THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. LIII. No. 1071.

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

JULY 4, 1896.

CONTENTS

THE proposition, which has been recently made, to incorporate in Columbia University the National Academy of Design under the title of a Department of Fine-Art, is worthy of serious consideration, although it is, perhaps, not likely to be carried into effect. Whether fine-art can be taught in college; and, if so, whether all the fine-arts are equally capable of being imparted by the sort of instruction adapted to college requirements; and, supposing a university curriculum to be valuable in training artists, in what ways it can be made most valuable; — all these are questions of grave importance, which will, sooner or later, present themselves urgently to those who are seeking to develop the science of education in this country. Ever since the time of the Cæsars, the saying of Horace, that "A poet is born, not made," has been quoted to prove that great artists of all sorts must depend upon their own faculties for their success, and that academic training is rather injurious to them than otherwise. To a certain extent this notion is probably a correct one. Every great artist is, and consciously so, the interpreter to his fellow-men of ideas which came into his mind from a source apparently outside of himself. Mozart used to listen, to hear, in his inner consciousness, the melodies which he wrote down as he heard them; and Michael Angelo saw in his blocks of marble beautiful forms, which he tried to free from their veil of stone by furious attacks with chisel and hammer. Ruskin says somewhere that the capacity of an artist is proportional to the distinctness with which these visions present themselves to him; to which it should be added, that his effective power is proportional to the steadiness with which he can keep the vision before his mental sight, or, perhaps, can keep his mental sight fixed upon the vision, until he has translated it into painting or sculpture, music, poetry or architecture. Probably all true artists would agree that these mental visions, or inspirations, are not subject to any such discipline as that exercised by scholastic training. A good many people imagine that they can construct an inspiration by combining good precedents upon correct principles, and a great deal of current musical and artistic work is based upon such combinations; but the charm of these compositions vanishes in a moment, when they are compared with others really touched with the divine fire, which is, indeed, inborn. It does not, however, follow that a gift which is innate cannot be developed and strengthened by education. The vividness of an artist's conceptions is probably dependent upon a constitutional sensitiveness of the mind, which is beyond the reach of anything, perhaps, except moral influences; but vivid conceptions are of very little use to an artist who allows them to fade away before he can express them; and the intellectual force requisite for holding them before the mind is a quality which may be greatly developed by training, and it is to the development of this faculty that the higher education is, in general, directed. The thing which most obviously separates university work from that of schools is that, in the former, the student solves more difficult problems, by means of a concentration of mind more intense and prolonged, than can be expected from a school-boy; and, as the student pursues his course, problems of greater difficulty are presented to him, for the very purpose of exciting him to still greater intensity of effort. This mental effort is essentially the same, whether it is applied to holding in view the conditions and relations of a mathematical problem, or the elements of a theoretical conception in science, or the details of an artistic inspiration, and of two artists, with equal vividness of mental vision, that one must express his conceptions most successfully who can keep his mind most steadily upon them. In music this is well recognized, and, while a degree of Mus. Doc. gives no assurance that the bearer is a true artist, it does indicate that the bearer, if he hears the Muses singing to him, can listen to them intently, and interpret their songs intelligently and clearly.

IN another way, also, a liberal education is of value to an artist, in freeing him from temporary and irrelevant influences. The most liberally-educated persons are usually the most free from prejudices, and the simplest in their tastes; and no one needs more than an artist to be independent of fashions, and of the nostrums and fancies of cliques, which appeal so strongly to the half-educated, and which unquestionably affect, greatly to its injury, so much artistic work. Beyond these general effects of a liberal training, the value of which to artists ought not to be underrated, it does not seem improper for a university to give a thorough and complete technical training in any branch of fine-art. Whether the personal element, which is so powerful a factor in the usual system of studying fine-art under an accomplished master, could be retained in a college curriculum may be doubtful; but a similar personal element in the teaching of science and history is made very prominent in the German universities, and it would not be difficult to modify the system as required.

THE New York papers contain descriptions of an "entirely new and very attractive plan" for school buildings, which has so much pleased the committee of the Board of Education that negotiations have already been commenced for sites on which to carry three of them into execution. So far as we can judge from the plans and perspective view published in the New York *Herald*, the design, which, as we are informed, "is evolved from the Hôtel Cluny, in Paris," consists essentially in a plan of the letter-H shape, comprising two wings, each containing five school-rooms on each floor, with a cross-piece, which shows six rooms, nearly or quite large enough for school-rooms, but which is described as being devoted to play-rooms for rainy weather; the upper story of the cross-piece being utilized as an assembly-hall. The building is intended to be erected in the middle of a block, the side walls being blank, unless, as is shown in the perspective view, they have windows above the roofs of the adjoining buildings. It is hardly necessary to say that the letter-H type of plan has long been familiar to all architects who have had anything to do with school-house designing; and those architects who are inclined to lament that they should have missed the idea of modelling their school-houses after the Hôtel Cluny may derive some consolation from the fact that the published plans and perspective bear no discernible resemblance to that familiar building.

APART from such credit as may be claimed for it on this score, the new plan, which is said to be the work of Mr. Snyder, the Superintendent of School Buildings, exhibits the defects that would naturally be looked for in the work of an amateur, attempting to solve an extremely difficult problem. Undoubtedly, the letter-H arrangement, by which light is obtained from court-yards open on one side to the street, is a good one, as the court-yards give rather better light, and much better air, with less noise, than can be obtained from windows opening directly on streets; but the intersections of the cross-piece with the wings present difficult problems of lighting, which appear to be very inadequately met in the published plan. Instead of the arrangement which would occur most naturally to a school-architect, of having the cross-piece consist of one tier of school-rooms, with a corridor on the north side, and an open court, at least as large as a school-room, at

each end, planning the short corridors for the wings so as to receive light at one end from this court, and at the other directly from the street, the plans show, we hope erroneously, the middle portion of the wings, where the courts ought to be, filled with a miscellaneous assortment of rooms and staircases, which would, apparently, be perfectly dark, while the corridors for the wings, extending from this lightless region, next the dead wall, just far enough to give access to the furthest school-room, and being there intercepted by closets, or other rooms, would also be perfectly dark. In a similar way, the rooms in the cross-piece, of which there are two rows, are served by a corridor in the middle, abutting at each end upon the dark space before mentioned. All this, we need hardly say, is thoroughly amateurish. No school architect, now-a-days, thinks of arranging rooms on each side of a corridor, unless the corridor is short, and brilliantly lighted at each end, or, if it exceeds a very moderate length, is lighted in the middle, by recesses of some sort, directly from the outer air. Of course, in the present case it will be said that the corridors will be sufficiently illuminated by fan-lights over the school-room doors, or by borrowed lights in the walls of the rooms; but even architects do not always realize that a square foot of borrowed light in the wall of a room thirty feet wide gives only one-fourth as much light as a square foot of glass in the wall of a room fifteen feet wide, so that standards of illumination derived from observations made in private houses and office-buildings, where the rooms are small, are very far from being applicable to school-houses; and, in point of fact, the gas burns all day in the corridors of many a school-house, of the type of twenty-five years ago, better supplied with light, so far as we can judge from the published drawings, than this model structure, which the Board of Education is in so much of a hurry to carry out. It is understood that we do not wish to detract from such merits as Mr. Snyder's plan may possess, still less to base a criticism of it on the coarse and hasty cuts of a daily paper, but it seems to be evident that the plan affords room for great improvement, and the best time to improve plans is before they are carried into execution.

ARCHITECTS, who think that it is for their advantage to enter indiscriminately into competitions for the benefit of public officials about whom they know nothing, will do well to read and ponder an article in the current *Atlantic Monthly*, giving the experience of some school-teachers with the persons in office, upon whose sense of honor the fortunes of the architects who have to do with them, even more than those of the school-teachers, absolutely depend. One of the teachers whose letters make up the article writes of his adventures with the magnates of a town which we may call B. The town had advertised for teachers for some of the public schools, announcing that "competitive examinations" would be held for candidates, and he entered himself as a candidate. An acquaintance of his, a military man, who was one of the town council, told him that he did not think there was much use in his trying the examination, as it was intended to reappoint the old teachers, and the examination was simply a form, gone through with to please a couple of new members of the city government, who had been making a fuss. The would-be teacher, on considering again the terms of the invitation, concluded to try the examination, whether it was a "mere form" or not; and he, with the other candidates, including the old teachers, whom the ruling clique intended to reappoint, appeared on the appointed day, and wrote answers to an interminable series of questions. So far as visible indications were concerned, all the candidates worked on equal terms, and it was not until some time later that he discovered that the old teachers had been supplied by their protectors with copies of the questions a week or more before the date of the examination, so that they might fortify themselves for the trial. Notwithstanding the advantage thus given to his rivals, the newcomer passed the examination with such superior credit that he was declared entitled to the position that he desired, and was installed accordingly, and taught for a year or two unmolested. Then an order was suddenly passed by the City Council, reducing the salaries of all the teachers in his grade. His military friend, whom he happened to meet a little later, explained that one of the teachers of that grade came to his store to look at a baby-carriage, and then went and bought one somewhere else, and he had taken that method of "getting even" with him. A year later, some other town magnate seemed to have occasion for "getting even" with a teacher, for another reduction of salaries was made, accompanied this time with an assessment to help pay the expense of reëlecting these noble citizens to their high office. This was the last experience of the *Atlantic Monthly* correspondent in that town, for he declined to pay his assessment, and anticipated his summary discharge by resigning his place.

IT is, in the great majority of cases, to people with such ideas of administering the public trusts committed to them that architects who compete in good faith for court-houses, jails, town-halls and schools confide their interests. If the *Atlantic* should see fit, in aid of the cause of decent municipal government in this country, to continue its expositions of the loathsome meanness and dishonesty of town officials, the architects could furnish an interesting chapter, and, if we are not mistaken, the engineers could supply another. Of course, there are in this country town officers whose honorable conduct deserves the highest respect and praise, but they do not commonly form a majority of the town government, and, even if they do, an active and tricky minority can generally find opportunity for exercising its peculiar talents at the expense of people who are so incautious as to deal with the town without an explicit and satisfactory contract.

THE State of Minnesota, soon after the dreadful forest fire of 1894, in which four hundred and eighteen persons perished, passed a law for the Preservation of Forests, in which it was provided that a Chief Fire Warden should be appointed, whose duty it should be to take measures for the protection of the forests of the State, with the help of resident Fire Wardens in the forest and prairie districts, by the investigation of the causes of fires in forest lands, and the punishment of incendiarism and carelessness. This law has been in operation a year, and the Chief Fire Warden, Mr. C. C. Andrews, has just presented his first annual report. This document gives a great deal of valuable information in regard to the causes of the conflagrations which are destroying so much of the most valuable property in the United States, and, incidentally, affords suggestions in regard to the management of woodland which are of considerable importance. It is already known, in general, that locomotive engines set most of the very destructive fires, but exact statistics of the damage clearly traceable to this and to other causes have not been available. Now, through Mr. Andrews's figures, we find that, in Minnesota, during the past year, thirty-nine prairie-fires were set by sparks from locomotives, burning over twenty thousand acres of land. The next in importance of the causes of fires seems to have been the practice, common in the grain fields, of burning the straw and stubble. This dangerous work set fires which overran twenty-eight thousand acres of land, causing damage nearly equal to that due to the locomotive sparks. Threshing-engines caused twelve fires, and thirteen were due to causes unknown. Of the forest-fires, which were, last year, of less importance than those on the prairies, although more than eight thousand acres were burned over, four were caused by locomotive sparks, seven by careless hunters and fishermen, or tramps, and nine were due to causes unknown.

THE letters sent by the fire wardens and others, throughout Minnesota to their Chief, in reply to his circular of inquiries, are remarkably intelligent and interesting. They show plainly enough the imperative necessity for providing locomotives with spark-arresters, and for vigorously punishing carelessness in lighting camp-fires, and in burning straw and stubble without ploughing around the heap a margin wide enough to make sure that no sparks can cross it. It is curious that the Indians, of whom, it must be remembered, there are still about seven thousand in Minnesota, are much more careful than the whites in extinguishing their camp-fires before leaving them, and several of the fire wardens express the opinion that white hunters ought to be obliged to use the same precaution. The new law, very wisely, provides that any person who carelessly sets fire to forest or prairie land, even land belonging to himself, by the spread of which damage is done to the property of others, shall be punished by fine or imprisonment; and if life is sacrificed in consequence of his carelessness, the term of imprisonment may be extended to ten years, with a fine in addition. It seems that some of the farmers grumble at this feature of the law, but there can be no doubt, not only that it is just and right, but that it will serve, better than all other means put together, to prevent fires due to carelessness.

HISTORY OF THE UNITED STATES CAPITOL.[1]—IV.

