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NOW that the exhibitions of architectural drawings are coming to a close, and we can no longer be regarded as wishing to assail any one of them, it seems to us worth while to inquire a little into the effect which they have had in this country, or are likely to have, on the progress of the art of architecture, and on professional interests. It is hardly necessary to say that nothing like the New York League Exhibition, or even the exhibitions of our local clubs, is known abroad. Although architectural drawings are often exhibited there they are rarely shown except in connection with some interesting competition, or as representing the work of State scholars or schools, architects in practice greatly preferring, as it seems, to have their talents laid before the public in the professional journals, rather than in exhibitions. It may be said that there is less friendly feeling among foreign architects than with us, and the profession in America certainly deserves great credit for its ethical principles and practice; but the French Société Centrale, for example, which awards annually a prize for executed work, need not fear that professional jealousy would interfere with the success of an exhibition, if it should think fit to hold one. That it does not think fit to do so, in a country where publicity is so scientifically pursued as in France, is significant, and must be taken as an indication of a belief that such attempts are professionally unprofitable. Why they should be unprofitable is shown in the complaints which recur annually in the French and English professional journals, on the opening of the *Salon* and the Royal Academy exhibitions, that, while the pictures and statues attract many thousands of visitors, the architectural rooms are deserted. We can say from our own experience that this complaint is well founded, yet the Paris *Salon* receives every year the most beautiful architectural drawings in the world, while the Royal Academy has constantly shown the work of Street, Norman Shaw, Ernest George, W. E. Nesfield, and others of nearly equal capacity. While these are, of course, very interesting to architects and draughtsmen, the public passes them by entirely, and we venture to say that if it were not for the reproduction of them in the technical journals the public would never know anything about them. This is particularly the case in England, where architectural periodicals, like the *Builder* and the *Architect*, have a very large circulation, and it is hardly too much to say that some of the greatest names in the profession in England have owed most of their reputation to these two journals. We would be the last to try to take from the credit of Norman Shaw, for example, but every architect who has studied his work knows that his finished buildings are much less charming than his sketches of them, and it was certainly the latter, as shown, week after week, to perhaps a hundred thousand delighted readers, which brought him reputation and employment,

while, if he had depended for clients on the scanty public who visited the architectural room at the Royal Academy, or noticed his earlier buildings, he would have had a very modest career. Nearly the same may be said of Street, although Street was naturally more pushing and keen than Norman Shaw; and of Ernest George, who was a professional artist and etcher before he was an architect, it is very certain that, without the publication of his beautiful drawings in the technical press, his reputation as an architect would have been confined to as limited a circle as that which appreciated him as an etcher.

THE advantage, to a practising architect in search of public reputation and employment, of being represented in the professional periodicals, whether he is also represented in the exhibitions or not, is quite as great here as in England or France. Looking back over the twenty-five years' career of this journal, we think it can truly be said that many an architect has found the way to deserved employment and distinction through the appreciation of our editors, and we believe that this path to success is just as open now as it ever was, and that the curious preference which a great number of American architects profess for showing their drawings exclusively at successive exhibitions, instead of offering them for publication, is simply depriving them of business to the advantage of older men, whose reputations were made, at least in great part, through the professional journals, and who now profit by that reputation to secure alcoves to themselves in the exhibitions, where their big geometrical drawings are displayed, to the admiration of the awe-struck and uncomprehending public, while the works of the common herd are hung promiscuously on the walls, attracting, probably, the notice that they deserve from professional visitors, but not appealing in the least to people generally, who see in the room simply some big cages containing the works of what must be, since their own brethren treat them so, the lions of the profession, while the walls are devoted to the inferior animals, to whom it is not only unnecessary, but unadvisable, for a person of culture, to pay any attention. The illustrations in the exhibition-catalogues, for which some credit is generally claimed, are far too small to be attractive to the public, however suggestive they may be to architects, and we doubt very much whether a single case can be cited of a contributor to one of the great architectural exhibitions, whose contribution has not been admitted to the alcoves of the great, or subsequently or previously published in some regular periodical, who can trace directly a new commission to what he has shown; while we can count by scores the letters that we have ourselves received, asking for the address of the authors of designs which have appeared in our pages without full information on this point, and, judging from this indication, the letters that have gone directly to the authors of such drawings must be numbered by thousands. Our experience is probably shared by the editors of all architectural periodicals; yet we are constantly told, when we ask for drawings to reproduce, that they are to be exhibited, and therefore cannot be published; or that they have been exhibited, and are therefore already known to the public. That the latter notion is a most mistaken one, we have endeavored to show, yet these two excuses together have had a most potent influence in depriving American architectural journals not only of their proper quality as representatives of American architecture but of their influence in promoting the material interests of the profession. So far as this journal is concerned, it has endeavored to maintain its position as a representative of American art by its illustrations of the buildings themselves, in important cases where it has been unable to obtain the use of the drawings; but this costly expedient does little to advance professional interests, and we cannot see any way in which the latter can be promoted without the coöperation of the profession itself. In a word, if architects who can do good work would like to have that work shown frequently to a large public, to have their designs discussed every week in the reading-rooms of hundreds of clubs and libraries, the way to accomplish that end, and the only way, is to send them to the professional journals. The latter, of course, must make a selection from the material available, but everything that can be done, in the shape of redrawing, or selection of special processes, to make an idea of real interest presentable to the public, is done; and the higher the standard that any journal

is enabled to maintain, the greater will be its influence, and the greater the reputation to be derived from representation in it. Of course, we would not wish to discourage exhibitions; on the contrary, we highly approve of them as professional exercises for promoting friendly emulation, and exchange of ideas; but as a means for bringing the profession and the public in contact they are incomparably inferior to the regular architectural periodicals, and to sacrifice the latter to them is folly on the part of architects who look to the public for employment. So far as we can see, there is no reason whatever why a drawing which has been shown in an exhibition to the small number of languid laymen who see it in that way should not be subsequently shown to the public generally in the adequate reproduction of the technical journals, and its publication, in the dimensions of three inches square, in the exhibition-catalogue, certainly need not prevent it from being shown at a scale many times larger in a permanent publication; while the regular appearance of the latter, twelve times or fifty-two times in a year, instead of once, gives to its presentations an importance far greater, even if they were made at the same scale, than those of what is practically nothing more than an advertising pamphlet.

WE do not imagine that architects are likely to throw away their time on any more competitions to which the State of Pennsylvania is a party for a long time to come, but it is a matter of a certain interest to see what terms the State legislators suppose to be acceptable to them. A bill now before the Legislature provides for inviting new competitive plans and specifications for "the construction and completion of the State Capitol Building." According to this bill, the structure is to be "enclosed with granite," and is to cost not more than four million dollars. Thirty days are to be allowed the competitors for preparing drawings and specifications for a four-million-dollar building, and the architect whose plans and specifications are accepted is to receive the magnificent sum of two thousand dollars, or one-twentieth of one per cent on the proposed cost; while the author of the design placed second is to have one thousand dollars. What the real purpose of this bill is remains to be seen. That it can really be intended to attract architects it is impossible to believe, and it probably conceals some scheme for private advantage. The most noticeable thing about it is that it increases the limit of cost of the building from five hundred and fifty thousand dollars to four million, — an extension of nearly seven hundred per cent at a single jump. With a preliminary leap like this as a precedent, there should be little trouble in making future appropriations satisfactory to the politicians, if not to the taxpayers.

PROFESSOR WOOD, of the University of Wisconsin, is said to have invented a variation of the Lippmann process for photography in the colors of nature, which is of great interest. As is well known, the colors in the Lippmann pictures are interference, or "prismatic" colors, formed by the reflection of light through a gelatine film of varying thickness. In the Wood process the colors are also prismatic, but are formed by diffraction, that is, by the reflection of light from a surface covered with ridges nearly parallel, but at varying distances from each other. As diffraction colors, reflected from a good surface, are very brilliant, the new process should afford bright pictures, and they have the advantage that they can be very readily duplicated, by a sort of printing-process.

MR. LORENZO B. WHEELER, an architect well known in the South, died a few days ago at his home in Danbury, Conn. Mr. Wheeler began practice in New York, for a part of the time in partnership with Mr. Hugh Lamb, but he was so much employed in the South, especially in Atlanta and Memphis, where he had offices, that he removed eight or nine years ago to St. Louis, where he remained until failing health compelled him to give up practice altogether, and return to his home in Connecticut. Among his works in Atlanta are the Kimball House and the *Constitution* building; and he built at Memphis the Cossitt Library, and a public library at East St. Louis, besides several court-houses and other important buildings at different places in the South.

