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DUN'S *Review* gives some statistics in regard to the cost, per square foot, of buildings of various kinds in New York. The figures are averages, so that there would probably be considerable variation on either side in actual cases, but they are not without interest. Frame dwellings, it finds, of the cheap, two-story class, average in cost $3.71 per square foot of ground covered, or $1.85 per square foot of floor space. Brick dwellings of three stories average $3.65 per square foot of floor, counting nothing for the cellar; five-story houses cost exactly the same; and four-story ones, averaging the few examples found, cost a trifle less. Flats, of five and six stories, average only $2.03 per square foot of floor; flats with stores underneath cost $2.83; "stores and lofts," that is, ordinary mercantile buildings, give $3.12 per square foot of floor, where the building is not over six stories high. A six-story hotel cost $3.33 per square foot of floor, and a twelve-story warehouse a little less than $3. Office-buildings of the "sky-scraper" sort are much more expensive, one of nineteen stories costing $116.82, and one of twenty-one stories $123.34 per square foot of ground covered, or $6.14 and $5.37, respectively, per foot of floor-space. These figures appear to be taken from the estimated cost, as given in the books of the Building Department, so that allowance must be made for circumstances. The man who fears taxes is not likely to estimate the cost of his proposed building too high, while the speculator, who reckons on getting the property off his hands before its completion, is tempted to put a liberal idea of the probable cost in record-books open to the public.

THE New York Unions have given longer notice than usual of their intention to declare a general strike, on the first of May, against all building materials made anywhere by non-union labor. It seems that Mr. John R. Downey is building a new hotel for the Astor estate, and has contracted for the interior finish with the Harlan & Hollingsworth Company, of Wilmington, Delaware, and for the mantels with a Rochester firm. Both these outside establishments, the unions say, employ non-union labor, and, after May 1, no union man in New York will be allowed to handle it. What will be the result of the movement it is impossible to say, but the managers of the Astor property have already shown that they are not easily frightened or coerced, and the public interest could hardly be safer than it will be in their hands. The chances are that the wary union leaders will, when the time comes, find some way of dodging the direct issue, for the question whether the people of New York are, or are not, to be compelled to buy their building materials from a certain clique of persons can, in the end, have but one answer.

ANOTHER case of conspiracy to deprive a person of employment has been decided by the courts, in New York. The Miller Brewing Company, of Rochester, belongs to the Brewers' Association. This Association has, or had, an agreement with the Brewers' Union, an Assembly of the Knights of Labor, to the effect that all employés of the Association should be members of the workmen's Assembly; and that no employé should work for a longer period than four weeks without becoming a member. One Charles Curran was employed by the Miller Company. He was not a member of the workmen's Assembly, and refused to join it, and the officers of the Assembly, at the expiration of the agreed time, procured his discharge, as provided in the agreement with the Brewers' Association. Thereupon Curran brought an action for damages against one Galen, the President of the Assembly, and other members, for "conspiring and confederating to procure his discharge, and prevent him from obtaining employment." The defence was that the proceedings against Curran were in accordance with the agreement between the Assembly and the Brewers' Association; but the lower Court held that this was insufficient, and the Court of Appeals has now confirmed the decision, saying that "Public policy and the "interests of society favor the utmost freedom in the citizen "to pursue his lawful trade or calling, and if the purpose of "an organization or combination of workingmen be to hamper "or restrict that freedom, and through contracts or other "arrangements with employers to coerce other workingmen "to become members of the organization, and to come under "its rules and conditions, under the penalty of the loss of their "positions, and of deprivation of employment, their purpose is "unlawful." There is no ambiguity about this language, and the people who have suffered, or now suffer, from such conspiracies in New York State may well take heart. We should have liked, however, to know what the Court of Appeals would say to the part of the Brewers' Association in the matter. Strictly, the masters are as much to blame as the unions for making such agreements, to be used for the coercion of free American citizens, and, as they generally have more money than the unions to pay damages with, it ought to be possible to hold them pecuniarily responsible to people who suffer in consequence of their conspiracies; but, if their foremen were instructed to be guarded in their talk, it would not always be easy to prove that a man's discharge was the result of a demand from the Union; and, of course, a workman could claim no redress for his discharge for other reasons.

THE "American Prize" competition of this year at the Paris School of Fine-Arts was in many ways a particularly interesting one. The subject assigned was a "*factorerie*," or place of traffic between white men and Indians, where the latter could bring their furs and exchange them for the products of civilization, to be built in Alaska. The programme required a house for the superintendent and his family; a common hall for the trappers and garrison, with a barrack for the latter to accommodate forty men; store-rooms for furs and goods; a stable for five or six reindeer, and a kennel for Esquimaux dogs, and two chapels, one Protestant, for the Americans, and the other Orthodox, for those brought up in the Russian Church. The principal buildings were required to be connected by a covered passage, and surrounded by a palisade and ditch, with a central block-house, surmounted by a tower of observation. The programme also suggested that the threshold of the doors must be raised a metre and a half above the ground, on account of snow, and the roofs should be steep. The winner of the prize, M. Gougeon, arranged an extremely clever plan, and a pretty elevation, in which his buildings were shown constructed of logs, in the old Russian fashion.

THOSE who interest themselves in teaching the art of architectural design will best appreciate the skill with which this programme is drawn. It would be hard to devise a subject for design better suited to call out original thought

from a student, and the care with which the programme suggests just enough to give a student of some training ample range for his imagination, without discouraging him by leaving him too much liberty, is worthy of the highest praise. The School of Fine-Arts is bitterly reproached by certain critics for its supposed attachment to precedent, and its neglect to cultivate originality in students; but the author of this programme, at least, understands thoroughly how to call forth the imaginative faculties of his pupils, and the fact that M. Gougeon's very original solution of the problem was placed first shows that the School juries are not all opposed to innovation.

MR. W. L. B. JENNEY, of Chicago, has had a peculiar honor paid him. It will be remembered that, some time ago, there was a discussion, started, if we remember rightly, by the *Engineering Record*, about the original inventor of the system of steel skeleton construction for buildings; and the evidence gathered probably satisfied most people that Mr. Jenney was entitled to the credit of having first thought out the system substantially in the form now in use. It now appears that the inquiry was suggested by Mr. F. T. Gates, President of the new Bessemer Steamship Company, who wished to name the vessels of the line after persons distinguished in connection with the development of the iron and steel industry, and thought that the inventor of the steel building was entitled to such commemoration. Like other people, Mr. Gates is convinced of Mr. Jenney's right to this title, and has accordingly decided to attach his name to the latest addition to the Bessemer fleet.

WE regret to have to record the death of Mr. William Halsey Wood, of Newark, N. J., an architect of so much force and individuality that, had his early training been secured under conditions that would have had a chastening effect on his ambition, he might have attained a high place in the ranks of the profession. Unfortunately, success in securing commissions came to him early in life and he yielded too much to the then current desire to create an "American style," and carried out much of his work in a spirit of fantastic exuberance which resulted in buildings that hardly do justice to his real powers. Born in 1855, Mr. Wood had the benefit, we believe, of only a public school education, and his architectural training was acquired in the office of Mr. T. A. Roberts, with whom, later, he formed a partnership under the title of Roberts, Taylor & Wood, which did not endure long. After its dissolution Mr. Wood practised alone. Much of his work was of an ecclesiastical nature, for besides the notable, but peculiar, Peddie Memorial Church, at Newark, he built in New York City the following churches: All Angels, Zion and St. Timothy, Church of the Redeemer and St. Matthew's. Other churches were built in Chattanooga, Tenn., Anniston, Ala., Newark, N. J., and other New Jersey towns. His most notable and interesting achievement was the remarkably interesting design which he prepared for the Cathedral of St. John the Divine, and those who had the pleasure of seeing the exhibition of the four or five designs from which the final selection was made will, doubtless, recall the extraordinary beauty of the draughtsmanship showed by Mr. D. Davidson in rendering the great perspective drawing which was included in the set. A more elaborate and costly set of competition drawings was probably never made, and it was very difficult for those on whom the decision rested to free themselves from the glamor of mere draughtsmanship. Besides ecclesiastical work, Mr. Wood carried out a large amount of costly domestic and public work, amongst other buildings being the Carnegie Library Building, at Braddock, Pa.

THE American School of Classical Studies at Athens appeals for a small sum, about three thousand dollars in all, to continue during the present Spring the work of excavation at Corinth, begun last year by the American School, which has the exclusive right to explore in that locality. It will be remembered that last year's work consisted only in cutting trial trenches, to discover landmarks from which the description of the city given by Pausanias could be understood, and a starting-point fixed for directing subsequent explorations, and that, almost at the close of the season, the theatre, and, probably, the approach to the agora, were found. This year, taking these as starting-points, the explorations will be directed systematically through what is now known to be the heart of the ancient city. To do this, the land must be purchased, but land is cheap on the site of the old city, and the Greek Government provides means for preventing extortion, so that to acquire the tract needed, and provide labor and plant for excavating, it is estimated that forty-five hundred dollars will suffice, and, of this, fifteen hundred is provided for by an unexpended balance of funds already in hand. Subscriptions to any amount from the friends of Classical learning may be sent to Mr. Gardiner M. Lane, the Treasurer of the American School, at 44 State Street, Boston.

THE experiment of the London County Council, made to please the labor champions, in carrying out municipal works on its own account, while it has undoubtedly pleased the constituents of the aforesaid champions, presents an aspect more and more deplorable and ridiculous to the ordinary mind. In the course of the investigation which has been going on in regard to its building operations, Mr. Edward White, the Vice-Chairman of the Works Committee, was called to the witness-stand. Although second in rank among the officers of the Committee, and himself a builder of many years' experience, his testimony showed that he was practically ignored by the rest of the Committee, of which, to use his own expression, Mr. John Burns, Labor-Socialist Member of Parliament, was the "boss." Apparently, his efforts to put the building business of the Committee on a rational financial basis were entirely thrown away on his associates, or, more exactly, were resented by them. One of the rules of the Board required that monthly returns should be made from the various works. This rule was coolly ignored, and his endeavors to have it complied with were met with the assertion that it would be "worse than useless." Naturally, as nothing was known as to how work was going on until it was done, the final footings often afforded a most unpleasant surprise to the tax-payers, or would have done so, except for the system of garbling the books, by charging materials where they were not used, and by entries totally false, which was adopted with the consent, at least, of the high officials in charge. In regard to the account-books, Mr. White knew positively nothing beyond what had already been made public, but he said he had received a letter from a former employé of the Committee, asserting that a duplicate set of books had been kept, although only one was shown, and offering to give evidence in relation to various false entries. The inquiry is by no means yet concluded, but enough has been revealed to show that for shiftlessness, corruption, lying and forgery, the operations of the Works Department of the London County Council, since it took up the socialistic theory of carrying on business, hold a preëminent position, even among socialistic experiments.