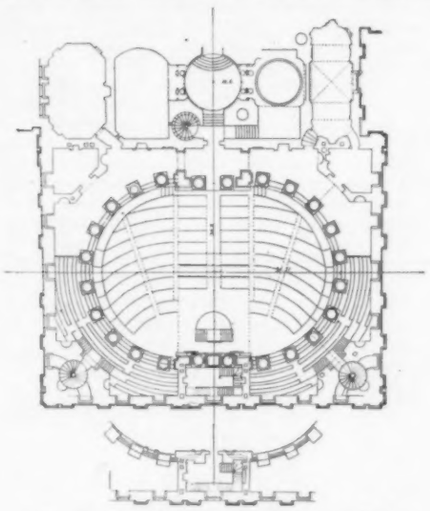


Fig. 23. Latrobe's Modification of Old House Plan.

THE following letters from Thomas Jefferson give the particulars of Benj. H. Latrobe's appointment as "Director of Public Works" or "Surveyor of Public Buildings," the position formerly held by James Hoban.

WASHINGTON, D. C., March 6, 1803.

Sir, — Congress has appropriated a sum of $50,000 to be applied to the Public Buildings under my direction. This falls, of course, under the immediate business of the Superintendent, Mr. Munroe, whose office is substituted for that of the Board of Commissioners. The former post of Surveyor of the Public Buildings, which Mr. Hoban held until the dissolution of the Board [at $1,700 a year] will be revived.

If you choose to accept it you will be appointed to it and would be expected to come on by the first of April; indeed, if you could make a flying trip here to set contractors at work immediately, in raising freestone, it would be extremely important, because it is now late to have to engage laborers and the quantity of freestone which can be raised, delivered and cut in the season is the only thing that will limit the extent of our operations this year.

I set out to-morrow for Monticello and shall be absent three weeks, but shall be glad to receive there your answer to this.

Accept my friendly salutations and regards. TH. JEFFERSON.

P. S. — On the raising of freestone be pleased to consult Col. D. H. Brent, who can give you better information and advice on the subject than any other person whatever, having been much concerned in the business himself.

March 6, 1803.

Dear Sir, — The letter in which this is enclosed being a public one and to be produced whenever necessary as a voucher, I have thought that it would be useful to add a word in one of a private and friendly nature. From the sum of $50,000 we shall take between $5,000 and $10,000 for covering the north wing of the Capitol and the President's House.

The residue of $40,000 to $45,000 will be employed in building the south wing, as far as it will go. I think it will raise the external walls as far as the uppermost window sills, being those of the entresols, and I have no doubt Congress at their next session will give another $50,000, which will complete that wing inside and out in the year 1804. . . . Should you think proper to undertake it if you come on here on a flying trip as suggested in my other letter, you can advise with Mr. Munroe, who will set into motion whatever you may desire; and if you can be here finally the first week in April you will find me here and everything may be put under full sail for the season.

Accept my best wishes and respects. TH. JEFFERSON.

P. S. — I think a great deal of sheet-iron will be wanting.

Latrobe accepted this appointment and took charge of the work immediately.

April 7, 1803, he appointed John Lenthall, Clerk-of-works, giving him the following authority:

"I have to inform you that it is clearly understood by the President of the United States and the Superintendent of the city, that you are to be the sole judge of the merits of the workmen. . . . You are also the sole judge in my absence of the fidelity with which contracts are fulfilled . . . no money will be paid without your certificate, you will thereby obtain complete control over the conduct of every man employed."

Although Latrobe was appointed to superintend the completion of the Capitol according to Thornton's designs, his first thought upon taking the work seems to have been upon changes he could suggest, and after the experience with Hallet and Hadfield this naturally provoked Thornton.

Latrobe after eight or nine months' study made his suggestions to Jefferson, who referred him to Thornton. Latrobe's letter [February 27, 1804] to Jefferson gives the result of the interview.

"*Dear Sir*, — I judged very ill in going to Dr. Thornton. In a few peremptory words he, in fact, told me that no difficulties existed in his plan but such as were made by those who were too ignorant to remove them; and though those were not exactly his words, his expressions, his tones, his manners and his absolute refusal to discuss the subject, spoke his meaning more strongly and offensively than I have expressed."

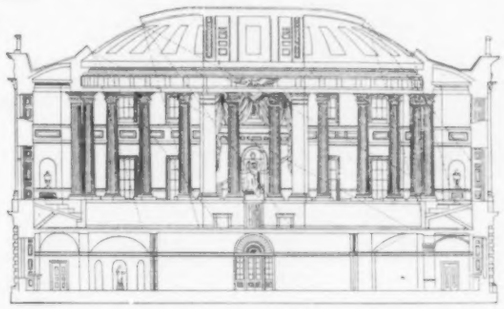


Fig. 24. Latrobe's Modification of Old House: Longitudinal Section.

President Jefferson replied on the following day.

"*Dear Sir*, — I am very sorry the explanations attempted between Dr. Thornton and yourself on the manner of finishing the House of Representatives have not succeeded."

Latrobe carried on his crusade against Thornton's design and plans vigorously and persistently until he partially accomplished his purpose. To his own mind, as well as to that of others in authority, he justified his changes of the accepted plan.

In efforts to accomplish his purpose, Latrobe had personal interviews with the President, and used his early reports to Congress with effect. His Reports, a letter to Jefferson, March 29, 1804, and a pamphlet of thirty-two pages, entitled "A Private Letter to Individual Members of Congress on the Subject of the Public Buildings of the United States" [November 28, 1806] are on record.

In his criticisms Latrobe was sharp, sarcastic, unreasonable and unjust, judging from the records, letters, drawings and pamphlets. It is entirely natural Dr. Thornton should have been dissatisfied, and from the nature and ability of the man that he should return criticism of equal sharpness.

Latrobe's letter to the President and Reports state that the open space enclosed by the elliptical hall becomes a dark cellar when the Legislative Hall is raised to the story above. "Therefore, the doors leading into it are useless if not absurd." "No fireplaces can be carried up except on outer walls and this would be difficult on account of hardness of brickwork. No staircases could be built behind the Speaker's chair in elliptical enclosure."

Latrobe proposed to rectify these errors, according to his ideas, by changing the elliptical form of the chamber, and substituting "two semicircles abutting on a parallelogram." He further took the liberty to alter the whole of Thornton's plan where "a spacious stairway ran *only to a gallery* and a room fifty feet square with one window" (Fig. 23.). If Latrobe could see the present requirements of a gallery he would see that a spacious stairway was necessary!

Latrobe seriously objected both in his letters and printed documents to the design with which he *was compelled* to conform, because of the portions of the building already erected.

To defend himself and his design before Congress and the people, Thornton addressed a letter to Congress in answer to Latrobe's report. The document is a very clear statement of the case, and all the facts as stated are confirmed by the records or contemporary documents. For this reason I quote liberally from this letter of

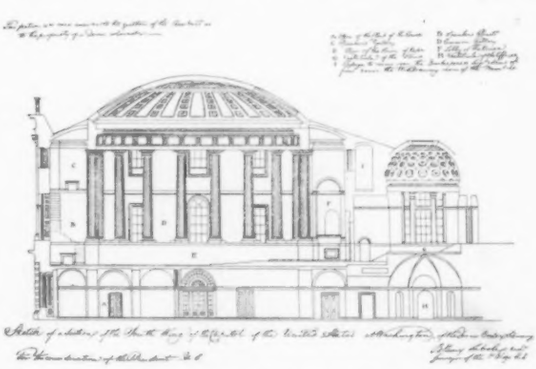


Fig. 25. Latrobe's Modification of Old House: Cross Section.

January 1, 1805. He says "Previous to Mr. Latrobe's appointment when he came to report on dry-docks suggested by the President, he often complimented me on the plan of the Capitol, a ground-plan and elevation of which I had shown him, and he declared in the presence of the Superintendent [probably James Hoban at that time], that he never saw any other plan of a building

[1] All rights reserved. Continued from No. 1068, page 102.

besides his own that he would deign to execute. I must own I cannot easily conceive why previous to this appointment I should hear nothing but approbation of my plan and after his appointment nothing but condemnation.

"In the commencement of his report he mentions the approval of my plan by Gen. Washington. . . ."

"Mr. Hallet was appointed to execute it, but not until after I had

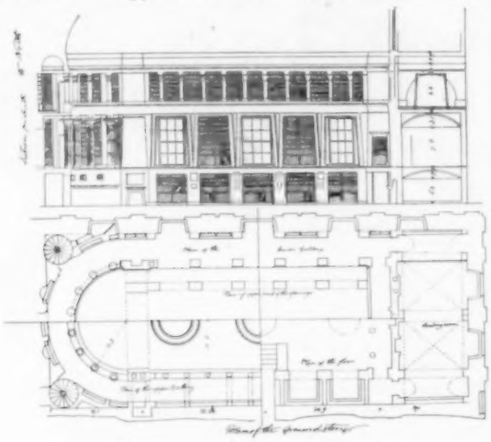


Fig. 26. Library Opposite Senate, North Wing.

refused to superintend its execution, ... Mr. Hallet was desirous of altering not merely what might be improved, but even what was most approved." At this point he describes Hallet's attempted changes, an account of which I have given in previous pages. After describing the removal of the foundations laid by Hallet for his square central space instead of a dome, Thornton continues: "A portion of what I intended to remove was directed by the Board of Commissioners to remain in order to erect thereon a temporary building of brick for the accommodation of Congress until more committee-rooms could be prepared by the further progress of the building. On the opposite side, the walls built by Mr. Hallet between the dome and the Representatives Chamber still remain, which may in some way account for the difference mentioned by Mr. Latrobe between the plan as laid down and the drawing. Mr. Hallet was not in the public service when I was appointed Commissioner, September 12, 1794." Then he describes Hadfield's connection with the Capitol, an account of which I have already given. After the statement of facts, in reference to his design, which I have found fully proved by the public records, he continues: "Mr. Latrobe must have been exceedingly misinformed, when he speaks of the various styles of each architect showing themselves in the work, one having been out of public employ before the present elevation was drawn, and before a single freestone was laid, and the other having taken his discharge because he was not allowed to make any material alterations.

"They are both [Hallet and Hadfield], however, men of genius which I acknowledge with pleasure.

"Mr. Latrobe's observation respecting the want of agreement in the plan and foundation is already answered; but if I could be surprised at any observation made by Mr. Latrobe after reading his Report, it would be at his stating the author furnished him only a ground-plan. It may be true I did not give him drawings, but I informed him what was intended in completing the south wing, and to show that he understood we need only his description — 10th page of the Committee's Report." It must be remembered that it was only the south wing that was under discussion and the exterior

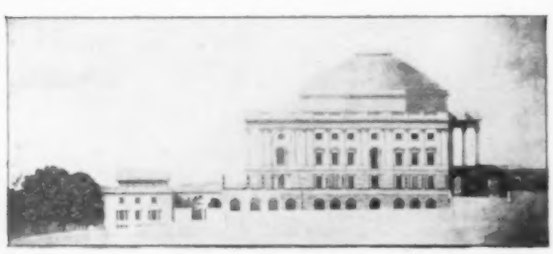


Fig. 27. South Elevation: Drawing by Latrobe, 1811.

of the south wing was to be an exact duplicate of the north wing, which was completed when Latrobe took charge, and further, that the drawings had never been in Thornton's possession since the commencement of the work.

"He [Latrobe] speaks of the impracticability of the plan of the south wing. It has been deemed practicable by very skilful and practical architects and I never heard it disputed by other than himself. He told me that he could not execute it as it was intended

To support a coved ceiling formed in the manner of the Hal au Blé at Paris of the extent contemplated on columns of wood [It will be remembered that Thornton's original idea was to make the interior work of marble] cannot in the conception of an architect be difficult; and I believe it will be generally admitted that the grandeur of the room contemplated would far exceed the appearance of the one intended by him and at much less expense. The stability of the work could not be an objection, when it is remembered how many hundred years Westminster Hall has stood.

"It is astonishing what evidence is considered sufficient to establish facts to a mind that I am sorry to say appears preoccupied by a desire to condemn. [Dr. Thornton here quotes from Latrobe.] 'The most indisputable evidence was brought before me to prove'

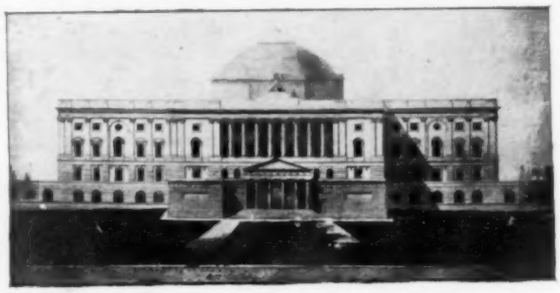


Fig. 28. West Elevation: Drawing by Latrobe, 1811.

[a negation] that no sections or detail drawings of the building had ever existed excepting those that were made from time to time by Messrs. Hallet and Hadfield for their own use in the direction of the work.' Page 10.

"It will be remembered that one of these gentlemen never superintended the laying of a single stone of the elevation. The other did not make a single section that I ever heard of; but required sections of me, which I drew and of which Mr. Munroe told me he had informed Mr. Latrobe.

"The whole area of the south wing of the Capitol might be conceived by some as too extensive for a Chamber of Representatives, but if we consider the rapid increase of the American people, and that five hundred Representatives may be required, neither the space allotted for the members nor the gallery for the audience will be considered too large. To lessen either would, therefore, in my judgment be a very important objection.