A CASE, in which an architect was a party, came before an English court the other day, which merits, we should say, the attention of the Royal Institute of British Architects, or, at least, of its Committee on Professional Ethics. A

certain architect, of Manchester, sued the new Brighton Tower Company for money due for services, with damages for wrongful dismissal, and a curious statement of facts was made. The Tower Company proposed to build a tower and other structures on its land, at a cost of two hundred and fifty thousand pounds sterling, and engaged the plaintiff as architect, agreeing to pay him five per cent on the cost of the work executed, with a reasonable allowance for extra labor in altering plans, and agreeing also that he should be entitled, in addition to his five per cent from the Company, to receive "the usual architect's commission from contractors." One would suppose that an architect who received from his clients five per cent on twelve hundred and fifty thousand dollars, for designing and superintending the erection of a tower, and who was at liberty to receive in addition such benefactions as the contractors under his authority might be induced to bestow on him, would be careful not to lose his employment; but it appears that the one in question, according to the defendants, neglected the work, leaving it too much in the hands of assistants, and received a larger remuneration from contractors and material-men than could be credited to "the usual architect's commission from contractors." Unfortunately, the case was settled out of court, so we have no means of knowing what is the "usual" compensation paid by contractors in England to architects for their services; but it is highly satisfactory to learn that, although the company thought that its architect had received from contractors commissions or remuneration to which the agreement did not entitle him, it did not suggest that he had taken these over-liberal payments "unprofessionally," or that he was in any way bribed by their donors; and that, although they had not, "perhaps owing to the pressure of other work," received from the architect "the continuous personal supervision and attention which they thought they were justified in expecting," they did not say, and never had said, anything against his ability and competence; on the contrary, they thought when they engaged him, and still thought, that he was "a gentleman of the highest competency."

ANOTHER judge has illustrated the law in regard to trades-unions by an expression which will be remembered. A baker in a Massachusetts town, named Mitchell, employed union men, one of whom fell into arrears in his dues to the union. In order to discipline him, the union officials determined to have him discharged, and went to Mitchell's shop to accomplish this result. Mr. Mitchell hesitated to discharge the man, and a strike was immediately ordered, the men being called out at three o'clock in the morning, leaving a large batch of bread to spoil in the ovens. This characteristic piece of malicious mischief was followed by the issue of a circular, which was sent to Mr. Mitchell's customers, warning people not to patronize him; and, in consequence of this, about one-fourth of his customers left him. Meanwhile, the members of the union assaulted a non-union man employed by Mr. Mitchell, and endeavored to persuade him to leave his place. It was admitted by the union members, when Mr. Mitchell sued for an injunction to prevent them from injuring him further, that they had caused him a loss of several thousand dollars, and they appear to have taken the ground that they had a right to do so. In regard to this contention, the judge, after pointing out that every man is entitled to work for whom he pleases, go where he pleases, and do what he pleases, provided that in so doing he does not trespass on the rights of others, said that, in the present case, the real purpose of the defendants was "to compel Mr. Mitchell to conduct his business in a way (in one important respect) that he did not desire to do, and to punish him by injuring his business if he did not do so. Their said acts were not in the line of regulating their conduct, but his; not so much for whom they would or would not work, but whom Mitchell should employ"; and, in ordering an injunction to issue, he said, further, that the Court "will not compel the defendants, or any of them, or any other person, against his will, to work for the plaintiff; nor can it permit them to coerce or compel him to employ them, or such persons as they may select."

THE Vice-Chancellor of New Jersey has studied the question of sewage purification by running streams sufficiently to be satisfied that the City of Newark should be enjoined from discharging a new sewer into the Passaic River, and all friends of clean rivers will, we imagine, rejoice.

THE EVOLUTION OF DECORATIVE MOTIVES.¹—X.

THE PALMETTE AND ANTHEMION.—IV.



Fig. 145. Roman Frieze Decoration (Lateran Museum; after Meyer).

carved with consummate skill—no doubt by Greek artificers. Figure 145 represents a type of which there are several examples in Rome (Lateran Museum, Forum of Nerva, Temple of Saturn, etc.), in which the anthemion frame is represented by a complete oval, while the "lotus-plant" of the Greek-Ionic carvings is replaced by a novel and very architectural plant composed of acanthus-leaves swathing a central vase-like nest or caulicole. Here as in all Roman friezes the acanthus-leaf predominates in nearly every detail. Figure 146 is a simpler design, modelled in terra-cotta; Figure 147 is a detail from the middle band of the architrave of the Temple of Castor and Pollux at Rome. Unlike the Greeks, the Roman artists never hollowed the leaves of their anthemions; they always modelled them to a ridge in the centre or near one edge. Figure 148 gives one of the very rare examples known in Roman art of the isolated anthemion treated as an antefix; it is from the Temple of Castor and Pollux. Figures 149 and 150 are Etruscan patterns, the first from one of the



Fig. 146. Greco-Roman Terra-cotta Frieze (after Meyer).

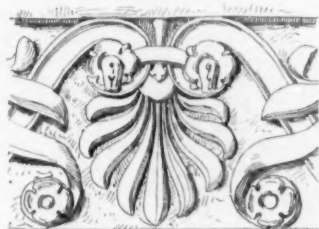


Fig. 147. Detail from Architrave, Temple of Castor and Pollux, Rome.

Campana terra-cottas, the second from a bronze patera found in Gaul and now in the Berlin Museum.

It is a not uncommon mistake to suppose that Classic motives early disappeared from Medieval art. It is not till we examine in detail the carved ornament of Gothic buildings that we begin to realize the unquenchable vitality of the decorative conceptions of Classic art. As a matter-of-fact, not only in Italy, where the influence of antique Roman monuments never ceased to be potent, but even in far Northwestern Europe, the anthemion, the acanthus-leaf and other details of Roman decoration may be recognized as late as the fourteenth century, while in Romanesque design they are very common. The anthemion reached Gothic architecture through two channels; directly, from Roman ruins, especially in Southern France, Germany and, above all, Italy; and indirectly, through the medium of Byzantine art-works—church-furniture, jewelry, embroidery and manuscripts—which were largely exported to European churches up to the tenth and even into the twelfth century.

The Byzantine decorators developed a system of flat carving by incision, in which the background was divided up into innumerable



Fig. 148. Antefix from Temple of Castor and Pollux (Meyer).



Fig. 149. Etruscan Terra-cotta: Edging of a Slab (Campana Collection in Louvre).



Fig. 150. Etruscan Bronze from Gaul, in Berlin Museum.

minute and distinct depressions, while the relief pattern conformed to the original flat surface of the block or slab. In this carving the flat Roman acanthus and the Greek anthemion were so blended as to become indistinguishable; that is to say, the acanthus-leaf, flattened

down and deprived of its curling end, its "eyes" and "pipes," was treated with pointed lobes each of which was so channelled as to resemble one leaflet of a Greek anthemion (Fig. 151). On mouldings and bands successive leaves were often separated by a trident; these



Fig. 151. Byzantine Acanthus-leaves (Hagia Sophia, Constantinople).

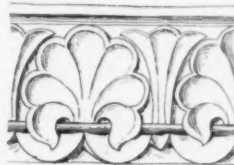


Fig. 152. Romanesque Anthemion Bands, Metz, Twelfth Century (after Meyer).



Fig. 153. Framed Anthemion, Byzantine Panel in St. Mark's, Venice.

tridents meeting above the leaves enclosed them as in frames, in evident reminiscence of the framed anthemions alternating with lotuses on Greek pottery. This treatment continued in Romanesque carving, especially in Germany (Fig. 152), and offers one of the most interesting instances of the persistence of a decorative tradition, dormant for several centuries and then springing again to life under new conditions. This ancient motive thus revived in Byzantine carving occurs in all sorts of combinations in Hagia Sophia² at Constantinople, in St. Mark's at Venice, in fragments at Athens, Ravenna and many other centres of Byzantine art. Figure 153, from a panel in St. Mark's, shows this motive ingeniously worked into a cross-pattern; a very similar example is to be seen in Hagia Sophia. The isolated or



Fig. 154. Cypress-palmette from Baptismal Font in Civic Museum, Venice (author's sketch).



