhetoric about the investigation of truth, his honeyed, but treacherous compliments, and his studied provocations, as an interesting display of skill in the arts by which he earns his living. To meet these successfully, nothing is really necessary but a good knowledge of the subject on which the evidence is to be given, a quiet temper, and a modest and earnest demeanor. These will produce an impression on jurymen who may be incapable of understanding the evidence itself, and they will add tenfold to the value of the evidence in the minds of jurymen who can understand it. It is due to the profession to say that all lawyers do not condescend to the tricks by which a witness is confused or discredited. Many of the best ones, even before a jury, will ask from an expert witness only the truth, as he understands it. Of course, if they can ascertain from him facts favorable to their side, they are glad to do so; but they will not endeavor to prevent him from giving testimony favorable to the other side by confusing or ridiculing him; and, in the end it is probable that their cause generally gains by this considerate conduct.

WE imagine that even our English cousins, who have a high opinion of the dryness of our atmosphere, will hear with incredulity of a project for putting automatic-sprinklers over the Delaware River, to keep it from catching afire. Nevertheless, it is not long since the Welsbach Light Company met with a loss, which is recorded in the Boston Manufacturers' Mutual Insurance Company's Report for December, owing to the fact that some small boys applied a lighted match to the surface of the Delaware River near their factory, at Gloucester, N. J., and the flames so kindled ran up a stream, which emptied into the river at that point, and burned their wharf, situated on the stream. Of course, the explanation is that the stream receives sewage from their factory, and with the sewage is mixed a good deal of oil, which floats on the water in such quantity that it can be lighted; but this explanation does not lessen our surprise that so much good oil should be allowed to run away and spoil so much good water.

ANOTHER report of the Boston Manufacturers' Mutual Insurance Company calls attention, incidentally, to the danger attending the careless use of mineral wool in certain cases. Every one knows that this substance is made by blowing steam or air through melted iron slag. The slag is a sort of impure glass, and the "wool" is, therefore, a mass of fine threads of glass, interspersed, usually, with globules. The threads, though very slender, being finer than cotton fibres, are of glass, and, as the Report points out, pieces of them may, unless the material is carefully handled, get under the nails, or into the skin, causing painful irritation; and when the dust from it is incautiously breathed, it has been known to produce hemorrhage. A similar material is "rock wool," which is said to be made of melted glass, and the fibres of which are even sharper and harder, and, therefore, more capable of inflicting injury, than those of the slag-wool. It may be noticed that the men who apply the mineral-wool, which, it is needless to say, is very extensively used in building, for packing pipes, filling-in partitions and floors, and so on, do not handle it much, using sticks to compact it in place; and those who have occasion to use it as amateurs will do well to imitate this precaution.

ARCHITECTURE IN AMERICA: A FORECAST.

[THROUGH the courtesy of the editors of *Lippincott's Monthly Magazine* we are enabled to lay before our readers what in all probability is the last contribution that the late John Stewardson made to the literature of architecture. — Eds.]

LAWYERS and doctors tell us there are so many law and medical students that the professions will be scandalously overcrowded in the next few years. Painters deplore the swarms of ambitious young men in the studios, and assure us there will be no room for them in the future. As for writers, they lament about the overstocked condition of the literary market until one is quite tired of hearing about it.

It is, therefore, with some trepidation that I make the easily substantiated statement that the increase in the number of students in these callings is small compared with their increase in that of architecture. About fifteen years ago, for instance, there were sometimes half a dozen Americans studying in Paris, sometimes one. For the last five years there have been from forty to sixty, while Americans have been frequenting, besides, the schools of Berlin, Vienna, Florence and Rome. To take an example nearer home, six years ago the long-established School of Architecture of the University of Pennsylvania contained two students: this year there are over a hundred; and so it goes, from the Atlantic to the Pacific. Moreover, this increase in numbers does not include the men who are getting their training in offices without going to the technical schools at all.

It may seem strange that with this unparalleled amount of serious work in architecture no one can yet say what the outcome of it will be as to that much mooted question, the American style. Among architects, nothing is so much talked about, argued about, almost fought about. Nor does this field of discussion lie fallow among laymen. The people of this country never took so much intelligent interest in architecture as they do to-day. On every hand one hears discussions over the merits and demerits of the latest office-building or the beauties of the newest church. This is not to be wondered at in a community eager to learn, eager to travel, eager to adopt new ideas, and interested, perforce, in building; interested in architecture, too, for the hordes of young students now spread broadcast over the land are not slow to disseminate, at least, some of their newly acquired knowledge among their families, so that thousands of people who never looked interestedly at a building before now take issue on the question as to whether Gothic or Romanesque is the more appropriate style for a railway-station. Of course, architects laugh at all this talk, but it would be as well for them to remember that there can be no healthier sign of the natural growth and development of good taste in architecture than this earnest desire for knowledge on the part of the public. After all, it is the despised public that pays, and it is the same public that gives itself the right to dictate styles as well as other conditions to its employed servant, the architect. Unquestionably, the more the mass of the people know of historic styles, the less will be the demand for the nondescript and the commonplace, and the sooner will come to the front those scholarly designers who are worthy of the place.

In this state of things the vital question is, How shall the designers themselves be best trained? The most prominent architects of the country, those whose work is acknowledged by common consent to be the best and most lasting, reply that the School of Paris and those patterned after it are the proper training places. There are many thoughtful people, however, who do not believe this to be the case, maintaining that the theories of the French school have produced a monotonous, uninteresting style, quite bad enough in its native country, and utterly out of place in this.

The immediate outlook, therefore, for the solution of the "American style" is not cheering. But it seems as though we were more nearly in a position to make a shrewd guess at it than ever before.

Let us see a little what the conditions are. In this country we continued until within forty years or so to copy England in a humble way. We copied her, of course, when we were a colony; we followed her faithfully through the reign of the Italian villa, the epoch of Victorian Gothic and the so-called revival of Queen Anne. In England itself these styles were of a forced and unnatural growth, and did not last long. In this country the flimsy imitations of them fared no better. For that matter, people did not, until within comparatively recent years, think it necessary to employ an architect for domestic work, particularly for city houses. Of these latter, there were in Philadelphia (which we may take as a town of average intelligence) practically but two types of house, the single and the double. These houses were all designed to be between party-walls, and where a house happened to be on a corner no change was made in the plan, so that the astonishing spectacle is presented of a corner house twenty-four feet wide, full of windows on the front and back, with an uninterrupted brick wall on the side, and, of course, full of rooms either insufficiently lighted or without any light at all. In these days, when light and ventilation are so much sought after it seems almost impossible to realize such a state of affairs. It was natural enough then that when men began to be trained as architects and had learned through books and through travel of the unlimited possibilities of their profession they should have burst loose from all conventionality and revelled in unrestrained license of design.

Among all the architects of that day, Richardson stood out pre-

eminent. He had grafted his Paris training onto a deep study of the Romanesque architecture of Burgundy and Auvergne. He reasoned that in America we were in a position, so far as the ornament of the building goes, very similar to that of the builders of the monuments which he studied; that is, we were without good carvers, but had vast resources in the way of different colors and textures of stone; that, therefore, stones inlaid in patterns of blue and brown and white, with such primitive, if intricate, carving as was adapted to the style, would be the best means of producing an effect. This was undoubtedly good reasoning, and when he brought to its aid his own skill as a designer, backed by his tremendous energy, it is not surprising that his work and the copies of it spread from east to west over the whole extent of the United States. It came to be a settled fact in the minds of many people that Romanesque was the long-sought-for American style, and that there was no use in seeking any farther. So his school flourished as no one man's school has in this country before or since. Yet to-day his influence is waning year by year, and at the present rate will soon amount to almost nothing.

He was by no means alone, of course, as the introducer of a style in this country. All around him there sprung up copies of Venetian palaces and Pompeian houses; there arose Gothic office-buildings and Moorish theatres. Meanwhile, there was growing side by side with the Richardson school something that was in marked contrast to it — a strong influence in favor of Classic proportions and Classic forms. So far from diminishing in the number of its followers, this school has been increasing steadily. Whether we like it or not, it seems to be forcing itself upon us, and no one who has thoughtfully considered the subject would be at all surprised if Classic should become the predominating feature of American design, as it has that of the cities of the world.

Communication between all civilized countries is now easy to a point heretofore undreamed of. We know what men wear in the capitals of Europe, and we copy them; we know what they build, and we copy that. The levelling process going on over the world makes men wear cylindrical hats in Paris and New York, and soon will in Peking. Is it too soon yet to say that the same is true of the Five Orders?

The strongest minds in architecture have struggled against this apparently overwhelming force. Viollet-le-Duc fought as hard during his life against Classicism in France as Richardson did here. With the sanction of his Government, Viollet-le-Duc rebuilt millions of France's worth of castles and palaces and churches, made roomful of drawings that are still the wonder and admiration of the architectural world, and wrote volumes upon volumes of argument and learning in favor of the principles of the Middle Ages. In England, Ruskin was fuming and fretting and composing magnificent treatises against the march of the Renaissance. Everybody read what he wrote, and a great many people practised it. But what is the result? The little school founded by Viollet-le-Duc hardly exists any more, if, indeed, it exists at all. His buildings are looked upon as instructive and amusing object-lessons. Ruskin is quoted as a master of English, and there is not a celebrated theatre or modern public building in the civilized world that is not designed after the principles of Classic architecture. It really seems in vain that men say that there never was a time like the present; that all architecture will necessarily be frittered away into a thousand different styles, because no one knows in what style to design; that we in America are without traditions worthy of the name, without noble examples of native architecture to be inspired from, and that for the first time in the history of man designers have in their hands documents relating to the architecture of all countries and of all ages, and have, what is more important still, endless opportunities of travel — a situation which makes it possible to have as many styles in America as there are architects. Hitherto, they say, the designer has never been under the necessity of making up his mind, as the moderns are, whether he shall build such and such a building in Rococo or in Early Chinese, but has simply worked along in the spirit of his age, in the style of his period, ignorant of the existence of any other, and has consequently been able to express himself better than we can hope to do, who are dabblers in all styles and masters of none. But people who argue on this premise overlook the fact that the French and Germans and Austrians and Italians are expressing their ideas in the medium of the day, the nineteenth-century Renaissance, and that we, by scattering our energies as we do, are leaving an opening which the believers in that very living style are not slow to take advantage of.

Suppose we examine these general conditions a little more closely. Beginning with domestic architecture in England, we find conditions very different from our own. There is in England no necessity for porches, for outside shutters, or for the fear of too much light from long rows of mullioned windows. Thus the English architects can and do design in the spirit of the old work with the greatest success. The thorough way in which this old spirit which all men, even those of Latin race, agree has made old English homes the most charming in the world, is being preserved in the new designs, in most agreeable contrast to the servile copying of the externals of style that at one time characterized English work. One is struck with the deepest admiration for such work as that of the late John Sedding, and of such living architects as Ernest George, Bodley and Garner, Basil Champneys and a host of men who are really designers in the

truest sense of the word, constantly evolving and inventing, and never straying off into styles foreign to the one which they have adopted.

Domestic architecture in France is in by no means such a fortunate condition, either because of the natural tendency that Frenchmen appear to have inherited to live in houses whose distinguishing mark is formality rather than comfort, or because of the overwhelming influence of precedent constantly kept alive by the school training of their architects. The houses are almost invariably devoid of homeliness and charm. In all the greatest of the other Continental countries the same conditions hold, excepting that each race exerts its natural influence on the style. But the style is everywhere the same — the nineteenth-century development of Renaissance — a style of which one phase has developed into another naturally and steadily, like any normal architectural growth, for nearly four hundred years.

The men who design in this style, which seems to us so cut-and-dried, look with the greatest appreciation upon the domestic architecture of America. They are constantly going to examine it, and are always loud in their praises of its perfect adaptability to the climate and of the charm of our interiors. As a rule, they find much more to be admired in this latter respect in this country than in England. But as for the exteriors of most of our newest country houses a Frenchman does not think it worth while to give an opinion, looking upon such straining after picturesqueness as amusing enough as a pastime, but not to be considered as serious architecture. These strictures do not apply to the class of city houses whose numbers are increasing so rapidly where the tendency is distinctly Classic. Nor does it apply with much justice to the so-called Colonial country houses. A European naturally sees in this latter development a cause for nothing but approval, since it is in his eyes a manifestation of the Classic movement and carries with it a certain amount of restraint in design and of good proportion.