"Mr. Latrobe mentions the want of committee and other rooms. The President [Mr. Jefferson] of the United States had some months before Mr. Latrobe's appointment, spoken to me on the subject, and asked if they could be formed in the basement story with convenience, under the Representatives Chamber.

"Approving much the idea on many accounts, independent of its restoring the building to a greater conformity with my original designs for the south wing raised, with committee-rooms under the galleries.

"The President's idea was carried farther, for I drew a plan of the Senate-room [present Supreme Court] raised, within a few feet of the base of the columns and with two good rooms beneath, one on

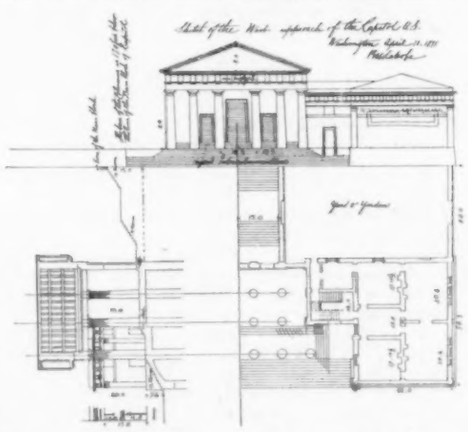


Fig. 28*a*. Sketch of West Approach of the Capitol by Latrobe, 1811.

each side, besides two smaller for paper, etc., and a passage from a door in the external center to the lobby. This would much improve the proportion of the Senate-room, the arcade of which is too high for the columns.

"A coved ceiling might be thrown from the entablature so as to give any desired elevation.

"These alterations were laid before the President [Jefferson] many months before Mr. Latrobe's report was written, and if Mr.

Latrobe had extended his alterations only to the committee and other rooms, however they might have differed from mine in form, size, or appropriateness, I should not have considered them of sufficient importance to call forth my objections; but under a sincere conviction that the Representatives Chamber will be irreparably [marred] by the alterations now in execution, I am compelled by a sense of duty, but with great reluctance on other accounts, to express my disapprobation of the measure.

"I have seen Mr. Latrobe's report of December last and find much stress is laid on the imperfections of the foundation of the south wing, which required to be taken down.

"Six feet [in height] of the foundation had been built by a contractor, during whose absence the work was ill-conducted by those in whom he had confided. The work was directed to be examined and was condemned by the Commissioners.

"The correspondent part of the north wing was taken down and good bond stones intermingled throughout the new work, by which it was rendered completely solid; and as that and the stonework of the elevation were well executed, if any defect can be hereafter discovered it must depend upon injuries received by piercing so many large holes through it, or on defects in the lower part of the foundation which was laid before I was in office.

"It was a query at the time of its execution whether it would not be better to lay the foundation with inverted arches, but it was thought more expensive and not better than by good bond stones in the more usual manner, and I imagine that those who pierced the foundations of the north wing, thereby injuring it by cutting loose many of the bonds, found it to be exceptional work; but I think it might have been perfectly aired by tubes at a trifling expense without risking any injury whatever.

"The roof has been justly condemned.

"It is next to impossible to put any elevated covering that shall resist the ingress of water when the gutters are filled with snow or deluged with rain. I object to the roof as now executed not solely on that account. By rising so high, the balustrade is darkened until

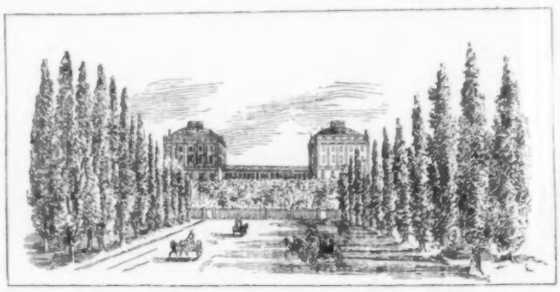


Fig 29. The Capitol, 1811-14, from Pennsylvania Ave.

the beholder advances so near the building as to lose the general view; it is thus rendered heavy in appearance. I proposed a flat roof made with a composition that has since been found to answer perfectly by Mr. Foxall, and by varying the ingredients a little he has formed a variety of excellent cements. It is made in imitation of a terraced roof, though greatly superior." [1]

This was the last public effort of Thornton in defence of his plan. The alterations advised by Latrobe were adopted, and I think few will contend that they were improvements. [See Figs. 23 to 29.]

Although Dr. Thornton made no further efforts to preserve the integrity of his plan, Latrobe still found he did not have an easy time contending with Jefferson, Congress and the newspapers. Jefferson had individual ideas on architecture, Congress considered the cost, and were slow in making and gave but little in their appropriations, at the same time they were disposed to take exception to the time of erection and cost of construction. The newspapers complained of the slow progress, character of the work and of Latrobe's frequent absence from the city in connection with his private business. Thornton likewise prodded him on his deficiences in private and published letters.

As a general answer to these parties, Latrobe, on November 28, 1806, issued a pamphlet, entitled "A Private Letter to the Individual Members of Congress on the Subject of the Public Buildings of the United States."

In this letter he gives as his excuse for the slow progress of the work the uncertainty of Government appropriations, and the difficulties of quarrying stone. He makes a plea for changing the method of making appropriations. From this he passes into criticisms of Thornton's design, and states that the method of choosing a design by competition was a mistake and certain of defeating its own end. He refers to the design of the north wing which he was compelled to follow in the south wing [The present Supreme Court and Statuary Hall]. "I frankly confess that, excepting a few of the details, all my ideas of good taste and even good sense in architecture were shocked by the style of the building. *I am well aware that in what I shall say in this I am in the minority. All books for the last three or four hundred years are against me. But as the arts continue to improve, simplicity gains more admirers daily.* . . .

"But with the actual shape and appearance of the building little could be done but adhere to the style of the exterior and to add all the conveniences of the offices which were required for the transaction of the business of the House."

At this point Latrobe describes quite minutely the changes which he claimed to have made in the original plan. As these points are treated fully in other portions of this treatise I will not quote them here.

He compliments Jefferson in the following glowing terms:

"The warm interest which the President has taken in everything that relates to the design, arrangement and management of the work, and to that impulse which a mind by whom no field of art or science has been unexplored gives to all the agents he employs, more is due than delicacy permits me to express."

"On the intelligent activity and integrity of the Clerk-of-works, Mr. Lenthall, it is impossible to bestow too much commendation."

Thornton published a sharp and sarcastic answer to this pamphlet which is interesting in its local hits and comments, but as it simply covers facts which have been mentioned before I will not quote from it.

From this period until the work ceased on the Capitol in 1811, Latrobe appears to have been untrammelled except by the restrictions of President Jefferson.

Munroe, who assumed a part of the duties belonging to the Board of Commissioners, either did not keep a record of the work, or such record has been lost; neither are the letters in reference to the subject in possession of the Government.

The data from which information must be drawn are letters of Latrobe in the possession of the family; a volume from Latrobe to John Lenthall, Clerk-of-works, in possession of Mr. W. S. Abert, a grandson of Lenthall; Latrobe's Report to Congress and Jefferson's published correspondence.

Unfortunately, this matter covers only one side of the issue. In reference to all points before this date we have the regularly recorded transactions of the Commissioners and letters covering both sides of every question.

To arrive at a clear understanding of B. H. Latrobe's work on the Capitol it is necessary to compare his drawings with Thornton's, and his letters and reports with documents of earlier date showing what had been contemplated before he took charge.

I have already mentioned the changes which Latrobe proposed in connection with the south wing [present Statuary Hall] (Fig. 23). These changes were carried out and Latrobe took great credit for the alteration of a very gracefully formed elliptical room into a badly formed one with two short sides and semicircular ends, decreasing the size and changing the form of the staircase to the galleries and placing committee-rooms under galleries. Thornton had previously made a plan for this purpose (See Fig. 19). It will be seen at a glance, by comparing the plan of Thornton with the one of Latrobe, that the changes were simply modifications in form, size and detail. Thornton's original scheme still remained, so changed as to destroy much of its beauty and utility, but the broad principles of his plan for this portion of the building were still intact.

The Hall of Representatives was considered upon its completion, a very magnificent room. The British officer who burned it said it was a "pity to burn anything so beautiful," and Mr. Jefferson in a letter from Monticello, April 14, 1811, says, "I declare, on many and all occasions, that I considered you [B. H. Latrobe] the only person in the United States who could have *executed* the Representative Chamber or who could *execute* the middle building on any of the plans proposed," and, July, 1812, "The Representative Chamber will remain a durable monument to your talents as an architect."

It is easy for an architect to take the suggestion of Thornton's plan and imagine or realize how much more effective a hall reared on its lines would have been than the one built on the lines shown by Latrobe's plan.

Jefferson's instructions or interference in the plan and design of the Capitol appears to have been, judging from his letters, usually suggestive and not mandatory. These recommendations usually appear to have been in reference to detail; his idea, as we learn from hints all the way through the correspondence, was to follow Thornton's plan, with which he was familiar from its first appearance in the competition.

Latrobe says in the pamphlet above referred to [1806]: "That he [Jefferson] directed I should deviate as little as possible from the plan approved by General Washington."

GLENN BROWN.

[To be continued.]

[1] This form of roof, which appears to have been the prototype of the mastic and cement roofs so common at the present day on fireproof buildings, was expected to get better with age. It was put on Mr. Foxall's residence in Georgetown and on the public stores in Navy Yard in 1805.

AN ALLEGED PROTOTYPE OF THE VENUS DE MILO. — Since Melos first yielded up its priceless treasure of the world-famed Venus de Milo, now in the museum of the Louvre at Paris, it has been the dream and despair of sculptors of every nation on the face of the globe to restore the arms that are wanting to the statue. It would appear that the problem created by the absence of these two arms is about to be set at rest through the discovery by the eminent French archæologist, Santorin, during the course of his excavations in Greece, of an antique statue, which, though wanting the head, is declared to be in other respects an exact replica of the Venus de Milo plus the arms. — *N. Y. Times.*

OLD LOMBARD AND VENETIAN VILLAS.[1] — I.

THE first Southern impression, after rushing down the precipitous terraces, dropping down the terrific ledge which separates the high Alpine plateau from the Val Bregaglia — the first impression of this sudden drop from winter into summer is that of the old Salis house at Soglio. Nay, rather the first strong impression after that of the previous evening, when in the gathering darkness we walked down from the Roseg glacier, and drove in the dark down its narrow valley, the carriage lights waking dim visions of huge boulders and of larch trunks and branches hanging among the invisible things; and, overhead, the milky way fitting into the narrow slit between the high black walls, and reaching with its pale, tremulous light to the dim luminousness of the glacier, which carried on the light of the sky to the dark earth at the end of the valley.

Only twenty-four hours, and perhaps as many miles, separated us from that primeval, unhuman solitude of sky and mountain — sky and mountain but so lately muffled in snowstorms. It was impossible to realize it as we went up the hill of Soglio through the chestnut woods, high above the torrent's roar, and entered the curious old house at the top. Perhaps, indeed, it was the absence of human element on that roof of the world whence we had descended which made the perfume of past things hanging about this house so strong and poignant; a perfume of the past, but of passed life. A rambling seventeenth-century house, now an inn, to the back of a hamlet of log huts and black stone cottages — a sort of villa, doubtless sprung up on the site of a castle, and retaining still its entire furniture — painted and gilded beds, beneath whose escutcheons generations have been born and have died, great carved and inlaid chests of drawers, and blackened pictures, all graceful with the curves of the late seventeenth and early eighteenth century: one room still perfect with sea-green brocade and curtains and great green stove; others stuccoed, and others panelled with the reddish wood of the great mountain pine. The warm, resinous, cedar-like smell of this panelling, the scent of sun-dried, fading flowers from the garden behind, the vague exhalations of the old silk and leather, went to one's head after that woodland unbreathed air of the Engadine. The house was redolent with the charm of human habitation. But — strange contrast! — passing out of these panelled, brocaded rooms, through the little *Estrich*, or guard-chamber, still hung with banners, rusty fowling-pieces, steel gloves, and even a coat-of-mail — passing, and looking up out of that little garden with its clipped hedges and sun-dried flowers, you suddenly find yourself again in the presence of the great mountains. The valley below is gone, save for the sough of its torrent; and opposite, close in front, looking down on one, is a vast mountain side, gashed with glacier, a huge crown of crystal-shaped peaks and crags, like obelisks and inverted icicles, such as Leonardo painted behind the mysterious cobalt grottos of the Virgin of the Rocks. But looking southwards, a valley of blue mists and sunbeams, turning into Alps where they meet the sky.

What a strange life, that of these mountain potentates, half graziers, half mercenary captains, bringing from the looted plain its luxuries and fashions to be stared at by the glaciers!

Cernobbio, Lake of Como. — The day before leaving the Engadine, I met in the village two Italian women in the blue dress of Valtellina, selling brooms made of sorghum, and carrying on their backs wicker hods whose contents were covered by bay twigs. Those bay twigs, in a way, sum up one's impressions of return to Italy. They mean, even met in that valley of larches, the gardens of Rome and of Florence, the past, the classic poetry, as in that Venetian portrait of Ariosto, Italy; and beyond it a vague far-off trail of islands and promontories and triumphant names, which is Greece.