THE *British Architect* gives a plan and perspective view of what it says is "an unassuming shooting-lodge" which has been recently built for the Duke of Fife in a picturesque situation in the northern part of Scotland. The plan is not remarkable for its beauty, and it shows a great length of what would be considered in this country intolerably dark corridors, but it is noticeable in providing bed-rooms for sixty-five servants in the main house and twenty-seven more in the stables. If ninety-two servants are needed to take care of a man and his wife when they retreat to the primeval forest to escape the cares of housekeeping, it would be interesting to know what sort of retinue they maintain in their more formal establishments.

BETWEEN the *American Architect* of the year 1847 and the *American Architect*, as it is generally known, of 1897, there is a very perceptible difference, and the difference fairly represents the half century that intervenes. We made the acquaintance to-day of our early and short-lived predecessor, which was found in fragmentary form in a second-hand bookstore. Throughout its career it consisted of four lithographed representations of houses of the period and one page of descriptive text, but no advertising, issued monthly at three dollars per year. The first copy was edited by "an association of practical architects," the second by "Ritch & Grey, Architects," the third by John W. Ritch, who continued to edit the work until the twentieth number appeared, after which we assume that the work must have been done by Amzi Hill, as his name replaces Ritch's in an advertisement. This, perhaps the earliest of American architectural journals, was published in New York, and, perhaps, some of the older architects of that city can tell us more about the publication and the men who conducted it.

HEATING AND VENTILATING ENGINEERING.

NEW conditions and new demands have brought into existence a new department of engineering work which allies itself in an important manner with the architect's profession on the one hand, and with the client's interests on the other.

The well-rounded profession of to-day makes demands of an exacting nature upon the architect hardly equalled in range in any other profession. The time was when the lighting and warming and ventilating of a building were questions of such simple solution as to require little more than a passing thought and a few outlining directions. To-day these two simplicities of yesterday have developed into the two fully developed engineering branches of electrical and heating and ventilating engineering.

The required familiarity with the laws of heat, the mechanics of gases, the mechanisms for ventilating work, the means for the generation and the distribution of heat; the ability to design apparatus fitted for special duties, and systems properly adapted to the various types, uses and exposures of buildings, and to certainty and efficiency in action; the training which qualifies for the planning of systems with reference to simplicity and economy in construction and in use; and of buildings with reference to simplicity, effectiveness and economy of both heating and ventilating provision and work; for the selection or design and adaptation of method and apparatus to the same ends, and to the building and its uses; for the effecting of a close and yet safe balance between requirement and equipment; for the drawing of plans and specifications with sole reference to the client's interest, and to securing completeness of design in scope and in detail; for the superintendence of the execution of plans in the interest of the client, and also of the science and practice for which he stands, — all this is properly the function of a specialist, well-trained, capable, honest. It calls for engineering qualifications a proficiency in which only the specialist can be expected to attain, and which can be neither expected nor demanded of the architect or the contractor. It is in its nature as distinct from the steam-fitter's trade as is the architect's from the builder's.

If the architect can do no special or better service for his client and the public than the builder and the carpenter can do, he has no worthy reason for his professional existence.

In the same manner the heating and ventilating specialist's ability to serve the architect, as well as the sanitary and pecuniary interests of his client and the public, is a sufficient reason for his professional existence. The builder and the carpenter, the steam-fitter and the trade-engineer render indispensable service, but the architect and the professional engineer have a different and a special function.

With the springing up and growth of professional architecture in this country, beauty has taken the place of severe and block-house plainness and ugliness in our dwellings, and grace and grandeur clothe the former naked massiveness of the larger buildings devoted to business, industrial trade, educational and governmental uses.

What the architectural profession has done in this large field, the heating and ventilating engineer has yet to do in his own more limited one.

In the early eighties, an engineer's plan for a heating and ventilating installation, in a locally well-known building, was ridiculed and condemned by "practical men" and trade engineers as visionary, impracticable, costly to execute, ruinously expensive in use, and to such discouragement was added the warning of those who had suffered loss and disappointment and physical discomfort through the failure of attempts made by rule-of-thumb engineers, or by some accepted incompetent. That very apparatus, installed according to the ridiculed plan, stands to-day as a recognized pioneer in the revolution since made in the practice of heating and ventilation. It is one demonstration, among others, of the value of the kind of work still needed to develop and shape this branch of sanitary engineering, to reduce methods and means to simplicity in adaptation, and to certainty and economy in action. The competent engineer has done and will continue to do for the sanitary equipment of buildings what the architect has done and is doing for the buildings themselves.

The engineer's work concerns itself in its initial step with the building into which the organs of its respiration are to be incorporated. The building must be adapted to them, as well as they to the building. The engineer's initial work is, therefore, coördinate with the architect's. Into the architect's plans must be wrought every essential requirement of the heating and ventilating engineer which relates to the arrangement and construction of the building; and to the proper execution of these plans the architect must give thought and time and superintendence, often of a special and exacting nature. The provision for the reception of mechanism, and for the instalment of apparatus, the adjustment of his own plans and of the manner of their execution to those of the engineer; the harmonizing of conflicting interests between unrelated and unaccommodating contractors and their employés; all these impose a tax upon the architect for which he justly merits compensation.

The architect is justified in expecting and receiving a commission on the cost of the heating and ventilating installation. In his plans must be shown the main inlets, air-chambers, boiler accommodations, provision for ventilating mechanism, distributing-ducts, supply and discharge flues, — in fact, everything in the building's arrangements and construction pertaining to the ventilating system. It is his duty to show these on plans, and to see that they are faithfully worked out in the execution of these plans. For all this the architect is held strictly responsible, and for this, and the services already named, he is clearly entitled to the commission he by common consent receives, whether the work is executed with or without plans, or under a contractor's or an engineer's plans.

When, however, the question of paying a further commission for expert service in the designing and installation of heating and ventilating systems arises, clients are sometimes disposed to demur. Their question has not so much reference to the value of a competent engineer's services, as to paying a special commission for them. As relevant to this matter, it may be noticed that clients who are ready to demand that the architect's fee should cover the cost of a heating and ventilating engineer's services, do not require of him that he should furnish a complete electric installation for a building's illumination. The laying out and installation of an electric system, including boilers, engines, generators, meters and other instruments, wiring, insulating, etc., is, without question, recognized as the part of an electrical expert. The fact that a modern and complete system of heating and ventilation, often combined with power, is as far removed from the old-time stove or furnace methods as is electric lighting from candle and lamp illumination, is not so generally recognized, and the nature and value of the heating and ventilating engineer's special services are correspondingly undervalued.

It seems, therefore, proper to invite those who would employ the services of a heating and ventilating engineer to examine into facts which either have reference to his functions, or which affect popular judgment as to their value.

First. — It is a mistake to assume that, by passing by the engineer and by applying directly to a contractor, plans and specifications are to be had without the expense of an engineer's commission. We may neglect for the present the question of the probable relative value of an engineer's and a steam-contractor's plans. If competitive plans and specifications are drawn by contractors for owners, the work of making and draughting such plans is, generally, in one way or another, paid for by the owner. The expenses of the modern and active contractor's office, including its engineers, its draughtsmen, its solicitors, are large; and contract charges are and must be made large enough to cover costs and insure a liberal profit. These may, and frequently do, amount to from 15 to 25 per cent of the actual cost of the contract work. The contract price is, in this way, made to include, above cost of installation and reasonable profit, a sum equal to the commission of a competent engineer.

Second. — Under the present method of conducting business, and by reason of the sharp competition in the trade, which results in large expense for the securing of business, clients are forced to pay for the trade's competition expenses. If, on the other hand, clients submitted their work to trained rather than to trade engineers, and the plans and specifications prepared by them were open to all the trade, the contractor's expenses and the client's costs would be reduced, and the client would have the advantage of the best and most impartial engineering assistance. The failure to encourage engineering work has the effect of continuing and fostering a cumbrous and costly method of conducting the steam-fitting business.

Third. — The present prevailing method of conducting business has, because of the resulting large amount of office-work done compared to the contract work secured, proved so costly that some firms refuse to continue the practice, and offer proposals only on work put into their hands, or on plans and specifications open to competition. Such firms are in a position to underbid those more heavily burdened with office expense. They give to the client an opportunity to secure the best expert assistance, and often the best contract work, without any real additional expense. Such an opportunity is lost to the client, unless the independent engineer's services are at his disposal. That opportunity is in itself a sufficient reason for his existence.

Fourth. — An engineer is in a position to thwart practices, more or less common among contractors, in the formation of "rings" formed to put up contract prices by a fixed amount mutually agreed upon, and to protect his client against them. The engineer's acquaintance with his plans, and with their proper cost, and with contractors who will not be a party to such methods, is often worth more to his client than the amount of his commission.

Fifth. — The plans and specifications of a competent and independent engineer are, from the nature of the case, likely to be more complete, exact and impartial than those of trade engineers and contractors, whose plans are made under the stress of sharp competition, and under the temptation to reduce cost in order to better immediate business chances, a course seldom taken without risk of some sacrifice in the completeness and excellence of the plant proposed. Such plans are also likely to be drawn with a purpose to use such goods as it is for the contractor's interest as agent or patentee to sell.

Furthermore, the execution of plans designed for a definite purpose by a thoroughly competent and honest engineer should cost no more, but, as a rule, less than those either of a rule-of-thumb designer, or of the ordinary contractor, especially if his work is done under bonds.

Sixth. — Beyond the matter of first cost is that of expense in the continuous use of a heating and ventilating plant. The contractor's chief concern is to dispose of his goods and to secure his pay. The worthy engineer's aim is to devise means and to design or employ apparatus which shall secure the largest results for his client at the least cost, and also to establish by demonstration the successful working of installations planned with reference to the largest practical

economy in use. He measures success by the hygienic and engineering results achieved, and more by the money saved his client than by the commission secured.