If we look at the business buildings of Europe and America we find a difference just as striking as in private houses. In England the buildings are not very high, and are cut up into a multitude of small parts following the same styles that are used in country houses. There is little breadth of treatment, little grasping of what is known as the *grand parti*. On the Continent we find the style of the period used for the business buildings as well as for everything else. The treatment is broad but monotonous. The buildings are generally studied as a whole, well planned and well proportioned. There interest ceases, the detail being, as a rule, crude and unfeeling, in this respect materially different from that across the Channel. As for business buildings in this country, all the world knows what they are. There is very little good architecture about them, but a great deal of good engineering. Just now it is very much the fashion to praise the huge steel cages with their walls carried on the beams from floor to floor and the weight concentrated into a few vertical shafts, and they are unquestionably admirably adapted to their purpose, but, with very few exceptions, they are not architecture. There is not much more architecture in building a tiresomely long row of offices or apartments, all of exactly the same height and all devoid of any kind of treatment, one above the other, than there is in placing them side by side like any row of brick buildings. Indeed, the architects of some office-buildings are men who have never given thought to the principles of proportion, though, of course, it would be most unjust to the architects of the greater number not to acknowledge the ingenuity and skill with which they have grappled with an entirely new problem; while as for the structural ironwork, it is often as good as can be imagined. From an architectural point-of-view the greatest drawback to these disproportionate structures — and it is a very serious one, indeed — is the fact that they dwarf public buildings, churches and everything of a monumental character around them, utterly destroying restfulness and scale, and marring the general appearance of a city beyond repair.

When we come to official architecture, we find England not by any means in the first rank. The designs are sometimes Classic and sometimes a revival of Gothic, but, as a rule, lack the grandeur and simplicity of conception which characterize those on the Continent. It is there that we find the best results from the employment of the Classic orders.

In these civic and municipal buildings the use of columns and entablature, so far from being tiresome, is apt to impress one as fitting and dignified, while the planning is simpler and grander in its conception than anything we have yet an idea of in this country.

As for our own public buildings, with the exception of the Capitol at Washington and some early buildings of the School of Wren, they have, until comparatively recent years, been of such a character as to make us a laughing-stock in this respect for the rest of the world. We are just emerging from the impossible state of affairs when one man was set the task of designing all the public buildings in the country with the actual result that he designed none of them. And our municipal architecture has not been much better. It was possibly not the fault of our architects that most of the public buildings in America are badly placed. It is no one's fault but theirs that many of our towns are saddled with municipal buildings as ignorantly planned as those of Philadelphia.

But surely a new light is breaking. The mass of young draughtsmen and students that are enthusiastically studying the principles of design as taught in the Classic schools are getting a knowledge of

the three cardinal points which it is the boast of that school to teach — planning, proportion and profile — and that knowledge will go far to raise the standard of our civic architecture in the beginning of the twentieth century infinitely above what we are used to to-day.

To resume, then: we have seen that our country houses are developing a style in harmony with the exigencies of the climate and the needs of the people, and are often beautiful besides, that architecture is not necessarily absent from our business buildings, and that the need of skilled design is felt more and more in those devoted to public use. Is it not almost a certainty that with the future development of studious academic architecture throughout the country there is coming a wave of Classic that will have nearly as much influence over the American style as it has had for centuries over Europe? And is it not fair to assume that the fearless vigor that has marked our modern work, both good and bad, is going to give a distinction to the style of the twentieth century in America that will set it apart from that of the rest of the world? JOHN STEWARDSON.

SITE FOR THE SHERMAN STATUE.

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interesting exhibit at the War Department of the competitive models for the equestrian statue of General Sherman is likely to rouse in the spectator the question, Where is this statue to be placed? and with this a feeling of the injustice, not to the artists personally, for they all share alike in the disadvantage, but to their art itself, in asking for competitive designs without any indication of the kind of location the proposed monument is to occupy.

It will readily be seen how a design of superior excellence in itself may fail of success, because not so well suited to certain finally chosen surroundings as another of less merit; also that every artist was placed in the trying dilemma, whether to try to adapt his work in a blind sort of way to all possible surroundings at the sacrifice of artistic completeness and strength, or to design with a view to an imagined combined effect of statue and environment at the risk of being thrown out for the want of these conditions. Even though the Army of the Tennessee might not have had it within their power to define the locality of the future monument, it would seem, at least, most desirable that there should be some authority to which appeal might be made for a decision of this question before the artists' designs are called in, rather than afterward. A National Fine-arts Commission, or a Bureau of Public Buildings and Monuments, for whose establishment by Congress there has been for some years and is now an increasing demand on the part of those interested in our public economy, would find an appropriate duty in providing by a well-conceived and far-sighted plan for the location of all conspicuous monuments in the National Capital.

As to the probable location of the Sherman Monument one hears strange suggestions; as, for instance, that it might suitably be placed in Franklin Square! This would mean, of course, either the sweeping away of the magnificent trees and rare flowering shrubbery of this beautiful park, or else the hiding away of the illustrious warrior in a secluded sylvan bower. While we might well place nymphs and the muses and even the poets in the retired and shady nooks of our parks, this would certainly not be the location for the monument of a great general.

An heroic statue demands heroic surroundings. These are best afforded either in a generous provision of open space, admitting of unbroken view from a distance, and a background of clear sky with no conflicting lines whether of trees or buildings to mar its own pure outline, or else the surroundings themselves should be of an artistic and nobler order of architecture with which the statue and its base can be made to harmonize, both as to scale and lines. That the fine Lafayette Monument suffers greatly from being so ill placed must be felt by every observer. This monument is practically hidden from view to the approach from three sides, and to the approach from the front it is only partially distinguishable from the masses of foliage, tree-trunks and branches behind and above it. No true idea of the proportions or outline of this monument can possibly be had from the site where it is placed. This will be admitted by any one who will imagine it placed, by contrast, across the avenue, at the head of the street, leading down between the Treasury and the White House, the point where opens the great vista, embracing the Washington Monument and the Potomac; or even one of the great porticos or terraces of the Capitol or of the Treasury, or of the State, War and Navy Department, than which it will be difficult to find finer sites for monuments of heroic character in any capital of any country.

The two most plausible suggestions of a site for the Sherman Monument would seem to be the one spoken of in the Senate some days ago in a bill proposing to assign a space for it in the east plaza of the Capitol, south of the statue of Washington, with a view to leaving the corresponding space on the north devoted to a monument to General Grant; or else at the north front of the War Department. Either of these would be sites of suitable dignity and largeness for the proper display of an art work of heroic dimensions. As for placing it in one of the avenue triangles or at some of the conspicuous street-crossings, there are already so many statues of this general character on these sites, that there is danger of each additional one losing its impressiveness, as well as reducing that of

the man from the sheer multiplication of monuments of one kind and similarly placed. It would be better with this monument, which is one of exceptional importance both as to subject and artistic dimension, that it should mark a new departure in the selection and utilizing of sites for our public statues.—*Frank Sewall in the Washington Post.*

COMPETITIVE MODELS FOR THE STATUE TO GENERAL SHERMAN.

ON March 22, 1895, a circular was sent out stating that a committee of the Society of the Army of the Tennessee, the President of the same Society, the Secretary of War and the Lieutenant-General of the Army had authority to erect and supervise the construction of an equestrian statue of General W. T. Sherman, in Washington, D. C.

In answer to requests for more detailed information, the matter was referred to the National Sculpture Society, under whose advice rules governing the competition were drawn up, the main points of which were that the cost of the completed monument was limited to \$90,000, and that all designs which exceeded that amount in the opinion of experts, contractors in stone and bronze, were to be rejected. All models were to be rendered in plaster to a uniform scale of one inch to one foot. "A Committee of the National Sculpture Society will pass upon the artistic character of the models."

Consequently, Messrs. Augustus St. Gaudens, Bruce Price, J. Q. A. Ward and D. C. French met in Washington in the capacity of judges on January 15.

Unfortunately, the Committee of the Society of the Army of Tennessee, composed of old army men, reserved the right to reject any and all designs. It seems an error that the Sculpture Society did not draw up the scheme making the action of the expert committee final.

The appointment of an expert commission to decide on the merits of the monuments only emphasises the want of such a commission to determine upon a site before such groups are modelled. Only by a knowledge of the location can sculptors and architects model and design their work intelligently, making the statuary and its architectural base in harmony with its surroundings and a fitting complement, instead of a disturbing element, in the locality in which it is placed.

Two of the most notable sites under discussion were Lafayette Square, north of the White House, and Franklin Square, between Thirteenth and Fourteenth, I and K Streets. These are two of the old squares of the city filled with fine old trees, many of which it would take a hundred years to replace. Neither of these squares is so located that a statue would form the end of a long vista, one of the few positions in which the ordinary equestrian statue is effective. The necessary destruction of many of the large trees would be a piece of vandalism, an outrage on the community, while the hiding of a piece of monumental equestrian statuary by such trees as remained would be a piece of foolishness. Many Washingtonians are acquiring a reverence for some of the older work done in the earlier days of the city. There is a feeling in this kind for the landscape work of A. J. Downing, who planned Lafayette Square.

I understand that the Army Committee, and strange to say, upon the advice of some of the sculptors, have fixed upon the southwest corner of Lafayette Square, yet not one of the models in the

competition seems to be in any way suitable for such a position; any one would destroy a quarter of the park. Some would absorb the whole of it.

The monument to Lafayette has been placed on the southeast corner of this Square, where it interferes with one of the principal walks. Yet while this group is more delicate and in better keeping with its surroundings, the location is so unfortunate that the group can only be seen to advantage from the middle of Pennsylvania Avenue, where one has to take his chance among the many vehicles constantly passing. The location of the Sherman statue on the opposite corner would share the same disadvantages, emphasized by its increased size, and would, moreover, conflict with the Jackson statue in the centre of the Square.

The question of the location of this statue should be submitted to a commission, consisting of a landscape architect, architect and sculptor, appointed or nominated by their respective societies, who should be able to appreciate all the points at issue.

When we consider the number of solitary horsemen scattered through the city, although there is a variety in detail and pose, it produces a feeling of dreary monotony. It is rare, if at all, that any of the existing groups impresses one as a work of art.

The beauty of an equestrian statue on a high pedestal has always appeared to me a debatable one, except when viewed from a distant point, where the finer details and expression are lost and only the lines of the mass can be depended on to produce the pleasurable impression desired. All views from a near standpoint give the horse and rider a distortion because of the unnatural position above your head, which is, to say the least, not pleasing. For this reason the low pedestal is the best for all ordinary positions, because the visitor will usually contemplate them from a distance of twenty to fifty feet.

When we think of the money that has been spent on such statuary, and the grand things that might have been done—and may yet be obtained by a properly organized committee to direct them, we can only hope that Congress will sooner or later appoint a permanent art commission.

Let us imagine these commemorative statues massed along such a boulevard as Washington and L'Enfant contemplated in the original scheme of the city, with the public buildings as their background. Not, as in this case, repetitions of equestrian statues mounted on pedestals, but so grouped and mounted as to form a magnificent whole in connection with the buildings and grounds. This could only be the case if the whole system, buildings, grounds and statuary had been created under a properly constituted art commission.

There are numerous sites where statuary designed for the location would be properly displayed and enhance the beauty of the buildings and grounds in which they were placed. The plaza and terraces of the Capitol have been mentioned and are to be commended for this particular monument,

while the sunken terrace in front of either the War, State and Navy Department or Treasury Building are peculiarly good sites, for, in either, the horse and rider would be more nearly on a level with the eye of the observer and the base could harmonize in material (I should be sorry to have it harmonize with the first mentioned building in architectural treatment) with the building in the rear.

The first thought in making a comparison between these models is, Where is the statue to be located? Some are designed with a principal front, and should necessarily be placed where the rear would be rarely seen. Several of the groups cover a large area, and would



Model by J. Massey Rhind, Sculptor. K. Dahlen Tangen, Architect.

require very large grounds and surroundings to properly enhance and display their merits. The large majority of the models, however, show mere variations of the conventional base for equestrian statues, evidently designed with the idea that the statue could be placed in any one of the numerous small squares or circles of the city, thus to a limited extent making it one of the stock monuments—a very sensible thing for the designers to do under the conditions of the competition, but it is unfortunate for the advancement of art not to have the monument as a part of and perfecting a grander scheme than the single work of art.

The statues may readily be grouped into classes, one of which consists of those with pedestal, terrace and balustrade or parapet walls. In this class are the ones by R. H. Perry, sculptor, and E. P. Casey, architect, L. Multigrade, sculptor, P. W. Bartlett, sculptor, H. J. Ellicott, sculptor, W. B. Gray, architect, H. K. Bush-Brown, sculptor and Babb, Cook & Willard, architects, Chas. H. Niehaus, sculptor. All of this class, except those of Ellicott and Niehaus, could only be placed by obliterating any of the ordinary squares of the city.

Perry's groups on four sides of his monument are spirited, too spirited for repose, and produce breaks in the whole outline of the composition which are not agreeable. Sherman is in the pose and on the horse of a Roman emperor. How foreign to the life of the man! The posts at the terrace entrance are very coarse, and detract from the whole composition.

Bartlett's pedestal rises from a sunken terrace with four entrances to the lower level, two of which are flanked by excellently bold architectural lions and two by eagles in repose with unequal drooping wings—very unhappy and miserable looking birds, possibly natural, but very disagreeable to contemplate and in sharp contrast with the impression produced by the lions. The horseman and general effect is good, with the exception of the height, which is excessive, although it rises from a level below the normal grade. Still I think it is the most effective of this class.

C. H. Niehaus, sculptor, shows a terrace with low wall surrounding the rear of the statue, very similar to one of the designs for the statue of Kaiser Wilhelm in Berlin, in fact general opinion declares it to be too close an adaptation. It shows skill in execution and adaptation. His other model, which does not belong to this class, is a similar adaptation of the Colleoni statue in Venice. Both would require exceptional sites. The necessity of reproducing work of the old country too closely is doubtful and not to be commended, unless we are willing to sink our own individuality.