This is the symbol of what the South gives to the mind. At Cadenabbia, where we landed on our way to the plains, there came, with the whiffs of *olea fragrans*, the sense of the South's mere delightfulness as such — the South which melted the barbarians like wax. We walked for a little in the Sommariva Gardens, under the trellised lemons and limes, and we sat for a while on the parapet of the lake, under the villa terraces, where, beneath the big plane trees, fruit is stacked for sale, and silk wares and foolish bits of brocade are pinned against the trunks, the scent of the *olea fragrans* coming in whiffs, like snatches of over-luscious melody. The sun was setting, and the water, of pale, shiny green, was beginning to be shot, then mottled, with pale-rose color, as if the petals of the belated, over-blown roses of the lake villas were being strewn upon it. Opposite, already preternaturally white, glimmered the houses and belfries of Bellagio.

It was dark when we returned to the boat and continued our journey. An irregular roof of stars hung over the black water and black hills; the hills with only an isolated spot of light telling of a village. The water was streaked in two places by the long, rippled reflection of Mars and of Venus. It seemed quite natural to be there, and quite unaccountable how we had got there.

Cernobbio, Sept. 20. — Donna V——, in her little pink eighteenth-century casino, built on piles in the lake, tells us some anecdotes which make one feel that here, in the Milanese, the Napoleonic times are still near at hand. Her great-aunt, wife of one of Napoleon's generals, could find no better way of celebrating his return from the Peninsular War than by a triumphal entry into her villa garden, where she had erected sham towers and walls, to remind him and coming ages of his sieges and victories.

This end of the lake, where, walking up the valley or over the hills, one is in Switzerland, is the natural home of conspirators; the place of the journey of Fabrice del Dongo (in Stendhal's immortal romance) to join Napoleon in 1815, Fabrice, aged seventeen, with his mother's diamonds sewn in his coat linings, and in his pocket the passport describing him as "Vasi, *marchand de baromètres portant sa marchandise.*" The same adventures were repeated in 1859, when my friend Luigi E——, seventeen, like Stendhal's hero, escaped from college at Pavia to join the Sardinian army, and was conveyed across these mountains by mysterious agents, one of many lads but just in time to have a brand-new uniform stained with blood and soaked with rain in the long summer hurricane of Solferino. They had at that time, he says, a regular system for smuggling men across these mountains, as they now have for less risky wares. Now, alas! of these smuggling feats there remains, of an eccentric sort, only one — the pouring of petroleum down channels on the Swiss hills and catching it on the Italian lake, where the drains of Donna V——'s garden are sometimes full of it. To what base uses has illicit ingenuity fallen!

Monza, Casa E., September 21. — In an atmosphere of awe, and of stale incense and unused vestments, a priest in full canonicals opened a reliquary after an appropriate prayer, and handed for our inspection that famous iron crown made of a nail of the True Cross, and which Napoleon had snatched, to the distress of well-bred Europe.

The crown, in which the twisted nail is merely inserted, has a fine barbaric air, fit for the Gunther or Dietrich of the "*Nibelungenlied.*" But the treasury of Monza contains a number of even more curious and magnificent relics — ivory writing-tablets carved with muses and poets, still keeping an Attic grace; great roughly-beaten gold crosses and crowns, studded with barbarous gems, jacinths and carbuncles and root of emerald and beryls, round-like beads for a Christmas-tree, but arranged on patterns of the Ravenna mosaics, patterns handed down from ornaments such as we find in archaic tombs. Also the gold cover of a Gospel, in which, among such bird's-egg jewels are set charming pagan intaglios and cameos of gods and goddesses; strange relics, all of them, of that crepuscular time when the heroes of the Volsunga-Saga (there are legends of Longobard kings which make one think of Sigurd) were trying to drape themselves in the tattered togas and stiff embroideries of old Rome and Byzantium.

But more poetical in their way, a collection of little straw baskets, like those for fish or fruit, in which the Lombard Crusaders had brought back relics from the Holy Land: little coarse, common, prosaic things set in great silver frames, among the silver busts of saints, the candlesticks, the jewelled crowns and croziers of the treasury; and which had been carried by wearied half-starved men, across how many hundreds of miles, through what sickness and danger — handed on, no doubt very often, by the dying soldier to his comrade, so that the beloved little town, far off in Lombardy, might have its share of blessed relics, like the rest.

Monza, September 24. — Driving about the hilly district called Brianza, between Como and Lecco, seeing country houses. An unreal impression of receiving hospitality from kind people whose names one barely knows, talking to uncles and cousins and sisters-in-law one knows not clearly of whom; and a curious, *piquant* contrast between beautiful old Italian villas, stuccoed and cypressed, and a quasi-English mode of life, with English tea-tables and English couches, and delightful Southern babies dressed in Greenaway frocks and dancing to the last English music-hall songs.

But all is *not* English, and tidy and beautifully restored and kept up in Lombardy. Witness the never-to-be-forgotten villa of the T——s at Paderno. This one is in the plain towards Milan. You drive for miles through ruts and dust, between dull-green acacia hedges; road after road, flat, dreary, through occasional squalid villages of stunted children, where flocks of mangy gray geese waddle round stagnant ponds; a country, you would say, where Pellagra, fearful daughter of neglect and maize diet, rules supreme; monotonous, melancholy, which the sunset itself can scarcely waken to interest and beauty. Here, among the endless fields of stunted mulberry trees and dry-stripped, gaunt maize, over which the sky-line bends in breathless lilac vapors, you come upon a walled and belfried village, if anything a degree more squalid than the others. Over its gateways stands the famous motto of the T—— of the Lake, as they call them; and the same coronetted motto creaks as a wrought-iron sign over a miserable inn-yard. In the midst, in a great scorched bare grass place, stands a huge palace, pillared and porticoed, and surrounded by rockeries. At the foot of its splendid steps the peasants were threshing and winnowing the maize, in a cloud and a shower of gold against the blue sky. A broken old peasant-woman emerged with heavy keys, conducting us into the vast *Court of Honor*, where the Roman Emperors on brackets once looked down on coaches and outriders and pages and bravos, but now upon grass-grown, echoing emptiness. Then through an endless series of immense saloons, shuttered and smelling of cellar and charnel house, an incredible smell of wine, decay and death. And as the caretaker threw open window after window, it was only to reveal the better the emptiness of these stuccoed and frescoed walls; emptiness the greater for an occasional statue, or stack of chairs, or huge worm-eaten billiard-table. In what was once the splendid library, and where hundreds of volumes still rotted behind gratings, there were collected all sorts of incongruous pieces of furniture: two mouldering spinning-wheels, some tables for long-forgotten games, billiard cues, and in a corner a pole with a knob at the top for dressing wigs upon.

[1] An article by Vernon Lee in *Cosmopolis*.

All this was strange enough; still, what can you expect from a house deserted for a century and more? But when we had ascended to the first floor, it was borne in upon us, very slowly indeed, that the house was not abandoned, nay, was actually prepared to receive its masters in a few days! Be this as it might (and the suspicion arose very slowly in one's mind), the throwing open of shutters in one vast, vaulted, frescoed room after another, the unlocking of the worm-eaten doors with half-effaced gilded and arabesqued panels, this incongruous admission of daylight, revealed a suite of apartments perfectly furnished; walls closely hung with pictures, rooms stately with beautiful chairs, tables and brocade-draped beds. But the pictures were black, cracked, peeling off, the gold of the frames black also; the card, writing and toilet tables of charming carved Louis-XIV shapes, were gray and rough where the polish had once been, and the beds were plumed erections like state-hearses! Oh, the funereal magnificence of those beds, with their tent-like sweep, their five vase-shaped plumes (I found a lot of such also stocked in a lumber-room) of velvet and gold, and their long curtains of crimson brocade or green-flowered damask! Things in which a live man or woman would be like a corpse, and the black ancestors and kings and queens on the walls, the ghosts of that house, would be the real, living inhabitants: a Velasquez-looking lady particularly, in pale-blue satin farthingale, fixing you with black Spanish eyes, and her black and bilious wide-breeched cavalier. Oh those beds, those solemn, funereal, ghostly, pompous beds! "And this one," said the housekeeper, swishing the dust with her apron, and pointing to a great orange silk monument like a sacrificial pyre, "*this is the one prepared for the little bride!*" A little bride in that bed!

It was, once the fact had penetrated to one's mind, more terrible to think that the little duchesses, the tiny granddaughters, were to sleep under a similar canopy, in a perfect gallery of Spanish grandees, with Philip IV, after Velasquez, stalking, blond, blear, in slashed black doublet and white stockings, at their head. Next to the bedroom of the little duchesses, hung, in a saloon, a curious family portrait — a nun, engaged in conversation with a little girl, already in the brown-and-white nun's dress, but with her blond hair still in waves, and tied with a rose-knot, like the Infanta Margaret. Some future *Monaca di Monza*, like the one whose mysterious history Manzoni has told, but told less strangely and horribly than the real documents I was reading this morning; some princely baby-girl, brought up with dolls dressed as priests and nuns, to await, with her womanhood, Christ, death, or some sacrilegious lover like Paolo Osio, and everywhere the smell of damp and corruption. From the palace we descend into the garden. Weeds, pumpkins, tomatoes and some tawdry draggled zinneas and dahlias grew about the house, and in front, stretched into the lilacy-blue distance, a long, long bowling-green of high, coarse grass, closed-in by hedges of unshorn hornbeam.

"What can the people be made of, to live in such a place!" I exclaimed, and scattered a few adjectives at the owners of this ghastly splendor.

"Not at all," answered my hostess; "they are very worthy people. This place has fallen to their share with other ones, and not a *soldo* of capital. No one will rent it, of course, and the taxes are assessed at its value if inhabited. So, as there is no possibility of repairing anything, they just come and pass a month in it as it is, so as not to abandon it utterly. They feel their duties to the place, and give at least their presence. It can't be cheerful, you know, a month at Paderno. I think it's rather grand of them."

"It is grand, and worthy of the house," I answered, looking back at the endless rows of shuttered windows, the weather-cocks and broken roof obelisks above the stunted mulberry trees and the parched Indian corn of the plain.

Bergamo, Palazzo S——, Città Bassa, September 26. — The chief interest of this charming town, piled in two heaps on its hillside, with vineyards and pastures between, is certainly Lotto. He painted busily during a long lifetime (1480 to 1556), and pictures by him exist in most great galleries, but one must come to Bergamo to understand his great and singular personality. Although a Venetian in the essential painting quality, and in a certain voluptuous solemnity, Lorenzo Lotto stands out quite separate from the two great exchangeable earlier Venetians, Giorgione and Titian, and their retinue — big and small — of Palma, Bordone, Bonifazio, Catena, Cariani, and so forth. Separate, different, shining out in virtue of a brighter color, a more lively composition, more vehement and momentary gesture, a more pathetic, episodic fancy, as of Tasso's poignant romance compared with the idyllic heroism of Spenser — the restless, inventive romance as compared with the lyric, steeped in sentiment and suggestion; and he leaves in the mind, with his brilliancy and sort of diagonal vivacity, a sense of discomfort mingled with delight. His pictures can be distinguished from those of other Venetians almost across the width or length of a church. They call one, as with clarion march music, with their vivid, unusual tints. The sapphire-blue and geranium-red (as of the hedgerows of Tangier) of the Virgin's robe; the meadow-green and shot-orange with which these are balanced; the exquisite rose color and lilac, which make certain groups of fluttering angels like hyacinth plantations in spring; nay, the whole picture, the lovely ivory-faced Virgin on her throne, the blond Sebastian, with the first down on his cheeks, the dark, passionate Roch, the stately SS. Barbaras and Catherines, palmed and towered into so many human or celestial flowers. This man loves — which is uncommon in great painters — beautiful things, not merely things which look beautiful when painted. His women are exquisite, not merely in hair and skin, but in body and features, delicately carved of living ivory. His draperies have dyes of gem-like depth and vividness, sapphire-blue and marvellous lacquer scarlet; and he studies plants for their beauty and pleasantness, not merely for decoration and suggestion. The fig-tree, for instance, and the painted jasmin, from under a hoop of which there appears in one of his pictures here the majestic stretch of the River Serio, merging into the hazy blue-green plain surrounded by the hyacinthine mountains of Bergamo.

Even more noticeable in this highly-strung, over-excitable artist is the romantic, imaginative light in which he sees actions and men, making him place the rose petals and ivory skull beneath the hand of the man in black, in the Borghese collection, the rising moon and poppy-like plumes about the malignant lady in the gallery here, insisting upon the element of hidden pathos or trouble in all his sitters, and compose his religious pictures not, like the other Venetians, as solemn liturgic pageants, but as rapid, unclutchable visions born of ecstatic hope.

