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DECORATION

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CONSTRUCTION

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THIS journal loses, in Col. George E. Waring, Jr., a friend and contributor of many years' standing, while, to sanitary science, and, especially, to the citizens of New York, to whom his knowledge and energy have been of inestimable service, his death is an irreparable calamity. It is many years since the wave of enthusiasm for sanitation in this country, which has brought about such beneficent results, reached its height, but Colonel Waring will long be remembered as the most conspicuous figure in promoting the movement, and in leading the public to appreciate its importance. To rouse the people of the United States something more was required than the publication of statistics, and the chivalrous and enthusiastic character of Colonel Waring well suited him to the part of champion of the science of physical purity, which he played with so much energy until he died, a martyr to his constancy and devotion. As a pioneer in sanitary engineering, it would have been strange if he had not made what now appear to us mistakes, but few men have equalled him in fertility of resource, and in the clear comprehension of the end to be attained which is the first requisite of success; and nothing else in the literature of the science approaches in interest and attractiveness his series of books on his favorite theme. Personally, Colonel Waring was one of the most charming of men. Too active and enthusiastic by nature to coin his talents into the great fortune which would have seemed proportionate to his capacity and success, he was the friend of every one, and, especially, of the collective body of his fellow-citizens, in whose service he gave his life.

TO persons interested in the development of the fine-arts in this country, the Nineteenth Annual Report of the Art Institute of Chicago will be an interesting document. Of course, it is only the history, for a year, of a small corporation of citizens, trying, so far as they can, to promote the study of the fine-arts, and the refinement which comes from such study, in a locality singularly devoid of artistic traditions; but the account shows, at least, possibilities for art in Chicago which should give the members of the Institute great satisfaction. Naturally, at a time when works of good art are sold at enormous prices, a small body of private individuals cannot hope to accumulate rapidly a collection of pictures and statues worthy to guide the taste of a great community, and the Institute does

not report any very important additions to the contents of its galleries, but it is wise enough to wait for accessions of real value, and, meanwhile, it has used its resources to enlarge the accommodation which will surely be needed before long. Among other things, it has greatly improved the department devoted to its schools, and our readers will be surprised, we imagine, to find that the latter comprise more than eighteen hundred pupils. It is hardly necessary to say that schools of art, especially in this country, cannot be better placed than in connection with the museums, in which alone pupils can see examples of the successful practice of the arts which they are trying to learn, and the fact that there are in the metropolis of the West eighteen hundred young people who wish to learn these arts, and are studying them under such excellent conditions, is one of great moment. Apparently, the instruction is very judiciously carried on. Besides the works which form the nucleus of its collection, and of which it is justly proud, the Institute possesses many casts, and about sixteen thousand Braun photographs, which are, we are glad to see, freely used by the students, instead of being kept under lock and key.

THE Trustees of the Boston Museum of Fine-Arts have been seriously alarmed by a proposition which has been made, to remove a station of the Fire Department, which is now nearly opposite the Museum, but comes in the way of the improvements connected with the building of the new Back Bay railroad-stations. If they are deprived of the protection afforded by the vicinity of the fire-station, the Trustees think that it may be advisable to remove from their present location, and erect a new building for their collections in some safer place. As the ground on which the Museum building stands, on the corner of Copley Square and Dartmouth Street, is already very valuable, and is likely to be far more so within a few years, it would probably not be financially injudicious for the Trustees to make the change; and the pictures, at least, could be shown to much better advantage in galleries differently arranged; but the people of Boston would regret the removal of the collections from their present central location, as well as the destruction of a building which, architecturally, is a very interesting one.

MR. JAMES D. SMILLIE, for several years Treasurer of the National Academy of Design, has resigned his office, owing to serious ill-health, which might, as he feels, interfere with the performance of the arduous duties connected with the erection of the new building of the Academy. Every one will regret the circumstances which have deprived the Academy of Mr. Smillie's services as Treasurer, and will hope for his speedy restoration to health. Meanwhile, the finances of the Academy are in good condition, and it is hoped that the sums required to begin, at least, the erection of the new building will be raised this winter.

MR. WALTER ROWLANDS, of 26 Webster Avenue, Allston, Mass., is preparing a series of photographic illustrations of ancient gravestones, from the cemeteries of Boston and its neighborhood. There will be somewhere from fifty to sixty examples, with descriptive notes, enclosed in a portfolio. Judging from the specimen print sent us, they will be of great interest, and, at the modest price of seven dollars and a half, the collection will be well worth having. Not only historically, but artistically, the gravestones of the Colonial period well repay study, and the rise and decay of fashions, or artistic schools, among them is very curious. Modern stone-cutters will, probably, be surprised to learn that the gravestones of the latter part of the seventeenth century, and the first half of the eighteenth, are, in New England, as a rule, superior in workmanship, and in the quality of the stone, to any subsequent ones. Whether the system of apprenticeship was better before the Revolution, or whether the shop traditions were more intelligently followed, we cannot say; but it is certain that the average tombstone-maker of the time of good Queen Anne could select his slate slabs with more judgment, and cut letters on them with more sharpness, elegance and precision, than his successors, even at the present day. Apart from the workmanship, the design of the Colonial stones proceeds from the artistic freedom which marked the seventeenth

century through successive epidemics of skulls, weeping-willows, cherubs and other devices, to the renewed freedom of the present age, and some of the manifestations of the taste of each period are extremely curious. Very early in the last century an occasional portrait of the deceased is to be observed. We remember one displayed on the tombstone of a relative of our own, killed by Indians not far from Boston, which is very interesting, and there must be many more in existence.

ARCHITECTS who are so unfortunate as to fall into the way of the schemes of politicians generally have to console themselves for their experience as best they can in private; but the matter of the competition for the Pennsylvania Capitol, thanks, we hope, to the vigorous resentment of persons in the profession, as well as out of it, seems likely to play a material part in Pennsylvania politics for a few years. The charge is openly made that the old Capitol was set on fire purposely, and this assertion, in view of the disclosures made in regard to other details of State administration, is not incredible. Fortunately for the citizens of Pennsylvania, experience in other States has shown how the construction of public buildings can be made a means of the grossest robbery of the public treasury, and they are not likely to bear patiently a continuance of the scandals which are now matters of public discussion.

THE annual competition for painting of the Carnegie Institute, in Pittsburgh, promises this year to be quite as interesting as ever. Under the system adopted two years ago, the jury which awards prizes and medals is elected by the competitors, and this year Messrs. Fritz Thaulow, of Paris, John Lavery, of London, Weir, Chase, Twachtman and Vonnob, of New York, Lockwood, Tarbell and Vinton, of Boston, and Freer, of Chicago, have been chosen. A better jury it would be hard to get together, and there is no question that, in such competitions, the number and character of the competitors, and the effort that they put into their work, depend upon the reputation of the persons by whom the competition is to be judged, far more than on the amount of the prizes, although, in the Carnegie Institute Competition, these are very liberal.

MR. J. McNEILL WHISTLER is one of the patrons, or visitors, or tutors, or professors, or whatever else he may choose to call himself, of a new *atelier*, about to be opened in Paris. What will be the nature of the instruction which he will impart to the pupils of the *atelier* we are not prepared to say, as he has not been much known hitherto as a preceptor of youth, but it is likely to be interesting, at least. Mr. MacMonnies, the sculptor, is also to be a visitor to the *atelier*, so that its proprietor seems to have thought himself justified in describing the institution as an Anglo-American School, to the disgust of Mr. Whistler, who declares himself unable to grasp the meaning of the word "Anglo" in connection with art.

WE have before mentioned the experiment in coöperation carried on by the South Metropolitan Gas Company, of London, which shares its profits with its three thousand workmen, and has just elected two of its own workmen as members of its Board of Directors. A still more interesting and successful coöperative enterprise has been established in Ireland, through the efforts of Mr. Horace Plunkett, M. P., and is described in a recent book by Mr. Henry D. Lloyd. Mr. Plunkett, familiar with the misery and discontent of Irish farmers, took it into his head, some ten years ago, that this misery and discontent might be alleviated by the action of the farmers themselves, as well as by speech-making, or assassinating innocent people. With this idea, he requested a few farmers whom he knew to bring the milk from their farms to a certain place, where the whole could be made into butter and cheese, with greater economy, and by better methods, than by treating the portions separately in the farm kitchens. The farmers resisted, as farmers generally resist innovations, but Mr. Plunkett was able to induce some of them to try the experiment, and it proved successful. In fact, in one district, where the farmers, on his representations, consented to give his plan a trial, the experiment resulted, in the first year, in a saving to the members of the association, in comparison with the ordinary cost of their butter and cheese-making operations, of a sum greater than the total rent paid by all the members for their

farms. Irish farm-tenants are not noted for their amiable disposition, and the rent of their farms has been to them, perhaps, the least satisfactory subject of their reflections; but there must be some, at least, who now view this question with different feelings. Mr. Plunkett's work, after the success of his first efforts, was easier. In 1893, thirty coöperative creameries had been established in Ireland, and the farmers concerned in them were realizing an increase of from ten to thirty-five per cent in the income from their herds of cows. Three years later, the number of societies had grown to one hundred and thirty-one, with nearly nine thousand shareholders, and an output of butter and cheese valued at about a million and a half dollars annually, a large part of which would have been entirely lost to the farmers and to the country under the old system. Meanwhile, the groaning and howling of the Irish tenantry has appreciably diminished; the practice of lying in wait with a gun on summer evenings, to get a shot at the landlord from behind a hedge, has been, in the creamery districts, advantageously replaced by the study of book-keeping and the revision of bank-accounts; and, to all appearance, one sensible man, with the aid of tact, knowledge and good feeling, has laid the foundation in his native country for a peaceful revolution which centuries of oratory, riot, murder and misery have been powerless to promote.