Another class is distinguished by groups of statuary more or less elaborate, distributed around the pedestal of the statue. By far the larger number of monuments belong to this class and in it must be included those by the following sculptors: George H. Bissell, Alfred Luzi, J. Massey Rhind, Carl Rohl-Smith, C. H. Niehaus (his second design), H. K. Bush-Brown (2d design).

Bissell has a higher pedestal enriched with a band of figures in full relief standing upon the principal die. The figures are good, and close enough to the pedestal not to clash with the general effect, but at the same time form the principal feature of the monument and leave Sherman high and lonely.

Mr. J. Massey Rhind (K. Dahlen Tangen, architect) presented quite an effective group. The figures are so placed around the

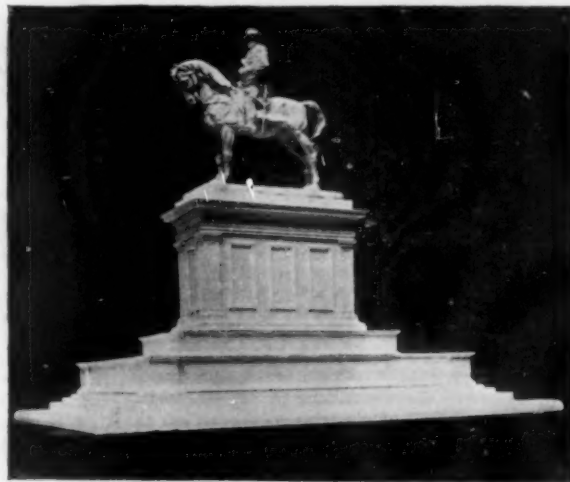


Model by Louis Amateis, Sculptor.

pedestal as to harmonize with the base and produce a pleasing whole. The panels with figures in high relief are effective, and the horse and rider in repose are good. The main figure is too high, except for a distant view, and the architectural wings to the lower portion of the base appear to have been put on as an afterthought, without proper connection with the other architectural features.

Carl Rohl-Smith in his model has the advantage of one of the simplest compositions; the base is without architectural pretension, yet it is well proportioned and graceful in itself and in connection with its horse and rider above. The horse and rider are simple and unaffected, as was the real man. The pedestal has the advantage of being low.

Louis Amateis made an effort in the right direction. The horse, rider and other figures are near the level of the eye and the rear



Model by W. O. Partridge, Sculptor.

of the statue is cut off from view by an architectural background; unfortunately the architectural combination of arch, horse and figure is badly proportioned in connection each with the other as well as separately, and it is only for the idea that this monument is to be commended.

Wm. Ordway Partridge submitted two models with simple architectural bases. If they should need additional ornamentation it was intended to put it on so as to harmonize with the locality selected. The one in which the horse stands in repose is a simple and dignified mass, well-proportioned, suitable for quite a variety of sites. The horse stands firmly planted on the pedestal and nearer the level of the eye than any of the others, except the one by Amateis. There is a dignity, repose and simplicity about this monument that makes it a very satisfactory composition.

The Committee of the Army of the Tennessee with the Secretary of War, Saturday morning, January 18, selected for further elaboration, the four models by P. W. Bartlett, Paris; Carl Rohl-Smith, Chicago; C. H. Niehaus, New York, (the model showing an exedra in rear); and J. Massey Rhind, New York. They are to enter a second competition, elaborating their schemes, and make models to a scale of two inches to a foot. One to receive the commission, the other three to receive \$1,000 each and \$250 for labor for additional modelling.

H. K. Bush-Brown received the fifth award of \$1,000.

The full judgment of the expert committee was not made public—but the Army Commission states that it coincided with the expert committee except in one instance, where they selected a group contrary to the expert committee's opinion.

The experts assert that the exhibition was one of the greatest artistic merit, and highly creditable to American artists.

The Army Committee with the Secretary of War will select a site during this week.

In this way the competitors will be able to a certain extent, to modify their scheme to suit the surroundings. GLENN BROWN.



THE PHILADELPHIA T-SQUARE CLUB.

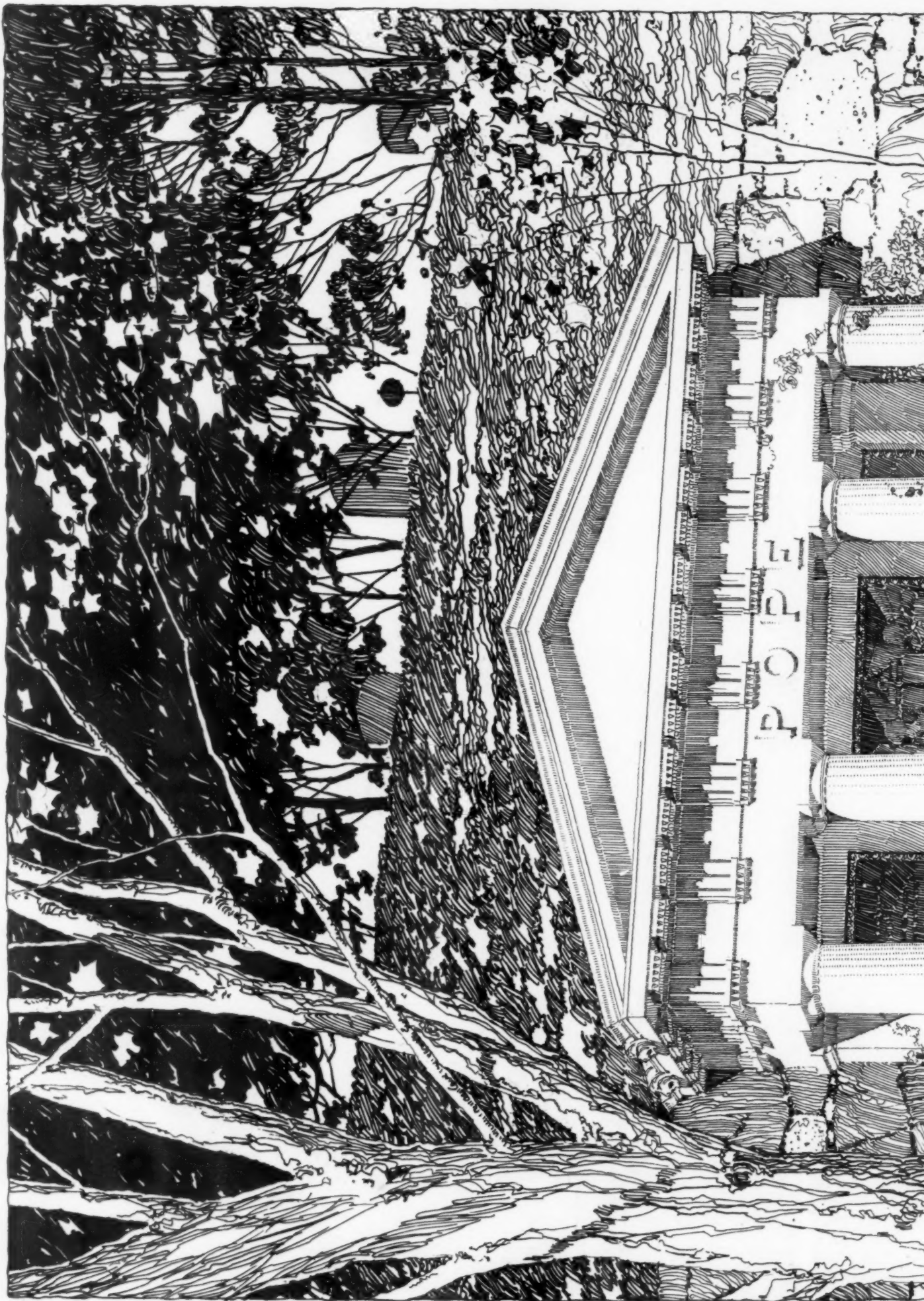
THE January meeting of the T-Square Club was held on the 15th and the competition for an "Ingle Nook" was contested with earnestness by many members. The mentions were awarded to Messrs. D. K. Boyd, First; Lloyd Titus, Second; and Albert Kelsey, Third. The rendering of Mr. Boyd's design was decidedly influenced by Howard Pyle's quaintness, certainly deserving the interest which was bestowed upon it. Mr. Lloyd Titus submitted two designs which were especially well worked out. His design receiving Second Mention was, without doubt, the most skilful piece of coloring submitted for some time.

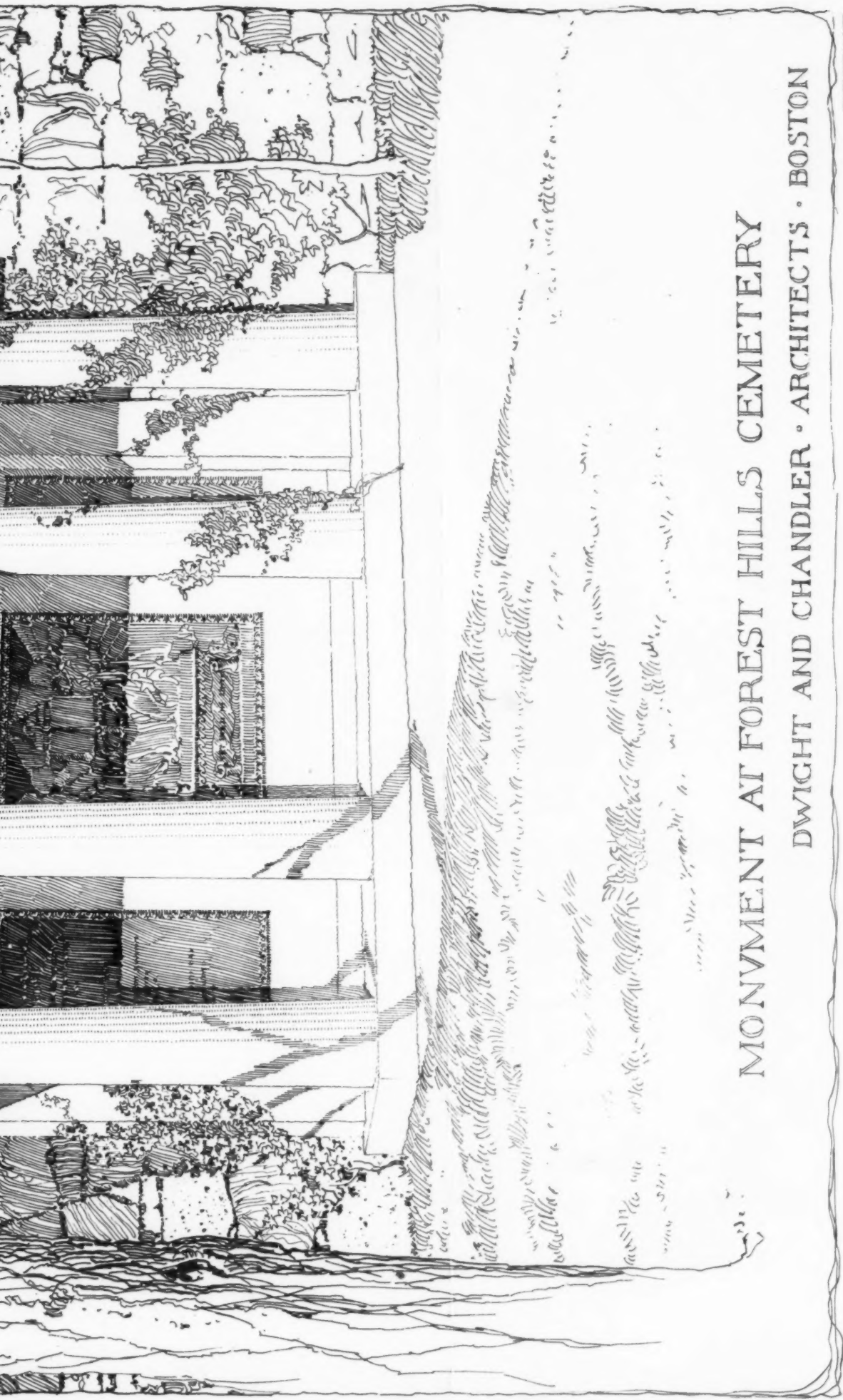
Mr. Kelsey's scheme was snug and well planned, but much criticised on account of its hooded entrance.