Fig. 155. a, b, Norman Carvings from Hereford Cathedral.



Fig. 155c.

finial anthemion, as such, is rare; but the motive was curiously perverted or permuted into a symbolic cypress-tree, the emblem of sepulture, and hence, also, of baptism, the mystic burial of the old nature with its dead sins. This is seen in a very interesting baptismal font in the Museo Civico at Venice, in which the two cypress-trees under the cross are an obvious though singularly crude version of the motive of the Parthenon antefix.³ The same motive in a still more rudimentary form adorns the upper corners of the panel (Fig. 154).

In Romanesque carving the anthemion is conspicuous, and offers many remarkable instances of reversion towards Greek pottery-patterns—not in details so much as in general composition. Figure 155 presents three examples from the Norman part of Hereford Cathedral. Figure 156 is from St. Saviour's at Southwark (London) and dates from the twelfth century. Figure 157 is from Hersfeld and 158



Fig. 156. Norman Framed Anthemion from St. Saviour's, Southwark (after Corling).



Fig. 157. German Romanesque Band, Hersfeld.

from Fulda, both German examples dating from the close of the eleventh century. It is curious to compare the last with the Persian

² The names "St. Sophia" and "Santa Sophia" are misnomers. The Greek name which they mistranslate signifies the Divine Wisdom; its equivalent in English characters is "Hagia Sophia," as above.

³ A very similar design is shown by Cattaneo in Figure 36 of his "Architettura in Italia," from the baptistery of Cividale. He calls the cypress-tree a "palmette."

palmette-band in Figure 118 (No. 1198 of this journal). The two most noticeable innovations in these Romanesque examples are the studding of the bands with jewels (Fig. 155b, Fig. 156) and the extension of two of the leaflets, as in Figure 156, into stems which pass under the frame and curl over in the form of triple leaves, as do



Fig. 155. German Romanesque Band, Fulda.



Fig. 159. Carved Band from Liebfrauenkirche, Halberstadt.

also the three leaflets which form the anthemion in 155b. Both these features appear in the Halberstadt carving of Figure 159, in which the anthemion frame is itself foliated, while the stem which passes under it is jewelled. Both these methods of treatment probably originated in Byzantine ecclesiastical *orfèverie*. Figure 160 is a detail of a bit of enamelled metalwork from Aix-la-Chapelle, where Byzantine traditions were strong and persistent; in this example,



Fig. 160. Fragment of Enamelled Brass from Aix-la-Chapelle.



Fig. 161. Rhenish Romanesque Framed Anthemion Carving.

presumably of the twelfth century, the whole anthemion is converted into a rich, foliated pattern enclosed in the traditional Byzantine frame. Figure 161 is a Rhenish example dating from the thirteenth century (to which period also belongs the carving from Halberstadt, Fig. 159); it shows a curious and remarkable reversion to the "pipes" and "eyes" of the Roman acanthus. We close the list of Romanesque examples with one from the church of St. Aubin at

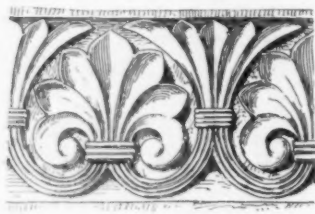


Fig. 162. French Romanesque Carved Band, St. Aubin, Angers (Didron: "Mélanges Archéologiques").



Fig. 163. Carved Moulding from Abbey of Vézelay.

Angers, France, of the twelfth century (Fig. 162). For almost every one of these Romanesque anthemion patterns we might produce its counterpart in Greek pottery.

The vestiges of the palmette tradition are not so evident in the fully developed Gothic carving as in the Romanesque, because the recourse to nature direct for decorative suggestions tended to obscure and even obliterate the traditional forms of ornament. But just as the Corinthian capital is recognizable as the type underlying the

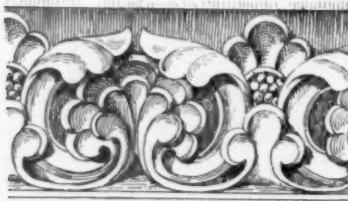


Fig. 164. Carved Moulding, Façade of Sens Cathedral; early Thirteenth Century (after Adams: "Sculpture Gothique").



Fig. 165. From Octagonal Piercap, Oxford Cathedral.

design of the most elaborate French-Gothic foliage-capitals, so we may trace in much of the apparently naturalistic carving of the thirteenth and fourteenth centuries the two chief motives of Classic Roman frieze-decoration — the *rincau* and the anthemion. Thus in the richly carved band from Vézelay in Figure 163 we observe that the motive of the framed anthemion, with over-curling leaflets, such

as we see it in Figures 154 and 157, is the foundation of the design, though here treated with vine-leaves and bunches of grapes. Figure 164, from the façade of Sens, evidently executed by the same school of lay carvers as the preceding example, though a few years later in date, is even richer and finer in effect. Figure 165, from Oxford



Fig. 166. From Triforium of Notre Dame, Paris.

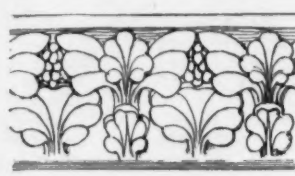


Fig. 167. From Façade of Notre Dame: Thirteenth Century (after Adams).

Cathedral, still more clearly recalls the anthemion framed-in by the lateral sepals of the alternating lotuses — and this is also evident in Figure 166 from Notre Dame. These last two examples, as well as that in Figure 163, are from the latter part of the twelfth century. It is noticeable that the tendency is to complicate the anthemion, making of it a more highly-organized plant-form; in the last example it is composed of three groups of three leaflets each. But this is precisely what happened to the lotus in the hands of the Greeks, who, as we have seen, developed it into a complete conventional plant; and a like change had been operated by the Romans upon the anthemion, as already explained (Fig. 145). This is only another proof of the existence of many links of thought, method and reasoning between antique and Mediaeval art, in spite of their utter difference of external form. It illustrates anew the continuity of the history of art across and through all the seeming revolutions of style.

If we bear in mind this change in the form of the anthemion — the substitution for it, that is, of a complex group of leaves and stems



Fig. 168. Carved Foliage: Church at Norrey, Normandy (after Neefield).



Fig. 169. Gothic Tile-pattern with Anthemions (Meyer).

radiating from a single stem, or from a double stem which divides and curls up laterally on either side to form the frame — we shall recognize the parentage of a large number of Gothic patterns which bear no immediate resemblance in detail to the anthemion. In the carved moulding from the west front of Notre Dame at Paris, shown in Figure 167, and dating from 1235, the leaves all reproduce the movement of the anthemion, but they are independent of each other; the linking scrolls have at last faded from the decorator's mind, while the curling-over leaves of the frame, which we recognized in Figure 162, and which one may trace successively in Figures 159, 160, 164 and 166, are exaggerated enormously, with a new anthemion-leaf (so to speak) placed between them, and another below. In Figure 168 we see the complex leaf, which in 160 and 166 replaces the simpler anthemion-form, developed into a complete and independent motive; this example dates from the thirteenth century, and is from the church at Norrey in Normandy. By the middle of the century the recourse to nature for decorative motives had become general, and the anthemion disappeared completely from Gothic carved decora-



Fig. 170. Gothic Tile-pattern; Framed Anthemion-leaf (St. Omer Cathedral).



Fig. 171. Detail from Plaster-work in Alhambra.

tion. But it survived a while longer in stained-glass and in tile pavements (Figs. 169 and 170), to suffer, later, a total eclipse in late Gothic work, until the Renaissance should again restore it to favor.

In Moorish and other Moslem ornament the anthemion, appropriated from Byzantine art, appears in many combinations, but so modified by Oriental taste as to be hardly, or not at all, recognizable.

Figure 171 is from the Alhambra; the flutings form a species of anthemion — not wholly by accident, but because the tradition of such combinations of radiating forms under, or in, an arched enclosure had persisted through all the mutations of Moslem art. In Persian hands the anthemion was developed into an elaborate floral ornament, preserving only the general movement of the anthemion, with none of its details.