A CORRESPONDENT of a London paper recently made an observation of considerable importance to the currency discussion. It will be remembered that the Indian Government, a few years ago, closed its mints to the coinage of silver, hoping in this way, by limiting the supply, to raise the value of the silver currency, which had fallen enormously. The experiment was partially successful, silver rupees having since circulated at about ten per cent above their value as bullion; but the correspondent in question, who seems to be familiar with Indian affairs, and who has serious doubts of the wisdom of suspending the official silver coinage, says that, while the restriction of the supply has had the effect of raising the price of silver rupees, it has also had an unexpected effect in calling into existence domestic mints, where rupees are made privately, similar in every respect to the official coins, and put in circulation, at a profit to the makers of eight or nine per cent over the cost of the bullion. As the metal of which they are made is the same as that of the official rupees, and the coins are otherwise exactly similar to the authorized pieces, it is evident that, after they are once put in circulation, it is impossible to detect them, and the Hindoo manufacturers, who are the most skilful metal-workers in the world, reap a considerable profit, with little risk or trouble. Thousands of these private mints, according to this writer, already exist in India, and the suspension of Government coinage has served simply to enrich counterfeiters at the public expense. How much truth there may be in this story we cannot say, but, at least, it suggests the possibility that a similar illicit industry may gain a foothold here, if it is not already established. As our silver dollar passes at more than one hundred per cent above its bullion value, the profit in its surreptitious manufacture would be enormous, the expense of carrying on the business trifling, and the chance of detection very small. With an outfit consisting of a coining press, costing a few hundred dollars, dies, electrotyped from the official coin, and apparatus for casting and rolling out the silver for the blanks, it would be easy to make several thousand real silver dollars a day, each thousand, put successfully into circulation, affording a profit of about five hundred dollars. It would be singular if so remunerative an industry should not tempt unscrupulous persons, and, indeed, United States silver dollars are said to have found their way already over the border from some mysterious source in Mexico. Whether private mints exist in other places besides Mexico, and, if so, what is the amount of their output, and what is likely to be the effect of the establishment of this industry on the coinage problem in the United States, are all questions of great interest.

THE limited competition for the Shattuck Prize, offered by the Mechanics' Charitable Association of Boston, for the best design for workmen's houses has been decided by the award of the prize to Mr. R. C. Sturgis, of Boston. The open competition has also been decided in favor of Messrs. George E. Barton and George G. Willis. The vote of the jury was unanimous.

SOME PALACES ON THE GRAND CANAL.—I.



Fig. 4a.

THE world has cheapened most of its places of pilgrimage. Trolley-lines carry picnicing parties to the Sphinx and Great Pyramid; and the inhabitants of Clapham, personally conducted, drop their H's about the Holy Sepulchre. One reads advertisements on the tombs of the Mamelukes; and Chicago "drummers" peddle ribbon in the rose-gardens of Damascus.

But Venice, the dream-city of the Adriatic, still maintains its charm and much of its enchantment; and the gilded curves of the Grand Canal, the Piazza, the Prison and the Palaces still inspire something, old-fashioned, perhaps, yet choicely good. In the words of Pascal: "The heart has reasons which the reason cannot understand."

True, the Venice of reality is never the Venice of mental association. The mental vision chooses its epoch capriciously; pictures the town in the days of its power, splendor and opulence; recalls the Venice of Faliero,

of Mocenigo, of Contarini, and of Cardinal Bembo (the lover of Lucrezia Borgia)¹; a city purple in tone with variations in lilac; a city of regattas and *frescas*, monks and masqueraders, gallantry and romance. It fills in a dark background with the strangling-chamber, with conspiracies held at night in the crypts of ruined churches, and with the secret sessions of the Council of Ten with their monopoly of blood.

These things, though true, are merely the elements of romance, designed to stir the imagination, and usually quoted with that intent. But in the mere prosaic details of history Venice still needs no champion, and only asks an imagination to interpret, not an imagination to invent.

In civil and domestic architecture of the Gothic period she outshone all her Italian contemporaries, and invented a style entirely distinct. Her navy during the fifteenth century boasted 330 warships and 40,000 seamen. Merchants from Syria, Cyprus and Rhodes; Greeks, Turks, Levantines, Germans, men of Flanders and France thronged the canals and causeways, bargaining for silks, velvets, glass and cloth-of-silver. The mint struck off a million golden sequins a year, and the Fondaco de' Tedeschi and Fondaco de' Turchi, near the Rialto, became the marts of the Eastern and Western worlds.

Within the space of a few hundred years, Genoa, Pisa and Constantinople were conquered; Barbarossa was humbled, Dalmatia was subdued. The Venetian arms entered the Morea, passed on through the islands of the Ægean, and rested at Trebizond, beyond the Dardanelles. Constance Morosini was made Queen of Serbia, Catherine Cornaro became the sovereign of Cyprus, and Thomasine Morosini received the throne of Hungary. At home Titian, Gior-

gione, Tintoretto, Petrarch, Goldoni, Tasso, Veronese, Palladio, and Sansovino added glory to the "floating city," and Loyola organized the Order of Jesuits; while from the tall Campanile of the Piazza, a pale scholar of Padua, Galileo by name, studied the secrets of the stars, and told the story of the sun to a doubting though superstitious age.

Even the first newspaper was printed at Venice, and sold for a coin called a *gazetta*, from which it obtained a name; and the first edition of the Italian Bible appeared in the sunshine of the Piazza San Marco.

To-day the power and splendor of Venice have departed! Well might the Doges have exclaimed: "*Olim hæc meminisse juvabit!*" But the palaces still remain, standing Narcissus-like along the Grand Canal, filing away from the Cathedral of St. Mark, crusted richly with marble and gold.

First among these, in size and importance, rises the Doges' Palace, Gothic in style, Byzantine in feeling. Probably no edifice in the world has been more often reproduced by photography, etching, color or silver-point than this home of the Doges—unless it be the cathedral which heaves up its mighty mass behind it—and few buildings have been more adequately described. Dante, Tasso, Milton, Schiller, Byron, Shelley, Scott, Ruskin, Sismondi and Victor Hugo have wellnigh exhausted the subject. But perhaps it may not be amiss to recall a few familiar facts, if only to show the permanence of our appreciation.

The first palace was begun in 813,² and executed in the Byzantine style. During a popular outbreak it was entirely destroyed, but was rebuilt in 1106 by the Doge Orseolo II, in the manner of the Fondaco de' Turchi,³ the Farsetti Palace, or other Byzantine structures (Fig. 1). After this it was once totally destroyed by fire, and three times partially burned. In the later restorations the Gothic style was adopted; but the same general lines were always preserved, giving an Eastern charm to the serious, logical construction of the West. The final repairs (outside of the renewals of modern times) were begun in 1574, after the so-called "Great Fire."

At a meeting of architects, it was proposed by Palladio and others to reconstruct the building in the Renaissance fashion, but by the advices of Sansovino and Rusconi it was restored in the Gothic style. The year 1590 saw the palace completed. Before it swept the annual regatta and *fresca* more gorgeously caparisoned than was usual, composed of high-pooed galleys, with purple embroidered sails and gay with crimson banners fringed with gold; barges trailed Murano silks or ruby velvets with rosy shadows in the folds, and caravels were filled with musicians from Cremona playing upon violins accompanied by lutes and psalteries from the East. Gondolas passed in and out draped in cloth-of-gold, or sable and cloth-of-silver. Each was garlanded with roses, and waived bannerets emblazoned with the lions of St. Mark. Young nobles in Spanish,



Fig. 3. Adam and Eve: Ducal Palace, Venice.

Moor'sh and Danish costumes, ladies in damasks, taffeta, and white and green brocades, and officers arrayed in cherry silk, yellow leather, or black velvet sewn with silver tulips, all mingled below in the Piazzetta like a great human bazaar, while the tones of the colors

¹ It is only fair to the Cardinal to add that this was before he had taken holy orders. — The Author.

² *Filiasi*, Vol. VI, Chap. I.

³ *Stones of Venice*, Vol. II, pp. 287, 288.

were those of Bellini, Titian and Giorgione. But the palace itself looked very much as it appears to-day. Even the modern restorations (undertaken in 1873-1879) have caused little alteration in the original scheme.

It consists, roughly speaking, of a hollow square of buildings enclosing a court. The exterior (Fig. 1) is banded by two tiers of pointed arches apparently supporting a cube of Istrian stone, mosaiced with small slabs of colored marble. According to an old manuscript found in the Bodleian Library, Oxford, the great mass of masonry, now above the second arcade, was originally back of its present position, and rested on the main wall, leaving a broad terrace. But when larger rooms were required the wall was brought forward to its present unfortunate position.

The design has been attributed to Giovanni Buon and to his sons Pantaleone and Bartolommeo Buon the elder (1424-42). But the subtle emotional charm, which has made the building so popular, depends rather upon its situation, color and environment than upon any constructive cleverness. The loggia, or upper arcade, contains thirty-six cusped ogival arches with quatrefoils piercing the spandrels or intervals between. From this gallery of stone filigree the death-sentences of traitors and conspirators used to be proclaimed by the masked Inquisitor of State. The proportions of the arches are singularly successful; but the architectural eye requires an abutment at the end of an arch-series, and here one seeks it in vain.

The "broglio," or lower arcade, is spanned by eighteen arches. In early days it was the rendezvous of the patricians, just as the Rialto was the meeting-place of the merchants and men of affairs. Its columns are short, sturdy and without bases (Fig. 2), but flower into capitals carved with exceptional richness (Fig. 3). Groups of sculpture, immortalized by Mr. Ruskin, adorn the corners of the

difficult to accept this excuse, for externally the idea of symmetry is seriously violated; but in Gothic work, picturesque irregularity is usually aimed at in preference to balance and symmetry.

To describe the interiors of buildings is often to trespass on the province of the decorator. But the interior of the Doges' Palace is sufficiently monumental to warrant a word of reference. The courtyard is more ostentatious than the exterior. It was begun by Bregno and Scarpagnino, toward the end of the fifteenth century. Unfortunately it was not completed by them, and the eastern façade, attributed to Rizzo, is too florid to be forcible. Against this façade rises the celebrated "Giants' Staircase" (Fig. 4 and Fig. 4a), so called from the colossi of Mars and Neptune by Sansovino decorating the newels at the top. Here the doges, clad in purple brocade, received the "beretta" of office, and, after hearing mass in the great cathedral, were carried through the streets on the shoulders of the *arsenalotti*,¹ scattering largesses to the populace.

The most important State-apartments of the Doges' Palace are: the Senate Chamber (Fig. 5), gorgeous with the paintings of Palma (Giovane) and Tintoretto; the Sala delle Quattro Porte, designed by Palladio and Sansovino; the Hall of Scrutiny, where in old days the Senate cast their votes, while strangers in masks were permitted to watch; and the Grand Council Chamber, containing Tintoretto's "Paradise"² (Fig. 6). To these may be added the Sala del Collegio, with coffered ceiling adorned by Paolo Veronese, and the Hall of the Council of Ten.