PLATE 10-12

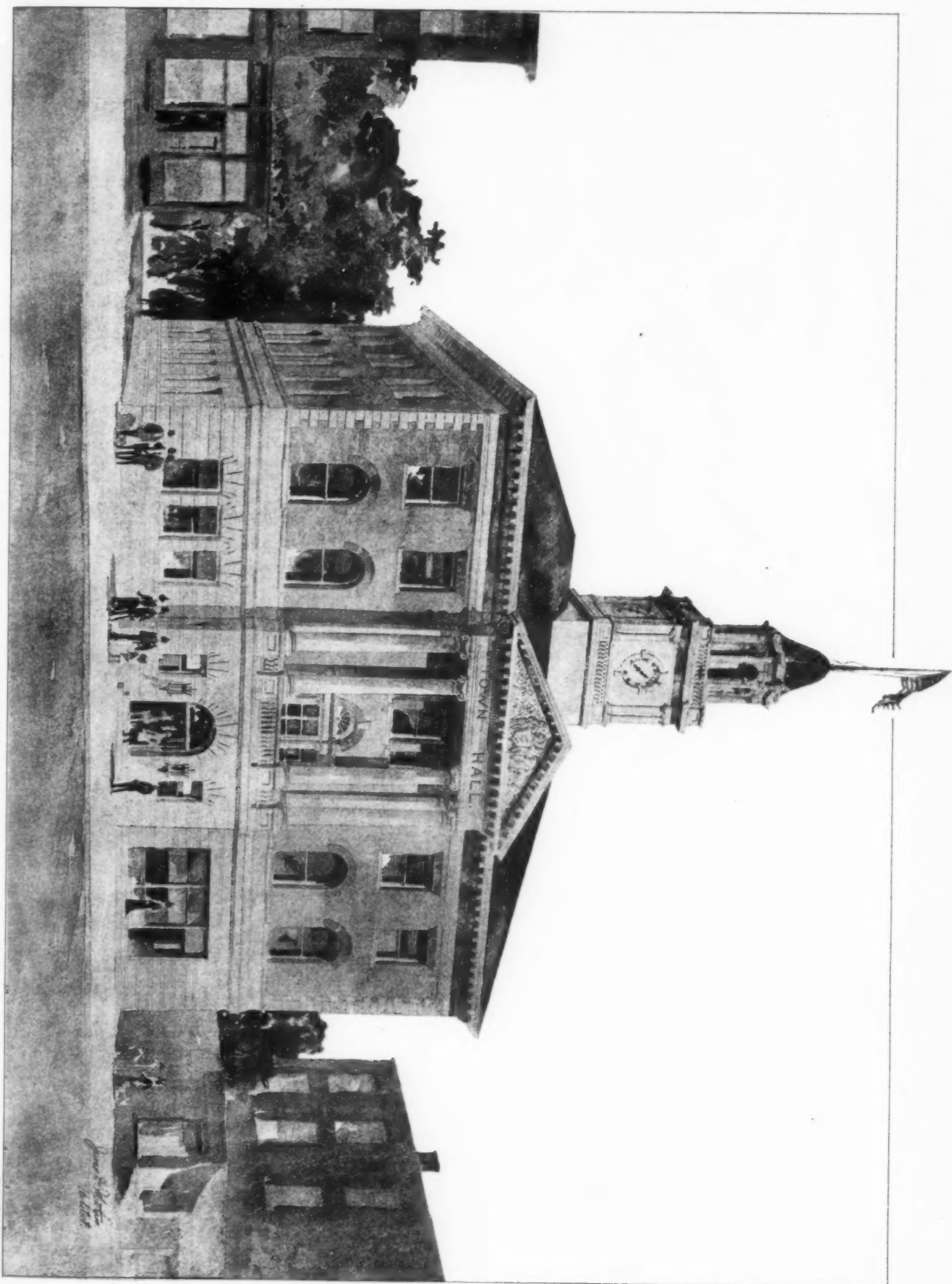
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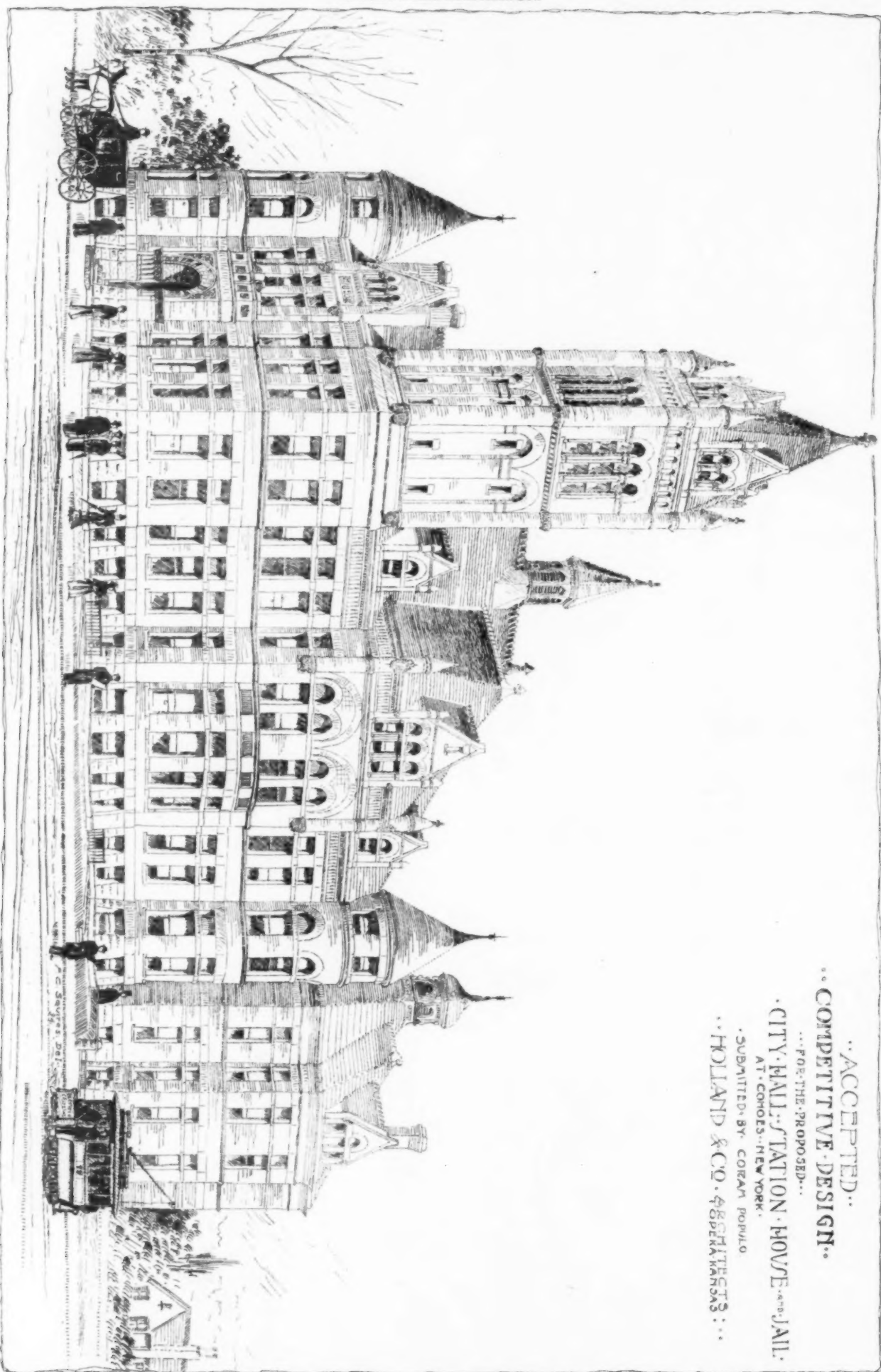
MONUMENT AT FOREST HILLS CEMETERY
DWIGHT AND CHANDLER • ARCHITECTS • BOSTON



DESIGN FOR TOWN-HALL, EAST ORANGE, N. J.

JAMES D. MATTHEWS, Architect.

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..ACCEPTED..
..COMPETITIVE DESIGN..

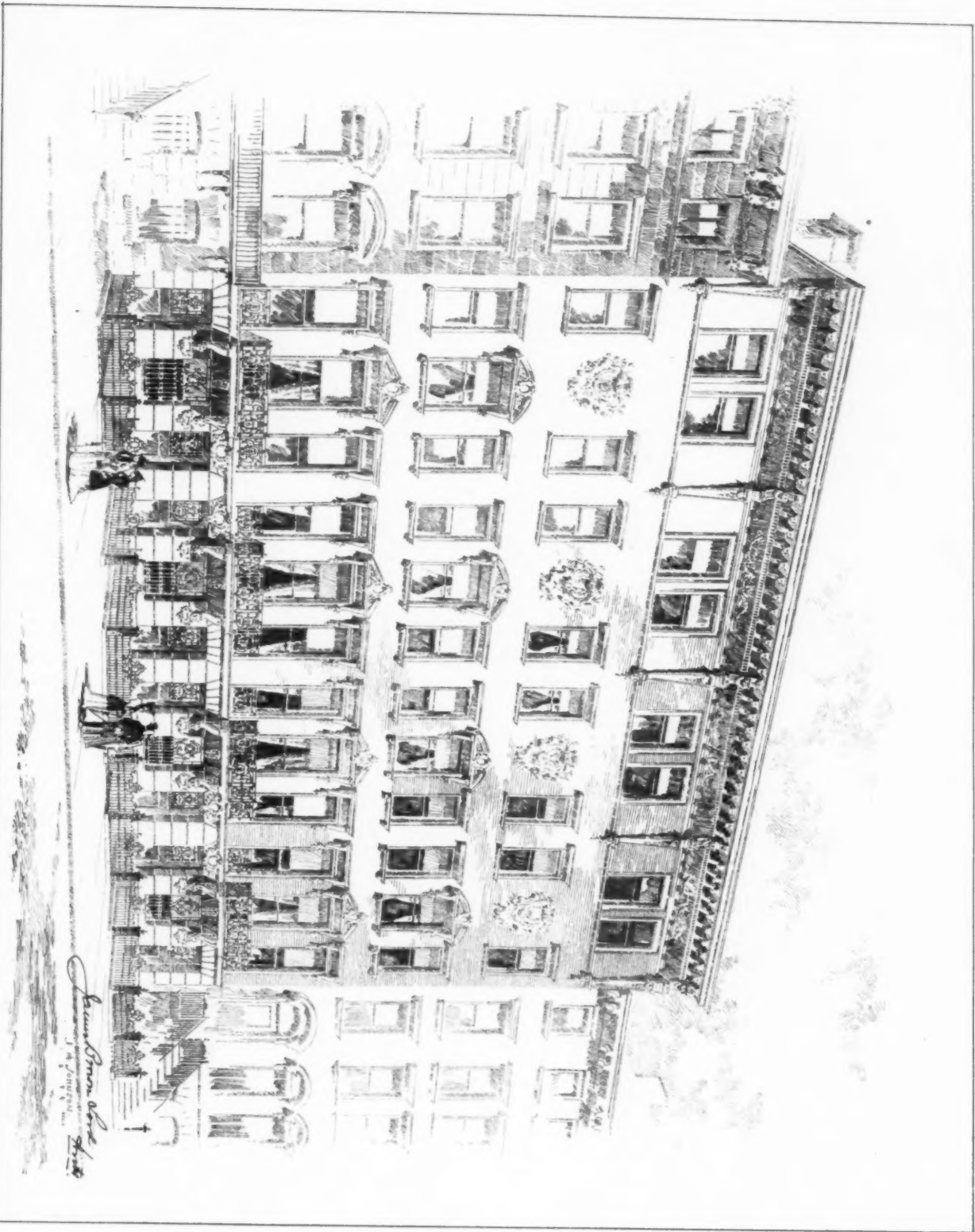
..FOR THE PROPOSED..

CITY HALL STATION HOUSE AND JAIL.

AT CORNERS NEW YORK.