"Look at this composition," says my friend K——, taking me up to the enormous altarpiece at San Bartolomeo. "At first you will think, as I did, that the Madonna's throne is placed in the mouth of a cavern. You are intended to perceive only gradually the rows and rows of columns receding into a dark church, and the groups of saints round the foot of the throne, half of their bodies in penumbra. They seem so tired of waiting, and to have just perceived the Child who has sprung up on His mother's knee like the tiny ray of supernatural sunshine which flickers round His head. He is craning forward eagerly to bless all those saints; but, for all their passionate expectancy, they are frightened now the fulfilment, after so much weary waiting, has come. You feel they have been praying and waiting too many centuries, alive or dead, and the bright colors of their clothes are all dimmed, so that only the Virgin and Child flash as a vision in red broken with blue. Then there is the extraordinary invention of those two baby angels below the Virgin's throne, unfolding a dark, veil-like drapery, whose folds sweep round in front of the throne to make a path back into the gloom, to suck the vision back."

He has also his purely romantic, Ariosto, or rather Tasso-like, vein. Yesterday we spent the afternoon at the villa of Trescore, where our host, Count Gianforte Suardi, possesses a lovely little chapel entirely painted by Lotto. The fancy of this is curiously far-fetched; out of the hands, extended in blessing, of the Saviour in the keystone, grows a great vine, whose twisting branches and tendrils cover the vault and walls, hiding cherubs in its trellis, framing medallions of virgin martyrs in white nuns' vestments and brilliant Venetian dresses, and enclosing groups of small figures and elaborate landscapes. These irregular compositions are marvellously romantic: brilliant men-at-arms and horsemen pursue flying damsels through city squares, pillared and fountained, among hill pastures and little groves. Magnificoes sit in judgment, and tyrants imprison and scourge their ivory nakedness, and angels come to rescue. Stories of Christian martyrdom, turned into Ariosto stories of Angelicas and Isabellas.

(To be continued.)

THE ILLUSTRATIONS

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

CHURCH OF THE HOLY COMMUNION, WASHINGTON AVE. AND 28TH ST., ST. LOUIS, MO.

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

THE Rector of this church kindly sends us the following statement:

"The original architect who designed the church of the Holy Communion, St. Louis, was the late Henry G. Isaacs. He intended to build the chapel at the rear of the lot, and afterwards to erect the church on the ample grounds left for the purpose. But, unhappily, several gentlemen who thought they understood the business of an architect better than himself, ordered the south wall of the chapel to be cut out, and the nave added. The result was a building of 900 sittings, and only 350 out of the whole number in which a continuous sentence could be heard.

"In 1886, Maj. Francis W. Lee remodelled the whole church; put in a reredos which corrected all acoustic defects, but reduced our sitting capacity to 500; and making a most beautiful house of worship. In 1894, an east porch which obscured the lines of the building was removed and a vestibule was added on Washington Avenue, which we think has now brought the church to as near perfection as is possible, in view of the fact that it has been built and changed and remodelled and pulled to pieces, and remodelled at an unnecessary outlay of money. If I might make a suggestion to an architect, I would advise him to refuse any contract to build a church, except

under the absolute pledge that after the plan is adopted, the architect and not a vestry shall dictate what is to be done. So only was Major Lee able to make the perfect success which he has."

A COMPETITIVE PREMIATED DESIGN FOR THE CITY-HALL, WORCESTER, MASS. MESSRS. HARTWELL, RICHARDSON & DRIVER, ARCHITECTS, BOSTON, MASS.

[Issued with the International and Imperial Editions only.]

A COMPETITIVE PREMIATED DESIGN FOR THE CITY-HALL, WORCESTER, MASS. MR. A. P. CUTTING, ARCHITECT, WORCESTER, MASS.

[Issued with the International and Imperial Editions only.]

This design, probably the last work of its author, received one of the premiums.

ACCEPTED DESIGN FOR THE CITY-HALL, WORCESTER, MASS. MESSRS. PEABODY & STEARNS, ARCHITECTS, BOSTON, MASS.

A COMPETITIVE PREMIATED DESIGN FOR THE CITY-HALL, WORCESTER, MASS. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

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

PROPOSED CITY-HALL FOR WORCESTER, MASS.: DETAIL SHEET. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS.

PROPOSED CITY-HALL FOR WORCESTER, MASS.: DETAIL OF END PAVILIONS. MESSRS. PEABODY & STEARNS, ARCHITECTS.

PROPOSED CITY-HALL FOR WORCESTER, MASS.: DETAIL SHEET. MESSRS. HARTWELL, RICHARDSON & DRIVER, ARCHITECTS.

PROPOSED CITY-HALL FOR WORCESTER, MASS.: DETAIL OF CONSTRUCTION. MR. A. P. CUTTING, ARCHITECT.

[Additional Illustrations in the International Edition.]

MAIN ENTRANCE TO THE HISTORICAL EXHIBIT AT THE MILLENNIAL EXHIBITION, BUDA-PESTH, HUNGARY. M. ALPAR, ARCHITECT.

[Copper-plate Etching.]

SIDE OF THE GOTHIC PAVILION AT THE SAME EXHIBITION. M. ALPAR, ARCHITECT.

[Copper-plate Etching.]

"ITTON COURT," MONMOUTHSHIRE, ENG.: FOUR VIEWS. MR. E. G. DAWBER, ARCHITECT.

COMMUNICATIONS

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

ON THE GIVING OF BONDS BY ARCHITECTS.

June 22, 1896.

To the Editors of the American Architect:—

Dear Sirs, — It is with some pleasure and many regrets that I read your editorial in the June 13th issue in regard to bonds furnished by the architect for the hospital at New Jersey. Pleasure in that, if the dangers are pointed out soon enough, architects may take warning and be on their guard when such demands are made; and regret that this practice has already extended from Minnesota to the State of New Jersey, and to Montana later. I do not think that all of the dangers involved have been shown by you, and it remains for reputable architects to determine whether the profession shall retain its hard-earned reputation for honesty and integrity, or shall acknowledge that the profession is, as a rule, corrupt and its individual members must be put under bonds that the public may obtain faithful performance of duties. The obstacles placed in the path of the architect are already so numerous that it makes a conscientious man tremble when he realizes his responsibilities, and with this new menace staring him in the face the architect will surely be at the mercy of his friends as well as of his enemies. It is a fact that very few people know what "full services" consist of, and are inclined to claim more than they are entitled to: neither do they appreciate the same when faithfully given. It may be well enough to say that the architect should give faithful service, and of course such is expected, but is it not a fact that the layman is at present the only judge of such faithful performance of duty, and many times through ignorance and sometimes from malice decides against the architect, and often the courts uphold such unfair decision. The requirement of a bond to insure faithful performance of duty seems to me such an insinuation that no reputable architect could accept a commission and give bonds without acknowledging his incapacity and at once placing himself on the lowest level in the profession, and one who does accept must acknowledge that he has dealt the profession a blow that it will not recover from in many years, if ever. It may, before long, be the general practice to require bonds from architects for all work, and when such time arrives it will be well for the architect to be his own builder, that he may receive the profits of the builder, and at the same time avoid the dangers that are liable to arise through the action of outside parties whose interests are directly opposite to those of the owner and architect. It is probably a fact that few architects realize their legal responsibility in connection with building, and with the newly added burden, not only the architect but his friends must suffer for imaginary grievances of those disgruntled, designing, dishonest and ignorant clients, who do not know, or who do not want to know, of what the faithful performance of duty consists. It is to be hoped that this iniquitous practice will be stopped before it extends any further. The question of professional ethics has been considered for many years by the profession, but this new danger seems to me to surmount all other questions that have ever been considered, and without a doubt the A. I. A. will before long be obliged to give the matter careful consideration. Very truly yours, A. Freeman.

CORRECTIONS: "LITERATURE ON THEATRES."

Chicago, June 29, 1896.

To the Editors of the American Architect:—

Dear Sirs, — I notice in your "Literature on Theatres," compiled by Mr. Gerhard in your number dated June 27, 1896, that the "*Treatise on Theatres*," by Saunders, is given and the date is incomplete.

On referring to the copy of the book which I happen to have, I find that it is by George Saunders, dated 1790.

Very truly yours, James R. Willett.

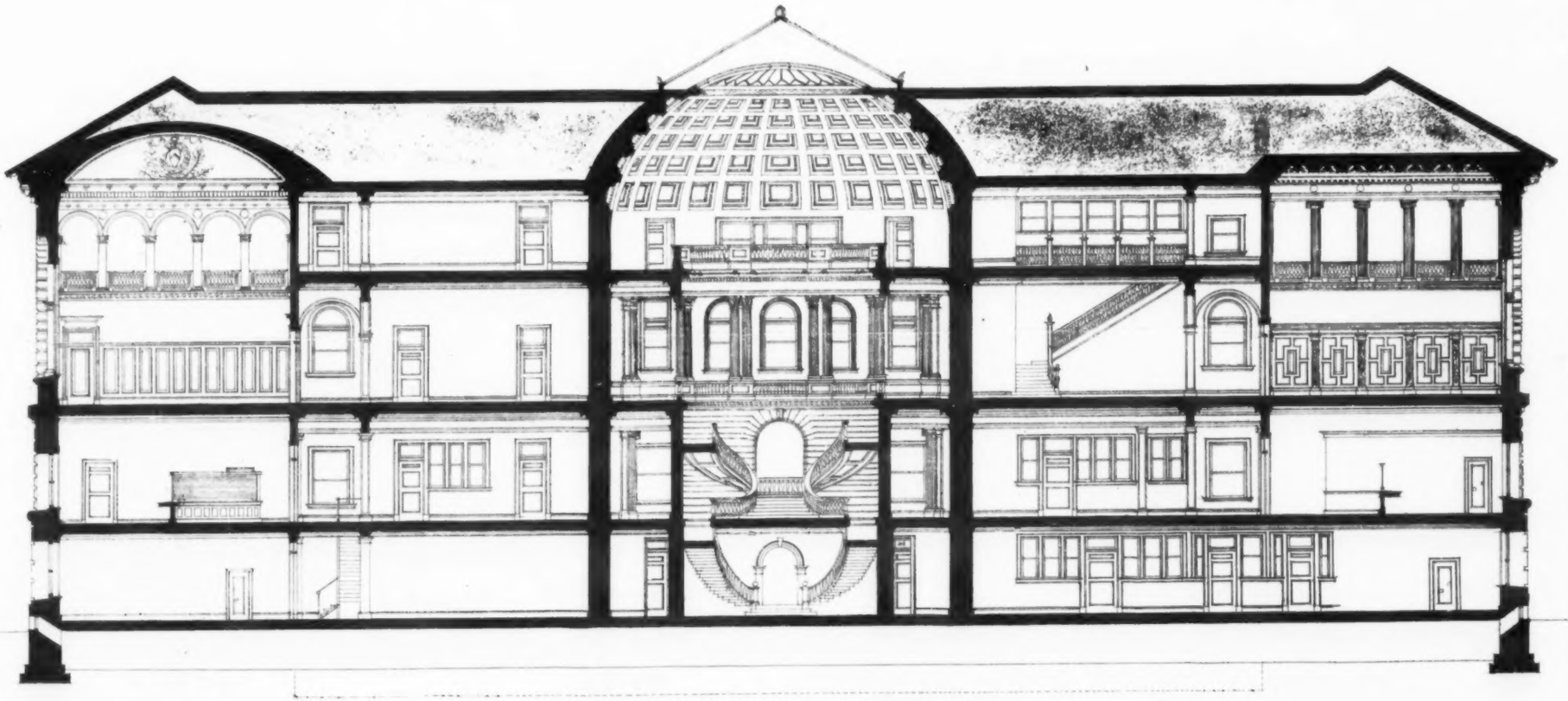
[We will in this connection also draw attention to the fact that certain French works were, in overrunning the list into alphabetical order, accidentally placed under the heading of works in the Italian tongue. — Eds.]