In this last apartment the old Doge Marino Faliero, the hero of Lucca, heard his doom, as did Carrara, Tyrant of Padua, charged with an attempt to poison the wells of Venice. Carrara was strangled in his dungeon together with his two sons. His fellow conspirators were torn asunder by wild horses.

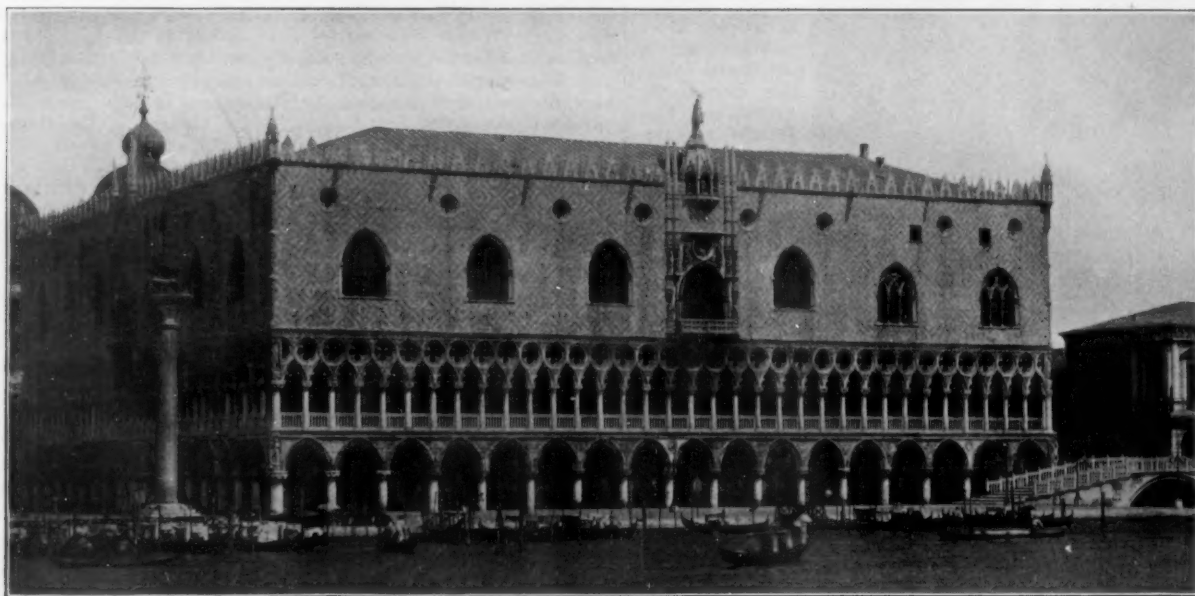


Fig. 1. Ducal Palace, Venice.

building (Fig. 3), and a fine transitional doorway, "with much loveliness of marble and sculpture," adjoins the Palace and Cathedral (Fig. 2). This doorway was called the "Porta della Carta," because near it were posted the decrees of the Senate.

The Venetian Senate numbered 310 members and had power to create Doges, nominate envoys, raise up generals, wage war or treat for peace. But the members of the Council of Ten were the real rulers, and their persecutions have furnished themes to Byron, Rogers, Manzoni and other poets. At their decree the venerable Doge Foscari was deposed, his son having been first tortured before his eyes; Calendario, the architect, was strangled in the dungeons below the piazzetta, and Carmagnola, the hero of Brescia, was starved for days, tortured by the application of red-hot plates to his feet, and finally beheaded, the usual torture of dislocating the arms being omitted. Such were some of the announcements which adorned at intervals the Porta della Carta.

But to return to the Palace and its architectural expression. The last two windows on the right of the sea-façade (Fig. 1) differ from the rest, because they are of older date, this portion being spared in the later conflagrations. Lovers of Renaissance arrangement sometimes deplore this method of distribution, but Gothic enthusiasts eulogize the sacrifice of symmetry to convenience. Without taking sides, it is only fair to explain that the older portion of the building was divided into four stories containing small rooms. But the grand state-apartments of the new portion required two stories to a room. Hence the alteration of the window-level for the sake of proportion, and for a proper lighting of the paintings on the walls and ceilings. Had the building been a Renaissance structure, it would be more

There is very little, however, to suggest these acts of violence in the appearance of the room. The "Peace of Bologna" by Vecelli, the "Adoration of the Magi" by Aliense, and other paintings of a sacred or ecclesiastical character adorn the walls and seem to contradict the past, almost impolitely. All is serene, thoughtful, and as free from strife as a cloister in the Middle Ages. One pictures unconsciously the calm, tender life of a young monk praying and painting in a quiet corner of some old refectory, or a mediæval craftsman with his soul absorbed in the mixing and management of color.

But these are merely subjective recognitions.

All the State-apartments of the Doges' Palace are treated in the Florentine fashion, and are monumental in the extreme. High-panelled wainscots, mosaic floors, and medallioned ceilings prevail throughout. All plain spaces are filled with paintings from the hands of the old Venetian masters (Fig. 6). In other parts of Venice many glowing canvases by Titian, Veronese, Bellini and Tintoretto have been seriously harmed by the dampness of the climate; but the walls and ceilings of the Ducal Palace seem to have

¹ The "arsenalotti," or workmen in the Arsenal, held a unique position in Venice. Primarily they were civil guardians and firemen, and from them were selected the sentries for the Council, the Mint, the Palace and the Treasury. In time they grew very powerful but never to the extent of the Pretorian guard in old Rome, the Mamelukes at Cairo, or the Janissaries at Constantinople. Nevertheless, they had many privileges. One of these was the free education of their sons at the naval schools. This instruction must have been thoroughly practical as well as theoretical. For at a dinner given to Henry III. during his visit in 1574, the arsenalotti put together, armed, and equipped a war-galley at one of the docks during the interval that the king sat at meat. (See Flagg's "Venice," Vol. I, p. 33.)

² Tintoretto's "Paradise," said to be the largest oil-painting in the world. (See Fig. 6.)

escaped in a miraculous way. Out of thirty-nine portraits forming the frieze of the Sala del Scrutinio it would be difficult to find more than three in bad preservation, and the grand historical compositions adorning the Collegio and Council Chamber are as clear and convincing as when they left the hands of the artists.

This is the more surprising when one recalls the primitive methods of heating employed in olden time and the difficulty of maintaining an even temperature.

To form a correct judgment of the Doges' Palace is very difficult, owing to the glamor of association surrounding it. Even Shakespeare has added to the difficulty. It has, nevertheless, many faults. Thus: the windows are badly spaced, and (unless the intention was to fill them with mullions and tracery) very ill-proportioned; bull's-eyes detract from the dignity of the superincumbent mass without lightening it, and the cresting is decidedly scanty, and unsubstantial compared with that of the Ca d'Oro and other Venetian palaces. When one recalls the fact that this cresting is an evolution from the battlements of mediæval times, its flimsiness is still further accentuated.

Concerning the two great ornamented windows of the southern and western façades (Fig. 1), Mr. Fergusson writes: "These are not graceful objects in themselves, and, having nothing in common with the others, they look too like insertions to produce an entirely satisfactory effect." On the other hand, it is only fair to say that we are made to forget many of these faults, owing to the ingenious distribution of colored mosaic; and, had the mass of masonry over the arcade been set back, as was originally intended, we might, perhaps, forget them all.

C. T. MATHEWS.

[To be continued.]

ANNUAL ADDRESS OF THE PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS.

THE programme for the Thirty-second Convention of the American Institute of Architects, as usual, requires that the *Proceedings* shall be opened by an address from your President.

On former occasions I have directed your attention to the unexampled rapidity with which the fine-arts have developed in America since the first organization of this Association, and to the prominent part taken by the architects in this development; to the growth of the Association itself from a body weak in members and weaker still in the influence of its members individually and collectively, to an organization extending over the length and breadth of this enormous country; an organization which has become a recognized power in all questions directly or indirectly pertaining to architectural art.

I have directed your attention to the dangers which menace our art, and to the fact that if true to itself the future of the profession is clearly in the control of this Institute.

I now desire to extend to its members my most hearty congratulations, for, although a period of general depression in individual business, the past year has been marked by three events which will form an era in the history of American architecture.

The wise Secretary of the Treasury, the present honored head of that Department which is the great builder for the Government, has not only established a most important precedent and practically made a public recognition of the fact that educated talent is essential to economy and success in the work of our profession, but, more important still, that there should be no politics in art: by the appointment of a Supervising Architect, after a most careful and exhaustive competitive examination conducted by a specially appointed Civil Service Commission consisting of a Board of Architects of recognized position in their profession.

For almost the first time in the last three decades we have seen architects in private practice selected by fair competition, judged by expert jurors, for the design and erection of Governmental buildings. A practical recognition of the fact for years asserted by the unanimous voice of the profession that worthy architecture cannot possibly be secured, except by accident, from a Government Office; no matter how great the ability of its chief, where the mass of business in the maintenance and repair of existing buildings is so enormous that the work of design is of necessity largely delegated to assistants. Under these circumstances, excellence must be, at best, a lottery.

In all ages and in all countries employment for the design and erection of Government work has been the maximum reward of professional distinction. Consequently, the structures erected by the Government of a country have been generally and properly accepted as the most reliable and decisive proof of the civilization of the period and race by which they were produced.

Alas for the verdict of future ages upon the excellence of the art and civilization of America in the latter half of the nineteenth century, if judged by such monuments as the Pension Building and the Post-office, and the great majority of structures erected from designs prepared in the offices of our Government.

Unfortunately, these buildings are built with extravagant excellence and will stand for ages a travesty upon the art of the country, a reproach to the intelligence of those in power who have refused to listen to the urgent and repeated opinions of those qualified by education and experience to give advice, and have persistently neglected to use the means always at their hands to procure designs which should at least represent the average skill and economy daily shown by the architects of the country in private practice.

It is the clear duty of this body, the great representative society of American architects, never for an instant to relax its efforts until such time as the creation, by the Government, of such artistic monstrosities shall be impossible.

We have seen by the recent precedent established by the Treasury Department that persistent protest, and untiring effort, will surely bear its fruit.