Seventh. — The engineer exercises a watch over the work executed under his plans, and the client is protected by a supervision other than that furnished by a superintendent who represents the contractor's interests. The importance of this consideration should not be overlooked.

Eighth. — Both architect and client are in frequent need of the engineer's assistance in protection against the broad and bold claims and the persistent importunity of those whose motives and standards are mercenary, and also against those who, under the guise of law or self-constituted authority, would insist on schemes and methods, the adoption of which would result in undertakings more costly than profitable.

With reference to architects' fees, it may be safely affirmed that the architect of fifty years ago, when his professional services were limited and simple, received as high a commission as to-day when those services are wide in range and complex and exacting in character. Under the present order of things the architect is getting less for his services and the client more for his outlay than ever before. Notwithstanding these facts, we find some thankless clients following up this unfair advantage by demanding that, for no greater compensation than belongs to him for furnishing all plans, specifications and superintendence involved in the erection of a building, the architect shall completely equip it with the most modern appliances, even though they have no more to do with *architecture* than have the books or the china with which the client may fill his shelves.

The architect's commission on average work to-day is an unfairly small compensation for service rendered, and if, as a matter of custom, that compensation is to remain on a five-per-cent basis, in order that the architect may make as fair a livelihood as others having his education and qualifications, it is necessary that he receive that commission on every part of the work for which he provides, and that the client rather than he pay for all expert service employed.

THE FAIR BUILDING. — POLYCHROMY. — THE ELEVATED RAILROADS. — THE SUBURBS. — THE VERTICALITY OF THE MASONIC TEMPLE. — A SCHEME FOR USING THE SPACE BENEATH THE STEAM RAILROAD TRACKS.

IN a city the size of Chicago there is always some building and a few of the plans of the past are being realized. Among these is the addition to the building of the large department-store known as "the Fair." The original idea was to erect this large structure in sections, so that, by a good deal of crowding and doubling up, the business of the store could be carried on in portions of the same building without interruption. The idea is being fully realized.

First, the Dearborn-street side was torn down and the new one erected, and now the southeast corner on State and Adams Streets is the one which is being metamorphosed into a modern business block. Inclosed bridges on each floor connect the Dearborn and State Street sides across the returning ends of the new building, and shoppers go back and forth between the old and new portions of the building, unconscious of the work and workmen within a few feet of them. After this portion, upon which work is being done, is completed, which it is expected will be in the early summer, the section facing on State Street and the alley will be next attacked. It is expected that the entire new building will be completed and the entire old one will have disappeared before the end of '97. Though built so in sections, the structure is one entire building, extending over half a square, and follows out the plans made several years ago for the whole construction. The present portion will cost in the neighborhood of $1,000,000. It is an L-shaped structure, with a frontage of 47 feet on State Street and 185 feet on Adams Street; the L is 190 feet long by 45 feet wide. The portion yet to be erected is rather larger than the one now in process. It is an interesting fact to know, when seeing the great crowded place covering a half-block of ground to the height of several stories, that when it was started in 1875, its first proprietor found only ten associates necessary, while now thirty-five hundred employés' names are on the pay-roll of the incorporated company.

Only a little way north of the Fair on State Street, one of the old-timers has laid aside its familiar garb to take on the appearance of, if not a new building, at least a remodelled one. The outer coating of timber and boards has only just now been torn down, displaying the new façade to the eyes of the public. That something new in every sense of the word has been accomplished can not be denied. An entirely plain surface formed of iron plates, painted green, forms the first two stories. Above is a treatment of buff brick with enamelled white terra-cotta window-trims, the space underneath each window being made up of unglazed tile, white and yellow, laid in a simple pattern. Add to this the fact that the iron mullions of the windows are gilded while the cornice is white, and it is easy to imagine why the building attracts the attention of even the most heedless passer-by.

The color-scheme in itself is very pleasant and entirely successful and, aside from its practicability and fitness to the place, would not come under the range of criticism. It does not lend dignity to a high city façade, and there is a certain festal air about it far from according with the use to which such a building must be put. Surrounded as it is with the smoky atmosphere of the down-town district, it is only a matter of a few months before its festal garb will put on a bedrabbled appearance, like a last year's ball-dress when viewed in the light of "garish day." Appropriate as such color-schemes may be in certain places, such place is most decidedly not Chicago, with its smoke-laden air. Right next to the structure is the white enamelled building, so called, before alluded to in these letters, and though it counts the time of its existence better in months than in years, its pristine purity has quite vanished, notwithstanding it has been cleaned several times. But aside from the lack of durability, such treatment seems most unsuitable for the façade of a solid city structure. It lacks dignity and repose, and gives an impression of something so unsubstantial that the real character of the building is belied. Some such treatment used, for instance, in a park refectory, or on some sunlit bit of shore, where life is so different a thing from that which struggles and pulses in the city streets,— there some such treatment might not only be appropriate but beautiful, if well handled, as indeed this is. A little east of this structure, another polychromatic façade surprises the pedestrian in his walk, and this one, taken simply as a matter of color-scheme, is not nearly so successful as the State-street one. This latter work is on Wabash Avenue, and is the new front of one of the retail dry-goods stores. The first two stories in this case consist of a green, vitrified terra-cotta, painfully devoid of ornament, while the entire upper portion of the building is red brick, not forming by any manner of means a pleasing harmony of color. But owing to the fact that the new elevated road goes directly in front of it, one is unable to get a satisfactory view of the building as a whole from any point, consequently, its lack of harmony is not so apparent.

And what is true of this structure is likewise applicable to a great deal of down-town architecture, as the elevated roads are invading so many of the down-town streets. The elevated "loop" is fast nearing completion, and already trains are running on it every few minutes as far as the tracks are finished. This is the road which is planned to connect by a central circuit all the elevated roads whose stations are not in the very heart of the down-town district. The stations of the surface railroad will, in this way, also be brought within easy distance of each other, and much time and delay avoided.

The Northwestern Elevated, which is to run in a northwestern direction through the city, and which has been working on its tracks up-town, will begin on its down-town work this spring, and the Wells-street bridge, which was put in readiness for its extra weight last summer, will be called into use. This Northwestern Elevated will connect with the Evanston electric, and a line from as far distant as Waukegan will enter Evanston on the north, connecting with the one already there. The northern road line, known as the Bluff City Electric Railway, will be a little different in character from any of the other suburban roads. The cars will be forty-four feet long and like steam-cars, the rails will be seventy-five-pounders, and the car motors will be of one hundred horse-power. This road will furnish electric-car service to fifteen towns, inclusive of Evanston and Waukegan, and will offer a thirty-cent fare for a distance of thirty-five miles, a distance for which the Chicago & Northwestern steam railway charges a fare of $1.05.

With many such roads running in competition with the existing railroads, the suburbs will be made even more accessible than they are at present, and it will not take a very wise prophet to foretell, with the return of even moderately good times, a speedy increase in the value of suburban real-estate, consequent on active building operations.

Chicago has so suddenly developed into a crowded city that its suburbs are already on what looks like the eve of a very solid and substantial growth, and if a good deal of building is not seen within the next few years, it will be a surprise to most people who are in a position to watch indications. Within the last few years the class of building done in Chicago's suburbs has very materially changed. At one time the houses were, most of them, the cheap houses of people who moved to the country, not to enjoy the country, but to make a small income reach its farthest limit. Of late years, the suburbanite lives a cheerful resident in his little village, rather than a dreary exile; the house costing from eight to ten thousand is going to be the rule rather than the exception, and a great deal of excellent work is being done in the suburban homes around the city. At one time it was almost a universal custom to return to the States east of us for the summer months. Now, the generation which had tender associations with the New England hills and rocks is passing away, and its children are contented to have their summer-houses on the beautiful northern stretches of Lake Michigan, or on the rolling prairies stretching along the streams west of us. Consequently, within the few past years, many comfortable and luxurious summer houses have been erected in the country around about us, and with the return of better times doubtless more yet will be seen.

The Catholic archbishop, having become tired of the utter want of

privacy to which he is exposed in his archiepiscopal palace, on North State Street, is about to build himself a summer home on the banks of the Desplaines. It is situated on a rising knoll in the grounds of the Training-school and Christian Brotherhood Community at Feehanville. It will be a large Colonial structure and, to judge from the cuts published of it, is not without dignity and attractiveness. With a frontage of 160 feet on the east, it will be 50 feet in depth, with an L running out at an angle with main building, for the kitchen and servants' quarters. The central portion will have a two-storied portico rising from a terrace, which will extend north and south to covered verandas on either side. One feature of the interior will be the fine Colonial hall running up through two stories, and generally throughout the interior the Colonial character will prevail. The house itself will cost about $40,000, but the archbishop further makes an enlargement in the training-school and monastery, which with the work on the grounds will bring the cost of the improvements up within the neighborhood of $100,000. The addition to the training-school will be in the form of a central structure connecting the two existing wings. It will be three stories high and 50 by 120 feet. The first floor will be used for offices and dining-rooms, the second for the Brothers' cells and infirmaries, and the third floor for the Brotherhood chapel.

A fact which has recently been discovered by the public, through the medium of one of the daily papers, though known to the profession before, is that the Masonic Temple, our highest "sky-scraper," is not plumb as to its outside walls. Looking at it from the Columbus Memorial Building, another high structure a block farther south, it was discovered that, using the window-frame for a straight line, the Masonic Temple appeared to lean decidedly to the east. This is, in fact, the case and not any mere illusion. By actual measurement the top of the east wall, 265 feet above the street level, was found to be over nine inches beyond the line of the foundation. At the first suspicion of this fact one of the daily papers took up the matter and employed a well-known surveying firm to plumb the east and west walls. As a result of such measurements, the paper published the following communication from the surveyors:

"At your request we have plumbed the west face and the east face of the Masonic Temple to ascertain whether they are perpendicular. We find that a perpendicular line from the west face of the upper story falls six inches east of the west face of the granite front of the first and second stories at the level of the street.

"On the west side of the alley a perpendicular line from the east face of ninth story falls three inches east of the east face of the brick wall of the first story at the level of the street."

Although such a slight leaning in so large a building meant absolutely no danger to those who understood the matter, still to the average citizen it seemed to prophesy the immediate settlement, if not the instant collapse, of the building. Consequently, Mr. Burnham, who with Mr. Root was the architect of the building, was eager to make the matter right with the same public. Levels have been taken inside the building and, in an interview, Mr. Burnham admitted the building leaned a little, but said:

"It has been out of the perpendicular almost from the beginning. There are few buildings in Chicago which are not. That *The Record* should call attention to the fact, however, must work injury to Chicago and to all the interests directly concerned with the building.