NOTES AND CLIPPINGS

Artisans' Colonies. — According to Robert Donald, editor of *London*, artisan colonies near great cities are, from an economic, educational and municipal point-of-view, a mistake. It is not surprising, in his opinion, that such places as West Ham and Tottenham should desire to be incorporated in London. Of Tottenham, a place with a population of 100,000, he says it "is nothing but a great dormitory for London workmen. They start early in the morning; they return late at night; they take no interest in their system of government, and have no opportunity of participating in it. The place is run by jerry-builders for jerry-builders. A colony of workingmen, isolated from the place where they labor, must necessarily be a poor community. The houses are of one low dead level of value; and the lower the assessment the higher the local taxation. In Tottenham, West Ham and Edmonton — all residential districts for artisans — the cost of local government is 50 per cent of the value of the houses: that is, if a man pays £10 a year in rent he will pay about another £5 in purely local taxes. And what is worse, there is extremely little to show for the money." — *N. Y. Tribune.*

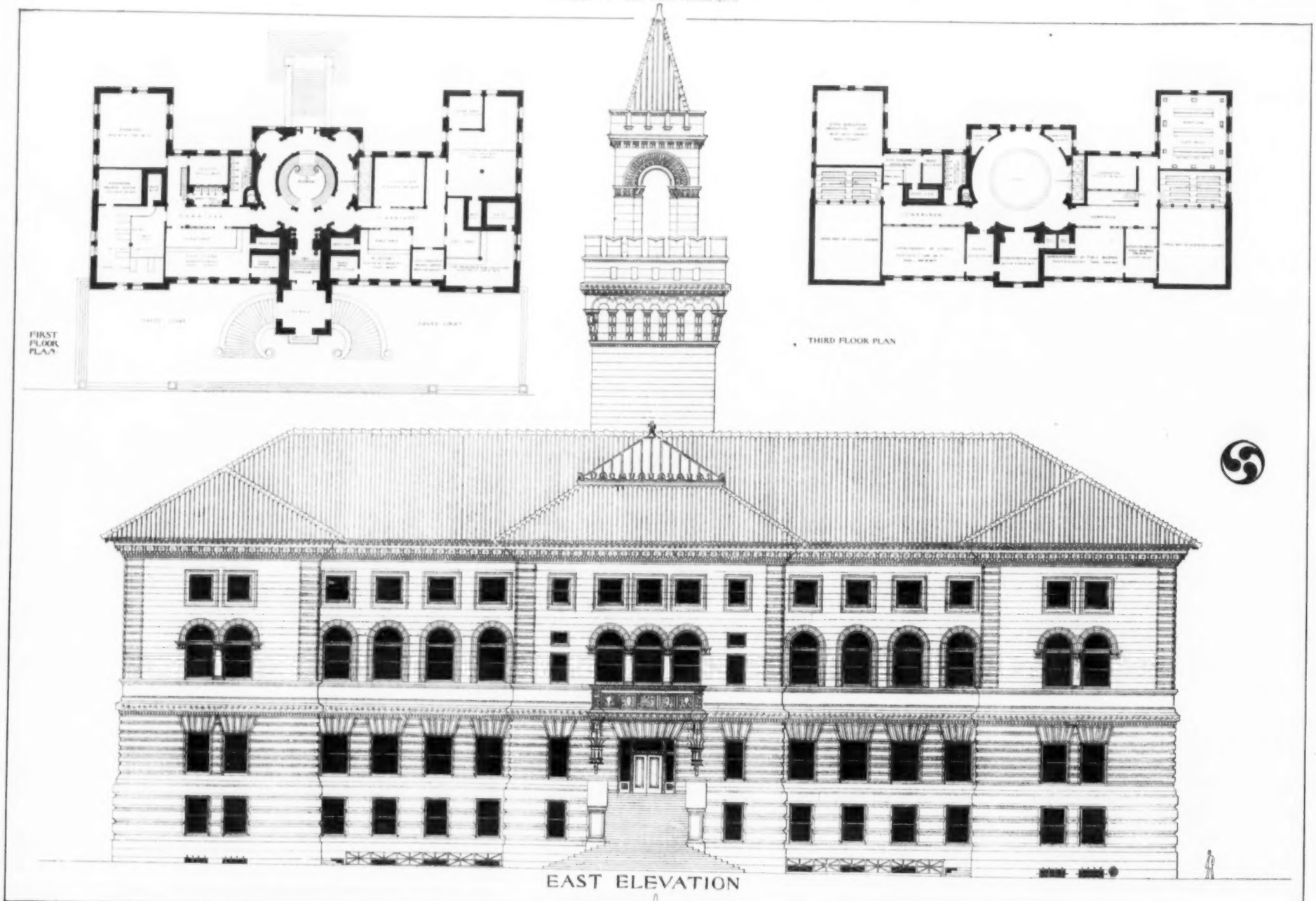
A Teredo-proof Pile. — The Board of Harbor Commissioners of San Francisco believes that it has at last found a pile that will withstand the ravages of the voracious teredo. An ordinary fir pile driven in April, 1894, and the teredo-proof pile driven in October, 1886, were both taken up in April, 1896. The common pile was so badly damaged by the inroads of the teredo after having been down but two years that, when laid on the wharf, it broke in two with its own weight. The teredo-proof pile, which had been driven for nine years and six months, was found to be nearly or quite as sound as when it was first driven. Its form of construction is simple. In the centre is a piece of timber six inches square, about which are secured strips or boards secured alternately at right angles to each other until the proper thickness of diameter for the pile has been reached. In building the pile the centre core is first smeared with a preservative compound made of either asphaltum coal-tar or some similar substance that prevents the decay of wood. The strips are then nailed on opposite sides of the core, being first coated with the preservative compound. The outer surface of the completed pile is protected by an exterior coating or layer of the preservative compound. — *San Francisco Call.*

S. J. Parkhill & Co., Printers, Boston, U. S. A.

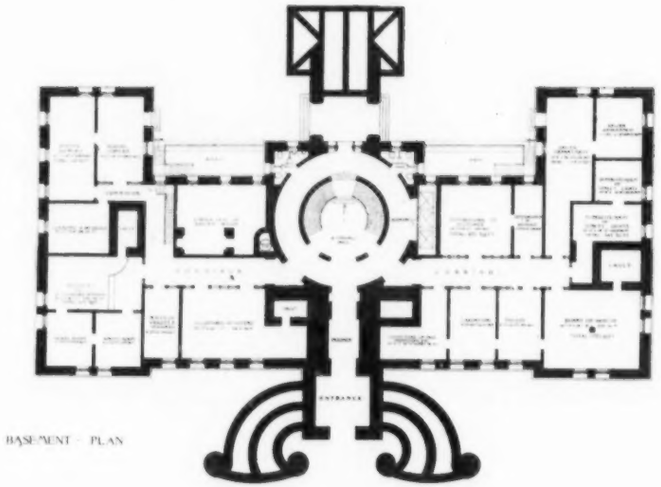


ACCEPTED DESIGN FOR THE CITY HALL, WORCESTER, MASS.

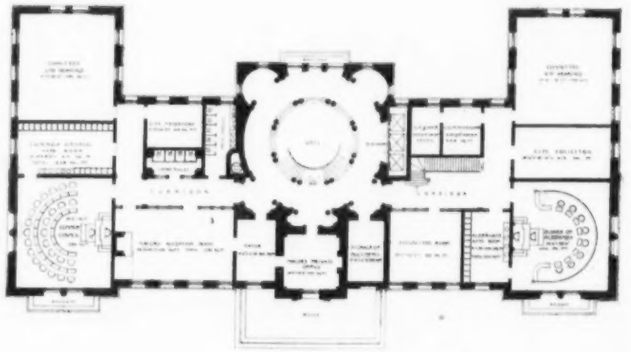
PEABODY & STEARNS, Architects.



EAST ELEVATION



BASEMENT - PLAN

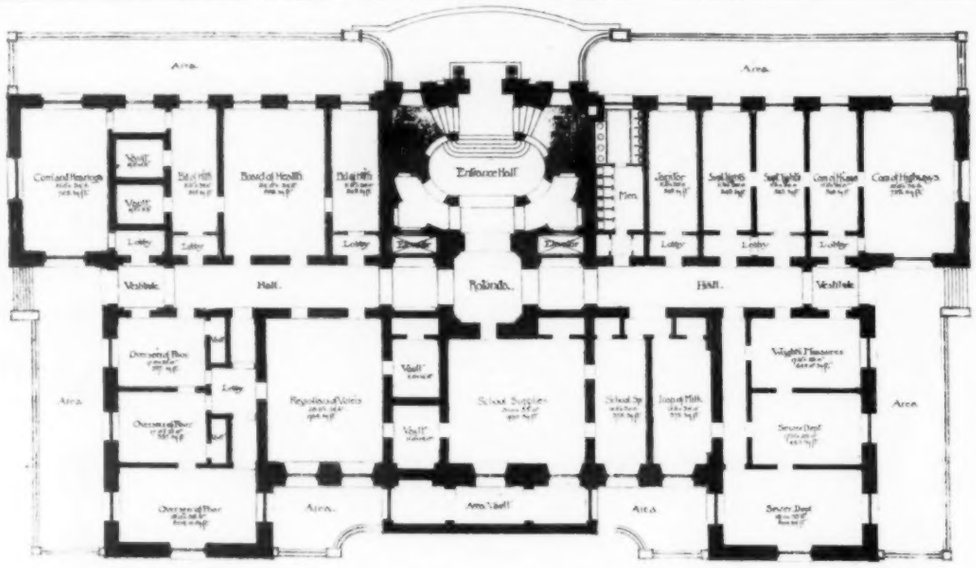


SECOND FLOOR PLAN

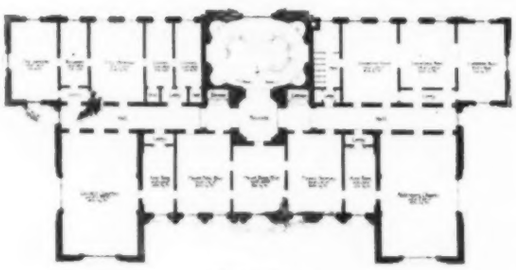
WEST · ELEVATION

ACCEPTED DESIGN FOR THE CITY HALL, WORCESTER, MASS.

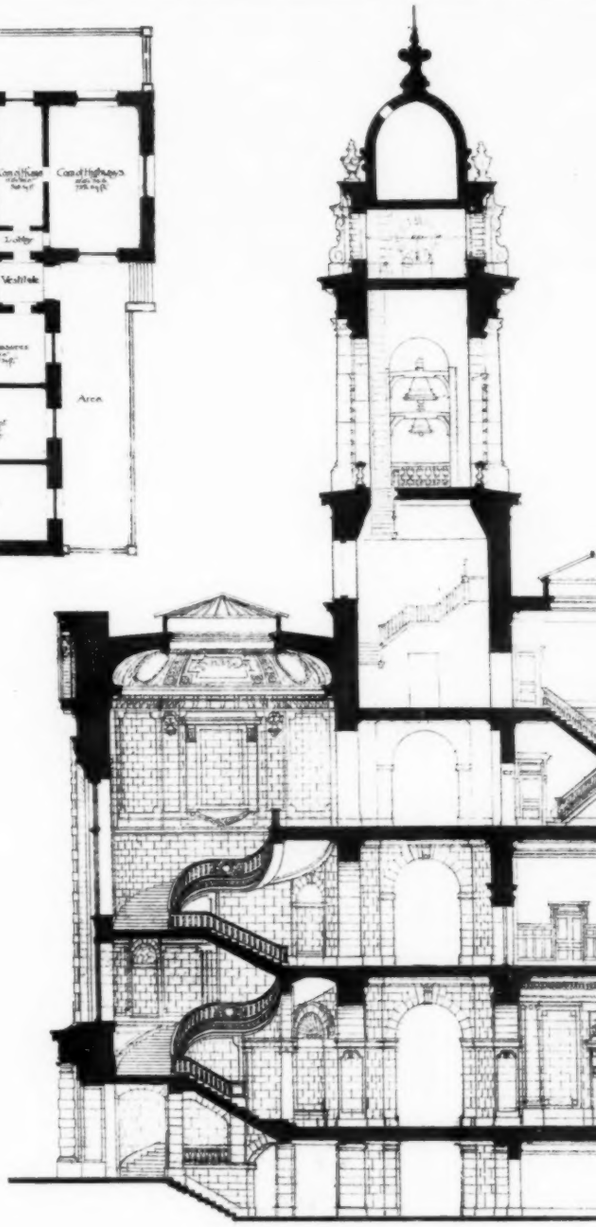
PEABODY & STEARNS, Architects.



BASEMENT FLOOR PLAN.



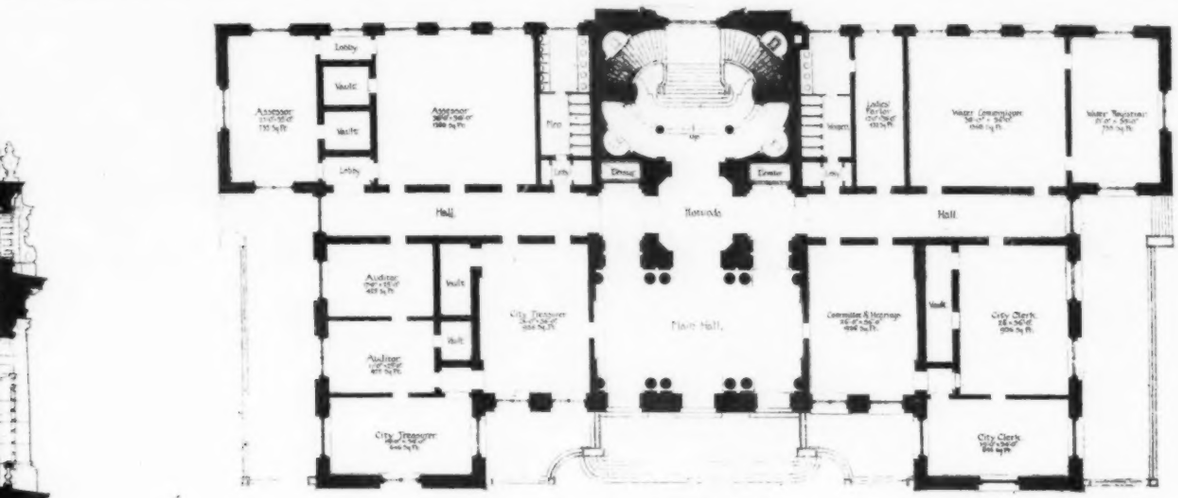
SECOND FLOOR PLAN.