This Institute should never pause in its exertions until Congress has passed the necessary amendments to make it mandatory that for the design and construction of each important building to be erected by the Government in any of its departments there shall be appointed, either directly or by limited competition, an architect whose ability has been thoroughly proved by success in private practice, and that the fees for his services paid by the Government shall be those recognized throughout the civilized world as the proper and just recompense for such services—the fees rehearsed in the Schedule of Charges of the American Institute of Architects, and uniformly paid by individuals and corporations in all of our great business centres.

Provision should be demanded for the appointment of proper juries of award, composed of experts, in the case of all competitions, and to provide for the expenses of each juror as well as for the payment of a moderate and proper fee.

For the first time in its history, the Institute has established a permanent headquarters. As is eminently proper, the permanent home of the National Organization is located in the National Capitol.

In the march of events, the Institute has outgrown its old Code of Laws and, under a new Constitution, you are now called upon to consider a new Code of By-Laws. It is a matter of regret that so large a part of the time of this Convention must be of necessity devoted to this subject, and it is earnestly hoped that your consideration of the question may be so careful and your decisions so wise that the time of future Conventions may be free for the discussion of the mass of subjects of more general interest than the minute details of interior organization.

ANNUAL REPORT OF THE BOARD OF DIRECTORS OF THE AMERICAN INSTITUTE OF ARCHITECTS.

TO-DAY the Institute enters upon a new era in its history which is fraught with no little anxiety. The step it has taken is without precedent, as no similar society has broken away from the commercial metropolis of the country and established its home in the National Capital. It may, therefore, properly be called an experiment, and is one which will depend for its success upon the individual and united efforts of the members of the Institute, and may easily prove to be a failure without such effort. The first way in which it may make itself manifest is by an increase in its membership, which the proposed By-Laws, if adopted, will facilitate. It is only by a membership large in numbers, and representing the best-equipped members of the profession, who not only combine to a high degree of professional skill and training, but exalted views as to the ethics of the profession, that the Institute can realize the full advantage of its mission and reap the benefits of its new departure.

The question of the present home for the Institute has been an ever-recurring subject for consideration, and many years ago an effort was made to procure a building fund, but not until after the passage of the following vote on February 11, 1898, was any real progress made:—

Voted: That a Committee of three be appointed by the President to secure a lease of the so-called "Octagon House," Washington, D. C., for a term of five years if possible, for a rental not exceeding \$360 per year, and with further power to formulate a plan, obtain funds and put the house in condition for occupancy." It was also *Voted*, That the Committee be authorized to issue debenture bonds of small denominations to an amount not exceeding \$5,000, and that the form of the bond is to be approved by the Executive Committee before issuing the same.

In pursuance of that vote, the President of the Institute, in accordance with the instructions of the Board of Directors, appointed Frank Miles Day, Robert Stead and Wilson Eyre, Jr., a committee to procure a lease of the Octagon House, and put it in condition for occupation, and issue bonds to the amount of \$5,000, to meet the expense thereof. To-day we shall open and enter upon the occupation of our new home, and the enjoyment of the fruits of their labors.

The passage of this vote was the outcome of a report of the Washington Chapter presented to the Board of Directors at that time. Among the advantages set forth in this report were, that it afforded the broadest field for the Institute to obtain national legislature in relation to art and construction; that it could here more efficiently advocate the establishment of a Government testing-station and a National Architectural Museum, and would be in a position to make its influence felt in the methods adopted by the Government for procuring designs for national buildings, which has been so successfully inaugurated under the direction and by order of the Secretary of the United States Treasury, the Honorable Lyman J. Gage, an Honorary Member of the Institute, and an efficient supporter of the best interests of the profession.

A fuller and detailed history of the movement and its results will be visible at the reception, to take place this afternoon, and will be

heard in the report of the Chairman of the Committee which has so successfully accomplished the task set before it.

At the last annual meeting the conduct of the competition for the Pennsylvania State Capitol furnished an engrossing topic of consideration, but without producing the desired result. In fact, the outcome is, if possible, still more discreditable to the State than was anticipated, but in other quarters several notable competitions have been conducted with fairness and in compliance with ethical rules of practice, although they may not have resulted to the individual satisfaction of each and every individual competitor, and it is not improbable that the publicity which was given to the action of the Institute in the matter of the Harrisburg Capitol has had even greater effect than if it had resulted in the adoption of the course advised by the Institute.

The more than questionable conduct of the Commissioners, the unjust treatment of its professional advisers, the defeat of the machinations of the firm that expected to capture the prize, and the subsequent, still more scandalous, action of the Commissioners has been an object-lesson to show to what ends duplicity and unfair dealings may lead, and it is believed that the State of Pennsylvania has but entered upon a gigantic scheme which will extend through many years, and be productive of still other and larger results to the discredit of the State, and with heavier demands upon its treasury. In view of the failure of the Pennsylvania State Capitol Competition, and the success of that for the New York Public Library Building, it has been suggested by a distinguished member of the New York bar that the Institute appoint a Committee to have power to employ legal counsel to prepare a form of programme of competitions and have it recognized in legal enactments and ordinances authorizing Commissioners to secure an architect by means of competitions. Such an act or ordinance might make it legally incumbent upon a corporate body, or even upon a State itself, to pay promised fees, which the State of Pennsylvania successfully dodged, with no legal redress for the architects employed by it. There is, however, something stronger than legal enactments by State or city, and that is a recognition of the unwritten law of ethics which a professional body establishes for its own conduct, and which will be respected by the public, and will be complied with to just that extent with which it is respected by the profession and complied with by its practitioners.

It may be expedient to procure legal enactment; it is imperative that our practice be in accordance with professional ethics.

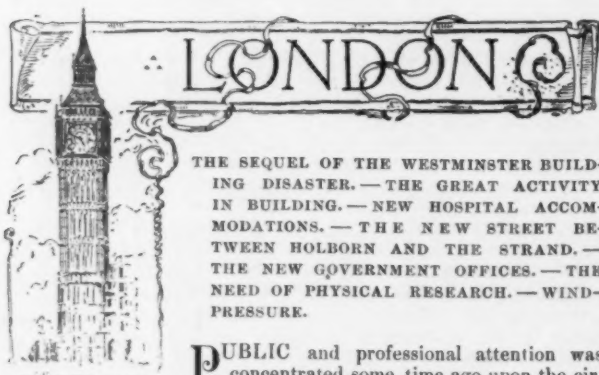
The letter-ballots on the adoption of the Amendment to the Constitution have been opened, and it is found that the Amendments have been adopted, with but eight negative votes out of 131 ballots sent in.

The consideration of the Revised By-Laws will be brought to your attention and it is trusted that such action will be taken as will save the Institute from the necessity of devoting the time of its annual convention to changes therein, and will insure a large and permanent increase in the membership of the Institute.

The deaths among the Fellows of the Institute since the Detroit Convention have been F. A. Coburn of Cleveland, Ohio, Alfred Smith of Chicago, and Elbridge Boyden of Worcester, Mass. The latter was probably the oldest member on the rolls of the Institute, and contemporary with him was William W. Boyington, of Chicago, a former Fellow of the Institute, who died in Chicago on the 16th of October, in his 80th year. A memorial and resolution to his memory, prepared by Mr. P. B. Wight, F. A. Q. A., has been received from the Secretary of the Illinois Chapter.

The death of Oliver C. Smith, a Fellow of the Institute, occurred on December 1, 1896, but was not known to the Secretary until after the publication of the *Proceedings* of the Thirty-first Convention.

M. Charles Garnier is the only person among the Honorary Members of the Institute who is known by the Secretary to have deceased during the year.



THE SEQUEL OF THE WESTMINSTER BUILDING DISASTER.—THE GREAT ACTIVITY IN BUILDING.—NEW HOSPITAL ACCOMMODATIONS.—THE NEW STREET BETWEEN HOLBORN AND THE STRAND.—THE NEW GOVERNMENT OFFICES.—THE NEED OF PHYSICAL RESEARCH.—WIND-PRESSURE.

PUBLIC and professional attention was concentrated some time ago upon the circumstances attaching to the collapse in Westminster of a large block of offices and chambers when practically finished. The accident involved the death of seven of the workmen at the time engaged on the job, and the injury of a score. A preliminary inquiry took place in the Coroner's Court, where, after a five-day sitting and much examination of witnesses, the jury returned against the architect a verdict of culpable negligence amounting to

manslaughter. It may be that the general circumstances of the case are not unfamiliar. With a view, however, of keeping the main points in mind and for the benefit of those who have been unable to follow the facts closely, it may be well to review shortly the history of the accident. The building, a large block of eight stories, faces upon Victoria Street, Westminster. The main block was completed, and the block in which the accident occurred, somewhat to the rear of the main block, was in a fair way towards leaving the builder's hands. The roof, formed of rolled-iron joists and breeze concrete, was in place when, without warning or obvious reason, the roof collapsed and fell bodily upon the seventh floor. The shock overcame the stability of the floor, which also gave way. The combined weight crashed down upon the sixth floor with like results, the climax only being reached when the roof and the whole of the floors of the building lay piled, ground-floor high, upon the basement-floor, a ruinous mass of broken concrete and distorted joists and girders. It must be considered nothing less than remarkable that the shell of the building maintained its position and that the collapse was not general. To this we may attribute the fact that the loss of life was not greater. At the coroner's inquest held on the bodies of the seven men killed the chief point of inquiry was as to the precise cause of the accident. Three general causes were advanced: First, that the centring temporarily supporting the roof was removed before the concrete was completely set. Second, that an overpowering strain was brought to bear upon the roof by a certain disposition of jibs used in raising heavy weights of stone. Third, that a brick pier, entering largely into the support of the various floors and the roof, was not strong enough for the work it was intended to perform. The first contention was partially disproved by the fact that the concrete was found, on examination, to be well set and of good composition—the evidence of those who actually removed the centring goes to confirm this. The second proposition produced very conflicting evidence, some doubt existing as to the exact position and bearing of the jibs. The question of the pier, however, was less complex. Two circumstances are worth noticing in connection with this pier: as built, it was undoubtedly small, in view of the pressures acting on it, and, moreover, its smallness was due primarily to a confessed draughtsman's error. When this circumstance appeared the coroner desired that the responsibility for this error should be fixed and the draughtsman who had committed it be brought before the court. The architect, Mr. Pawley, however, at once took the whole responsibility upon himself, saying that, even if he wished, it was impossible for him to determine precisely the work of any one of his staff. At the conclusion of the case so far as the Coroner's Court was concerned the jury found a verdict of culpable manslaughter against Mr. Pawley, as already stated. The case in due course passed for trial into the civil courts where, with surprisingly little hesitation, a decision was reached exonerating Mr. Pawley from all blame. There the matter dropped and was forgotten. A few days ago, however, sensation was caused by the action of the police at the request of the London County Council closing to all traffic that portion of Victoria Street in which the building in question stands.