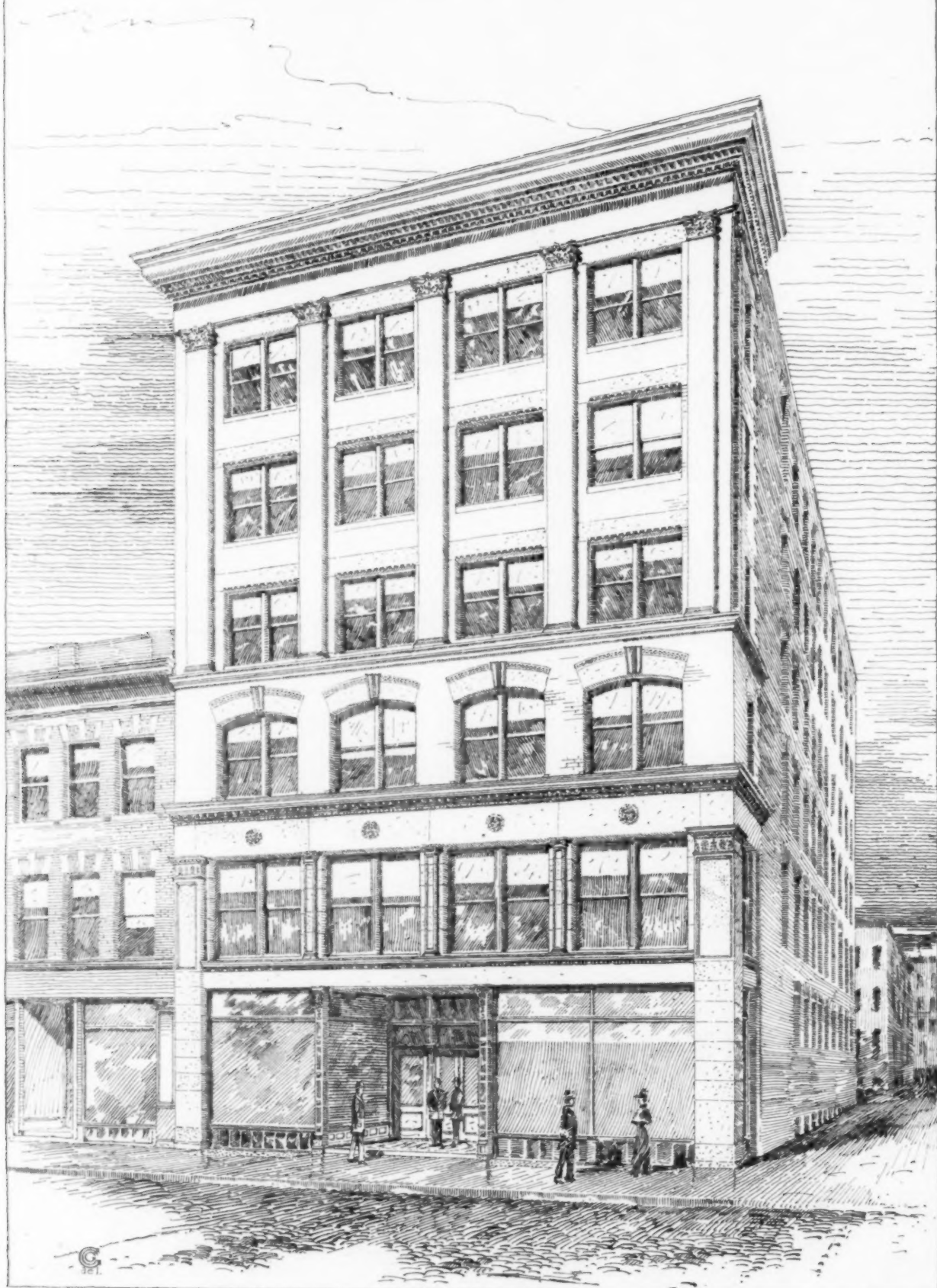
SUBMITTED BY CORAM POPULO.

..HOLLAND & CO. ARCHITECTS..



A BLOCK OF BASEMENT HOUSES.
JAMES BROWN LORD, Architect.

Business Premises for A. N. Mayo, Esq.
Springfield, Mass. Gardner, Byrne & Gardner, Architects.



Mr. Titus's second design, though beautifully rendered, was not as strong in architectural design as his mention drawing.

The other competitors were Messrs. Bassett, Lacey, Oelschalger, Trout, Molitor and one unclaimed.

Mr. Caldwell reported for the Library Committee, stating that several plans had been suggested and would be presented to the Club for their discussion at the next meeting. Mr. Perot introduced a motion to the effect that a committee of five be appointed by the Chair to consider the advisability of the Club erecting a suitable memorial to our late President, John Stewardson. Mr. Kelsey spoke for the John Stewardson Memorial Committee, explaining their wish to establish a travelling-scholarship in connection with the University of Pennsylvania, to bear Mr. Stewardson's name, which, once established, would annually send a student abroad, and be a perpetual tribute to his memory.

The lecture by Mr. F. M. Mann on January 22d — "The Development of Gothic Architecture" — evinced careful study and thorough knowledge of his subject.

Mr. Mann explained how the Roman basilica had given the form for the Christian church and on through ages, how the plan in the form of the Latin cross had been developed, showing the natural and structural reasons for the vault and flying-buttress as exhibited in the many beautiful cathedrals of France.

Mr. Cope's lecture on February 5th has been anticipated for some time. The subject — "Spanish Architecture" — will be especially interesting, as it will have a bearing on our next competition; also, because he has but so recently returned from an extensive trip through that country. ADIN B. LACEY, Secretary.



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

THE PHOENIX BUILDING, SPRINGFIELD, MASS. MR. EMORY A. ELLSWORTH, ARCHITECT, HOLYOKE, MASS.

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

A MONUMENT AT FOREST HILLS CEMETERY, ROXBURY, MASS. MESSRS. DWIGHT & CHANDLER, ARCHITECTS, BOSTON, MASS.

DESIGN FOR TOWN-HALL AT EAST ORANGE, N. J. MR. JAMES D. MATTHEWS, ARCHITECT, EAST ORANGE, N. J.

A GROUP OF BASEMENT HOUSES, NEW YORK, N. Y. MR. JAMES BROWN LORD, ARCHITECT, NEW YORK, N. Y.

ACCEPTED DESIGN FOR CITY-HALL, STATION AND JAIL, COHOES, N. Y. MESSRS. J. C. HOLLAND & CO., ARCHITECTS, TOPEKA, KAS.

The city-hall will cost \$65,000 and will be built of stone, as it was afterwards changed from brick to stone. There were twenty-eight designs submitted in the competition.

BUSINESS PREMISES FOR A. N. MAYO, ESQ., SPRINGFIELD, MASS. MESSRS. GARDNER, PYNE & GARDNER, ARCHITECTS, SPRINGFIELD, MASS.

[The following named illustrations may be found by reference to our advertising pages.]

PALAZZO FARNESE, CAPRAROLA, ITALY: DECORATION OF VAULTED CEILING BELOW THE HALL OF THE AURORA.

EXAMPLES OF LOUIS XVI STYLE.

A GROUP OF CHAIRS.

A GROUP OF TOWERS.

[Additional Illustrations in the International Edition.]

SAINT CLAIR CLUB-HOUSE, SAN JOSÉ, CAL. MR. A. PAGE BROWN, ARCHITECT, SAN FRANCISCO, CAL.

[Gelatine Print.]

PARLOR IN SAME CLUB-HOUSE.

[Gelatine Print.]

ENTRANCE-HALL IN SAME CLUB-HOUSE.

[Gelatine Print.]

HÔTEL D'ALLUYE, BLOIS, FRANCE; RESTORATION BY M. LAFARGUE, ARCHITECT.

This plate is copied from *La Construction Moderne*.

INTERIOR OF THE SCHLOSSKIRCHE, WITTENBERG, SAXONY.

This plate is copied from the *Zeitschrift für Bauwesen*.

MONUMENT TO MEISSONIER, PARIS, FRANCE. M. MERCIÉ, SCULPTOR.

This plate, copied from the *Builder*, shows the marble monument which has been set up recently in the Jardin de l'Infante, that part of the grounds of the Louvre which is opposite the Pont des Arts. The statue is founded on the artist's well-known portrait of himself.

ST. MARY'S CHURCH, BURFORD, ENG., AS RESTORED BY MR. ASTON WEBB, ARCHITECT.

No more careful and excellent restoration of an English country church has, to our knowledge, been carried out recently than the little church of St. Mary at Burford-by-Tenbury. A building like this, as it now stands, is a fair argument against those who would prefer to see some of our old structures tumbling gradually to ruin, and with often little of the ancient structures surviving the ravages of "churchwarden architecture." Though this is practically a new church, the solidity and beauty of the work have been obtained by no loss of any ancient interest, whilst the whole design, inside and out, reflects the charm of an old English country church.

There are certain features about the building which are quite out of the common. First of these we may name the solidly proportioned tower with its telling sky-line and richly decorated belfry story.

This church shows some traces of Norman work in the chancel, and of sixteenth-century work in the base of the tower, all of which has been carefully retained, but with these exceptions there is little of antiquarian interest in the church itself beyond the very fine and curious collection of monuments to the "Cressewayl" family. These are left absolutely untouched, and include a painted wooden altar tomb in the centre of the chancel, and a very curious painted oak triptych, on the north side of the chancel, to one of the Cresseways — a giant by report. The chancel had a common carpenter's roof over it made up largely of old pew ends. The tower had been encased in brickwork and cemented over, the tracery removed from the windows, and the floor raised several feet. It was in 1887 that the Honorable Miss Rushout decided to restore the church throughout at her sole cost as a memorial to her brother, the late Lord Northwich. The principal work to the exterior was the refacing of the tower with stone executed in the warm red Bromsgrove sandstone, rebuilding the parapets, and adding buttresses where necessary to support the walls, which in many cases had gone out a great deal through the thrust of a trussed rafter, even without ties — and refilling the window openings with tracery.

This plate is copied from the *British Architect*.

CORRIDOR IN THE HOUSE OF THE LATE LORD FREDERIC LEIGHTON, HOLLAND PARK ROAD, LONDON, ENG. PROF. GEORGE AITCHISON, ARCHITECT.

CHURCH OF ST. COLOMBA, MARYLAND POINT, EAST, LONDON, ENG. MR. E. P. WARREN, ARCHITECT.



[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.]

ELEVATOR SHAFTS.

CHICAGO, ILL., January 25, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In your issue of the 18th inst., I notice that you gave attention to the query made by me in a former communication and thank you for having done so. My own views have coincided with those you have expressed, especially in consideration of the fact that most fires are merely incipient and may be prevented from spreading by even wooden partitions, but I am with a minority. The first few minutes of a fire are invaluable from the standpoint of extinction. Wood sheathed elevators also reduce the chances of smoke damage and, in case automatic sprinklers are installed, prevent water damage on floors not burning, by preventing the rise of heat to those floors.

Trusting that your paragraph may bring forth a more detailed discussion of the matter, which is of more importance than the laity would suspect, and thanking you again, I am,

Yours truly, S. H. LOCKETT.

A MISTAKEN ASCRIPTION.

MILWAUKEE, WIS., January 27, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—It is very nice of you to have published such an excellent colored plate with our names attached to it. We appreciate the motive, but the fact of the case is that we did not do the building, which is by Messrs. Moller & Ehlers.

Yours truly, GEO. B. FERRY & CLAS.

[We offer sincere apologies for the blunder. Although we have a valid excuse for its making, it seems unnecessary to offer it in public. We trust that each subscriber will, for the authors' sake, make the proper correction on the prints in question. — EDS. AMERICAN ARCHITECT.]



BOSTON, MASS.—Paintings recently purchased; Japanese Paintings; Line Engravings, Mezzotints and Etchings by Rembrandt: at the Museum of Fine Arts.

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

Fifty-third Exhibition, Oil-paintings and Sculpture: at the Boston Art Club, January 13 to February 15.

Pictures by Child Hassam: at the St. Botolph Club, January 27 to February 15.

Photographic Views by Walter G. Chase, and Flash-light Studies by Miss Bertha Lothrop: at the Boston Camera Club, 60 Bromfield St., February 5 to 15.

BRIDGEPORT, CONN.—Second Annual Exhibition of Pictures: at the Public Library, January 25 to March 15.

CHICAGO, ILL.—Works by Gustave Doré: January 21 to March 22, Swedish Paintings: February 4 to March 1, at the Art Institute.

CINCINNATI, O.—Paintings of the "Glasgow School": at the Art Museum, January 5 to February 2.

CLEVELAND, O.—Joint Exhibition of the Cleveland Art Association and the Cleveland Architectural Club: at the Garfield Building, opens February 10.

NEW YORK, N. Y.—Twenty-ninth Semi-annual Exhibition, including Loan Exhibition of Early American Paintings, Old English Paintings, and the Cullum Collection of Classic Sculptures: at the Metropolitan Museum of Art.

Exhibition of Japanese Paintings and Color Prints: at the Fine-Arts Building, 215 West 57th St., until February 5.

Derbyshire Pictures by Robert W. Van Boskerck: at Knoedler's Gallery, 34th St. and Fifth Ave., January 18 to February 14.

Drawings and Water-colors by George Wharton Edwards: at Keppel's Gallery, 20 East 16th St., January 27 to February 8.

Twenty-ninth Annual Exhibition of the American Water-color Society: at the National Academy of Design, February 3 to 29.

PHILADELPHIA, PA.—Sixty-fifth Annual Exhibition of the Pennsylvania Academy of Fine Arts: opens December 23, closes February 22. The Architectural Section of the Exhibition closes February 1.

SPRINGFIELD, MASS.—Nineteenth Annual Exhibition of Paintings: at James D. Gill's Gallery, opened January 31.



PUBLIC BATHS IN NEW YORK.—Dr. W. H. Tolman, Secretary of the Mayor's Committee on Public Baths and Comfort Stations, recently read before the Purity Alliance a paper on the object for which the committee was appointed and its relations to public morals. Among other things Dr. Tolman said: "American cities are only now taking up the matter of public baths. Continental cities are centuries in advance of us and were the public baths in them closed, I believe a revolution would follow. East of the Bowery and south of Fourteenth Street there is a population of over 500,000. The Tenement-house Committee of 1894 investigated the bathing question among 255,000 of these and found that of this number only 306 had access to bath-rooms in the houses in which they live. This is an indisputable fact and can be sworn to safely. The only places where in the above district the tenants if they want free, or practically so, baths, can get them, is at the Baron de Hirsch baths, No. 9 Centre Market Place, the Demilt Dispensary, Twenty-third Street and Second Avenue, the Cathedral Mission in Stanton Street, and the Riverside Association, West Sixty-fifth Street. With the exception of the floating-baths in summer there is not a single public bath provided for New York. The present committee has presented plans for a public bath in the vicinity of Tompkins Square, to cost \$150,000, which the Board of Health has accepted. This bath will accommodate 2,500 daily. It is the first of a series of seven to be located in the congested parts of the city."