The Renaissance is commonly thought of as a mere revival of Classic Roman details in art, but not by those who are really familiar



Fig. 172. Early Renaissance Carving, from a Tomb in St. Michele, Venice.

with the decorative details of both periods. The carved and painted ornament of the last half of the fifteenth century in Italy and the first third of the sixteenth in France is as far as possible from being a copy of Roman models, although it is, of course, in the first instance, inspired by antique examples. It is for the most part not only more delicate in detail and execution than its Roman prototypes, but far more varied, more full of original invention, more independent of traditional types. The *rinseau* and *acanthus* do not dominate it as completely as they did the decorative art of Rome, and some of the versions and variations of the anthemion motive in Italian Early Renaissance carving are extremely beautiful. Florence and Venice are particularly rich in examples, but the whole of Northern Italy abounds in tombs, altars, doorways and inlays in which this motive is treated with great skill and taste (Figs. 172-174).

In modern art, which borrows so freely and impartially from all styles, the anthemion is of frequent occurrence. But it has not, so far as I can see, undergone any such transformation into a new type, or received any such characteristic development as to merit special notice or illustration. How far its occasional occurrence in Oriental art — i. e., in Chinese, Japanese and related styles — is due to the transmission of Classic traditions, and how far merely to accident or to the occurrence of like limitations of form, geometric disposition, or other conditions which would naturally suggest a like motive, or like developments, constitutes a question too difficult and too extended to be treated of in this paper. It should not be forgotten that, as the alphabet of geometrical elements in ornament is really very limited, although capable of endless variety of combinations, it is always within the range of possibility that in widely separated periods and places such conditions of form, space, material and style may occur as to bring about a wholly independent appearance of a motive which has already been developed somewhere else, and at some other time. It also happens, sometimes, that widely diverse motives in different styles run through courses of development which in the end bring them very close together, so that one might be naturally led to assign to them a common or related origin. All this emphasizes the necessity of the historical method, of a careful study of times and places and proved relationships, with constant regard also for the



Fig. 173.

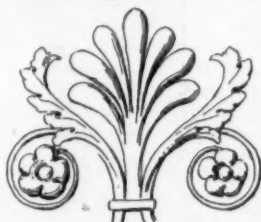


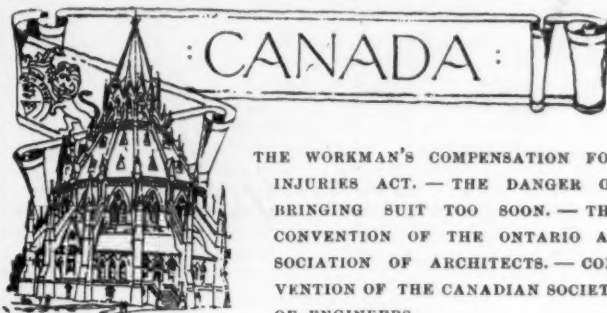
Fig. 174. Detail from Border of Sepulchral Slab of Fifteenth Century, in the Museo Civico, Venice.

natural and habitual operations of human thought and action in design. Only by such constant study of facts can we avoid the pitfalls of rash and hasty conclusions and unwarranted guesses.

A. D. F. HAMLIN.

[To be continued.]

GLASS MAINS. — It has recently been found possible to make use of glass for pipes, and it is announced that a firm of glass-manufacturers in western Pennsylvania is now ready to furnish glass tubes that can be used for oil, gas, water, or sewage. Naturally the glass does not corrode, and it is quite impervious to electrolysis when used underground in the vicinity of electric tracks or conduits. It is also claimed that it is more durable and less likely to leak than iron. An Ohio company is putting in a line of glass pipe, and this will afford a practical test of its advantages, as the line is to be about 100 miles in length. — N. Y. Evening Post.



THE WORKMAN'S COMPENSATION FOR INJURIES ACT. — THE DANGER OF BRINGING SUIT TOO SOON. — THE CONVENTION OF THE ONTARIO ASSOCIATION OF ARCHITECTS. — CONVENTION OF THE CANADIAN SOCIETY OF ENGINEERS.

A MOVEMENT is on foot that will result in the introduction of a bill in the Ontario Provincial Legislature which is intended, if passed, to take the place of the present Workman's Compensation for Injuries Act (55 V. c 30 O.1). The most radical change proposed by the measure is that compensation shall not depend upon the negligence of the employer, but (see second clause of proposed bill) "if in any employment . . . personal injury . . . is caused to a workman, his employer shall, subject as hereinafter mentioned, be liable to pay compensation in accordance with the schedule of this act." By this bill, therefore, compensation will be very much more easily obtained. To escape responsibility the employer must prove that the injury complained of was caused by the wilful misconduct of the workman. Clause 7 says, "Under this act the liability of the employer to compensate the workman as provided herein shall be assumed. If a workman takes proceedings under the civil code and fails, but it appears that the employer would have been liable under the proposed act, the court shall, if the plaintiff so elect, proceed to assess damages under the act, fixing and deducting the costs of the action which failed." A prominent feature of the new bill is the schedule of damages, which is affixed. In case of death, according to this schedule the compensation, if the workman had dependents, shall be three years' wages or \$1,000, but in no case more than \$1,500. If the workman has no dependents the damages are to be fixed by the County Judge. In case of death with no dependents, medical and funeral expenses shall not exceed \$250. In case of total or partial disability the workman shall receive half his former weekly wages, not to exceed \$10 and not to exceed in the aggregate \$1,000. Other clauses referring to minor details follow.

A rather curious case was recently decided in the Superior Court by Judge Curran in Montreal. A contractor brought suit against his employer for the balance of his contract, having quarrelled with his employer before the contract was complete. The plaintiff, Collins, alleged that the contract was complete; but this was proved to be incorrect. Held, that plaintiff had a claim to balance of contract price but that, not having completed the contract at the time of the commencement of the action, he had instituted his suit too soon. Plaintiff having refused to go on with the contract, defendant, Lapierre, should have been given time to complete the works according to the clause in the contract which provides for such proceeding and should then have brought action for any balance that might have been due him (plaintiff). The action was premature and would be dismissed with costs.

While the Province of Quebec Association of Architects marches proudly along, holding up its head, conscious of the substantial backing of provincial legislation, the older sister, the Ontario Association of Architects, continues its dreary course with down-hanging head and "Ichabod" written all over it. The Eleventh Annual Convention has just been held (January 17th and 18th) — think of it! — the Eleventh Annual Meeting. For eleven years the unequal struggle has been waged and those who have fought the fight may retire with honor and credit, albeit their generalship has been faulty and their policy weak. Still they did their best according to their lights. Practically the same Board of Directors reelected year by year, presidents chosen by note rather than for qualifications and for policy rather than for merit. "Keep quiet" has been the motto; "Don't let us arouse opposition by making a display" has been the keynote of the policy, and failure has been the result. Twenty-two members convened, of whom ten were the Board of Directors; but the little gathering was heartened on learning from the Registrar's report that though there were only a dozen unofficial members present the Association still numbered seventy-two persons and that there was a balance in hand to the Association's credit.

The President's address could give little encouragement. He pointed out that not a few young men had opened offices recently without passing the examinations entitling them to register as members of the Association and it was doubtful if more than two-thirds of those practising in Ontario were members of the Association. But although the Association itself was not in a very flourishing condition, yet there were signs all through the country that sooner or later such legislation as the Association desired to obtain would be enacted. The President recounted all that the Association has done up to the present in making itself a beneficial agency for members of the profession and for the public in general and scored all who object to the policy and management of the Board of Directors, declaring that the "sole purpose for which it (the Association) was established is to so educate the public and the profession as to raise the

status of Canadian architecture and establish a standard whereby the public can distinguish between competent and incompetent practitioners." The Association had gathered a large amount of exact technical data concerning building-materials; it had formulated building by-laws; it had held conventions and exhibitions and given public lectures to educate the public; it had dealt with fraudulent and unfair competitions, and it had got together a library, and, last but not least, it had fostered an *esprit de corps* among its members. The President thought that this showing was a credit to the Association, but, unhappily, the interest taken by the public in being educated is so small that it almost forgets the existence of its educator. The collection of technical data of building-materials is indeed a useful and appropriate work, and has proved itself to be so, but for the rest there is little or no outside result, and even the *esprit de corps* exists more in theory than in practice.