The premises were reported to be in imminent danger of falling. The publicity given to the affair was not lessened by the fact that Victoria Street is perhaps the most important street in Southwest London. In simple terms the facts are these: one angle of the building is occupied by a semi-octagonal stone bay some 80 or 90 feet high. It was said that badly based, badly bonded, badly built, this bay was settling. The district surveyor inspected it and found cracks widening formidably. The London County Council was then notified, with the results already stated. The County Council's next move was an application before the courts for an order for demolition. The situation now became very critical for Mr. Pawley, who appears to have acted as architect, builder and owner in one. The threatened building had cost some £95,000, and there was reputation to safeguard. He decided, in addition to other pleas, to claim exemption from ordinary law in that the property was leasehold to the Crown, for the Government had agreed to rent the building for official purposes. Sir John Taylor, Government architect, came forward, however, to state that the Crown repudiated the agreement under the circumstances. Mr. Pawley's claim, therefore, proved futile. Eventually, expert evidence induced the magistrate to decide that extensive shoring was all that was immediately necessary for the public safety, and upon this being done traffic was resumed in Victoria Street. This is the present condition of affairs and comment upon the facts is probably unnecessary. Mr. Pawley finds himself with an extremely costly property on his hands, likely to prove the whitest of elephants, and there is, moreover, the moral damage of the affair. But the profession generally has probably little to fear from the tremors of a shaken public confidence. Good building will the easier hold its position as the first desideratum to the speculator; and no architect will wish that this were otherwise.

It is doubtful if at any time there has been greater activity in the London building trades than at present prevails. In every direction old buildings are coming down to give place to new, and vacant sites in good positions are in extensive demand. Everywhere the road-breakers are busy with cross-bar and sledge-hammer in cutting up the roads for sewers, water-mains, surface-repairs and what not, and everywhere the builder's boarding and scaffold conceal works of new construction. Prophets of evil foretold a year ago that the prosperity and activity which received its manifestation in the Jubilee celebrations would wane in corresponding degree, and that a time of stress

and depression would as certainly follow upon the Jubilee, as was the case after 1887. The premonition so far has been entirely uncalled for. All over the country, and in London especially, the work to be done is limited, strictly speaking, only by the number of hands that can be brought to bear on the jobs. Builders are finding difficulty in obtaining men enough to cope with the work in the market, and the cry for bricklayers is loudest of all at present.

Glancing generally at the work now in progress, it becomes immediately evident that the success of the Prince of Wales's appeal to the nation on behalf of the hospitals has encouraged the various benefited institutions to launch out into the necessary enlargements and additions which, hitherto, lack of means has prohibited. Not the least important work is that now being begun at the London Hospital in the Mile End Road, E. New out-patient departments and *post-mortem* rooms, with mortuary, are to be built, together with a photographic and Röntgen laboratory; but most important is the provision of four new operating-theatres. They are to cost something like £13,000 and will embody the highest modern developments of medical science. The London Hospital is stated to be the largest in the world excepting that at Vienna. Situated in the East End, amidst a dense and poor population, the work carried on possesses a particular and peculiar value that London, as a whole, is, on occasion, not slow to acknowledge. Some time ago the London Press organized what was known as the "Press Bazaar" in aid of the funds of this institution. This venture, at which all the leading London dailies held stalls, and to which was brought such a combination of attractions as only a powerful press could gather, was managed in the most modern and approved fashion, the end being that the London Hospital was benefited by some thousands of pounds. But the means are of less importance than the main fact that our greatest hospital is to receive that accommodation and equipment which its position as a humanitarian institution and medical school requires.

The demand for all forms of building labor is not less likely to be maintained in view of the works which the London County Council and the Government are about to undertake. The former body is now nearing realization of the scheme about which so much has been talked and written from the days of the old Metropolitan Board of Works until to-day, namely, the construction of a new main street to run north and south from Holborn to the Strand. I have described the scheme to you in former letters and little remains to be said, save that the work will be carried out practically on the lines I have before described. There is to be an avenue 100 feet wide starting from about the centre of Holborn and opening into the Strand in crescent form. One horn of the crescent will emerge opposite to the approach to Waterloo Bridge, thus connecting directly with South London. The other will join the Strand farther east, between the churches of SS. Mary and Clement Danes. An architectural feature of the work, apart from the value of any new buildings which may be erected, lies in the fact that these churches will be freed from the disparagement of sundry adjoining blocks of mean shops and offices. In completion, the new arrangement will leave the churches as islands in the midst of the traffic; this will allow their proportions to be readily appreciated, and, in combination with the further opening out to view of the Law Courts, the picturesque aspect of the Strand will, in this neighborhood, be much increased. Some notion of the extent of the scheme as a whole may be formed from the fact that the buildings to be taken over are estimated in value at £4,442,500. This includes compensation to holders, but it may be generally stated that the class of property affected is distinctly poor. The ground-rent selling value of the sites to be formed on frontage lands is expected to amount to £4,088,300. Allowing £120,000 for making and draining the new road, and a sum of £150,000 for rehousing the laboring classes disturbed, the net out-of-pocket expense stands at £624,200, or about three-sixteenths of a penny on the County rate. This small expenditure on a very important improvement may, it is hoped, be still further reduced by the operation of the betterment principle which was used in the case of the Tower Bridge; those freeholders and leaseholders to whom the improvement is of special value contribute to the cost of the undertaking proportionately as they benefit. On the whole, the scheme is a large one and affords one of those great architectural opportunities which the development of a capital rarely affords. It is to be hoped that the opportunity may receive a higher measure of appreciation than was the case in the clearance of the Seven Dials district and the formation of Shaftesbury Avenue and Charing Cross Road.

Farther west we have evidence of an early commencement of work upon the new Government Offices in Parliament Street. No more information regarding these buildings, which are to entail an expenditure of over £2,000,000, is at present to hand, except the names of the architects who are to design the elevations. The plans and general arrangement of the buildings will be schemed out by the Government officials in the Office of Works. Some doubt is expressed as to whether this distribution of the work is likely to produce good results; there are, no doubt, reasons for thinking that the official mind wholly in touch with the general requirements of a Government Department may be more competent than the architect in general practice to produce a satisfactory plan. The Law Courts form the stock instance of the misdirected efforts of those uninitiated into the mysteries of departmental routine. But however this may be, confidence is generally placed in the men who have been chosen for the work, Messrs William Young and J. M. Brydon. Relatively, perhaps the names are not those which would have immediately

risen to the lips in the first expression of opinion, but they are men possessing, each in his own manner, unquestioned skill, and no anxiety is felt but that they will produce works worthy of the character and position of the buildings to be undertaken.

Considerable interest among London professional men has been aroused by a paper lately read by Sir John Wolfe Barry before the British Association at Bristol on the needs for further physical research as a basis for the advance of engineering science. Dealing with the question of wind-pressure in structures, he considered that the Board of Trade requirements for wind-pressure on bridges — 56 pounds per square foot, and even the usually accepted factor of 50 pounds — erred greatly from the true maximum force, though, be it said, on the side of safety. This he deemed to have arisen from the fact that the calculations on which the figures were based had origin in data obtained from experiments on small surfaces of a foot or so in area. Recent experiments on the Forth Bridge showed that the larger of two gauges of 300 and 1½ superficial feet respectively, placed under precisely the same conditions, registered a pressure of 38.7 per cent less per square foot than the smaller gauge. Again, on the Tower Bridge the wind-pressure on the bascules, measurable by the power exerted by the actuating engines, varied from 1 to 1½ pounds per superficial foot while adjoining anemometers were registering from 6 to 9 pounds. "It is difficult to imagine the amount of money which has been wasted in unnecessary provision against wind-strains of 56 pounds per square foot on large areas in consequence of this hurried generalization from insufficient data." Sir John went on to plead that no influence should be spared to render fruitful the report of a small Commission which lately sat to consider the general and national advantages attached to a public physical laboratory. Some institution of the type is badly needed in England for the determination of facts and general testing and standardizing. Not only would such an establishment be invaluable in experimental science, but the advantages which would fall to commerce and trade generally would be very great — and, not least of all, to the architect and engineer.



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

PANORAMA OF COLUMBIA UNIVERSITY, NEW YORK, N. Y.

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

PORTA DELLA CARTA AND THE GIANTS' STAIRCASE: DUCAL PALACE, VENICE.

SENATE AND COUNCIL CHAMBERS: DUCAL PALACE, VENICE.

See article elsewhere in this issue.

COMPETITIVE DESIGNS FOR "SHATTUCK PRIZE" FOR ARTISANS' HOMES. [OPEN COMPETITION.] MR. PETER BRUST, ARCHITECT, 414 BROADWAY, MILWAUKEE, WIS.

THE outside walls and division-walls are to be of brick 13 inches thick in basement and 9 inches thick in first story, second story and attic. Inside finish to be of pine, painted. Access to the attic of each house is to be had by a scuttle in the second-story hall-closet and a ladder to same fixed on the wall. The attic is lighted by a dormer window on the rear side. Exterior of fronts to be half-timbered above second-story window-sill course. The centre building is the laundry, containing eight laundry-rooms, each with a set of tubs and two drying-rooms. The drying-rooms are to be heated by steam and connected to the ventilator on the roof; with high-pressure steam clothes can be dried in less than one hour; this will enable a family to do its washing in a half day, thus all the families can do their washing here in three days. The rooms are to be heated by steam, direct radiation; the boilers are to be placed in the basement of the laundry. The hot water for plumbing fixtures for all the houses is to be heated by steam. There are to be two steam-boilers and one hot-water boiler. One large steam-boiler to be used in winter, to heat houses, drying-rooms and hot-water boiler.