Apropos of the same subject the New York Evening Post says: "The report for December last of the People's Baths, No. 9 Centre Market Place, under the care of the New York Association for Improving the Condition of the Poor, is an evidence of the popular demand and willingness to pay for baths. Out of the total of 4,683 bathers, 3,751 were

men, 458 women, and 474 children; 4,375 paid for their baths, 234 were free, and 74 presented tickets. The price of the bath is five cents, entitling the bather to a compartment for twenty minutes, with the use of soap and towels. Tickets, twenty for \$1, are on sale at the office of the association, No. 105 East Twenty-second Street, and are used by people desirous of bestowing charity in the form of a bath. There was an increase of 260 bathers over the corresponding period, the month of December, 1894. In view of these facts, the Association asserts, a strong argument is presented for the erection and maintenance of other public baths, under the care of the municipality, the authority for which was granted by law passed in April, 1894.

BARTHOLOME'S MONUMENT AUX MORTS.—According to the scheme prepared by M. Formigé, the architect, for the installation at Père Lachaise Cemetery of M. Bartholomé's great sculptural work, the "Monument aux Morts," it will be placed with its back against a building which will serve as a place for provisional interments, and which will at the same time protect the sculpture from any movement of the ground, which is always to be reckoned on as a possibility in the slippery clay soil of Père Lachaise. The building, as a backing to the work, will also serve to give greater breadth and mass to the effect of the sculptural work, which will form an *avant-corps* in the composition, flanked on each side by the lateral portions of the building, slightly recessed, and decorated with sculptured doors giving access to the crypt formed in the building. In addition to this, in order to give greater elevation to the monument, the central alley of the cemetery at this point will be levelled so as not to follow the main slope of the ground. The cost of the work will be about 67,000 francs. The new construction will thus be of practical use, besides forming a magnificent ornament to the cemetery.—*The Builder*.

MONEY NEEDED FOR USE AT POMPEII.—Is there no "loyal European"—to adopt Talleyrand's phrase—who is rich enough and sufficiently public-spirited to furnish substantial aid to the excavations at Pompeii? The operations which have now been in progress for nearly a century and a half, contributing so largely to our knowledge of the public and private life of the Roman people, are interesting not to the Italian nation only, but to the whole world; yet Italy bears the cost, and she has but little money just now to spare for objects that are not of prime necessity. Mr. Fitzgerald Marriott tells us that all the Italian Government is now contributing to this object is about 8,000 lire—equal to £304 a year—and that the receipts at the gates of the ancient city do not go to the place itself, but the central administration in Rome, who distribute it to different centres throughout the kingdom, where similar excavations are going on. The latest of the houses discovered in buried Pompeii is as yet only partially unearthed; but the clearings have already brought to light a remarkable number of painted fresco panels and pictures, together with friezes ornamented with beautiful designs. The most noteworthy of the art treasures revealed are three pictures, each more than three feet in height by only a trifle less in breadth. One represents Jove watching in astonishment the infant Hercules strangling the serpents. Alcmena looks on from behind the throne. The subject of another is Amphion and Zethus binding Dirce to the bull, and that of the third is the death of Pentheus, the young king of Thebes, slain by his mother, sisters and aunt during their Bacchanalian orgies, and in revenge for his resisting the introduction of the rites of Bacchus into his kingdom. The coloring of the latter picture is said to be very delicate. To the effective massing of the figures and the striking vigor of the composition in general, photographic reproductions bear testimony.—*London Daily News*.

THE GREAT ROADS OF PERU.—Perhaps the earliest road on record is that mentioned by Herodotus as having been constructed by Cheops, the Egyptian King, in order that stones might be dragged along it for his pyramid. In the opinion of the Greek traveller the work of making the road was as great as that of building the pyramid, for it took ten years to construct, and it was composed of polished stones with figures carved on them. But this does not compare in magnitude with the highways constructed by the Peruvians, while mediæval Europe was still in a state of semi-barbarous disorganization. The two principal roads in Peru ran from Quito in the north, to Cuzco, the capital, the one along the sandy and level strip of coast, the other along the plateau of the Andes, a region of unparalleled engineering difficulty. The length of the second has been estimated at from 1,500 to 2,000 miles. It crossed sierras buried in snow; bridged ravines with walls of solid masonry; mounted and descended precipices by staircases hewn in the solid rock; and ran in interminable galleries along the sides of intractable mountains. When rivers had to be crossed, bridges were made with ropes of stout, pliant osier, twisted to the thickness of a man's body, and stretched over the stream sometimes for a distance of two hundred feet. These cables swung side by side, and fastened with planks so as to form a footway, were drawn through holes in enormous buttresses of stone specially constructed on each bank, and were secured firmly at each end to heavy beams of timber. A railing of similar osier material gave the passenger confidence as he crossed the oscillating bridge, that sank dangerously in the middle and mounted rapidly at the sides. The great highway was twenty feet wide, and was built with flags of freestone covered with bituminous cement. It was measured out by posts set up at every league; caravansaries and magazines were stationed at convenient distances for the Peruvian soldiers on their military expeditions; and a regular postal service had been organized by which highly trained runners, relieved every five miles, could convey messages a distance of two hundred miles in the twenty-four hours. The roads were kept in beautiful order, the inhabitants of a district being responsible for that portion of the highway which traversed their land. At the same time should be remembered that there was no wheel traffic to cut up the level surface of the hard pavement. There is considerable irony in the fact that it was not till the Spaniards forcibly introduced their so-called civilization into Peru that the famous roads began to fall into disrepair.—*London Standard*.

THE AMERICAN ARCHITECT AND BUILDING NEWS

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VOLUME LI
No. 1049.

THE "DORIC" HOUSE-HEATING BOILERS.

ARCHITECTS should be interested in a new line of Boilers that we are putting on the market. The illustrations herewith represented show very fully the construction of this new design of heating-apparatus and will enable the reader to understand its special features and its operation. In Figure 1 is presented a general view of the hot-water heater; Figure 2 is a sectional broken view revealing the internal construction, and Figure 3 is a similar illustration of the steam-boiler, the general features of which, it will be noticed, correspond with the hot-water boiler, the steam dome being larger, however, and it having all the steam appurtenances. In directing attention to this boiler, the manufacturers

3, exposed directly to the fire and extending from the centre $1\frac{1}{2}$ inches deep by $\frac{3}{4}$ inch thick, and so placed that they increase the direct-heating surface and cause a more rapid circulation of water and also receive the flame contact. It is particularly pointed out that the heating-surface presented to the direct action of the fire is very effective, that is, the fire shines on every portion of it. The circulation as shown in the illustration is vertical, and the surfaces, it is pointed out, are practically self-cleaning. An important feature, to which attention is directed, is that the tubes connecting the fire-pot to the dome or top have a series of flanges or webs cast to them, as shown in Figures 2 and 3, for about three-

made in one size for hot-water with a rated capacity of from 500 to 1,600 square feet, gross, and in one size for steam with a capacity of from 275 to 375 square feet of radiating surface gross. The Company have in preparation other sizes.

GURNEY HEATER MFG. CO.,
BOSTON, MASS.

OLD-TIME RELICS FROM AN OLD TIN-PLATE HOUSE.

CONSIDERABLE interest has been expressed in building circles in an exhibition of several pieces of old Roofing Tin now in the possession of N. & G. Taylor Co., Tinplate manufacturers of Philadelphia, and which are highly esteemed by the members of this concern as practical illustrations of the efficiency of the "Taylor Old Style" brand of extra heavy



Fig. 1.—General View of Hot-Water Heater.

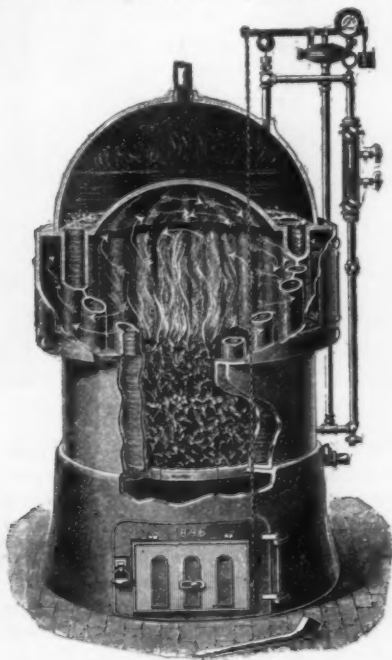


Fig. 3.—Sectional View of Steam Boiler.

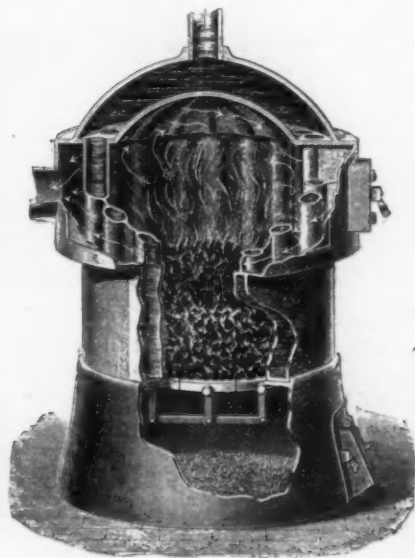


Fig. 2.—Sectional View of Hot-water Heater.

allude to the round fire-pot which they say is particularly well adapted to household use, as it secures better combustion and permits the fire to be more readily cleaned and avoids dead corners; furthermore, the circular form gives it much greater strength. The heater is a cored casting made in one piece without any joints whatever, and is, therefore, it is pointed out, durable and cannot leak, while with proper care it will last an indefinite period. The fire-pot is made corrugated on the side next the fire, thus largely increasing the heating-surface and having a series of $2\frac{1}{2}$ -inch tubes, cast on, which run vertically into the dome. The latter is made with a series of ribs or extended surfaces cast to it, as shown in Figure

quarters of the circumference of the fire-pot on each side. This makes it impossible for the heat to escape from the fire-pot without first coming in contact with all the surfaces inside the heater. The flues are so constructed that they hold the products of combustion, which pass from the fire-pot near the front on each side and traverse the tubes on the outside before their final passage through the smoke outlet at the rear of the heater. Iron plate castings lined are provided around the tubes which, being removed, permit easy access for the purpose of cleaning. The boilers are believed to be adapted to any kind of fuel, as they have no surfaces to soot up. The Doric heating-apparatus are at present

coated Roofing Plates, under the severest tests of both time and wear.

One of these relics came from the roof of the old Bloodgood's Hotel, on Dock Street, Philadelphia. The old house was demolished some years ago to make room for the Pennsylvania R. R. Co.'s freight station. When the roof was taken off, notwithstanding the fact that it had been in active wear for forty-four years, the tin was found to be bright and perfect, and, in fact, just as good as when first put on.

The second, and, perhaps, no less important, feature of the exhibition, is a piece taken from the roof of a residence at Edgewater Park, N. J. This was put on in 1855, and

was in active service for thirty-five years, and never painted but once. The piece on exhibition certainly indicates that it is even now equal in every respect to the best plates, bright and new as they are now in stock, and for sale on the floor of the Company's warehouses.

The third piece on exhibition was taken from the roof of a building at Independence, Mo. This piece was sent by the owners of the building with a letter of explanation, stating that the roof had been in active service for over thirty years, and had never been painted.

Of course N. & G. Taylor Co. were delighted to be able to secure these tangible evidences of the lasting qualities of their favorite brands of Roofing Tin, and it is but natural that they should attach the highest possible importance to them as souvenirs of the early business success and history of the firm.

In 1830 roofing, or Terne plates, were first made in Philadelphia, and were then handled by Messrs. N. & G. Taylor Co., who state that there are at present in this city many tin roofs made from the "Taylor Old Style" brand that are in as good a state of preservation as when put on over sixty years ago.

It is claimed that the great wear secured in

to form a great variety of patterns can be of the greatest usefulness where a great amount of light is needed. Being translucent, but not transparent, they can be used for entire external walls, interior partitions, floors, roofs, ceilings, etc. Each brick containing an hermetically closed air-space, the wall composed of them is a first-class insulator; if the backs and sides are covered with quicksilver, side and rear walls lined with them become excellent and very ornamental reflecting surfaces; for the admission of light through walls on party lines where ordinary windows would be prohibited, these brick will become indispensable, and for very many other uses every-day practice will discover abundant opportunities.

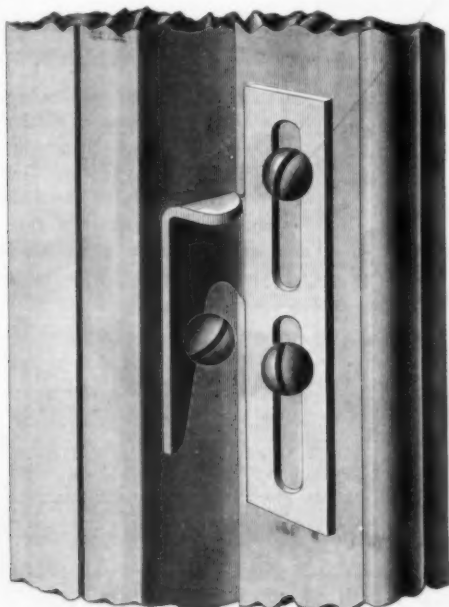
MOORE'S IMPROVED WROUGHT-STEEL STORM-WINDOW FASTENER.