"There is no danger in the leaning of the Temple. It leans, but it is as solid as a rock. Four years ago it stood a northeast storm from the Lake, which attained a velocity of over one hundred and fifteen miles, according to the weather bureau. The storm in St. Louis which worked such destruction did not attain a velocity to exceed eighty-eight miles an hour. The Temple is so situated that this northeaster struck it squarely and yet no damage was done.

"The reasons for the present condition of the Temple are these:

"The true surface level of Chicago is a stratum of hard-pan from nine to ten feet thick. It is a very hard tough clay and originally it was at the surface. The raising of Chicago streets, however, has left it about twelve and one-half feet below the surface. Under this upper stratum of hard-pan are from thirty to sixty feet of sandy formation, beneath which is another stratum of hard-pan.

"With piles driven for a basis upon which railroad rails, crossed and laid in cement, made foundations, the building was placed upon piers in regular order. These piers were so apportioned and adjusted that they should bear a weight of about three thousand pounds to the square foot. These piers, which marked the outer lines of the foundations, however, could not have the support of earth to the extent that the inner piers were supported. To offset this yielding nature of the outside soil, those piers marking the base outlines of the building were made proportionately larger in order to equalize the settling. In this calculation the piers of the northwest corner of the building settled more than others, owing to the difference in the earth formation, and it is this which has thrown the east wall slightly out of plumb.

"But the whole has moved together. It is as compact and as solid as if it were perfectly upright, and so it will remain. If it leaned outward as many feet as it leans inches, it would not fall, and for this reason anything which may be printed regarding the building's position must be misleading."

Mr. Adler, whose opinion is always listened to with respect, being questioned, among other architects, on the matter, did much to reassure the timid public on the matter of the safety of the Masonic pile. He did not doubt the truth of the story, but was only surprised that similar apprehensions had not been felt about other structures.

Several features are about to be introduced in the line of improvements on several of our public, or semi-public, buildings. The Art Institute is about to have an addition added to its present structure. This comes in the form of a memorial structure, the gift of a wealthy Chicago gentleman. The addition will be used for a lecture-hall and will be erected in the open court which extends between the north and south wings, in accordance with the original plans. The foundation will be laid as soon as the weather will permit.

An unusually good building of its kind is now in process of construction for the Chicago Home for the Friendless, and like the building just mentioned, comes from the generosity of Chicago citizens, in this case the land also having been given. The building will be of pleasing outline, the wings and gables composing into a broken sky-line. The main entrance will be one of some pretension, having around its encircling arch carved cherubs' heads. If they could only be as charming as the little Florentine babies', some one besides the orphans would have cause for thankfulness. The building will cost about $150,000, and is to be of fireproof construction. One of the wings is to be planned for a hospital, and will only have connection with the main building through an underground passage.

The new home of the Naval Reserve, at the foot of Randolph Street Viaduct, before described in these letters, has been completed and its boats and other property now have a place of safe keeping. When the Government presented the battleship "*Illinois*," of World's Fair memory, to the Illinois militia, the small boats and furnishings of the vessel were the most valuable part of the gift, and after it was found that it was going to be impossible to remove the structure to a point opposite the business portion of the city, the whole structure was sold to the old junk men, and the Government granted permission to build a temporary building outside the present sea-wall. When the section which has been granted to the National Guard is filled-in, it is said space in this plot will be allotted to the marine militia.

By the side of actual buildings come rumors of a big down-town hotel to be erected during the coming year. As there is plenty of money behind the undertaking, it is to be hoped something of an attractive nature from an architectural standpoint, as well as a successful, financial venture, may be the outcome.

Farther from realization, but of a very utilitarian nature, is a plan recently made public for utilizing the room under the tracks of the various railroads entering Chicago — which have had to be elevated — for storehouses, shops, foundries, etc., as has been frequently done abroad. The plan comes from one of our architects, and is to build the various structures along the right-of-way, and to have the trains run on the roof. In this way the raising of the tracks becomes a source of income rather than a cause of enormous expense. When the question of forcing the roads to elevate their tracks was first introduced, the hue and cry against it made by the corporations was so great that some of the roads even threatened to deposit their freight outside of the city limits, necessitating tremendous cartage. By this new plan, freight could be deposited directly in the freight-houses, and by a system of elevators in each block, cars could be lowered from the tracks and unloaded, and much handling be avoided. The originator of the plan, Mr. L. G. Hallberg, has found upon investigating that the railroads entering Chicago have $60,000,000 tied up in property that is practically useless for anything but trackage. Mr. Hallberg said, in discussing his scheme:

"The elevation of railroad tracks in this city is now an absolute necessity. The value of land is so enhancing that to fill up the space with dirt and depress the streets at crossings is devoid of economy. It is also the most objectionable and ugly way in which to attain the object sought.

"Grade crossings should be abolished by raising the tracks a story or two, as the case may require. Masonry may be used, but heavy retaining-walls would not be required, as it is now possible to use new and modern methods of construction which will lessen the cost and at the same time increase the carrying capacity. But we will say that piers, arches and vaults may be used. In some instances, skeleton or trestles will be expedient. The space below will be utilized for warehouses, stores, shops, stables, etc.

"Where streets are crossed they could be bridged in such a manner as to provide ample light and have fronts of appropriate design and material. The area between streets could be left in a single room when desired, or divided to suit tenants. These spaces could be most satisfactory warehouses, in which the cars could be lowered for loading and unloading, and the teaming could go direct from the streets to the car without interruption. Light and air could be secured without trouble.

"The cost of land near the freight depots is now so great that this available space, when utilized, would be cheaper and more convenient than the building of warehouses on adjacent land. The improvement would be incalculable from an æsthetic point-of-view and would solve the track elevation and warehouse problems at the same time."

Certainly, the track question in and around a great city is a serious one to solve in any satisfactory sort of way, and any thought which is brought to bear on it, is worth consideration at least.

The Illinois Chapter of the American Institute, as mentioned in

our last letter, not having looked with favor upon the project of transforming itself into a labor union, a number of architects have during the last few weeks organized themselves under the name of the Chicago Architects' Business Association, adopted a constitution and code of by-laws, and have held several meetings more or less well attended. As indicated by Article II of the Constitution, the avowed object of this association is "to promote the business interests and efficiency of the architects of Chicago," which is certainly indefinite enough to cover most anything, good, bad or indifferent. In a later circular issued, the objects are stated to be:

"1. To make the profession of architecture one of legal standing.

"2. To confine the practice of architecture to architects.

"3. To assist the Building Commissioner in refusing permits for incomplete or imperfect plans and specifications.

"4. To form a business body of architects which shall have for its object their several interests."

But the general impression seems, rightly or wrongly, to be that the milk in the cocoa-nut is really to form some sort of a trade-union under whatever manner or guise it may masquerade. One or two rather enthusiastic meetings have been held in connection with representatives of different trades, the curious fact always remaining that the association seems unwilling to really openly and publicly define its character. Its future programme is, therefore, being awaited with interest.

During the winter there has been an exhibition at the Art Institute which promised to be one of especial interest to architects and decorative designers, that of Mr. John LaFarge. The exhibition proved to be one of a somewhat different character from what had been expected, and consisted chiefly of water-color sketches of the South Sea Islands and their inhabitants, together with a few Japanese studies. Only one or two of the whole collection could be said to have any decorative character, an "Isaiah," used in Trinity Church, Boston, and a "Samoan Boy." The sketches coming from so great a master of decoration as LaFarge were disappointing, and those of his son, Bancel LaFarge, came out much stronger as pictures and sketches of an artist. It was curious to see how in the elder man's work, the decorator had spoiled the artist. All conventionality of treatment was essayed to be laid aside, but the conventionality of the decorator still clung to the work of the artist and produced woodeny figures and breathless landscapes. The marines of Mr. Bancel LaFarge were full of spirit and vigor.

At the same time that this exhibition was displayed, one in an adjoining gallery was attracting especial attention. This was the original drawings for the illustrations of the daily papers and was full of things charming in execution and drawing, all in black-and-white. An entirely new branch, at least, if not an art, in the illustrator's field, it certainly demands much of the men who follow this special calling. These drawings bespeak a most thorough draughtsmanship on the part of the artist who created them — drawings which were apparently often rapid, but always strong. Combined with the artistic ability of a newspaper illustrator, there must be the quick sympathy to see the humorous and pathetic, business ability (supposed to be foreign to the artist) to get around in time, and a general fund of information on current events which would serve him for his stock in trade. It is distinctly a nineteenth-century phase of art.

THE TWELFTH LEAGUE EXHIBITION.—I.

The League Exhibition of the present year was even more imposing than usual. Not only was the number of exhibits unusually large, but the arrangement of them through the beautiful rooms of the Fine-Arts Association seemed, perhaps as a result of the greater amount of material available, unusually tasteful and effective. The first of the large rooms, as in former years, was given up mainly to decorative pictures and cartoons, with photographs, charcoal and pencil drawings, and other objects of such unobtrusive quality as not to injure the effect of the decorative painting, to fill up the gaps. Taken as a whole, the decorative work certainly far surpassed anything that we have ever seen here before. The feeble and crude pictures which used to be shown, with the label "Study for Decoration," as if it were a peculiarity of decorative painting to have none of the qualities considered desirable in other kinds of painting, have nearly disappeared. With them has gone a good deal of the correct, but cold work, veiled in a chalky mist, like a fresco, which Puvis de Chavannes taught us to admire; and its place has been taken by a new sort of decorative painting, warm, earnest and original, the most promising development, as it seems to us, that American art, at least as represented in the League exhibitions, has yet shown. There were many examples of this tendency, both from artists of long-established reputation and from new ones. One of the most important objects shown is by one of the latter class, Mr. Robert V. V. Sewall, whose name we do not remember ever having heard before, but who has produced under the modest name of a "Study for a Frieze" one of the most charming works that we have seen for a long time. The subject is the "Canterbury Pilgrimage," Chaucer's party of travellers being shown in a long row, divided into three frames. The arrangement is very cleverly architectural. Although the personages are all going in the same direction, they are shown riding by a high wall, which gives a flat background, bounded by a horizontal line, a little higher than the horses' heads. This line continues horizontally through the whole of the frieze, except that it is broken in the centre, and also in the middle of each of the side frames, by gates, which relieve the flatness of the background, while the dressings over them modify the sky-line. This strong background, being entirely harmonious, gives the necessary symmetry to the composition as a whole, without destroying the freedom and naturalness of the little procession; yet the wall is by no means obtrusive, and the layman would never suspect how much science, as well as artistic feeling, have been concerned in an arrangement apparently so simple. As usual in such cases, the mental power which enabled the artist to design his composition so successfully has not deserted him in the details of his work. Although his horses, like those of most modern artists, show something of the baneful influence of the Muybridge photographs, and might be otherwise improved, their riders are, for studies, as admirable in execution as they are interesting in conception. The treatment is flat and broad, as it should be, and the color-scheme is most beautiful, although perfectly natural and unaffected. What the completed work, for which this is only a study, may be, it would be hard to say, but if it is more charming than the study, it will be a masterpiece indeed.