One small steam-boiler to be used in summer to heat drying-room and hot-water boiler. Drains are not shown on plans but their location is obvious. Reliable data on the cost of installing and running gas or electric-light plants are extremely difficult to secure, so I have not attempted to give figures on the comparative cost of same. The janitor's duties will be caring for property in general, making repairs, running heating-apparatus and hot-water boiler.

The chimneys contain smoke and ventilating flues and are so distributed that the stove can be placed in the kitchen or scullery and that nearly all the rooms can be directly connected with the ventilating-flues.

The plumbing is grouped so that one soil-pipe will answer for two houses.

SIZE AND COST OF HOUSES.

618 square feet in each house.	
30,900 " " " 50 houses.	
1,100 " " " laundry.	
32,000 " " " houses and laundry.	
1,088,000 cubic " " " " "	
Cost per square foot \$1.9333.	
Cost per cubic foot 5.68 cents.	

AMOUNT OF INVESTMENT.

Cost of four acres of land at 15 cents per square foot.....	\$26,136
Cost of houses, walks, etc.....	61,864
Total cost of premises.....	\$88,000

ANNUAL INCOME.

The United States Government statistics show that the annual earnings of an artisan is about \$800, of which he spends 15.05 per cent for rent and 5.01 per cent for fuel. Of the 5.01 per cent spent for fuel, I shall apply 2.95 per cent to house-heating, which is to be done by the owner and paid for with the rent.

Rent and heating of one family equals 18 per cent of \$800, or \$144, of fifty families equals \$7,200, which constitutes the total annual income.

ANNUAL EXPENDITURES.

Taxes 1½ per cent of cost of premises.....	\$1,320
Insurance ¼ per cent of cost of houses.....	160
Rental loss 5 per cent of rents.....	350
Collection of rents 5 per cent of rents.....	350
Janitor's salary.....	800
Fuel.....	600
Water.....	100
Total annual expenditures.....	\$3,680
Total annual income.....	\$7,200
Total annual expenditures.....	3,680
Balance, which equals 4 per cent on investment....	\$3,520

PLANS OF THE SAME.

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

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THIS plate is copied from the *Building News*.

A GROUP OF CHURCHES.

[Additional Illustrations in the International Edition.]

THE GALLERY: LIBRARY OF COLUMBIA UNIVERSITY, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

[Gelatin Print.]

NEW OPERA-HOUSE, STOCKHOLM, SWEDEN. MR. A. ANDERBERG, ARCHITECT.

THIS illustration is copied from *Teknisk Tidskrift*.

WOODEN ARCHITECTURE AT BRUNSWICK, GER.: TWO PLATES.

THESE illustrations are copied from the *Zeitschrift für Bauwesen*.

NO. 18 PARK LANE, W., LONDON, ENG. MR. GEORGE LETHBRIDGE, ARCHITECT.

THE NEW POST-OFFICE, AMSTERDAM, HOLLAND. MR. J. L. CUYPERS, ARCHITECT.



INIGO JONES'S DISINTERESTEDNESS. — Webb declares that Jones was neither arrogant nor ambitious, nor exulted in his knowledge and his learning; on grounds which are at least equally sure he claims for him a nature generous and noble. Of this he gave a strong proof soon after his appointment. "The office of His Majesty's works," says his son-in-law, "of which he was supreme head, having through extraordinary occasions, in the time of his predecessor, contracted a great debt, amounting to several thousand pounds, he was sent for to the lords of the Privy Council, to give them his opinion what course might be taken

to ease His Majesty of it, the exchequer being empty and the workmen clamorous, when he, of his own accord, voluntarily offered not to receive one penny of his own entertainment, in what kind soever due, until the debt was fully discharged. And this was not only performed by him himself, but upon his persuasion the comptroller and paymaster did the like also, whereby the whole area was discharged." This Roman disinterestedness, as Walpole calls it, proves that the architect had other means of subsistence than his salary as surveyor; but he was never rich, and though he is upbraided by Philip, Lord Pembroke, with having sixteen thousand a year for keeping the palaces in repair, there is no proof that the bargain was profitable or that he gained more than the bare Government pay of 8s. 4d. per day, with an allowance of 46l. a year for house-rent, besides a clerk and incidental expenses. "What greater rewards he had are not upon record," observes Walpole; "considering the havoc made in offices and repositories during the great civil war, we are glad at recovering the most trivial notices." His savings could not be large from his salary, and he was too generous to profit by the liberal spirit of his master, who was the poorest king of the richest nation in Europe. Of his modesty respecting the perquisites of his place there is a proof which no one will doubt, to wit, a written testimony by King James in the British Museum. "Whereas," says this document, "there is due unto Inigo Jones, esquire, surveyor of His Majesty's works, the sum of 38l. 7s. 6d. for three years' arrears of his levy out of the Wardrobe, as appeareth by three several debentures; these are therefore to will and require you to make payment unto the said Inigo Jones or his assignees, and for so doing this shall be your warrant." For three years the king was unable to pay the annual price of his surveyor's livery, and the latter had the modesty and the forbearance to wait till accident or the tardy liberality of the Commons replenished the exchequer with the sum of 38l. 7s. 6d. — *The Architect*.

M. RECLUS'S GREAT GLOBE. — According to Prof. Elisée Reclus's recent paper, read before the Royal Geographical Society, he is still bent on the production of a great globe. Cartography, Professor Reclus says, has done fairly well, but the globe as we have made it amounts to little or nothing. Make a globe six or twelve feet in circumference, and then the loftiest peak of the Himalayas is only represented by one-twenty-fifth of an inch in height — a mere nothing, hardly perceptible. As to other fairly tall elevations, they would not be indicated at all. Pseudo relief-maps, Reclus says, are, for the major part, silly exaggerations, magnifying what are the actual elevations. When a globe is constructed large enough to show at least one-millionth part of the earth in real proportions then we may try to represent the heights and depths as well as the planimetric dimensions. Even then highlands of 3,000 feet would barely appear, but when we made summits of 10,000 or 12,000 feet these would be distinctly visible. A huge globe on the scale of 1 to 100,000 is what M. Reclus wants. A skilled Swiss cartographer and relief-maker proposes making such a relief of Switzerland, and it is possible that it will be shown at the coming Paris Exhibition. What the distinguished geographer wishes to bring about is a coöperative plan for the construction of such a globe, each country to produce its own section, keeping to the proportions of the Swiss one. Then at some time in the future all the parts are to be joined in one harmonious whole. Of course, there will be many gaps. Looking over the reports of the Geographical Society relative to this gigantic globe, the exact size, in fact, of it is not mentioned. Mr. Alfred Russel Wallace long ago proposed a hollow globe, but, as it would have to be seen from the inside, we think details would escape observers. How insignificant would be the Eiffel Tower alongside of this huge ball, if it is ever to be constructed! and a Ferris Wheel would be but as a child's hoop. Geography and cartography have notably improved since Dean Swift's time, when he wrote: —

"Geographers in Afric maps
With savage pictures fill their gaps
And o'er inhabitable downs
Place elephants for want of towns."

THE ELECTRIC FIRE-FIEND. — The twenty-first quarterly fire-report of the electrical bureau of the National Board of Fire Underwriters, just issued by Electrician William H. Merrill, Jr., shows thirty-six fires from unusual electrical causes. In the report Mr. Merrill says: "Frequent breakdowns and short circuits from defective knife switches indicate that greater care should be taken in the selection of switches to insure their having sufficient mechanical strength, as well as a proper separation of polarities and suitable break distances between terminals. The custom of merchants in the smaller cities where a commercial circuit of series arc-lights is operated of leaving current on wires after closing premises until dynamo at station is shut down is strongly to be condemned. The principal losses due to fires from arc-lamps have occurred under such conditions. Central-station fires in this report, showing losses aggregating \$87,000, are believed to have been of electrical origin, although indisputable proof could be had in but one of the three cases. In the other two, fires started at some distance from boiler-rooms in the vicinity of switchboards, indicating that electrical defects were responsible." — *Exchange*.

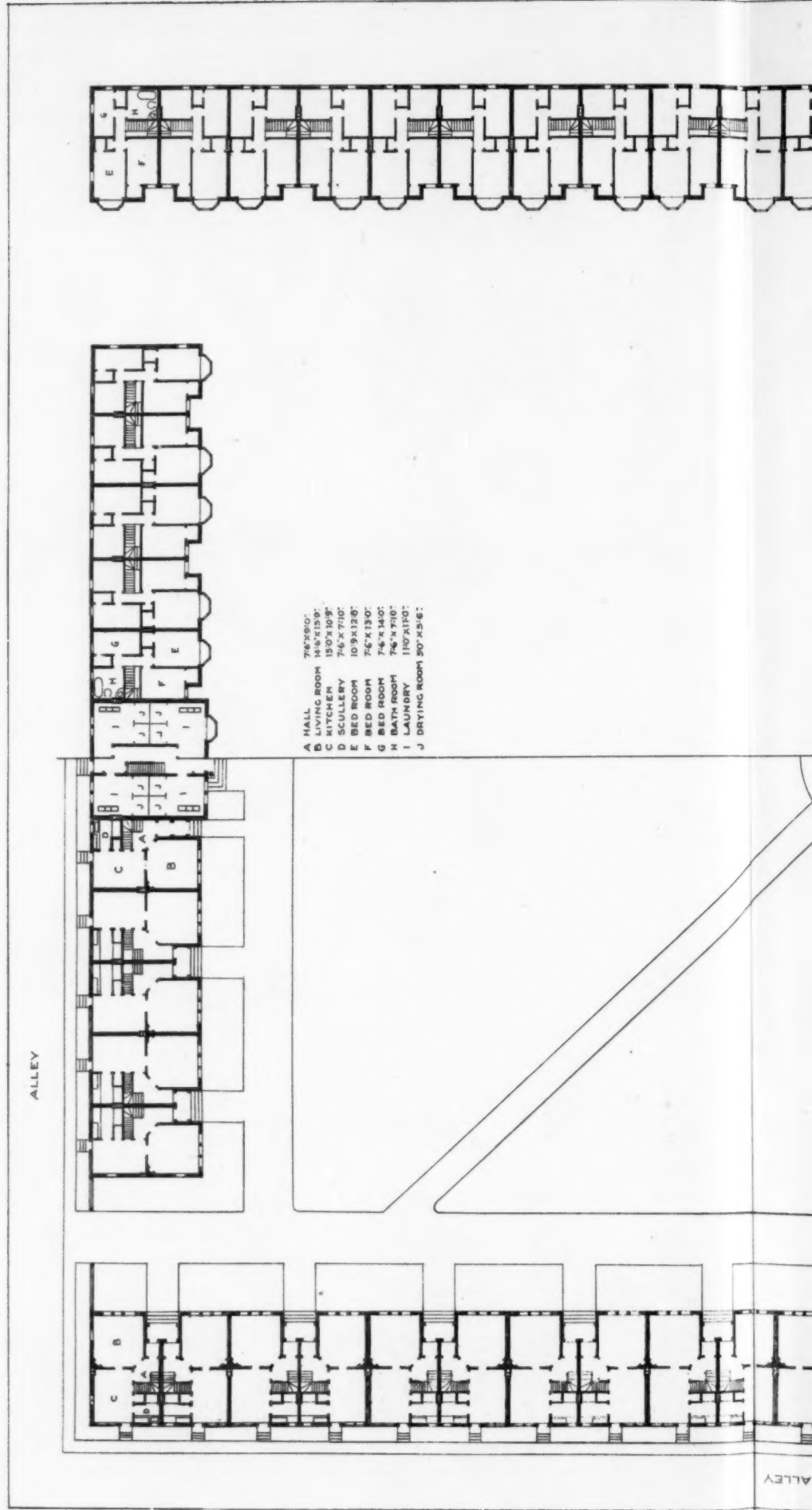
VENICE DRYING UP. — Venice without its waters would be a far less picturesque place than it actually is. And such a state of affairs, we are led to believe, may eventually come about. The regular increase in the delta of the Po has been studied by Professor Marinelli. Comparison of the Austrian map of about 1823 with the records of surveys made in 1893 shows that the mean annual increase during those seventy years has been about three-tenths of a square mile; and from all known data it appears that the total increase during six centuries has been about 198 square miles. The increase is continuing, and the Gulf of Venice is doomed in time to disappear. No immediate alarm need, however, be excited, for Professor Marinelli calculates that between 100 and 120 centuries will elapse before the entire Northern Adriatic will have become dry land. — *London Chronicle*.