The report of the Toronto Chapter, the only Chapter as yet formed, seems to show a little more activity and vitality, as if there was a little life struggling to develop among the Toronto architects at any rate, even though it is held in check by the sluggishness of the Association management, but even here the attendance was small and the Registrar of the Association appeared from his remarks, in discussion following the reading of the report, to feel that the meetings of the Chapter were not sufficiently interesting or profitable to make it worth his while leaving his fireside and his book to attend them. Considerable discussion arose on the suggestion that the Association adopt the term "Registered Architect," the expression of the Act, a term none may use unless registered under the Act as a member of the Ontario Association of Architects. When the bill was passed, and the legislators stuck in this horrible word, all members of the Association scouted the idea of using it, but now, after so many failures to get it erased from the law, it is suggested that every member adopt it to distinguish him from those who have not yet joined the body. The discussion resulted in a suggestion to Council to consider the subject. The convention lasted two days, a few papers were read and a few matters of local interest only settled. The new President is Mr. J. E. Belcher, of Peterborough, Ont.

The Canadian Society of Civil Engineers has held its Thirteenth Annual Convention in Montreal. Mr. W. G. McN. Thompson, the President, being unavoidably absent, the chair was taken by the Vice-President, Mr. K. W. Blackwell. Over one hundred members gathered and spent a very interesting four days. Visits were paid to the new Victoria Bridge, the Grand Trunk Railway Bridge that is to take the place of Stevenson's tubular bridge, and to the works of the Laurentide Pulp Company at Grand Mere, Quebec, to reach which place the members were taken in a special train placed at their disposal by the Canadian Pacific Railway Company. At indoor sessions papers were read on "The Soulange Canal," "The Georgian Bay and Ottawa Ship-Canal," "The Trent Canal," and one evening was spent before a lantern that projected views of the details of construction of the Victoria Bridge. Mr. McNab, assistant engineer of the Grand Trunk, gave an account of the works and described Stevenson's old bridge, which, unfortunately, had now to make way for the new one. Mr. McNab said that this bridge when first built, between 1854 and 1859, was looked on as one of the wonders of the world, with few or no precedents for many details of its construction. It was by no means worn out, but the tremendous increase in traffic rendered it necessary to have a double-track instead of a single track — some eighty to one hundred trains in twenty-four hours crossing the bridge. The annual banquet was held at the Windsor Hotel.

The officers of the Society for the new year are Mr. W. T. Jennings, of Toronto, President; Vice-Presidents, P. W. St. George and K. W. Blackwell, of Montreal, and E. H. Keating, of Toronto. Mr. Jennings, at one time City Engineer of Toronto, has had his principal experience in railway works, the Great Western Railway and the Canadian Pacific in Ontario being his chief fields. He is a member of the American Society of Civil Engineers, of the Institute of Civil Engineers, and of the American Society for the Advancement of Science. Mr. P. W. St. George was for many years engineer to the City of Montreal and Mr. Keating, after being City Engineer at Toronto, has now taken up electric street railway works with the Toronto Street Railway Company.

BOOKS AND PAPERS

WHILE it might be held of questionable propriety for a publisher to cause to be prepared a review of one of his own publications, with the object of having it published in his own magazine, there seems no reason why it is not permissible to us to reprint here a review of one of our publications which appeared in the *Nation* for March 9: —

"The list of American books on Architecture is growing, and some of the books whose titles occur in it are of excellent quality. One of the most important is, and will remain for some time, the work which is gradually taking definite shape, and whose title is here given.¹ In our previous notice (in June, 1898) it was assumed that

¹ "The Georgian Period." Being Measured Drawings of Colonial Work, by Charles L. Hiltman, Frank E. Wallis, Claude Fayette Bragdon, David Gregg, Francis Swales, Glenn Brown, and others. Parts I, II, and III. Boston: American Architect and Building News Co. 1899.

there would be two parts and no more, but with the third part is issued a leaflet stating that there will be an indefinite number of parts issued in succession. The statement of the editor is to the effect that suggestions were made in the *American Architect* of last August 'as to the publication of other collections of measured details of Colonial work,' and that the result is the publication of Part III and the collection of material enough for a further issue.

"Instead of issuing a fourth and final instalment, very much larger than its predecessors, we (the editors) have decided to continue the series without definite term, and allow it to become, if fortune favors, a sort of *omnium-gatherum*, to which seekers may turn in search of definite architectural information regarding architecture of the Colonial and Provincial Periods, down to the revival of Classic forms in the early part of this century."

"It seems right, however, to review the book in its present state, because it contains already 121 plates, contributed by many architects and draughtsmen, and because it is of necessity devoid of systematic form or unity of plan, being essentially the work of different men, contributing each what has come under his own observation. It is announced, indeed, that there will be reprinted 'some of the many interesting essays on the subject which have been published' in the *American Architect*; but these also will be detached essays, of course, and the collection will be rather an encyclopædia than a book, with a book's unity of purpose.

"Sixteen different contributors are named on the title-pages, and on each title-page occur the final words 'and others.' Generally, and, perhaps, in every instance, the name of the patient student who has made the drawings is given on each plate. These sheets are crowded with matter, details being packed into the spaces left by the general drawings, and a sensible disregard of spacious and comely aspect being generally manifest. Other plates, however, are devoted to drawings in perspective, such as the very picturesque one of the Old State-house in Boston; and sometimes one or two small perspective studies come in a plate with measured drawings of the structure represented. There is also a certain number of large photographic pictures, gelatine-prints, which are certainly very good — only one in the first part, but eight in each of the others. These are an attraction — certainly they are an added element of strength to the publication; but its true purpose is indicated in its title, 'measured drawings'; that is to say, facts and figures which one may swear by. No one may be allowed to despise the two photographic views given of the beautiful circular double staircase in the New York City-hall; but still the measured drawings of the front of one pavilion on a larger scale and on a smaller scale of a section through the rotunda and bell-turret are the immediate cause — that and their like — of the work's existence. The pains and care, the thought as well as patience, that have been put into these careful drawings, are appreciable only by those who have done the thing themselves. If the reader who is not a draughtsman, though interested in architectural work, should need a significant hint, let him observe how great is the number of books with architectural purpose which, in these later days of photography, are illustrated by pictures unaccompanied by plans, even the most rudimentary. Let him contemplate even such serious and important books as the "*Treatise on Gothic Art*," by Louis Gonse, and wonder at the neglect, in so elaborate a treatise and so beautiful a book, of the obvious necessity of partial and local as well as general plans, ground-plans and other. The reason for all this is that, after the photographer has been sent to the spot and has done his work, a new plant has to be made ready and a wholly new expeditionary force has to be set on foot, if even the plans (without reckoning sections, elevations, and measured details) are to be made from the building under examination. In this country of few skilled workmen, few men of leisure to pursue their studies, of scarce and dear intellectual labor, it is not so surprising that measured drawings are rare; but it is wonderful that important French or German books should ever come out without their measured details. They have skilled labor at hand and at a low rate of remuneration in those older lands; but in America we have little of it because there are greater opportunities for men to 'get on' and make a rather easy living than there are for steady and deliberate intellectual work. It is the more surprising and the more admirable that this body of trustworthy drawings has been got together.

"The epoch covered by these plates ranges from 1636 (the Fairbanks House at Dedham, Mass.) to about 1815, the date given for the tower and doorway of the North Church at New Haven. The student of old buildings will hope for some rendering in future parts of this publication of the valuable ancient houses of no great size and of no pretension whatever which still exist, or existed until very lately, in the old towns of Connecticut, Rhode Island, and Massachusetts. It is to be observed, however, that the tendency of the book is undoubtedly towards the Georgian architecture properly so called, as well as to architecture of the Georgian period, by which is meant that a study of late Classic (or, as some would say, pseudo-classic) architecture is the purpose of this publication, to the exclusion, perhaps, of buildings of freer and less academic character in their design. No fault is to be found with the work, or its projectors, if it should prove to be so limited. The most that can be said is that an appendix giving the simple clapboarded houses, with overhanging second-story pendants terminating the uprights of those upper stories, would be a good thing to have. It might almost have been expected that the Philipse Manor-house at Yonkers would have been left to be included in such an appendix; but here it is

in the second part. No more interesting dwelling-house exists in America. It is a survival of the much older English houses of single or simple plan—that is to say, of those without corridors, with each room occupying the whole width of the structure and lighted from either side. A little plan in the corner of Plate 24, where the elevation and some details are given, explains this to those who do not know the interesting and curious mansion now used as the City-hall of Yonkers; and there are half-a-dozen plates more of spirited and interesting detail. Plate 31 of the second part gives the front of Faneuil Hall, 'The Cradle of Liberty,' a tolerably uninteresting piece of architecture, but great in its associations. In Part III, Plates 21 and 22 are devoted to an important house in Philadelphia, and the plan of the house on a sufficiently large scale for intelligent study is given in the table of contents. Plate 24 is a gelatine-print of the Tudor Place at Georgetown, D. C., and this also has a plan which multiplies many times the value of the picture. From Charleston, S. C., is taken St. Paul's Church, Ratcliffeboro, dated 1819, and from the immediate neighborhood comes the church, St. James, Goosecreek, a little building which stands, or stood, alone in the open country, a mere church for the planters living around, without a village near. On the same plate with this church is the old 'Stone House,' Richmond, Va., which is as free from classical influence as even the New England houses whose existence was recalled in a previous sentence."