Some of the most interesting works hung were the cartoons for the Congressional Library decoration, by various artists. As a whole, these were a little disappointing. The size of the building for which they were designed, and the recollection of the great works of the past, seem to a certain extent to have oppressed the designer, whose smaller panels, as, for example, one shown by Walter Shirlaw close by, are much more attractive.

The one artist concerned in the decoration of the Library, whose work was shown here, and who did not, apparently, trouble himself about precedent, is Olin L. Warner, whose bronze doors are exhibited in a plaster model. Although these doors do not suggest in the slightest degree those of the Baptistery at Florence, or any other of the accepted models for such objects, it is not too much to say that they are the first modern bronze doors that we have ever seen which exhibited the least notion of a door as a work of art in itself, as distinguished from an indifferent surface on which to spread sculptured decoration. One of the characteristics of the great artist whose loss we still mourn was his comprehension of the architectural setting of his work, but in these doors we have a piece of beautiful architecture, as well as of sculpture; that is, a lovely composition of lines, and masses of light and shade, which, instead of terminating at the boundaries of the panels, includes the whole door, and all its dressings, even to the little ornament which lends spice to the archivolt of the fan-light. The treatment of this composition, taken as a whole, is of extraordinary interest. Bearing in mind the cardinal principle, that the first aim of sculpture must be the agreeable diversification of a surface by light and shadow, the details of the forms into which the surface is modelled being only secondary, every architect will appreciate the immense difficulty of the task which Mr. Warner set himself. Not only was he obliged to accept, as a foundation, a surface already broken by a huge rectangular recess, but in the surface within this recess he was obliged to provide certain panels of openwork, showing spots of intense black among the delicate shadows of the sculpture. These openwork panels are the uppermost of the three which occupy the height of each half of the door, and are treated with consummate skill. It would be natural enough to make the sculpture on the middle panel, which is much the largest of the three, in high relief, and undercut it, so as to give cast-shadows approaching in intensity the black spots of the openwork above; but Mr. Warner, instead of this, has given the work on his main panels a rather low relief, reserving the high relief and vigorous undercutting for the lowest panel, where it forms an effective pendant to the openwork panel, without being near enough to it for direct comparison. The sculpture in the tympanum over the door is also well relieved, and the openwork panels, in which the voids are kept small and of judicious shapes, form an effective and agreeable part of the composition, instead of a distressing spot.

Very different from this admirable work was an object which occupied the middle of the room, and which, as we were told, is a model of the Sherman Memorial Statue for the City of Washington. The pedestal is not very objectionable, being a coarse adaptation of a familiar French motive, with disagreeable mouldings, and a cornice which might be improved by study, but it is surmounted by what can only be called a wooden caricature of a horse, with a still more wooden rider. The supporting figures and the panel sculptures on the pedestal are quite worthy of the rest. The archaic pair of mules in one of the latter, marching with such harmonious step as to be only distinguished from a single animal by the fact that two pair of ears are discernible above, one pair turned back, and the other forward, for the sake, obviously, of giving picturesque variety to the composition, and that the group is supported by eight legs, of which five are forelegs and the other three hind-legs, forms, at least at the small scale of the model, the most comic piece of sculpture — except, possibly, some of Mr. George Tinworth's productions — that we remember. Of course, the model is at a small scale, and, probably, only a sketch, at best, so that it would not be fair to judge by it of the completed work; but, as our French professor in college used to congratulate his class on the boundless opportunity for improvement that their work showed, so the sculptor of this object may be felicidated upon the happy hours which he will, it is to be hoped, spent in studying the details of what might be made a fine composition.

(To be continued.)

SOCIETIES

SKETCH-CLUB OF NEW YORK.

THE regular monthly meeting of the Sketch-Club of New York was held at the Club-rooms, 3 East 14th Street, on Saturday evening, March 6, 1897.

About forty members were present.

The speaker of the evening was Mr. Henry Rutgers Marshall, who gave a most instructive address on the subject of "Modelling in Relation to Architecture."

In illustration of his remarks, Mr. Marshall exhibited an interesting model of a country residence.

Mr. Frank E. Wallis entertained the Club with some interesting personal reminiscences, and accounts of his work in connection with Mr. Karl Bitter's studio.

Mr. Partridge spoke in relation to the class in Architectural Research, outlining a course of study to be pursued during the coming months.

The election of a member to the Advisory Board, to succeed Prof. A. D. F. Hamlin, resigned, resulted in the unanimous choice of Mr. Frank E. Wallis.

The meeting adjourned at 11 P. M.

ARTHUR M. DUNCAN, *Recording Secretary.*

WASHINGTON CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.

THE regular monthly meeting of the Washington Chapter of the American Institute of Architects was held in the Chapter rooms, Friday, March 12, 1897. Those present were Messrs. Brown, Hill, Smithmeyer, Stead, Von Nerta, Cluss, Marsh, Donn, Didden and Greene. The committee, which had been appointed to investigate and report as to the advisability of forming an Art Federation in the City of Washington, reported favorably, and I trust an Art Federation, modelled on the lines of the Fine-Arts Federation of New York, will shortly be in process of formation.

Mr. Adolph Cluss read a very interesting discourse on the life of the late Paul Schulze, who was one of the charter members of the Washington Chapter, and who recently died in California.

ILLUSTRATIONS

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

HOME LIFE INSURANCE BUILDING, NEW YORK, N. Y. MESSRS. N. LE BRUN & SONS, ARCHITECTS, NEW YORK, N. Y.

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

DETAIL OF THE SAME BUILDING.

STATUE OF GENERAL GEORGE GORDON MEADE, GETTYSBURG, PA. MR. H. K. BUSH-BROWN, SCULPTOR, NEW YORK, N. Y.

FEARING that the prolonged series of illustrated articles on "Equestrian Monuments," which we published a few years ago, might have given our readers a surfeit of such information, we have purposely abstained from illustrating any of the many equestrian statues that have been erected in different parts of the world during the last half-dozen years. Many statues have been erected in this time, half-a-dozen or more in this country, and of these the best is the one here shown, in which the nephew has preserved in some degree the artistic traditions and correctness of handling which made the statues of Henry Kirke Brown the best of the earlier equestrian statues in this country.

"THE BRONCHO BUSTER," A BRONZE STATUETTE. MR. FREDERIC REMINGTON, SCULPTOR, NEW YORK, N. Y.

As a foil to the quietude of the Meade statue, and because there are few men who with pencil or modelling tool can so truly portray a horse in action, we reproduce this animated group.

HOUSE FOR THE MUTUAL INVESTMENT CO., SPRINGFIELD, MASS. MR. G. WOOD TAYLOR, ARCHITECT, SPRINGFIELD, MASS.

HOUSE OF JOHN A. HALL, ESQ., SPRINGFIELD, MASS. MR. G. WOOD TAYLOR, ARCHITECT, SPRINGFIELD, MASS.

MONUMENT TO WATTEAU, IN THE LUXEMBOURG GARDEN, PARIS, FRANCE. M. H. GAQUIÉ, SCULPTOR.

THIS print is copied from the *Builder.*

RATHHAUS AT WESEL, PRUSSIA.

THIS plate is copied from *Zeitschrift für Bauwesen.*

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

SKETCH OF A CLUB-HOUSE FOR THE PALMETTO CLUB, AIKEN, S. C. MR. FRANCIS R. ALLEN, ARCHITECT, BOSTON, MASS.

MONUMENT TO GIUSEPPE GARIBALDI, ROME, ITALY. PROFESSOR GALLORI, SCULPTOR.

THIS monument is a very good illustration of the way in which the modern Italian sculptor fails.

[Additional Illustrations in the International Edition.]

THE TOWN-HALL, PLAUEN, SAXONY. HERRON LOSSOW & VIEHWEGER, ARCHITECTS.

[Gelatine Print.]

THE Town-hall at Plauen, a thriving village a few miles south of Dresden, was erected during 1893 and 1894 by a Dresden firm of architects, who, in a public competition, were successful among 73 competitors. The ground floor of this building contains, besides the traditional "Rathskeller" restaurant, conspicuous by the large arched windows, the guard-room for the police force and various municipal offices. The upper stories are given up to the town-council, the burgess, the public library, a room for civil marriage ceremonies, committee-rooms, offices, and the living rooms for the families of the restaurant-keeper and the janitor. The basement and the architectural frame-work of the upper stories are constructed entirely of yellowish Saxony sandstone, while the wall-surfaces are rough-cast. The council-room has an oak ceiling and wainscoting of the same material. The doors of the principal rooms are decorated with wrought-iron grille-work. In the restaurant the ceilings, to preserve the character of the old German "Rathskeller," are vaulted and the walls wainscoted. Under the canopy to the left of the tower, a statue of St. George, by Professor Henze, of Dresden, has been placed since our negative was taken. The building was erected at a cost of $48,000, exclusive of the heating apparatus and the decorations in the council-room, that sum being equivalent to a unit price of $77 per square metre, or $3.75 per cubic metre.

THE MARKTBRUNNEN, SCHWABISCH-HALL, WURTEMBERG, GER.

[Gelatine Print.]