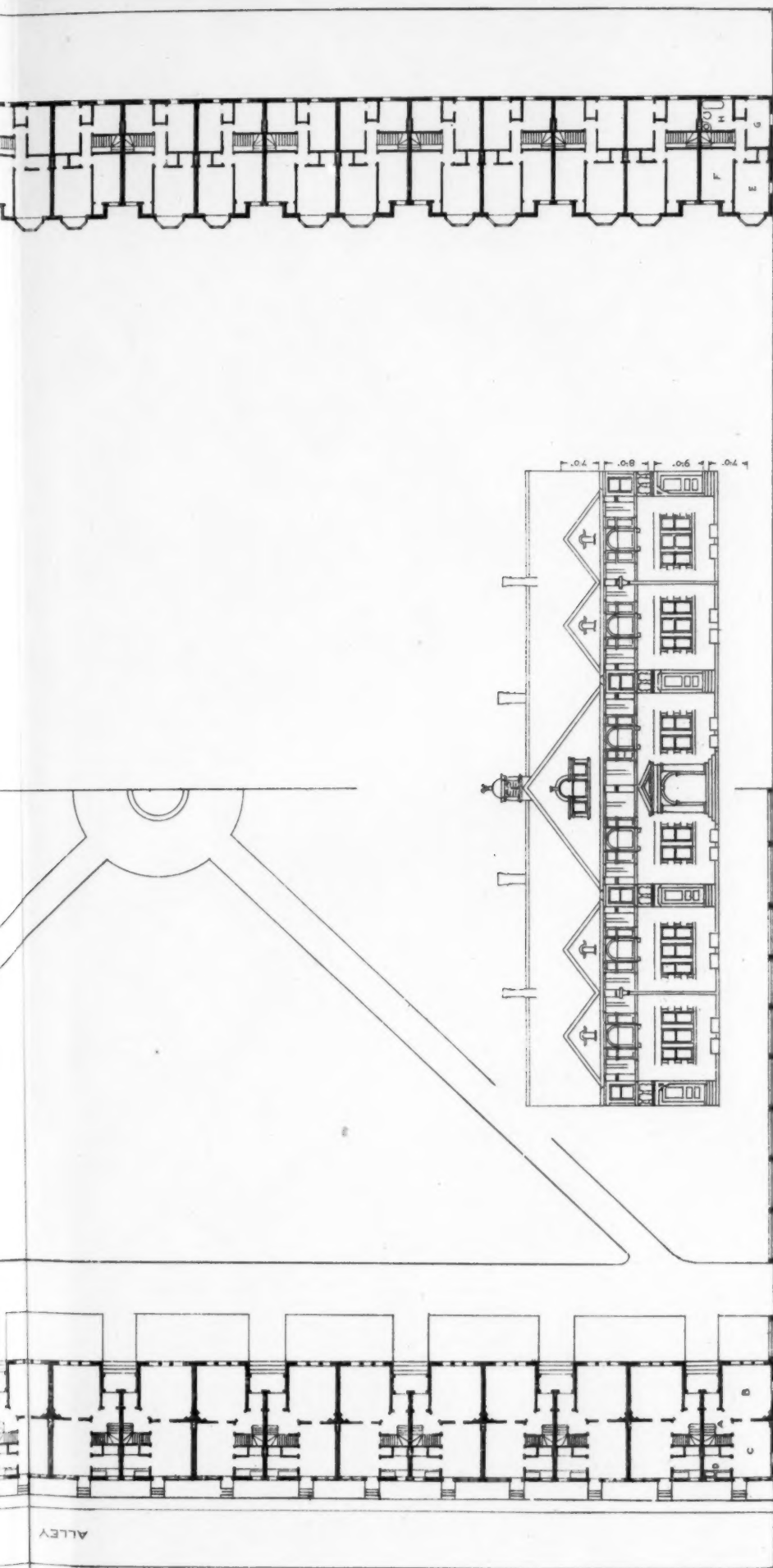
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PLANS FOR SHATTUCK PRIZE FOR COMPETITIVE DESIGNS FOR ARTISANS' HOMES, OPEN COMPETITION.
 PETER BRUST 419 BROADWAY MILWAUKEE WIS.



WILLIAMS PRINTING CO. BOSTON

PLANS FOR SHATTUCK PRIZE FOR COMPETITIVE DESIGN
OPEN COMPETITION

PETER BRUST 419 BROADWAY NEW YORK



VE DESIGNS FOR ARTISANS' HOMES.

ETITION.

OWAY MILWAUKEE WIS.

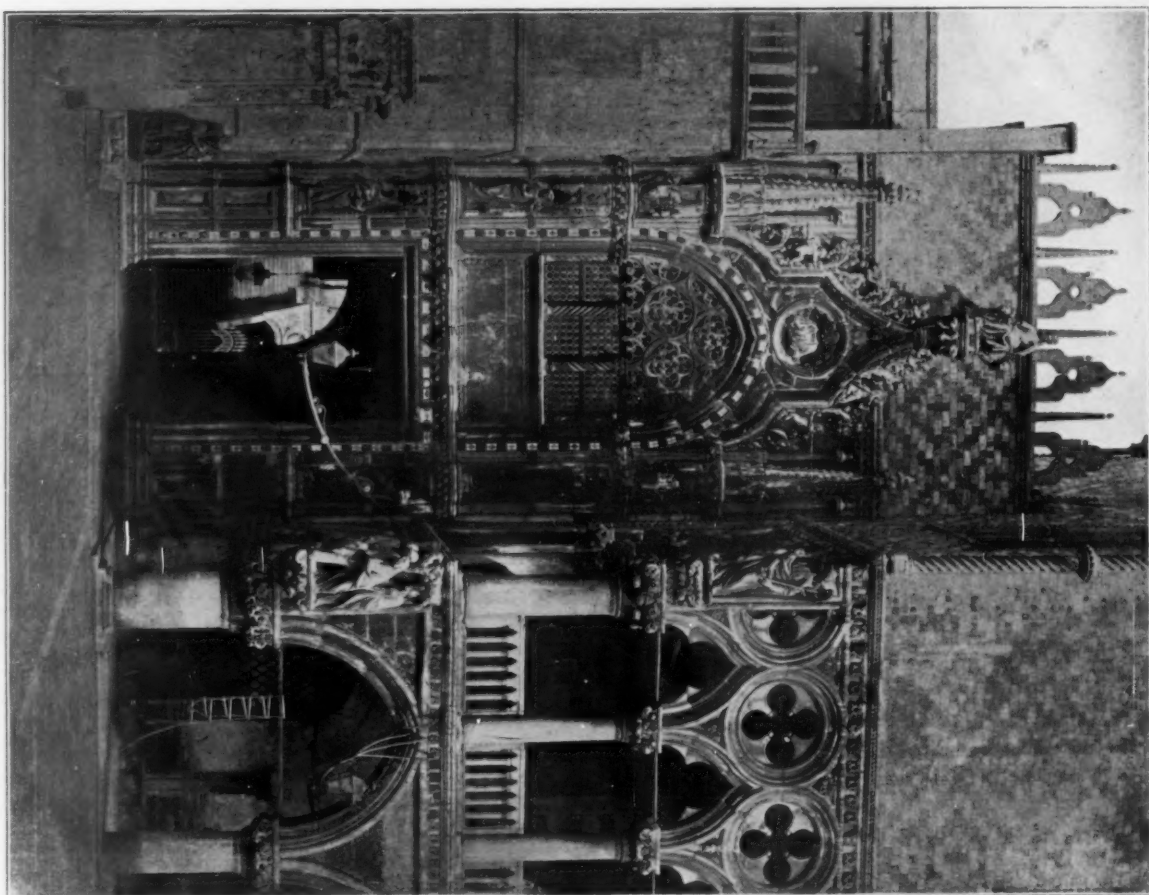


FIG. 2. PORTA DELLA CARTA: DUCAL PALACE, VENICE.