With this fastener, storm-windows can be adjusted from the inside in a minute without the use of a screw-driver or other tool than a small hammer, doing away with the inconvenience of climbing a ladder, and the windows are held in place more securely than in any other way yet invented. The cut shows the method of attaching the fastener, the flat

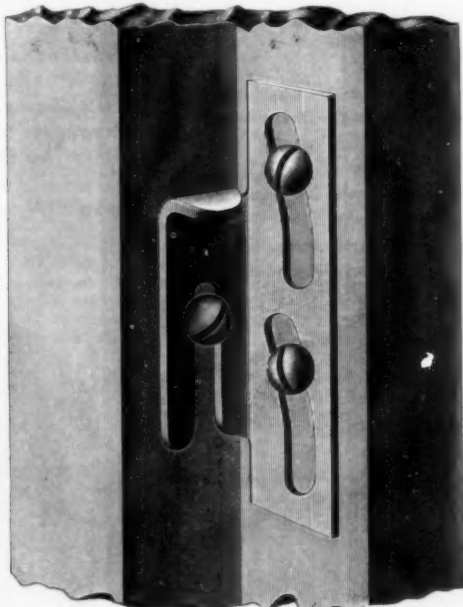
byterian Church, Oneonta, N. Y.; Masonic Hall, Summit, N. J.; St. John's Lutheran Church, Tamaqua, Pa.; Friends' Church, Indianapolis, Ind.; Opera-house, Bristol, Conn.; Centenary M. E. Church, Binghampton, N. Y.; 10th Battalion Armory, Albany, N. Y.; 1st Congregational Church, Everett, Wash.

We have just closed a contract for a new building to be finished before the first of October next for our occupancy. This building will give us double the number of square feet which we occupy at present, and enable us to add new lines to our business, as well as new facilities for the manufacture of the specialties for which we have had a wide reputation for many years past. The addition of new machinery and new facilities will enable us to furnish work quicker, and, therefore, with greater satisfaction to our patrons than ever before.

In this connection we desire to say that we have recently furnished quite a large amount of work covering ornamental ironwork for St. Albans, Vt., Worcester, Mass., New Orleans, and a number of other of the larger cities throughout the country. We are at present



Inside Fastener.



Outside Fastener.

Moore's Storm-window Fastener.

the "Taylor Old Style" brand of Roofing Plates, is owing to each sheet being dipped by hand in open pots of heated metal, no rolls being used to squeeze off the metal coating, but instead of which, the sheets are placed upon racks to cool, every particle of coating being retained. Previous to the dipping, the black plates undergo what is known as the "Palm-oil process." The plates in this process are treated with pure palm oil, and do not come in contact with any acid flux.

Messrs. N. & G. Taylor Co.'s works are located on Tasker Street, between Swanson and Meadow Streets, and the public is invited to see how Roofing Tin is made.

N. & G. TAYLOR CO.,
PHILADELPHIA, PA.

SEER is believing, and those who had a chance to see the exhibit of the Falconnier Patented Glass Brick at the Chicago World's Fair easily realized that an extraordinarily useful building device had been invented and would shortly be brought within the reach of those who could utilize its many excellent properties to advantage.

The bricks blown, of bottle-glass, into various polygonal forms susceptible of being laid

surface being screwed to the storm sash, and the point mashing on to a screw in the edge of casing, the fastener is driven down with a small hammer, thereby drawing the window as tight as desired.

With this fastener, windows can be adjusted from the outside, and it is designed to be used on any windows where it is not convenient to use the inside fastener. The cut shows the method of attaching the fastener, the flat surface being screwed to the edge of storm sash and the hook mashing on to a screw in the casing, the fastener is driven down with a small hammer, thereby drawing the window as tight as desired.

In attaching fasteners to sash, do not drive screws in so far as to prevent fastener sliding up and down freely. Lasts a lifetime.

THE STANLEY WORKS,
NEW BRITAIN, CONN.

NOTES.

AMONG the many prominent buildings that have recently adopted the system of reflectors manufactured by I. P. Frink, 551 Pearl St., New York, might be mentioned the following: Sacred Heart Hall, Indianapolis, Ind.; Pres-

at work upon the manufacture and erection of a large contract for wrought-iron fencing, gateways and arches for the handsomest residence in St. Louis, owned by Mr. John W. Kauffman, near the entrance of Forest Park, as well as a number of other contracts both for local use as well as outside of our city.

We trust with our new facilities that we shall hear from all parties requiring ornamental metal-work of any kind and of any finish throughout the country, assuring them of the lowest prices and the best quality of work.

LUDLOW-SAYLOR WIRE CO.,
ST. LOUIS, MO.

THE very large increase in the income from the sale of stamps during 1895 over 1894 is a very positive indication of returning business prosperity. Another indication which points to the same thing is the appearance of a greater number than last year of our old friends the advertising calendars—the most wasteful form of advertising that has ever been discovered. Like others we have received a great number, but can only keep and use one or two; the others in spite of their cost and attractiveness must go into the waste-basket.

CRANE ELEVATOR COMPANY.

The Crane Elevator Company wishes to call particular attention to its improved vertical elevator machines of the

*Plunger Type,
geared only
two to one,
even for the
highest build-
ings.*

These machines occupy no more space than the counterweights of ordinary elevator machines.

For economy of operation they are unparalleled by the elevators of any other make or motive power.

In ease and certainty of control, and smoothness of operation, they are superior even to the best hydraulic elevators heretofore made.

GENERAL OFFICES AND WORKS:

219 South Jefferson Street,
CHICAGO.

Amongst our advertisers who have favored us this year in this way are R. Guastavino, whose offering is surmounted with a cut of the dome of Grace Universalist Church at Lowell, Mass.; Follansbee Bros.' Co., of Pittsburgh, Pa., whose card is decorated with an excellent imitation of the coating of "Scott's Extra-coated" Tinplate; the Gurney Heater Mfg. Co., of Boston, who decorate theirs with an excellent reproduction of Checa's animated "Roman Chariot-race"; the Samson Cordage Works, of Boston, who make a successful play upon words by using upon theirs a similar copy of Bonnat's "Samson and the Lion"; the Spaulding Print Paper Co., of Boston, who make an ingenious display of the methods by which the "Brownies" conduct their blue-printing; the National Sheet-Metal Roofing Co., of Jersey City, who have turned out of a model of one of their shingles not only a calendar, but a match-box and pincushion as well; the Bangor Roofing Slate Manufacturers' Association, of Bangor, Pa., bearing the fac-simile of their certificate of guaranty, and Frank B. Gilbreth, of Boston, who sets forth the merits of the "Weymouth Seam-face Granite" on a calendar of greater merit, typographically speaking, than any of the others.

BUILDING INTELLIGENCE.

Reported for the American Architect & Building News.

APARTMENT-HOUSES.

St. Louis, Mo. — Three two-sty flats, s s Caroline St., bet. Ewing and Montrose Sts.; \$5,000; own. and bld., Henry Luepke.

CHURCHES.

Germantown, Pa. — Main and High Sts., stone and brick First Methodist Episcopal Church; arch., Rankin & Kellogg, 1024 Walnut St., Philadelphia.

CLUB-HOUSES.

Lakewood, N. J. — Two-sty frame club-house, 45' x 90'; cost about \$12,000; own., Ocean County Hunt & County Club; general con., R. & A. W. Borden, of Shrewsbury; arch., M. W. Morris, 45 Exchange Pl., New York City.

Merion Station (P. R. R.) Pa. — Three-sty and basement brick and stone Merion Cricket Club-house; arch., Furness & Evans, Provident Building, Chestnut and 4th Sts.

Monmouth Beach, N. J. — Two-sty frame club-house; cost about \$22,000; arch., Romeyn & Stever,

HEATING AND VENTILATION

Plumbing; Gas and Steam Fitting; Municipal Engineering; Mechanics; Mechanical Drawing; Electricity; Architecture; Architectural Drawing and Designing; Masonry; Carpentry and Joinery; Ornamental and Structural Iron Work; Steam Engineering (Stationary, Locomotive or Marine); Railroad and Bridge Engineering; Coal and Metal Mining; Prospecting; English Branches.

The courses commence with addition in Arithmetic, so that to enroll it is only necessary to know how to read and write. Architecture offers splendid opportunities to women ambitious to become self-supporting. Students make rapid progress in learning to Draw and Letter. The Steam Engineering course is intended to qualify engineers to secure Licenses. All representations may be relied upon. Send for Free Circular, stating the subject you wish to study, to

THE INTERNATIONAL CORRESPONDENCE SCHOOLS, Scranton, Pa.



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S-C JOHNSON,
RACINE, WIS.
JOHNSONS PREPARED
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FOR FINISHING HARDWOOD FLOORS — USE —

ENCAUSTIC TILE,
MARBLE MOSAIC,

FLOORS LATEST DESIGNS

Furnished and Laid anywhere in the United States or Canada. Guarantee Bond if Required. Designs and Estimates on Application.

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LUDLOW SAYLOR WIRE CO. No. 114 & 116 So. Fourth St. ST. LOUIS, MO.



Elevator Enclosures and Cabs,
Metal Work in Brass,
Wire and Wrought-Iron,
Office and Bank Railings,
Wire and Iron Fences, etc.

BUILDING INTELLIGENCE.

(Club-Houses Continued.)

48 Exchange Pl., New York City; con., R. H. Hughes.

EDUCATIONAL.

North Wales, Pa. — Three-sty brick and stone school-house; arch., Crawford H. Coates, Jr., 1107 Walnut St., Philadelphia.

FACTORIES.

Chicago, Ill. — J. M. Berry, seven-sty brick factory building, 86-96 East Ohio St.; \$100,000.

Armour & Co., four-sty brick factory, 3116-22 Benson St.; \$25,000.

Philadelphia, Pa. — Reed St. and Schuylkill Ave., three-sty rubber shoe manufactory, 54' 4" x 203' 8"; own., Geo. Wilkinson, Providence, R. I.

Woodland Ave. and Seventieth St., two-sty brick factory, 50' x 100'; own., Jno. B. Kiehl.

HOTELS.

New York, N. Y. — Fifth Ave., s w cor. 43d St., eight-sty brick and stone hotel, 25' x 115', 98' high, mansard and flat roof, stone front; \$150,000; own., David H. Kirtz, Jr., 4 West 43d St.; arch., Howard & Cauldwell, 31-33 Pine St.

HOUSES.

New Rochelle, N. Y. — Two-and-one-half-sty frame dwell., 29' x 41' 6"; \$3,500; arch., Palliser, Falliser & Co., 257 East 44th St., New York City.

Newtonville, Mass. — Birch Hill, two-and-one-half-sty frame dwell., 30' x 40', pitch roof; own., Elias Jones; bld., H. W. Fales; arch., Chapman & Frazer.

Grand Ave., nr. Boulevard, two-and-one-half-sty frame dwell., 42' x 32', hip roof; own., Mrs. George A. Chapman; bld., G. J. Wilf; arch., O. F. Smith.

New York, N. Y. — St. Nicholas Ave. and West One Hundred and Forty-seventh St., 6 four-sty brick and stone dwell., 16' x 20' x 52', 60' high, brick and limestone fronts, flat tin roofs; \$88,000; own., Wm. Brandt, 403 West 148th St.; arch., F. P. Dunkelberg, 1 Union Sq.

Fifty-ninth St., n s, 325' e West Boulevard, 5 three-sty and basement brick and stone dwell., 15' x 52' x 55', 43' high, flat tin roofs, brick and stone front; \$39,000; own., C. Urene, 741 East 141th St.; arch., John P. Leo, 2 East 125th St.

Paterson, N. J. — Two-sty and attic frame and granite dwell., 42' x 48'; cost about \$16,000; arch., F. W. Wentworth, Paterson National Bank Building.

Philadelphia, Pa. — Ludlow St., n s, e 45th St., 14 two-sty brick dwell., 14' x 46'; own., H. C. Lowden, 4122 Market St.

Dudley St., s s, and McKean St., n s, bet. 7th St., 14 two-sty brick dwell., 14' x 35'; cost about \$1,700 each; own. and bld., Wm. J. Smith, 1821 South 5th St.

Third St., s Olney Ave., two-sty brick dwell., 16' x 42'; own., Peter J. Norgard, 3d St.

Dudley St., s s, e 7th St., 5 two-sty brick dwell., 14' x 34'; own., Wm. J. Smith, 1821 South 5th St.

Twelfth St., s e cor. 6th St., 3 two-sty brick dwell., 14' x 28'; own., Mrs. E. K. Dickson, 1503 Girard Ave.

Dauphin St., No. 2629, two-sty brick dwell., 16' x 55'; own., James O'Neill, 2623 Dauphin St.

Pittsburgh, Pa. — Two-sty cottage; own., Dr. Gale French; arch., Boyd & Long.

BUILDING INTELLIGENCE.

(Houses Continued.)

Linden Ave., two-sty and attic brick dwell.; own., Miss Van Buren; arch., F. C. McKee, 108 Fourth Ave.