STATUE GRAFTING.

THE following paper contributed by M. De F. to the New York Tribune is altogether too entertaining not to reproduce in full:—

"France's frequent change of government during the present century has resulted in the establishment of a new branch of art, which may be described as statue grafting; that is to say, it consists in the removal of the original heads of statuary and the substitution of other heads in their places. President Faure's death the other day has led to a strong revival of this industry in France. The official residence of each provincial governor, as well as of his deputy prefects, the various post-offices throughout the land, the Council Chamber of the municipality of every city, town and village; in one word, every Government office, is adorned with busts of the President of the Republic for the time being. Only, as the Chief Magistrates of France succeed one another more rapidly than provided for by the constitution, which has enacted that their term of office should last seven years, the heads of the busts are so constructed as to be removable, and at the time of President Faure's death his head in plaster-of-paris, terra-cotta, bronze, porcelain and marble looked down upon one from shoulders that had originally been modelled to represent President Grévy and President Thiers."

"To-day the modellers are busy reproducing the homely features of President Loubet, and as soon as their task has been completed the heads of President Faure will be unscrewed from all the busts and statues of the Chief Magistrate in all the public offices and buildings throughout France and her colonies, and the head of Father Loubette will be grafted on the socket in their place. Some curious devices have been resorted to in this connection since the establishment of the Republic, in 1870. Thus, at the time of the downfall of President Thiers, who was a civilian, much difficulty was experienced in securing a sufficient number of busts of his successor, Marshal MacMahon, who was a military man, until by an unexpected piece of good fortune a store of busts of Napoleon III in the uniform of a general was discovered. With all possible expedition the busts were decapitated, and the honest, round head of MacMahon substituted for the features of that ill-fated Emperor. And when Grévy, in turn, succeeded MacMahon after the latter's unexpected withdrawal from office, one was likely to see the lawyer-like and eminently civilian face of Grévy peering down at one from a collar and shoulders that represented the uniform of a marshal of France."

"This art of statue grafting is by no means confined to the busts of the Presidents of the French Republic. A large number of other statues, both in Paris and in the provinces, bear other heads on their shoulders than those which were originally placed there by the artist. Probably the best-known cases of this statue grafting are to be found in the Cour d'Honneur of the Palace of Versailles. The statues which now bear the names of Marshals Mortier, Massena, Jourdan, and Lannes on the pedestals originally carried on their shoulders the heads of General Lassalle, of General Espagne and of a couple of other military leaders of minor fame and celebrity. It appears that the children of General Espagne happened to be visiting Versailles at the time when the process of statue grafting was in progress, and came upon the sculptor Laitie when he was in the act of decapitating the statue of the revered parent. One of the women of the party fainted on the spot, and it is needless to add that a great outcry was raised about the subject, without, however, preventing the accomplishment of the act."

"Still more peculiar are the vicissitudes of the bust that figures on the façade of the east side of the Louvre at Paris just over the Colonnade. The bust originally represented King Louis XIV. But when Napoleon became Emperor at the beginning of the century his Minister of Fine-Arts ordered that it should be transformed into a bust of the Emperor, which the sculptor by way of economy effected by cutting short the flowing wig and altering the nose from an aquiline to a straight one. When King Louis XVIII came back

to the Tuileries the bust was restored to resemble Louis XIV, and during the hundred days which preceded the Battle of Waterloo it was again changed to represent Napoleon. After the banishment of the Emperor to St. Helena there was yet another alteration, and from that time forth until six years ago the bust was left without further change until attention was called thereto by the fact that the dampness had loosened the cement that attached to the bust the flowing wig and the Bourbonian lump to the bridge of the nose. The bust was accordingly taken in hand, and to-day it represents no longer the first Napoleon, nor Louis XIV, but 'Madame la République.'

"Nor is this art of statue grafting confined to France. Thus, in the parish church of Yarmouth in the Isle of Wight there stands over the tomb of Admiral Sir Robert Holmes a statue of which the head only is that of the Admiral. The latter captured at sea a French vessel, which was conveying from Leghorn to Marseilles on the way to Paris a statue of King Louis XIV, of which all save the head had been completed, it being the object of the sculptor to model the head from the royal living subject at Paris. Sir Robert coolly appropriated the statue and caused an English sculptor to place the marble representation of his own head upon the trunk. In the recent restoration of some of the entrances and façades of the old English cathedrals the sculptured heads of the deans and canons then in office have been placed by those intrusted with the work of restoration upon the headless statues of saints and kings of olden days."

"The art has been extended even to paintings and engravings, and one of the best-known cases in point is Lombart's celebrated engravings of Van Dyck's grand equestrian portrait of King Charles I. The first plate was completed before the execution of the unfortunate King. After his death, Lombart, with a view of currying favor, obliterated the head of Charles from the plate, and substituted that of Oliver Cromwell in his stead, although it is needless to say that Van Dyck, the painter, never painted any equestrian portrait of Cromwell. A number of engravings were struck off by Lombart showing the Van Dyck picture of Charles I with the head of the great Protector figuring on the shoulders of the ill-fated King, and, of course, these engravings are highly prized by collectors. On the restoration and ascent to the throne of King Charles II, he once more altered his plate, obliterated the head of Cromwell and restored that of Charles I."

"Those collectors who are anxious to find means of distinguishing between the proofs struck off from the Lombart plate before the execution of King Charles I and after the restoration of his son will readily be able to do so when it is pointed out that on engravings struck off after the restoration the sash of the monarch is worn round the waist instead of over the right shoulder, and that the page-boy has a slight mustache."



SOCIETY OF BEAUX-ARTS ARCHITECTS.

THE regular dinner and meeting of the Society of Beaux-Arts Architects held on February 20th was exceptionally well attended, forty members and guests being present, including several from Boston and Philadelphia.

Mr. Howard, the new President, called the meeting to order and spoke briefly, thanking the Society for the honor conferred upon him, and urging upon the members the necessity of keeping up the spirit of camaraderie which has always been an element of strength in the Society.

The Treasurer's was the only report presented, and was as usual well received.

Messrs. L. H. Morgan, Atelier Deglane, H. B. Price, Atelier Blondel, Scellier de Gisors were elected members of the Society.

Under the head of New Business Mr. Charles Morris introduced the following resolutions:—

Whereas, The Society of Beaux-Arts Architects fully appreciates Secretary Gage's public-spirited enforcement and wise application of the Tarsney Act, and the splendid results which are now being obtained under the same by Mr. James Knox Taylor, Supervising Architect of the Treasury, in his endeavor to elevate the standard of artistic merit of the United States Government Buildings;

Resolved, That in the judgment of this Society it is much to be desired that the rules of competitions established by the Supervising Architect's Office, especially for important buildings, such as the proposed New York Custom-house, should be instituted so as to permit of the participation in those competitions by the largest possible number of competitors, as was the case under conditions generally regarded as most satisfactory in the competition for the New York Public Library;

Resolved, That the Society of Beaux-Arts Architects hereby petition the Supervising Architect, and, through him, the Secretary of the Treasury, to modify the rules governing competitions for United States Government Buildings in such a manner as to permit of the accomplishment of the above object.

After favorable remarks by Messrs. Carrère and Seeler, the resolution was passed unanimously and the meeting adjourned.

CHARLES BUTLER, Secretary.



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

ENTRANCE DETAIL: ST. CHRISTOPHER'S HOME, EAST 88TH ST., NEW YORK, N. Y. MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

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

THE RICHMOND COURT APARTMENTS, BEACON STREET, BOSTON, MASS. MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS, BOSTON, MASS.

THE apartments are grouped about three sides of a large open court, which is separated on the fourth side from the street by a light iron railing with tall brick and stone posts at intervals, and elaborately wrought ornament about the gateways, of which there are four, two larger ones for carriages, and two smaller for foot-passengers.