THE "Marktbrunnen" (Market Fountain) is situated in a corner of the hilly Market Square of that interesting little Suabian town which, centuries ago, flourished as a "free" city, subject only to the German emperors. Its basin, formed of iron plates, reaches down to a considerable depth, and so contains nearly three thousand gallons of water. It is fed by three iron pipes, projecting from the parapet-wall of the upper terrace. This wall, on its side facing the basin, is subdivided by three ornamental niches. In the left niche Samson, with long flowing locks, is seen, seated on the lion of Timnath, about to rend its jaws asunder; to the right we see St. George, clad in iron armor, aiming a deadly blow at the dragon, and in the central niche stands St. Michael, the Patron Saint of the neighboring church, calmly thrusting his spear into the throat of the monster crouching at his feet. All these figures are carefully carved in gray sandstone. What strikes the beholder most forcibly, is the naïveté of the sculptor's modelling. Baldachins in the Flamboyant Gothic style, surmount each one of the niches. The top of the parapet-wall is crowned with an elaborate wrought-iron railing, in the style of the German Renaissance. Near the outer end of the wall, there rises from the stone platform a Gothic pillar, terminating in a finial, which in days gone by served as the "Pranger," or whipping-post, to which petty thieves, common scolds and other offenders were chained fast.

The fountain, as well as the whipping-post, date from 1509, but the name of the artist has not been handed down to us. The house of the merchant, Finckh, in front of which the fountain is located, was not erected until 1732, after a conflagration had destroyed the greater part of the town. It is one of the most attractive monuments of the Rococo period in the place. The pretty medallions above and below the windows of the principal story are graceful and delicate specimens of the sculptor's art and do credit to the unknown artist, as do also the little cherubs and the half-figures supporting the balcony.

DESIGN FOR REBUILDING NORTH BRIDGE STREET, EDINBURGH, SCOTLAND: TWO PLATES. MESSRS. MARSHALL & BRADLEY, ARCHITECTS.

A CURIOUS HEBRAIC CUSTOM.—One of the features at the magnificent London mansion of Lord Rothschild, which adjoins Apsley House, the residence of the Duke of Wellington, is the unfinished piece of the superb cornice in the great marble hall. This is in accordance with the Hebrew precept which forbids any devout believer in the Talmud to regard his home on earth as anything but temporary, and therefore incomplete.—*Marquise de Fontenoy, in Philadelphia Press.*

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.*]

THE PRINCETON DORMITORY: A CORRECTION.

To the Editors of the American Architect: —

Dear Sirs, — My attention has been called to the publication in the Imperial Edition of your paper, bearing date of March 13th, of a photograph of a dormitory at Princeton. This building you have credited to M. Taylor Pyne, Esq., who is the owner, instead of to me, the architect. I must ask you to make correction.

Yours truly, Raleigh C. Gildersleeve.

[While we regret the error, we cannot but congratulate our correspondent and ourselves that our Princeton informant did not make a more serious blunder in ascribing the design to another architect. While the matter is fresh in mind, our subscribers will do well to note the correction in the margin of the plate published last week. — Eds. American Architect.]

A SUGGESTION FOR A PEOPLE'S PALACE IN BOSTON.

Brooklyn, N. Y., March 15, 1897.

To the Editors of the American Architect: —

Dear Sirs, — It is generally recognized in the present day that Boston represents the highest civilization of our age, or any age.

It is second in our country in the number of its churches to its population. It has a greater number of societies representing every benevolence and improving effort known to the most advanced culture. Its libraries are the wonder and the envy of all our cities, and philanthropies of every kind abound, some of them unique and peculiar in a wise confidence in human nature, and in shrewd schemes to encourage and make it better.

Boston deals with her worst classes better and with less evil results than any great cosmopolitan centre, finding ways of using even her street vagabonds so as to make them industrious and useful.

Is there anything she lacks that has been tried successfully elsewhere?

When I saw the plans for your "Fenway Garden," I imagined before studying the scheme that here was to be a "People's Palace," like some of those in London, but, behold! it was to be a great arena and exhibition-building instead, and the grand resort for the general people is not yet.

Now, why cannot Boston signalize itself again by providing for her humbler citizens a place where they can see the best things in architecture and art in a sumptuous edifice for their use; where they can hear the best music and free lectures; read the best books, periodicals and papers; where they can have club-rooms, gymnasium and baths equal to the best; popular and religious Sunday meetings to attract the non-church-going multitude, and all such edifying entertainments as our great American intelligent freemen are worthy of, and know how to use and appreciate.

Is it not good government for our cities to supply such institutions? Is it not a good investment for the cultivation of loyalty and good citizenship?

For a large and generous idea, the People's Palace in Battersea Park, on the Surry-side of London, may be a good model to begin with. But Boston can improve on that.

Here is an opportunity for a monumental benevolence for some philanthropist who believes in the best that is in his fellow-man, and who wants his fellow-man to believe well of him, after he has passed away, as well as in the living present.

Let Boston have a People's Palace, and some man have a memorial grander than a cathedral.

What a magnificent theme, too, for some architect to develop, in a grand design which some wealthy public-spirited citizen will want to build.

Wm. H. Ingersoll.

NOTES AND CLIPPINGS

Secularization of the Church of the Sacred Heart. — The question of the secularization of the Church of the Sacred Heart, built at the top of the hill of Montmartre as an expiatory church for the murder of the Archbishop of Paris and the other crimes committed by the Communists, was raised again in the French Chamber the other day by M. Rouanet, the Socialist Deputy, who demanded urgency. Speaking, he said, in the name of his electors, he demanded the repeal of the law of 1873, declaring the construction of the church to be a work of public utility. That law was a veritable challenge thrown in the face of public opinion and an outrage to the revolution. M. Darlan, Minister of Justice, declared that all the members of the present government would, if they had belonged to the National Assembly, have voted against the measure, as M. Méline, the Prime Minister, had done. But the circumstances were not the same to-day. Land had been purchased and important buildings had been raised upon it. It would be necessary to pay back the money spent if the expropriation of the church were to be effected. M. Viviani, the Socialist, urged the Chamber to repeal the law and secularize the church, regardless of all possible demands for indemnity. The building might remain the property of the Archbishop of Paris, so long as he could not use it for any religious ceremony. M. Goblet declared he would no more vote for M. Rouanet's proposal now than he did for the proposal in 1782, while he was Prime Minister, but he admitted that he regarded the law of 1873 as a provocation, and as contrary to all principles of public and judicial law. It would require 30,000,000 francs, he said, to expropriate the Church of the Sacred Heart, and he would never propose to employ the taxpayers' money in such a purpose. Nevertheless, clericalism was rampant and he asked the government what it intended to do in presence of recent clerical manifestations. M. Méline said there was no proof of the urgency of M. Rouanet's proposal, and finally the motion was rejected by a large majority. — *N. Y. Evening Post.*

Master and Servant. — William Klimmer, who was an apprentice in the employ of John Weber and others, builders, was killed six years ago by the falling of a scaffold used by Weber's workmen in their business. In a suit by Jacob Klimmer, as administrator, to recover for the young man's death, the question was whether the accident was the result of negligence on the part of the defendants. The jury so found, but the Court of Appeals has ordered a reversal and a new trial, holding that the proofs in the case did not sustain the finding. Justice O'Brien, giving the opinion, holds that defendants having furnished suitable materials for the workmen for the construction of the scaffold on which to do their work, and the workmen voluntarily constructing it according to their own judgment, the master was not liable to the servants for the manner in which they used the material. The court further holds that a master is not liable for a personal injury sustained by his servant through the giving way of an appliance voluntarily used by the servant and his co-servants in constructing a temporary platform on which to do their work, and for which suitable materials had been furnished by the master, where it is not shown that it was the duty of the master to construct the platform, but it appears, as in this case, that such duty was assumed by the servants as a detail of their work, and it is not shown that the master or his representative actually constructed, or directed the construction, of the platform, or that the appliance which gave way was part of the material furnished by the master or intended by him to be used. — *N. Y. Times.*

The Recent Canonization in Philadelphia. — Some silly people, with the Bishop's sanction, too, have put up a memorial window to "King Charles, the Martyr," in a church in Philadelphia. Near by, William Penn's statue surmounts the dome of the City-hall. — *N. Y. Evening Post.*

A DIALOGUE.

Quoth William Penn to Martyr Charles,
"You'll scarcely feel at home
Down there upon a window-pane,
While I enjoy the dome.

"Let me step down and out, I pray,
And you be patron saint.
A Friend ought not to stand in bronze
And leave a king in paint."

Quoth Martyr Charles to William Penn,
"'Tis best to let things be,
They're used to looking up to you,
And they can see through me."

This skit excited so much protest from the admirers of the martyred saint, that the author offered later this revised version, the "memorial window" being in point of fact an oil-painting.

A SECOND MARTYRDOM.

Quoth William Penn to Martyr Charles:
"Thee scarce can feel at home
Down there upon a canvas-back
While I enjoy the dome.

"Let me step down and out I pray,
And thee be patron saint.
A Friend ought not to stand in bronze
And leave a King in paint."

Quoth Martyr Charles to William Penn:
"Nay, broad-brim, no such curse;
White-hall was surely bad enough,
Your city-hall were worse."

"Bath and Wells." — Here is a new story about the Bishop of Bath and Wells: He was stopping at a small hotel in a little-known Pyrenean watering-place, and his name was duly inserted in the "Visitors' Book." He at once received a number of business cards from plumbers and pipe-layers. The mystery was solved when it was found that his name had been entered thus: "Mr. Bishop. Pays d'Origine — Angleterre. Métier — Bains et Puits." — *Tit-Bits.*

Aluminium for Roofing. — It would seem from reports at hand that aluminium sheets afford an effective means for roofing buildings. Some time back the roof of the Berlin Industrial Exhibition was covered with sheets of aluminium 6 mm. thick, and laid with polished surfaces outside. The result, it appears, has been very satisfactory, for the roof has withstood all climatic influences, weather, and changes of temperature, without showing signs of oxidation. So excellent, indeed, are the results, that experts express the opinion that aluminium will become a strong competitor with other materials for this kind of work in the future. — *Invention.*

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

NEGATIVE BY H. H. SIDMAN

THE HELIOTYPE PRINTING CO., BOSTON

HOME LIFE INSURANCE BUILDING, BROADWAY, NEW YORK, N. Y.

N. LE BRUN & SONS, Architects.

Blätter für Architektur. Neumann & Co., Berlin

The Rathhaus, Plauen, near Dresden, Saxony

Lossow & Viehweger, architects.

Blätter für Architektur. Neumann & Co., Berlin

Market Fountain and the Finckh'sche Haus, Schwäbisch Hall, Würtemberg.