Point Pleasant, N. J. — Two-sty and attic frame dwell., 25' x 33'; cost about \$5,000; arch., J. E. Boker, East Orange.

Providence, R. I. — Chalkstone Ave. and Marion St., two-and-one-half-sty frame dwell.; own., Ellen T. F. Ward.

Rhodes and Carver Sts., three-sty double frame dwell.; own., Emma A. Handy; bld., Daniel F. Handy.

Eddy St., 3 two-and-one-half-sty frame dwell.; own., James Barlow; bld., J. N. Sharp.

Whitney St., No. 22, two-and-one-half-sty frame dwell., own. and bld., Jesse L. Chedell.

Ridgewood, N. J. — Two-sty and attic frame dwell.; own., Chas. Wilkinson.

Rochester, N. Y. — Sibley Pl., frame dwell.; \$10,000; own., A. H. Strong; arch., Fay & Dryer; bld., F. J. Sauer.

Roseville, N. J. — Two-sty and attic frame dwell.; cost about \$4,000; own., Thos. Perkins, 321 Sussex Ave., Newark; arch., B. F. Hurd, Provident Building, Newark.

Seabright, N. J. — Cottage; cost about \$5,000; own., Tailor H. Solomon; con., A. A. Taylor, Asbury Park.

Somerville, Mass. — Hudson St., No. 8, dwell.; own., G. A. Gardner; bld., Arthur W. Berry.

Farragut Ave., nr. Garrison Ave., dwell.; own. and bld., J. A. Martin.

Atherton St., nr. Central St., dwell.; own. and bld., J. G. Poingdestier.

Crocker St., nr. Crown St., dwell.; own. and bld., J. G. Poingdestier.

Belmont St., nr. Somerville Ave., dwell.; own., Annie L. Haddie; bld., James P. Haddie.

South Orange, N. J. — Two-sty and attic frame dwell., 35' x 45'; cost about \$7,000; own., Capt. W. G. Shackford.

Southport, Me. — Two-sty frame cottage, 25' x 30', gambrel roof; own., J. W. Brackett, Boston; arch., Gay & Proctor, Boston; not let.

St. Louis, Mo. — Three two-sty dwell., s s Evans St., bet. Newstead and Taylor Sts.; \$12,000; own., Lizzie C. Terry; bld., J. R. Boughton.

Two-sty dwell., s s Laclede St., bet. Taylor and Newstead Sts.; \$3,300; own., J. N. Verdier; bld., W. P. Slars & Bro.

Two-sty dwell., s s Folsom St., bet. Klemm and Tower Grove; \$3,000; own., Wm. S. Drozda; bld., Fred Stiel.

Two-sty dwell., s s Pine St., bet. Boyle and Newstead Sts.; \$5,000; own. and bld., K. C. Paul.

Two-sty dwell., s s Arsenal St., bet. McNair and Wisconsin Sts.; \$3,000; own., Edward Gideonson; bld., C. Gideonson.

Two two-sty dwell., n s President St., bet. Wisconsin and Lemps Sts.; \$6,000; own., Otto Emmendorfer; bld., G. H. George.

Two-sty dwell., s s Delmar St., bet. Sarah and Whittier Sts.; \$4,800; own. and bld., C. K. H. Davis.

Three dwell., s s Russell St., bet. Vandeventer and Lawrence Sts.; \$4,000; own., Concordia Imp. Co.; bld., R. L. Mackey.

ALSEN'S PORTLAND CEMENT

is the strongest and most serviceable Cement made, and will permit the admixture of a larger amount of sand or gravel with less loss of strength than any other brand; it is therefore the most economical. It is the finest ground cement made, and has the largest bulk to the barrel.

The following test, made in actual work, by Col. D. C. Houston, Corps of Engineers, U. S. A., at the sea wall around Governor's Island, New York Harbor, has never been equalled by any other cement. It is as follows: Tensile strength per square inch, one day, 384 pounds; seven days, 600 pounds; thirty days, 818 pounds.

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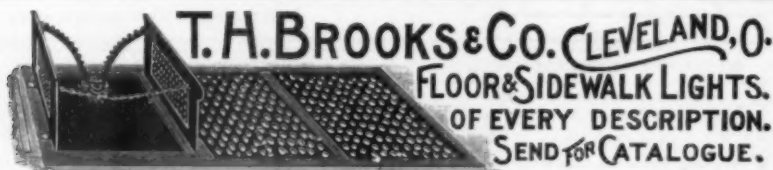
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BUILDING INTELLIGENCE.

(Houses Continued.)

Ware, Mass. — Two-and-one-half-st'y frame dwell., 56' x 40', gable roof; \$8,500; own., A. J. Davis; arch., Gay & Proctor, Boston; con., D. G. Smith.

West Hoboken, N. J. — Two two-st'y and attic frame dwells.; cost about \$5,000; own., Wm. Spellling, Jersey City.

Nine two-st'y and attic frame dwells.; cost about \$35,000; own., Howard Lauche.

Winchester, Mass. — Two-st'y frame dwell., 30' x 40', gambrel roof; own., Geo. A. Woods; arch., Robt. Coit, Boston.

Two-and-one-half-st'y frame dwell., hip roof, 30' x 44'; own., E. A. Bigelow; arch., Robt. Coit, 85 Water St., Boston; not let.

Worcester, Mass. — Reeves St., three-st'y frame dwell.; own., J. H. Skogland; con., Tupper & Skogland.

Bancroft St., three-st'y frame dwell.; own. and con., C. A. Stone.

Frederick St., three-st'y frame dwells.; own., A. E. Nilson; con., L. M. Petterson.

Wyckoff, N. J. — Two-st'y and attic frame dwell.; own., James Winters.

MERCANTILE BUILDINGS.

Boston, Mass. — Tremont St., No. 55, Ward 6, nine-st'y brick building, 54' x 75' x 142', flat roof; own., L. A. Willard & A. T. Sise, trustees; arch., Burr & Sise; not let.

OFFICE-BUILDINGS.

New York, N. Y. — Nassau St., n w cor. Pine St., eighteen-st'y marble, granite and brick office-building, 36' x 80', 23' high, brick and brownstone front; \$350,000; own., Donald MacKay, Englewood; arch., John R. Thomas, 160 Broadway.

Central Park West, n w cor. 66th St., five-st'y and basement office-building, club-room, riding and bicycle riugs, 150' x 100', 77' and 90' deep, brick front, asphalt and gravel roof; \$300,000; arch., Geo. W. Jenkins, Morristown, N. J.; arch., Henry F. Kilburn, 656 Eighth Ave.

Philadelphia, Pa. — Chestnut St., Nos. 927-31, eight-st'y Indiana limestone office and banking-house, 48' x 122', \$110,000; own., City Trust, Safe Deposit and Surety Co.; con., Jno. Dunnean, 905 Chant St.

STABLES.

Brooklyn, N. Y. — Grand Ave., e s, 290' s Park Ave., two-st'y brick stable and dwell., 25' x 100', tin roof; \$6,000; own., F. E. Rosebrook, 37 Washington Ave.; arch. and bld., C. Schneider, 122 Debevoise St.

Germantown, Pa. — Washington Lane, s s, near Stenton Ave., two-st'y brick stable, 16' x 28'; con., Thos. Wright & Son, 22 Harvey St.

Green and Johnston Sts., two-st'y brick and stone stable and carriage-house, 28' x 60'; own., A. H. Lippincott; arch., Hazelhurst & Huckel, Girard Building, Philadelphia.

BUILDING INTELLIGENCE.

(Stables Continued.)

Philadelphia, Pa. — Bancroft St., Ward 26, two-st'y brick stable, 14' x 31'; con., James J. Brennan, 1624 South 18th St.

Somerville, Mass. — Lake St., No. 40, frame stable; own. and bld., L. E. Brown.

Summer St., No. 341, frame stable; own. and bld., L. E. Cliff.

Garfield Ave., nr. Mystic Ave., two-st'y 30' x 90' stable; own., F. O. Reed; bld., C. O. Stone.

Worcester, Mass. — Frederick St., one-st'y frame stable; own., A. K. Nilson; con., L. M. Petterson.

STORES.

Brooklyn, N. Y. — Bushwick Ave., s e cor. Moffat St., three-st'y brick store and dwell., 25' x 60', tin roof; \$4,500; own., arch. and bld., George Fletcher & Sons, 95 Moffat St.

Broadway, n s, 277 7th e Varet St., three-st'y brick store and flats, 50' 6" x 48' 5 1/2" x 36' 10", tin roof; \$4,750; own., C. E. Cobb, 179 Montague St.; arch., W. M. Coots, 240 Flatbush Ave.

Buffalo, N. Y. — Swan and Hagerman Sts., three-st'y brick building for 8 stores and 18 flats; \$37,000; own. and bld., S. W. Barrett; arch., John G. Balsam.

Chicago, Ill. — C. A. Carlson, 2 three-st'y brick stores and flats, 6730-32 South Halsted St.; \$16,000.

W. J. Turner, four-st'y brick stores and flats, 252-256 North State St.; \$18,000.

Jno. P. Nelson, three-st'y stores and flats, 1077 Sheffield Ave.; \$5,000.

B. A. Evans, three-st'y brick store, 296 South Clark St.; \$3,500.

J. Woerner, four-st'y brick store and flats, 324 North Franklin St.; \$7,000.

B. M. Zallieck, four-st'y brick store and flats, 442 West Van Buren St.; \$7,000.

Indianapolis, Ind. — Meridian St., Nos. 52-56, five-st'y brick and stone store-building; \$16,000; own., Henry Schnull; arch., Vonnegut & Bohn.

Omaha, Neb. — Eighteenth and Parnass Sts., brick and stone store and flat building, 60' x 132', composition roof; \$30,000; own., G. G. Davidge; arch., Charles Berndorf; con., John Rasmussen.

Philadelphia, Pa. — Bainbridge St., n e cor. 7th St., three-st'y stone and brick store and dwell.; own., E. J. Warrington; con., Geo. W. Payne & Co., 401 Juniper St.

Somerville, Mass. — Webster Ave. cor. Norfolk St., building for stores and five tenements; own., Wm. Breyant.

St. Louis, Mo. — Three two-st'y stores and flats, s w cor. Burd and Ridge Sts.; \$6,200; own., Patrick Noonian; bld., Chr. Lenberg & Son.

Two-st'y store and dwell., n w cor. Carter and De Soto Sts.; \$3,000; own., John Liefing; bld., Geo. Peters.

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TENEMENT-HOUSES.

Cambridge, Mass. — Spring St., No. 163, tenements and store, 16' x 80'; own., James McClarey; bld., McGahey & Byrne.

New Haven, Conn. — West Water St., three-st'y brick tenement, 35' x 40'; own., Isaac Brown; arch., Geo. C. A. Brown; not let.

Eaton St., frame tenement, 34' x 40'; own., Harris Marles; arch., Geo. C. A. Brown; not let.

Philadelphia, Pa. — South Seventh St., Nos. 718-22, four-st'y brick tenement, 41' x 45'; bld., W. J. Murphy, 263 South 10th St.

Somerville, Mass. — Moreland St., nr. Meacham St., 2 double tenements; own., J. W. Wilber; bld., J. C. McLennon.

St. Louis, Mo. — Two two-st'y tenements, e s McNair St., bet. Lynch and Pestalozzi Sts.; \$3,800; own. Thos. Wolfe; bld., Klutho & Boeke.

THEATRES.

New York, N. Y. — Lexington Ave., e s, 73' s 42d St., four-st'y brick theatre, 62' x 198', 60' high, flat and peaked roof, brick with stone and terra-cotta trimmings front; \$170,000; own., B. & O. Goelst, 9 West 17th St.; arch., J. B. McElfatrick, 1402 Broadway.

WAREHOUSES.

Philadelphia, Pa. — Washington Ave., seven-st'y brick, iron and stone warehouse, 150' x 200', fire-proof, with cement as well as terra-cotta flooring; ownership composed of a syndicate of this city's capitalists; arch., Henry Dagitt, 706 Walnut St.

Springfield, Mass. — Sanford St., four-st'y brick storage-building; \$8,000; own., A. C. Hunt & Co.

St. Louis, Mo. — One-st'y warehouse, w s Tower Grove, bet. McKee and R. R. Tracks; \$3,000; own. and bld., Liggett & Meyers Tobacco Co.

MISCELLANEOUS.

Philadelphia, Pa. — Monroe St., No. 319, three-st'y brick tailor work-shop, 18' x 60', with an ell wing, 18' x 37'; con., James W. Baird, 1134 South Broad St.

Allegheny Ave., n e cor. 22d St., one-st'y brick freight-depot, 25' x 75'; own., Philadelphia & Reading R. R. Co., Market & 12th Sts.; con., A. M. Greene, 408 West Chelton Ave., Germantown.

Grand Ave. and Twenty-second St., two-st'y brick laundry, 22' x 61'; own., House of Refuge, Girard Ave. and 22d St.

St. Louis, Mo. — Boiler-house, e s Manchester St., bet. Papin and Sarry Sts.; \$3,500; own. and bld., St. Louis D. B. & Prov. Co.