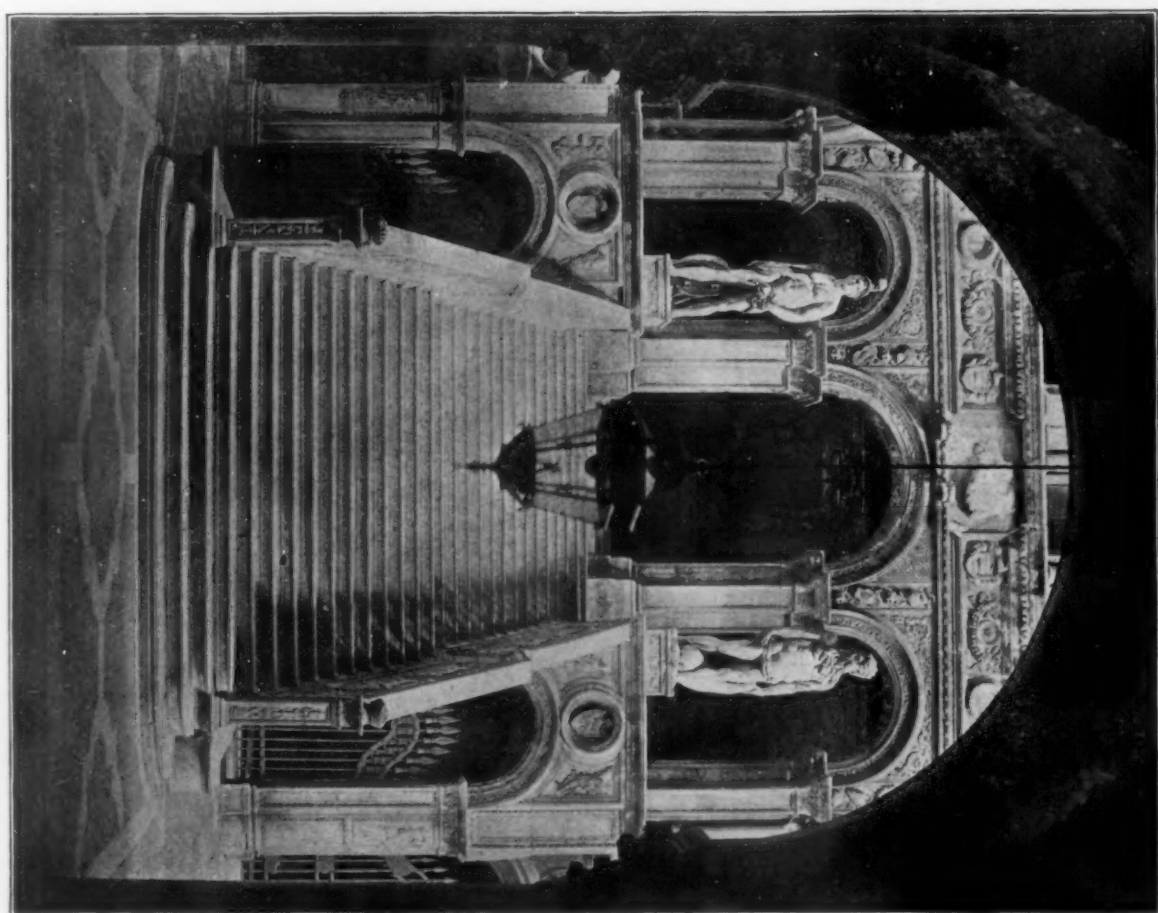


FIG. 4. GIANTS' STAIRCASE: DUCAL PALACE, VENICE.

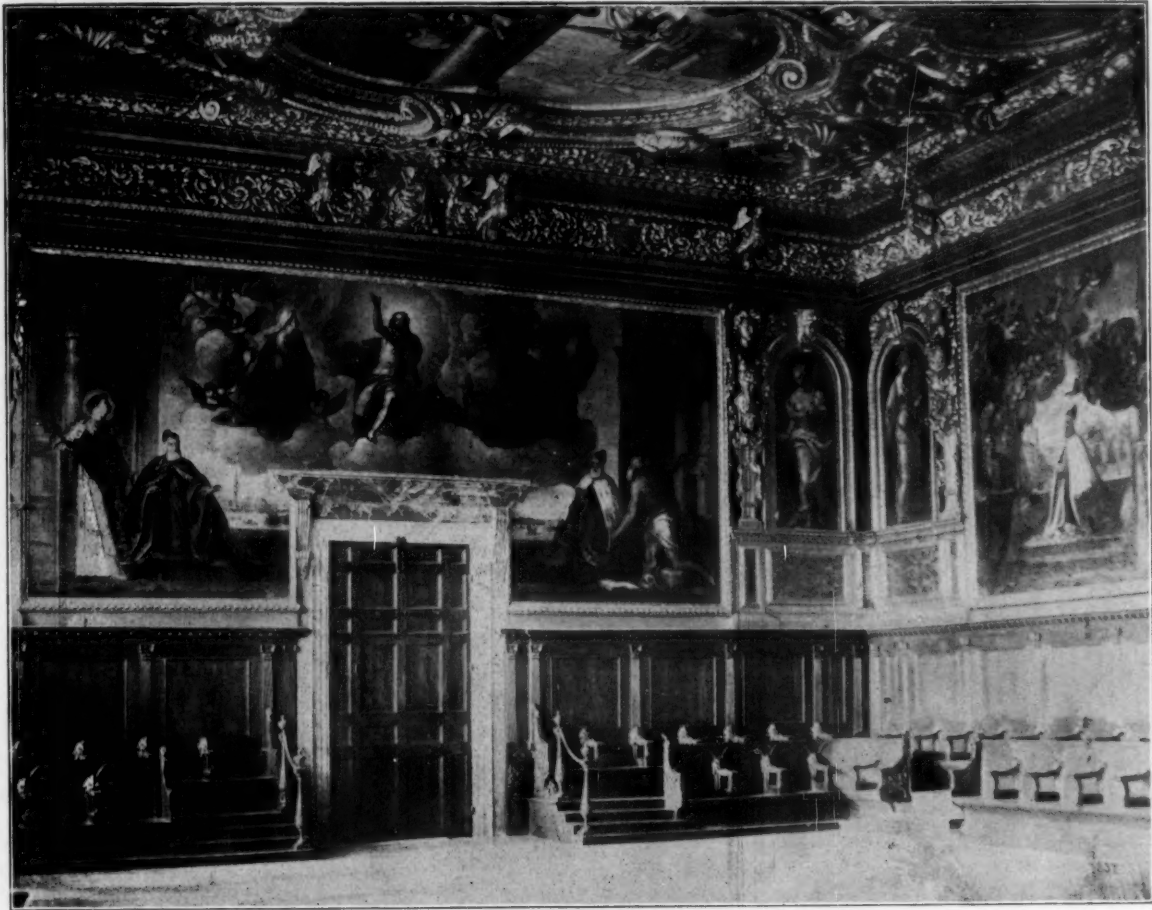


FIG. 5. SENATE CHAMBER: DUCAL PALACE, VENICE.

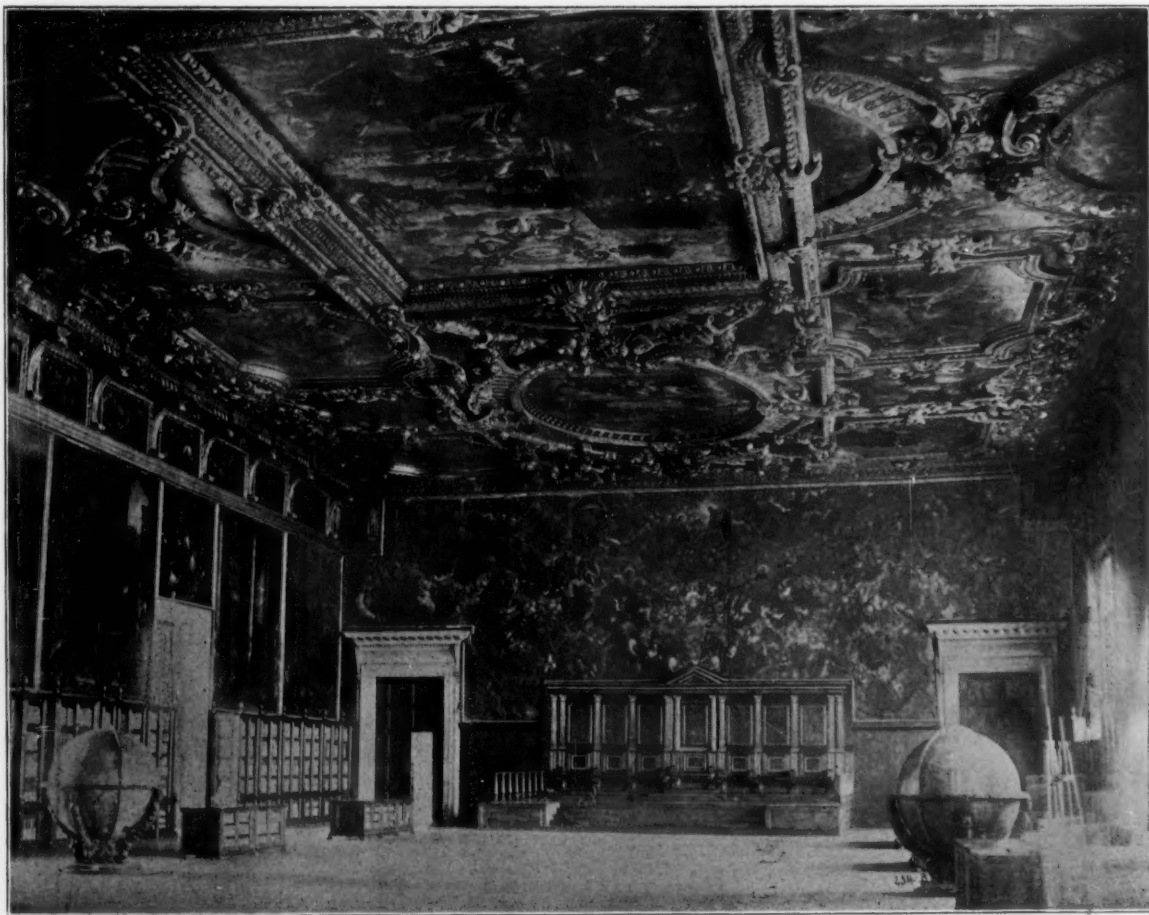


FIG. 6. COUNCIL CHAMBER: DUCAL PALACE, VENICE.