THE "BRONCHO BUSTER."
FREDERIC REMINGTON, SCULPTOR.

General George Gordon Meade, Gettysburg, Pa.

H. K. Bush-Brown, sculptor.

HOUSE OF JOHN A. HALL, Esq., SPRINGFIELD, MASS.

G. WOOD-TAYLOR, ARCHITECT, SPRINGFIELD, MASS.

FIRST FLOOR PLAN.

HOUSE FOR MUTUAL INVESTMENT CO., SPRINGFIELD, MASS.

G. WOOD TAYLOR, ARCHITECT, SPRINGFIELD, MASS.

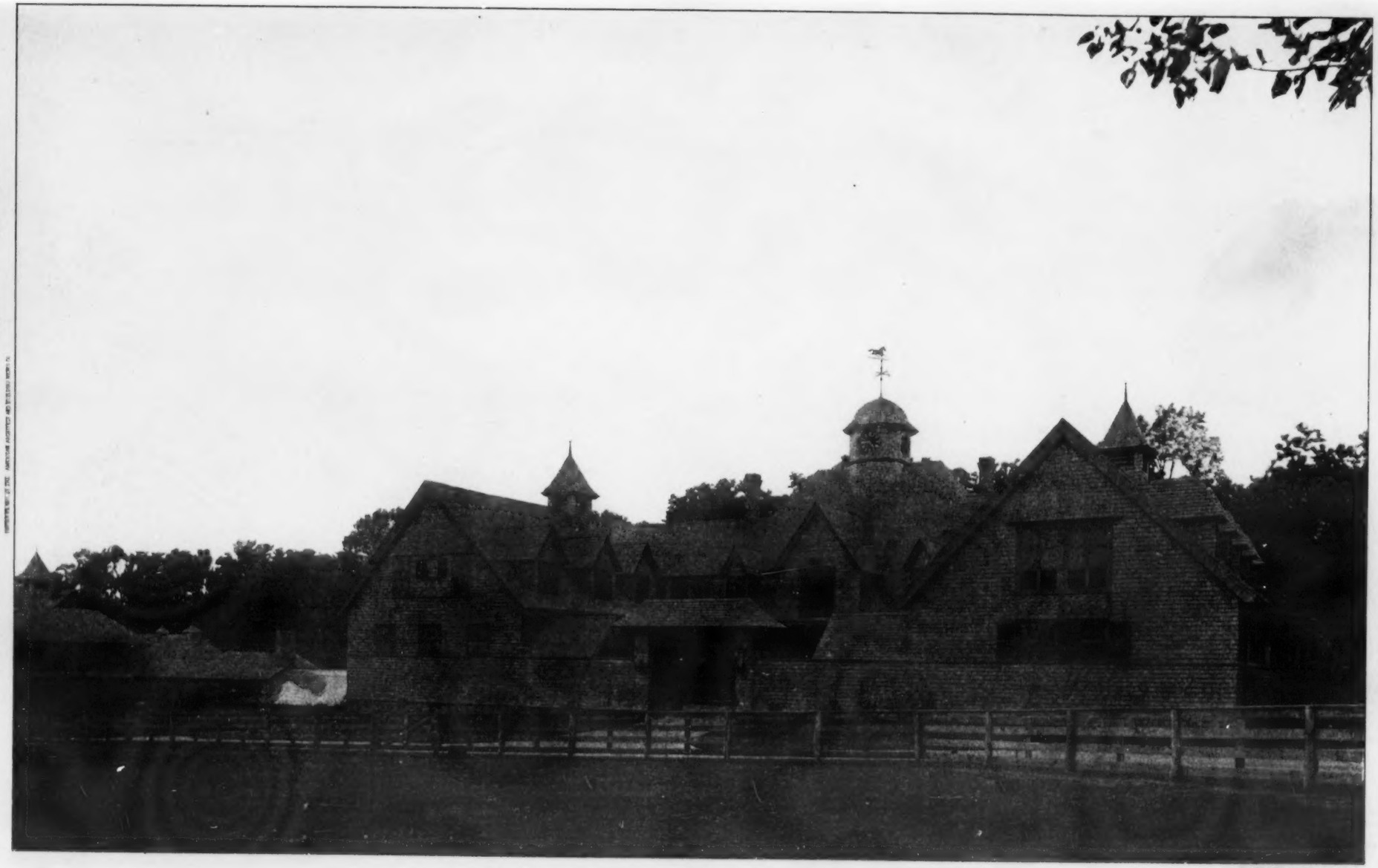
From the Builder

MONUMENT TO WATTEAU, LUXEMBOURG GARDENS, PARIS.

Mr. H. Gaucié, Sculptor.

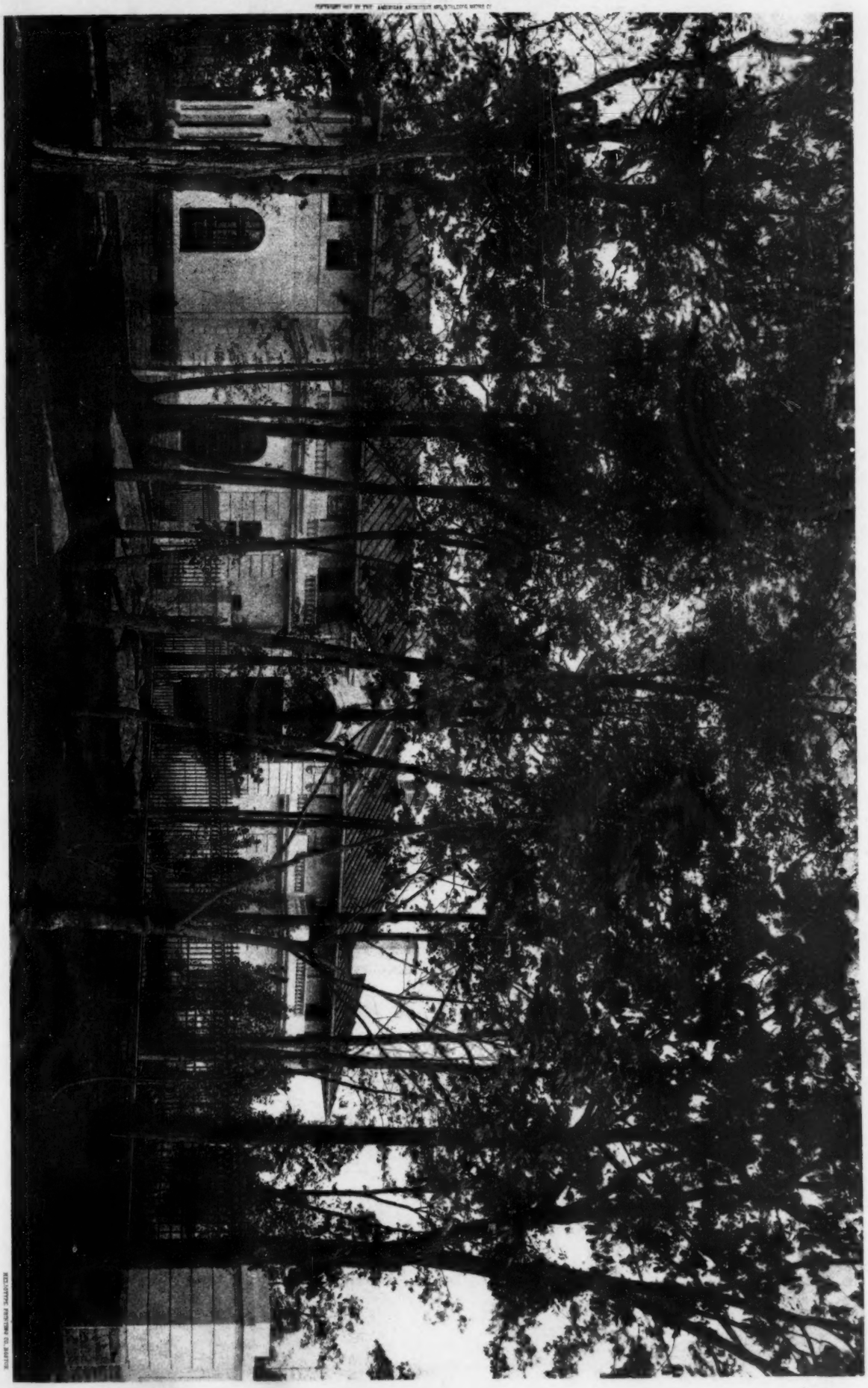
from Zeitschrift für Bauwesen.

Rathhaus in Wesel.



STABLE OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.

SHEPLEY, RUTAN & COOLIDGE, Architects.



STABLE OF E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN.

CARRERE & HASTINGS, Architects.