It has been the intention of the owner to render this court as beautiful as possible, and to this end it has been laid out, like similar small private parks abroad, in the formal Italian fashion, with low box-hedges, clipped yews, flowers, and terraces. In the centre of the circular space formed by the driveway is set a fountain, from the cup of which rises the slight, graceful figure of a nymph in green bronze, modelled especially for its situation by Lawrie.

From each suite a number of windows open on this court, and the view therefrom will be very different from the usual city prospect.

Perhaps the chief objection brought heretofore against all apartment-houses, both city and suburban, has been their height—certain examples readily recalling themselves with horrible distinctness to the mind of every one, their monotonous stories being piled one above the other like veritable chimneys. The Richmond Court buildings are of quite another sort, however: but four stories in height, the effect of a large English manor has been obtained, together with all its desirable qualities of strength, dignity, and repose, while the court is not forced into fulfilling the ignominious function of a mere light-well.

The building is Elizabethan in style, and of the combination of materials generally used in original work of the period of the last of the Tudors, red brick and light limestone. The style has been scrupulously followed.

The vestibules and the staircase-halls, amply lighted by means of large skylights above the stair-wells, are finished in oak, panelled for about two-thirds the height of their walls, the stairs themselves being easy of ascent, with elaborate newel-posts and balustrades. The servants' staircases are surrounded with white brick, a form of construction rendering any disfigurement from the moving of furniture quite impossible, and on the score of cleanliness leaving nothing to be desired.

Each suite consists of nine rooms, not including halls or passages, all with outside light and air, the kitchen being thoroughly isolated from the rest of the apartment, though communicating directly with the servants' staircases. It has been possible to place the bedrooms, with their closets and bath, on a private passage separated by a door from the reception-room and staircase-hall; this device ensures the cessation of all those *contretemps*—often amusing indeed, but more often unpleasant—so familiar to the dweller in apartments; the entrance of a strange guest into one's bedroom under the impression that he is decorously making his way to the parlor; the tramp past a long range of mysteriously closed doors to the dining-room, or the apparently hopeless prominence given to the bath-room, being instances.

The height of the stories is in each case moderate, since it is believed that thus may be avoided the bare unfurnished effect so inseparable from high-studded rooms, and also—not so slight a consideration—the facility with which the whole may be cleaned and dusted is greatly increased.

The heating is thoroughly effected by means of steam. The kitchens are furnished with gas-ranges, the comfort and economy of which needs no recommendation. The servants' rooms are placed in the basement, which, being but slightly below the ground-level of the court, is both light and dry; and in this lower story are the various offices of the building, the janitor's quarters, rooms for the quick drying of clothes, store-rooms, etc. One of the principal features of this story is a large room for the accommodation of bicycles, with a direct entrance from the court. Here, too, are the tradesmen's entrances, and each servants' staircase is provided with a lift running from top to bottom of the building, rendering the delivery of provisions and merchandise a most easy matter.

The reception-rooms, halls, and staircases have been wainscoted with oak to a height of 5 feet and 6 inches. The parlors are finished in enamel and the dining-rooms in oak, with a wainscot two-thirds the height of the walls. The bedrooms are finished in white, and the bath-rooms in enamel tiled wainscoting and floors, the plumbing appliances being the best of their several kinds, with porcelain tubs, nickel-plated trimmings, and fixtures of the most approved patterns.

The kitchens and pantries are finished in hardwood, and the arrangement of closets, boiler, ice-chest, sinks, and set-tubs is sensible and convenient.

EAST WING OF THE SAME.

PLANS OF THE SAME.

A CORNER ENTRANCE OF THE SAME.

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

STABLE OF THE VON SEUTTER VILLA, LINDAU, BAVARIA. E. DROLLINGER, ARCHITECT.

THIS plate is copied from *Architektonische Rundschau*.

CHURCH OF ST. PIERRE, AVIGNON, FRANCE.

THIS plate is copied from *La Construction Moderne*.

[Additional Illustrations in the International Edition.]

ROOF DETAIL: ST. CHRISTOPHER'S HOME, EAST 88TH ST., NEW YORK, N. Y. MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

[Gelatin Print.]

THE "ROYAL CAMBRIDGE HALL," SHOREDITCH, LONDON, ENG. MR. H. PERCIVAL, ARCHITECT.

TEMPORARY PREMISES OF H. M. OFFICE OF WORKS, WESTMINSTER, ENG. MR. BASIL SLADE, ARCHITECT.



MUNICIPAL OWNERSHIP UNPROFITABLE.—The *Rochester Post-Express* tries to dampen the enthusiasm for municipal ownership in that city by saying: "Xenia, Ohio, paid \$35,000 for its lighting plant and sold it for \$10,000, and made a contract with a private company. Gravesend, Long Island, paid \$120,000 for its plant, sold it for \$30,000, and made a contract with a private company also. Greenville, S. C., found that it could better afford to pay a private company \$100 a light than to own its own plant."—*N. Y. Tribune*.

WHY FEW TOMBS ARE ON THE NORTH SIDE OF A CHURCH.—"In another paper the writer tells a story explaining the origin of the prejudice against being buried on the north side of the church. An aged parishioner in his dying hour emphasized the request that he should be buried 'on the south side'; and when the question was asked why such a strong objection was held to the north side of the church the strange explanation came, 'The left side of Christ, sir. We don't like to be counted among the goats.'"—*Ecclesiastical Curiosities*.

WIRE-NET SNOW-SHEDS.—General McGlashan of Truckee has completed his test of substituting structures of wire-netting for the wooden sheds on the line of the Central Pacific Railroad across the Sierra snow belt with satisfactory results, and will submit to the Southern Pacific Company a proposition to adopt that method of keeping their road-beds clear of snow during the winter. The tests made showed that scarcely any snow sifted through the interstices of the wire-netting during the heaviest storm of this winter. The inventor claims that by the use of wire-netting not only will the annual loss from fire be averted, but its substitution will enable tourists to obtain an unobstructed view of the fine scenery while crossing the Sierras. The building of a mile of wooden snow-sheds costs \$78,000, and their construction of wire-netting would be much cheaper.—*Boston Transcript*.

THE MURAL DECORATION OF THE ROYAL EXCHANGE, LONDON.—The decoration of the walls of the Royal Exchange, London, is fast making progress, and the huge mural painting by Mr. Stanhope Forbes, A. R. A., of "The Great Fire of London," has been put in its place. Mr. Forbes's picture was painted at Newlyn, but it was brought to London, and was shown recently at a studio. Mr. Forbes has found his subject on the banks of the Thames, which was, according to Evelyn's account of the fire, "covered with goods floating, all the barges and boats laden with what some had time and courage to save." The picture shows an ancient river-wall, with the burning city in the background and middle distance, and in the foreground a motley crowd of homeless Londoners carrying their children and their household treasures down to the boats. Smoke and sparks sweep across the twilight sky, and the glare of the burning houses reddens the river from bank to bank. The new picture for the decoration of the Royal Exchange has been presented by the Sun Insurance Company, an institution which, fortunately for its proprietors, did not come into existence until more than half a century after the great fire.—*N. Y. Times*.