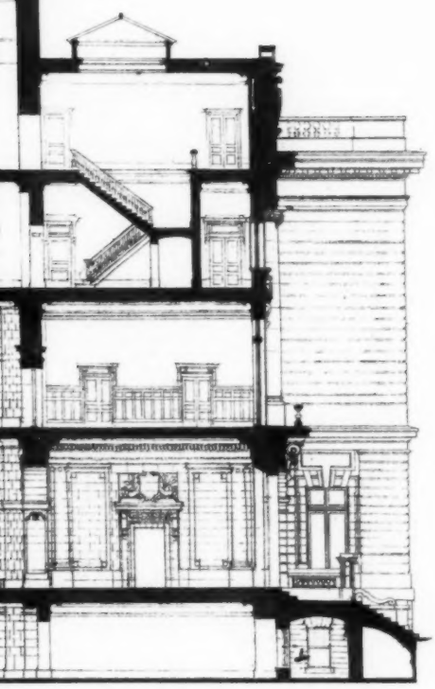
FRONT ELEVATION.

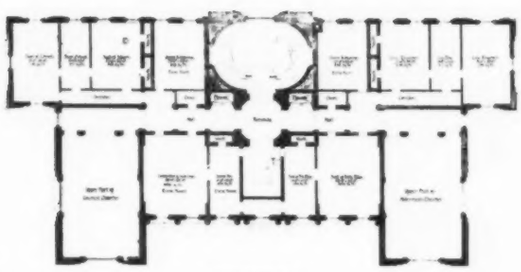
COMPETITIVE DESIGN FOR THE CITY HALL

CARRÈRE & HASTINGS, ARCHITECT



FIRST FLOOR PLAN





THIRD FLOOR PLAN

REAR ELEVATION

HELIOTYPE PRINTING CO. BOSTON

ITY HALL, WORCESTER, MASS.

S, ARCHITECTS.

The American Architect and Building News

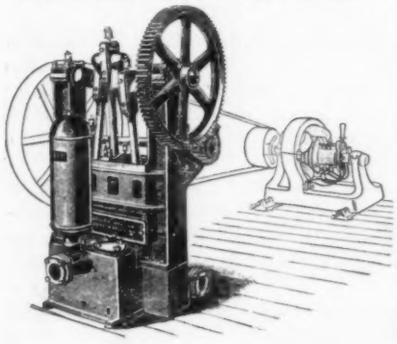
ADVERTISERS' TRADE SUPPLEMENT.

No. 169. SATURDAY, JULY 4, 1896. Volume LIII. No. 1071.

GOULDS ELECTRIC PUMPS.

TRIPLEX ELECTRIC HOUSE PUMP.

(For Elevations to 300 ft., or 125 lbs. Pressure.)



The Triplex Electric House Pump, illustrated above, by itself and in operation, is especially designed for pumping water for use in dwellings, hotels, business blocks, etc. Driving by belt, under our arrangement, is noiseless, so that pumping plants of this kind are operated in residences without the slightest annoying sound.

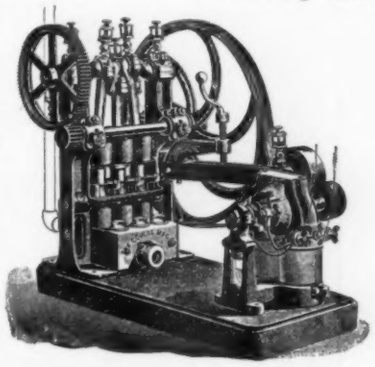
Skilled attendance is not required. There is no odor, dust nor ashes, no heat and no danger of explosion. When tank is filled the pump and motor stop; when the water in tank falls to a certain level they start up and run until the tank is again filled. Expense for electric current ceases the instant the motor stops.

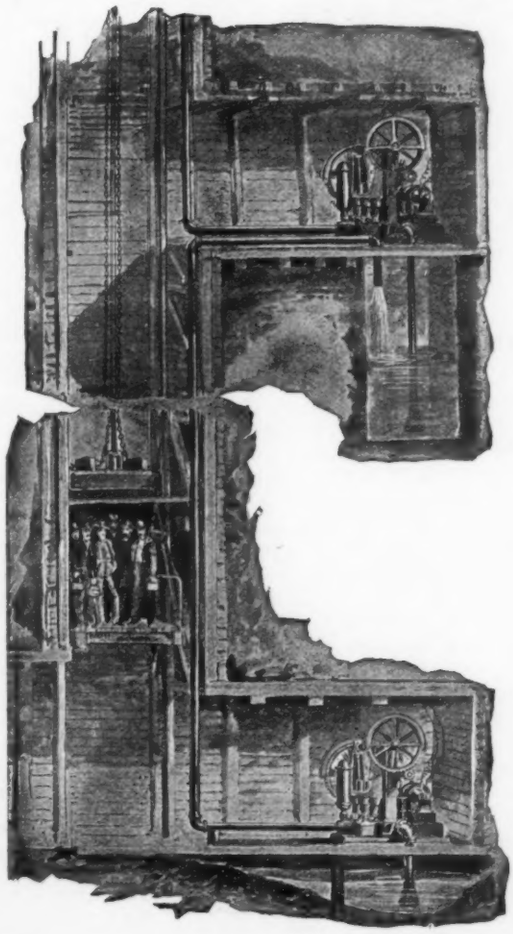
ELECTRIC HYDRAULIC ELEVATOR PUMP.

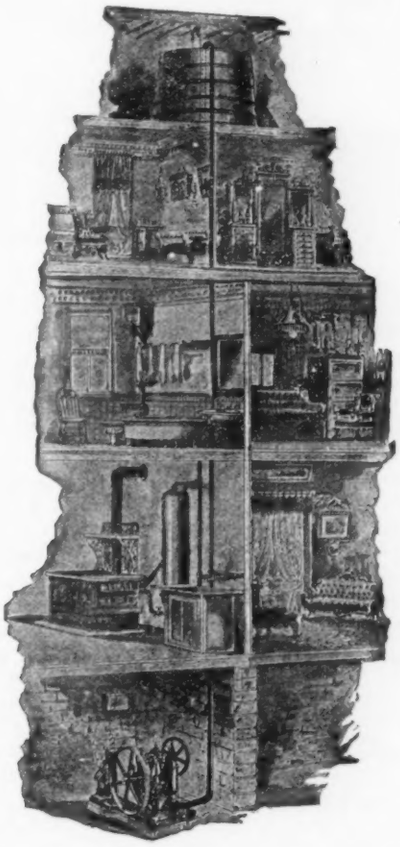
The pictures below show the general arrangement of the motor, hydraulic apparatus, and the pump, together with the controlling device, which consists of the automatic regulator and by-pass valve.

The discharge from pump is automatically controlled by the pressure in the compression tank.

We can also furnish controlling devices for automatically stopping and starting motor and pump as elevator is used.







THE GOULDS MFG. CO.,
SENECA FALLS, N. Y.

EXHIBIT OF THE UNITED STATES MINERAL WOOL COMPANY AT THE NATIONAL ELECTRIC EXPOSITION.

We illustrate on this page the exhibit of the U. S. Mineral Wool Co., 2 Cortlandt Street, New York, at the recent National Electrical Exposition.

The display attracted considerable attention and included the celebrated corrugated copper gaskets, manufactured by this company, and which have lately been generally adopted for power and electric plants where high-pressure is used and a permanent steam joint becomes an important factor.

It is well known that connections made with these gaskets will not blow out after continued use, for each corrugation makes the entire circle of the flange, and so long as the contact is kept complete by compression, the joint cannot leak.

The U. S. Mineral Wool Co. also showed samples of Rock Wool Pipe Covering and its application. This covering at a recent test made by the Pennsylvania State College, showed that it ranked among the best pipe and boiler coverings on the market.

A very interesting part of the exhibit, to visitors generally, was that of Mineral Wool which was shown as used in filling-in houses, railroad passenger-cars, etc. This substance, which looks much like finely-spun glass, is a non-conductor of heat, cold, fire and sound, and will not harbor vermin. It is extensively used in connection with electrical and street railway power-houses, and in public and private buildings generally.

U. S. MINERAL WOOL CO.,
New York, N. Y.

SAMSON SPOT CORD.

One of the most attractive and artistically designed buildings to be erected in Boston this year is the "Trinity Court," located on Dartmouth Street, close to the Art Museum, and near the Public Library, Trinity Church and other fine buildings on Copley Square. This elegant structure is only one of the many large buildings in which Samson Spot Cord is specified for hanging the windows.

Many architects have considered sash-cord so small an item of first cost that it was not worthy careful consideration. They have, however, overlooked the annoyance and expense to the tenant from broken cords and falling windows. Others who have given some thought to the matter have supposed that, as metal has the general attribute of strength, chain or tape was the most durable for hanging heavy windows.

We have made very careful comparative tests on this matter, all of which show that the Samson Spot Cord is more durable, and is less noisy and much cheaper than the very heaviest and best metal chain or tape. We are glad to send copies of these tests and samples to any inquirer.

Samson Spot Cord is now carried in stock in all our large cities; but should your dealer fail to have it and try to substitute something else "just as good," write to us and we will supply you free of freight charges.

SAMSON CORDAGE WORKS,
Boston, Mass.

SPECIAL NOTICE.

To whom it may concern:

This is to certify that my sons, Edward M. Caffall and Henry G. Caffall, and myself have resigned our several positions in the Stone and Brick Waterproofing Co., of New York, and are no longer working with that company. My said two sons have entered into a co-partnership under the title and firm name of "Caffall Brothers" for the purpose of carrying on the business of cleaning, restoring, waterproofing and preserving of buildings and building materials, monuments, etc. I have given to them all my formulæ, recipes, etc., relating to the above (obtained by me during the past thirty-one years) for their special use and benefit.

My sons have had, respectively, twenty-one and seven years' experience in said business, and are fully qualified in every respect to estimate upon and properly carry out any work they may undertake.

Their improved methods and apparatus, aided by the best skilled labor, enable them to accomplish better work in less time and at less cost than that heretofore done, and, consequently, at greatly reduced charges.

When required, my advice and assistance will be readily given them, and, on their behalf, I respectfully solicit the patronage of architects, owners of property, builders, etc.

I would mention, incidentally, that in 1885 my sons assisted me in my work of preserving the Obelisk in Central Park, New York, and they have successfully carried out work for many years past, not alone in New York City, but also in Washington, Boston, Philadelphia, Baltimore, Albany, Troy, Chicago, St. Louis, Milwaukee, Kansas City, Denver, Omaha, New Orleans and many other places in the United States, thus acquiring a wide experience in the treatment of various kinds of buildings, building materials, etc.

In the carrying-out of their several methods of cleansing, waterproofing, etc., under their own patents, they do not infringe on any American or other patents.

ROBERT MAY CAFFALL,
New York.
Inventor and Patentee of the "Caffall Waterproofing Process."

NOTES.

The Morse Machine Co., of Rochester, N. Y., are making a specialty of the manufacture of Draughting Room Furniture. Their line includes a large variety of drawing-tables varying in size from the smallest to the largest required.

Beside these, they are making a fine line of paper cabinets, filing cabinets, desks, letter-files, blue-print apparatus and, in fact, everything required by the modern draughtsman.

Their line is completely set forth in a catalogue of 25 pages, and a supplement of 23 pages, either or both of which may be had on application.

MORSE MACHINE COMPANY,
Rochester, N. Y.

At the commencement exercises of the graduating class of '96 from the Stevens Institute of Technology, Hoboken, N. J., held June 18, 1896, the degree of Doctor of Engineering was conferred by the faculty and trustees of Stevens Institute upon Commodore George W. Melville, Engineer-in-chief of the United States Navy, in appreciation of the excellent engineering work performed by Commodore Melville for his country and the advancement of the science of steam engineering well illustrated in the world-wide famed "White Squadron."

Only once before in the twenty-five years' history of the Stevens Institute has the degree of Doctor of Engineering been conferred, and then upon Professor R. B. Thurston, of Rhode Island, who formerly occupied the chair of Mechanical Engineering in Stevens Institute, and is now Director of Sibley College, Cornell University.

BUILDING INTELLIGENCE.

Reported for the American Architect & Building News.

HOUSES.

Allegheny, Pa. — *McIntire Ave.*, dwell.; own., H. L. Andrews; arch., Topp & Craig, Pittsburgh; con., A. E. Evans.

Two-st'y and attic dwell.; own., S. B. Bricker; arch., J. A. Jacobs, 96 Fourth Ave., Pittsburgh.

Arlington, Ga. — Two-st'y frame dwell.; $7,500; own., Judge H. C. Sheffield; arch., G. W. Foote, Atlanta.