HOUSE OF E. C. BENEDICT, ESQ., INDIAN HAR

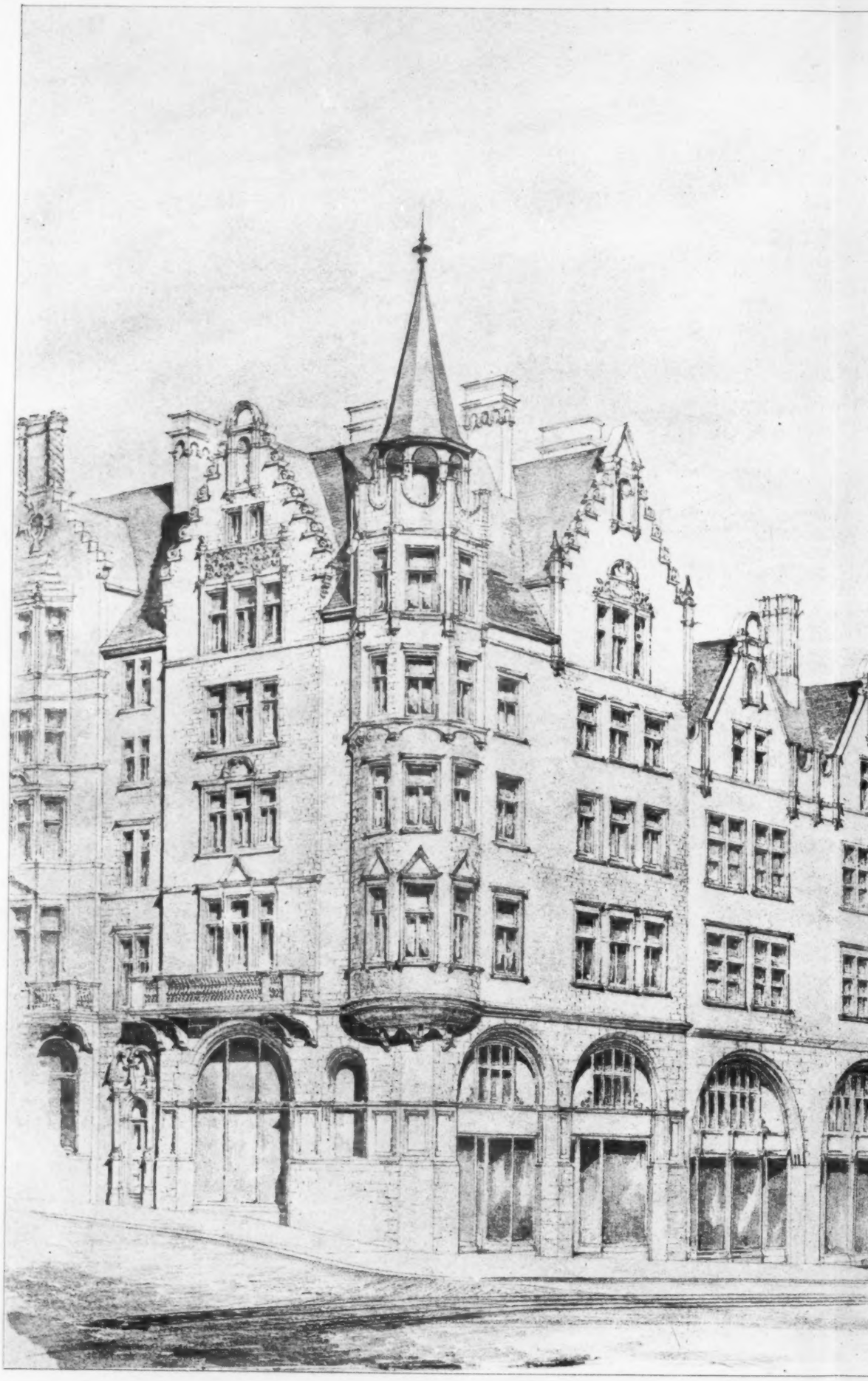
CARRERE &

HARBOR,, GREENWICH, CONN.: VIEW FROM THE NORTHEAST.

RERE & HASTINGS, ARCHITECTS.

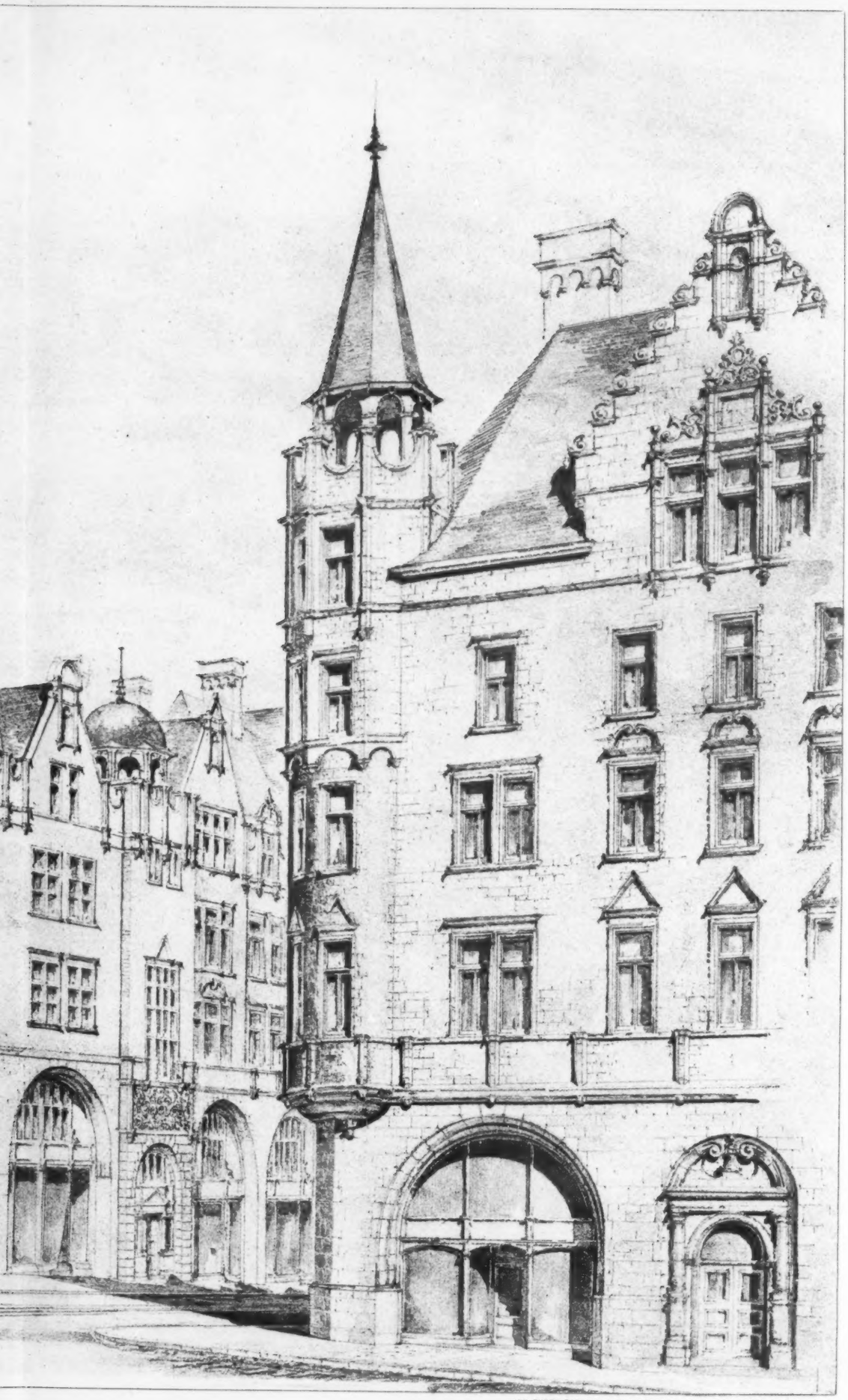
HOME LIFE INSURANCE BUILDING, BROADWAY, NEW YORK, N. Y.

N. Le Brun & Sons, Architects.



DESIGN FOR REBUILDING NORTH BRI

By Messrs. MARSHALL &



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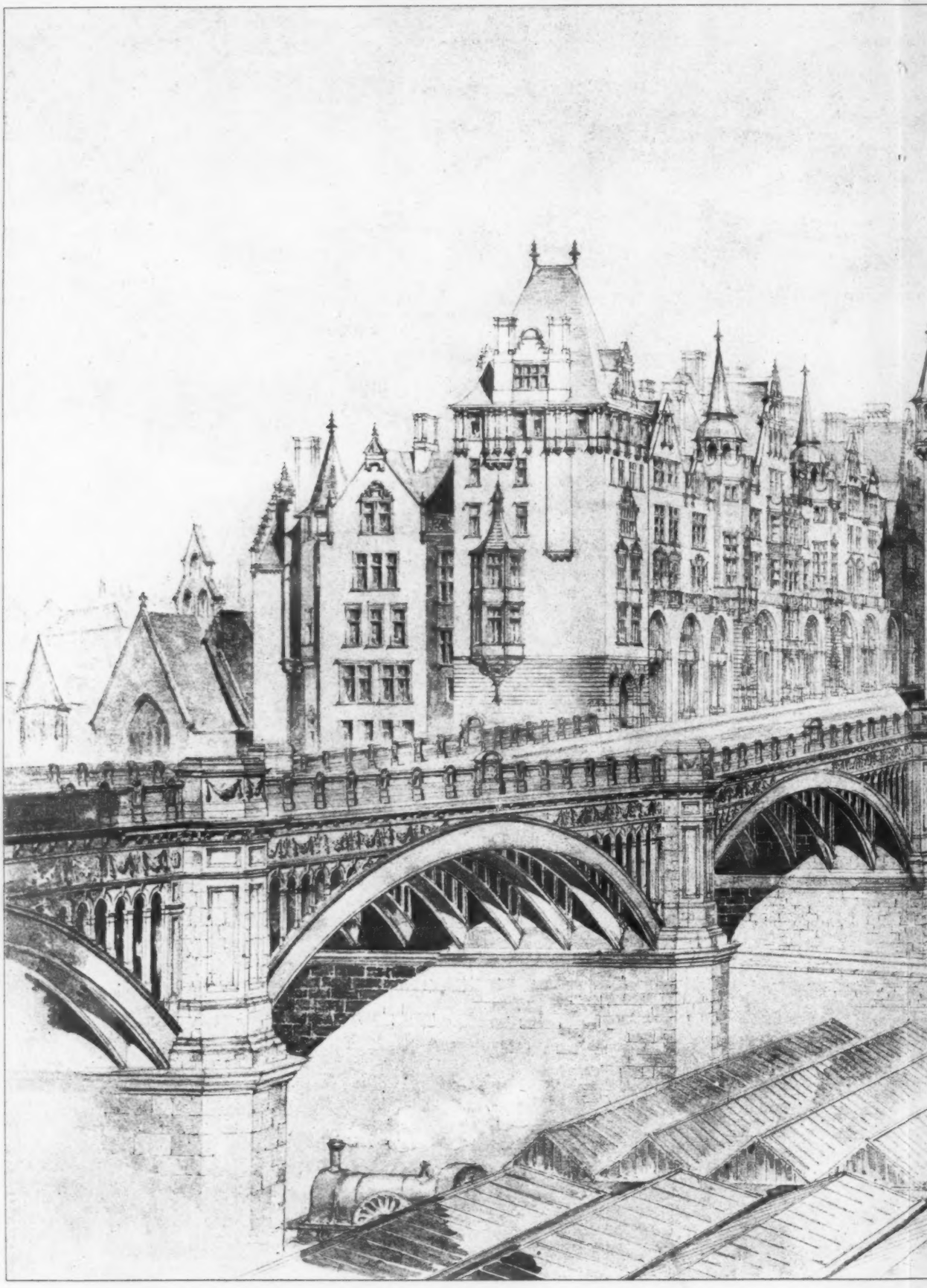

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