Arlington, Mass. — *Jason St.*, two-and-one-half-st'y frame dwell., 35′ x 40′, hip roof, furnace; $5,000; own., Katherine M. Elliot; arch., Prescott & Sidebottom, Boston; not let.

Jason St., two-and-one-half-st'y frame double dwell., 35′ x 55′, gambrel roof, combination heating; $8,500; own., Mrs. Abbie E. Dupee; bld., George A. Sawyer; arch., Prescott & Sidebottom, Boston.

Atlanta, Ga. — *Peach-tree St.*, brick dwell.; $8,000; own., J. A. Mowbary; arch., Golucke & Stewart.

Baltimore, Md. — Three three-st'y and 8 two-st'y brick dwells., w s Evergreen Terrace, bet. Ruskins St. and Orebis Ave.; own., Jas. H. Pentz, 630 West Saratoga St.

BUILDING INTELLIGENCE.

(*Houses Continued.*)

Three-st'y brick dwell., s w cor. Linden Ave. and Dolphin St.; own., P. T. Barry, 1418 John St.

Three-st'y brick dwell., Carlton St., bet. Baltimore and Hollins Sts.; own., Eugene C. Cox, 678 West Baltimore St.

Beverly, Mass. — Two-and-one-half-st'y frame double dwell., 34′ x 58′, gable roof, hot water; $5,500; own., Amos F. Burnett; bld., George F. Whitman; arch., Walter J. Paine, Boston.

Brookline, Mass. — *Dudley St.*, three-st'y frame dwell., 20′ x 23′ x 56′, flat roof, stoves; $5,000; own., H. A. Allen, 92 Dudley St.; bid., B. Foster, Boston; arch., Franklin Welch, Boston.

Heath St., two-and-one-half-st'y frame dwell. for 3 families, 40′ x 100′, furnace; $5,000; own., J. G. Wright; bld., L. Martin & Co.; arch., Chapman, Frazer & Blinn, Boston.

Philbrick Road, two-and-one-half-st'y frame dwell., 44′ x 50′, hip roof, furnace; $7,000; own., Charles E. Alexander; bid., Edward F. McIntire, Salem; arch., E. W. Kingsbury, Boston.

Egmont St., two-and-one-half-st'y frame dwell., 37′ x 43′, pitch roof, furnace; $12,000; own. and bld., Albert L. Jewell, 209 Washington St., Boston.

Addington Road, two-and-one-half-st'y frame dwell., 48′ x 80′ x 150′, pitch roof, steam; $30,000; C. H. Estey, Ithaca, N. Y.; bld., L. L. Sillen, Jr., 37 Court St., Boston.

Chestnut St., two-and-one-half-st'y frame dwell., 28′ x 41′, pitch roof, furnace; $5,000; own., John Mealey; bld., M. D. Mealey & Co.

Two frame dwells., 29′ x 43′, pitch roofs, furnaces; $10,000 each; own., D. H. McKay, 28 School St., Boston; arch., J. F. & G. H. Smith, Boston; day-work.

Brooklyn, N. Y. — *Stanhope St.*, s s, 100′ e Knickerbocker Ave., 2 three-st'y frame dwells., 25′ x 62′, tin roofs; $8,000; own., Charles Bruhl & Co., 182 Schaeffer St.; arch., W. B. Wills, 17 Troutman St.

Chestnut St., w s, 100′ n Eastern Parkway, 2 five-st'y frame dwells., 20′ x 32′, tin roofs; $7,500; own., arch. and bld., W. D. Losee, 285 Linwood St.

Stillman St., w s, 90′ s Willoughby Ave., 2 three-st'y brick dwells., 25′ x 65′, tin roofs; $12,000; own., Henry Roth, 1058 Broadway; arch., H. Vollweiler, 483 Hart St.

BUILDING INTELLIGENCE.

(*Houses Continued.*)

Park Pl., n s, 150′ e Underhill Ave., 7 three-st'y brick dwells., 18′ x 45′, tin roofs; $35,000; own., Wm. H. Reynolds, 350 Fulton St.

Plaza St., w s, 100′ n Lincoln Pl., 4 four-st'y brick dwells., 18′ 6″ x 71′, tin roofs; $80,000; own., C. G. Peterson, 603 Seventh St.; arch., Dahlander & Hedman, 371 Fulton St.

Fennimore St., n s, 460′ e Flatbush Ave., two-st'y and attic frame dwell., 34′ x 37′, tin and shingle roof; $9,000; own., H. P. Mathews, 398 Fulton St.; arch., G. A. Schellinger, 128 Broadway; bld., C. F. Bond, 136 Liberty St.

McDonough St., n w cor. Howard Ave., four-st'y brick dwell., 40′ x 89′, gravel roof; $15,000; own., R. G. McDonald, 89 Pine St., New York; arch., F. B. Langston, 157 Herkimer St.; bld., R. Brockelhurst, 150 Classon Ave.

Chauncey St., s s, 270′ w Rockaway Ave., 3 three-st'y brick dwells., 20′ x 45′, tin roofs; $20,000; own., John H. Donnelly, 766 Decatur St.; arch., Earnest Dennis, 115 Himrod St.; bld., Jesse C. Moores, 766 Decatur St.

Eldert St., s s, 160′ e Hamburg Ave., 7 three-st'y frame dwells., 20′ x 45′, tin roofs; $17,500; own., arch. and bld., A. J. Fagereng, 341 Manhattan Ave.

Lake St., e s, 406′ 11″ n 86th St., 2 two-st'y frame dwells., 20′ x 30′, shingle roofs; $5,000; own., John J. Collins, West 4th St. and Ave. S; arch., C. Collins, West 4th St. and Ave S.

Stanhope St., s s, 225 e Knickerbocker St., 4 three-st'y brick dwells., 25′ x 65′, tin roofs; $20,000; own., Conrad, Hester and Louis Grosz, 1124 Myrtle Ave.; arch., George Acker, Evergreen P. O., L. I.

Bleecker St., n s, 100′ w Wyckoff Ave., 2 three-st'y frame dwells., 19′ 6″ x 59′, tin roofs; $8,000; own., P. E. Lawrence, 101 Hale Ave.; arch., W. H. Waldron, 1873 Pacific St.

Pine St., s w cor. Ridgewood Ave., 9 two-st'y frame dwells., 20′ x 45′, tin roofs; $16,200; own., arch. and bld., W. T. Bowen, 98 Pine St.

Seventy-fifth St., n s, 190′ w 4th Ave., 2 two-st'y and attic frame dwells., 25′ x 40′, shingle roofs; $8,000; own. and bld., T. Newnhan, 75th St. and 4th Ave.; arch., H. L. Spicer & Son, Continental Ins. Building, 204 Montague St.

Fifty-fifth St., s s, 210′ w 4th Ave., 5 two-st'y and

BUILDING INTELLIGENCE.

(*Houses Continued.*)

basement brick dwells., 18′ x 45′, tin roofs; $16,500; own., arch. and bld., John Beet, 204 Forty-first St.

Fifty-sixth St., n s, 240′ 3d Ave., 4 three-st'y brick dwells., 20′ x 50′, tin roofs; $24,000; own. and bld., Theodore Hall, 1274 Fourth Ave.; arch., Thomas Bennett, 1267 Third Ave.

Bryn Mawr, Pa. — Stone dwell.; own., A. H. Theobald; arch., R. L. Perot, Philadelphia; con., Wm. R. Dougherty, 1602 Sansom St., Philadelphia.

Buffalo, N. Y.—*Jefferson St.*, cor. Utica St., two-st'y frame dwell., 22′ x 24′ x 51′, with barn, 14′ x 22′ x 30′; $4,800; own., Mrs. L. Krug.

Main St., n Florence Ave., two-st'y frame dwell., 22′ x 32′ x 45′; $5,000; own., Edward Clark.

Cambridge, Mass. — *Avon Hill St.*, two-and-one half-st'y frame dwell., hip roof, furnace; $6,500; own., E. S. Gilmore; arch., Prescott & Sidebottom, Boston; not let.

Charles River Embankment, four-st'y block of six houses, 23′ x 45′ each, with ell 26′, flat roof, furnace; own., Charles River Embankment Co.; arch., A. L. Darrow, Boston.

Huron Ave., two-and-one-half-st'y frame dwell., 43′ x 43′, pitch roof, furnace; $5,500; own., Henry H. Savage; bid., John F. Reilly; arch., Eugene T. Harrington.

Huron Ave., two-and-one-half-st'y frame dwell., 26′ x 50′, pitch roof, furnace; $4,000; own., Terrance Shevlin; arch., E. T. Harrington; not let.

Orchard St., No. 69, frame dwell., 26′ x 26′, pitch roof, furnace; $6,000; own. and bld., F. C. Connor.

Shepard St., three-st'y frame dwell., 32′ x 32′, flat roof, furnace; $6,500; own., Henry Hayes; bid., L. Hayden.

Chicago, Ill. — C. J. Magee, three-st'y brick dwell., 1625 West Monroe St.; $12,000.

Frank D. McKinney, 4 two-st'y brick dwells., 7145-51 Dobson Ave; $11,200.

Denver, Col. — *Tenth St. and Logan Ave.*, three-st'y brick dwell.; $10,000; own., Joel W. Stearns; arch., H. T. Wendell.

Pittsburgh, Pa. — *Atlantic Ave.*, two-st'y and attic dwell.; cost about $6,500; own., Margaret R. Graves; con., D. N. Graves.

BUILDING INTELLIGENCE.

(*Houses Continued.*)

Penn Ave., stone dwell.; estimated cost, $15,000; own., Dr. W. Snively; con., Clark, Richmond & Co.

A two-st'y and attic dwell. will be built at Fair Oaks, 22d Ward, for Ross White by builder, J. E. Brown; cost about $5,000.

South Negley Ave., stone dwell.; own., Dr. Frederick Gaertner.

Two buff-brick dwells. and a buff-brick store; own., J. France; arch., J. E. Obitz, McCance Building.

Worcester, Mass. — *Edward St.*, two-st'y frame dwell.; own., J. E. Erickson; con., N. Nilson.

Woodbine St., two-sty frame dwell.; own., O. L. Taft; arch., W. H. Harvey; day-work.

Greendale Ave., one-and-one-half-st'y frame dwell.; own., Wm. H. Farnsworth; con., N. Nilson.

Vernon St., two-st'y frame dwell.; own., A. D. Perry; arch., Barker & Nourse.

June St., three-st'y frame dwell.; own., J. M. Power; arch., Fuller, Delano & Frost; con., S. A. McDermot.

BUILDING INTELLIGENCE.

MERCANTILE BUILDINGS.

Buffalo, N. Y. — *William St.*, e Jefferson St. three-st'y brick bank and 2 flats, 30′ x 42′ x 64′; $10,500; own., Clinton Mutual Savings and Loan Association.

STABLES.

Brooklyn, N. Y. — *Sheffield Ave.*, w s, 50′ n Liberty Ave., two-st'y brick stable, 62′ 6″ x 100′, gravel roof; $22,000; own., Piel Bros, Liberty and Sheffield Aves.; arch., H. Drosser, 2 Stone St., New York.

STORES.

Brooklyn, N. Y. — *Flatbush Ave.*, w s, 333′ 3″ s Avenue C, three-st'y brick store and dwell., 25′ x 60′, tin roof; $5,180; own., Wm. D. Meyer, 622 Fulton St.; arch. and bld., R. Von Lehn, East 36th St., nr. Avenue D.

Buffalo, N. Y. — *Danforth St.*, cor. Forest Ave., two-st'y frame store and flats, 42′ x 65′ x 22′; $5,000; own., P. H. & A. T. Burns.

Pittsburgh, Pa. — *Main St.*, three-st'y brick store and dwell.; $8,000; own., H. Lainenweber; con., Peter Hess.

WAREHOUSES.

Pittsburgh, Pa. — *Third Ave.*, 2 four-st'y brick warehouses; cost about $16,000; own., L. T. Yoder; con., James S. Sykes.

Third Ave., Nos. 318-22, brick warehouse; own., E. M. Ferguson; arch., Geo. S. Orth, Stevenson Building.

MISCELLANEOUS.

Brooklyn, N. Y. — *Atlantic Ave.*, n s, 200′ w Chester St., one-st'y brick boiler-house, 73′ x 83′, corrugated iron roof; $60,000; own., City of Brooklyn; arch., G. M. Rowe, Rapelyea St., nr. Van Brunt St.

Buffalo, N. Y. — *Elk St., No.* 562, *rear*, brick malthouse, 47′ 8″ x 73′ 8″; $12,000; own., F. A. Dole.

Hyattsville, Md. — Maryland & Columbian Railway power-house, 130′ x 205′; cost, $81,500; arch., Hy. Brauns, Baltimore; con., Hy. Smith & Son, Baltimore.

Staunton, Va. — Three-st'y brick and stone block; $10,000; own., Mrs. M. L. Marquis; con., E. W. Stewart & Co.; arch., T. J. Collins.

Worcester, Mass. — *Maple St.*, one-st'y brick power-house, 50′ x 88′; own., State Mutual Life Assurance Co.; arch., Peabody & Stearns, Boston; con., Norcross Bros.