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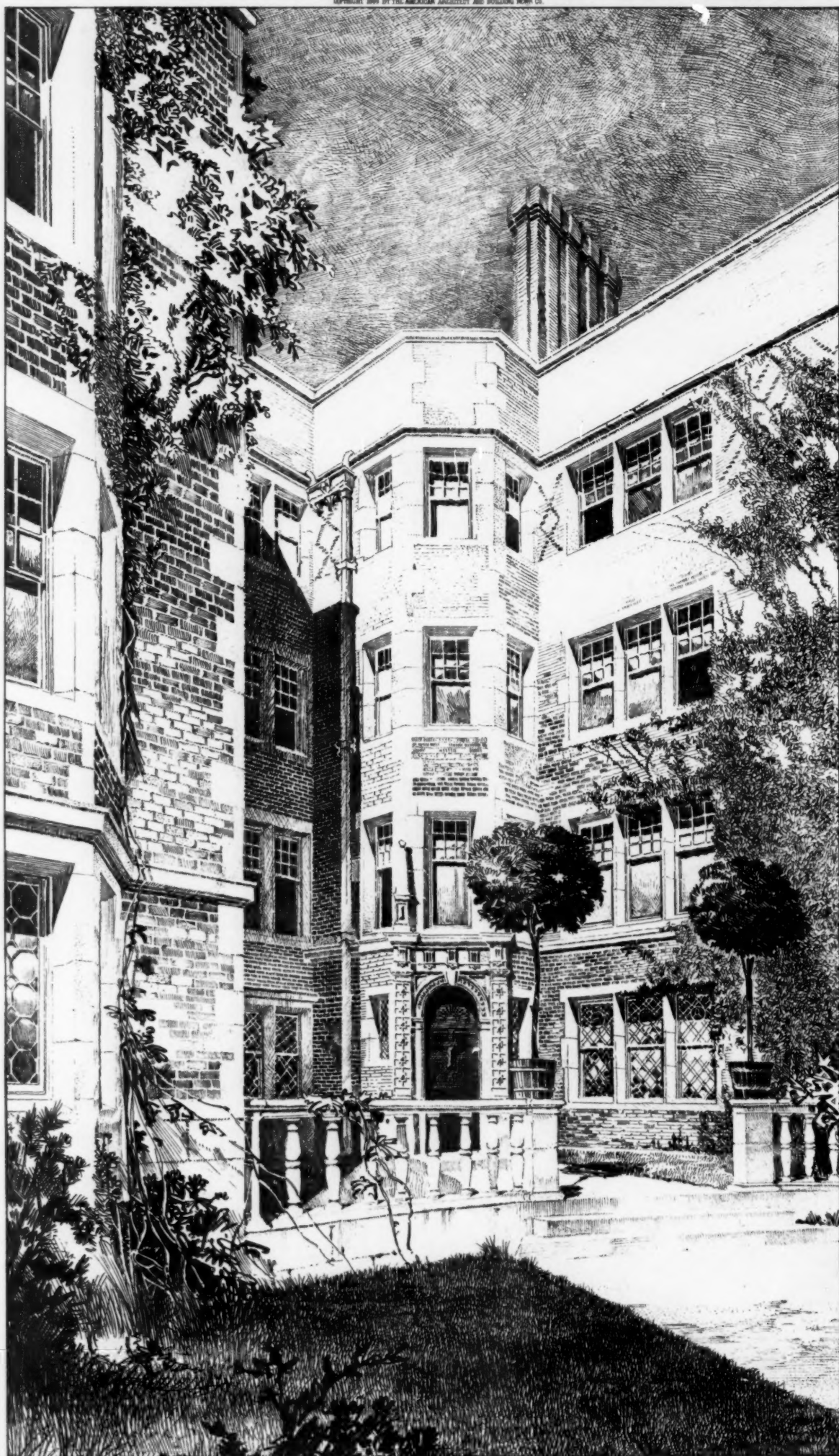




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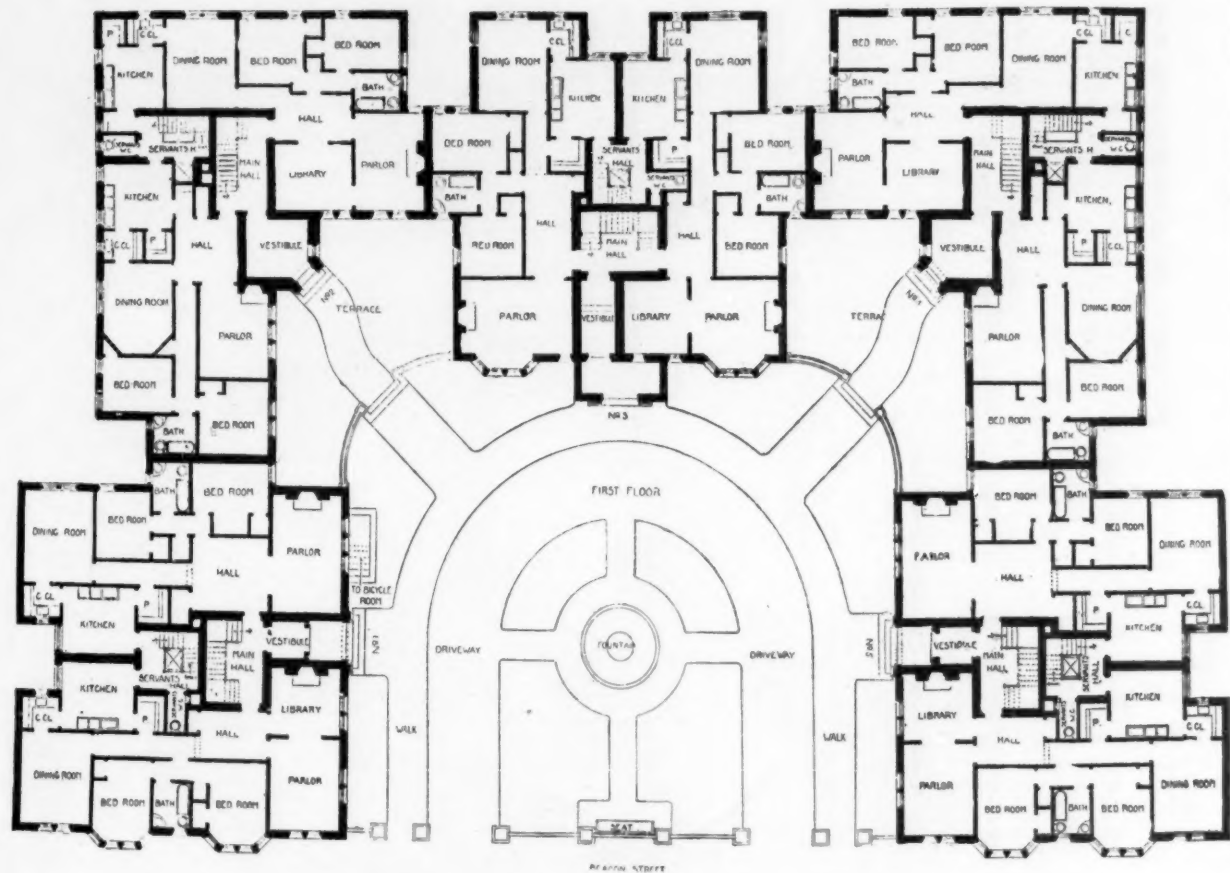
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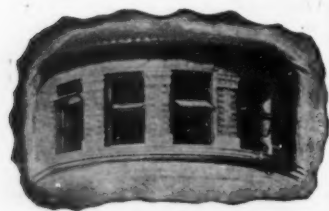
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Berea.....	75 @ 1 00	85 @ 90			45 @ 55			85 @ 95	
Berlin.....	75 @ 1 00	80 @ 90			45 @ 55			85 @ 95	
Bellville.....	80 @ 1 25	25 @ 1 35			@ 1 25			1 00 @ 1 10	
New Brunswick (Dorchester)....	@ 1 00	75 @ 90			Not sold.			1 05 @ 1 15	
Potadam Red.....	@ 1 30	@ 1 40			@ 1 55			1 00 @ 1 10	
Oacon.....	@	@ 2 00			@			@ 1 40	
Carlisle. English.....	@ 1 05	@ 1 05			@			1 25 @ 1 35	
Corse Hill (Scotch).....	@ 1 05	@ 1 05			@			95 @ 1 05	
Granite: (Maine)		@ 60			80 @ 1 50			85 @ 1 05	
Limestone:								55 @ 65	
Bedford.....	45 @ 1 25	95 @ 1 00			20 @ 40			Richmond	
Joliet.....	1 00				@			75 @ 1 50	
Lemont.....					@			Pereh 4 50 @ 5 50	
Serpentine.....		10 50 per ton.			cub. ft.			1 in. th. 10 @ 25	
Bluestone: (\$ sq. ft.)					1 00 @ 1 25			37 @ 50	
Sidewalk.....	30 @ 5 00	40 @ 1 75			1 00 @ 1 25				
Planed.....	50 @ 6 00	@ 75							
Marble: (\$ cu. ft.)									
Lee, Mass.....	@	1 75 @ 2 50			Not sold.			2 00 @ 2 50	
Rutland, white and blue.....		@ 3 00			3 50 @ 6 00			2 00 @ 3 00	
Sutherland Falls.....	1 25 @ 1 75	@ 2 00			3 50 @ 6 00			1 70 @ 3 00	
Glen Falls, black.....	@	@			Not sold.			4 00 @ 4 50	
Italian, blue-veined.....	@	@			@ 4 40			2 50 @ 2 75	
" Sienna.....	@	@			Not sold.			@ 5 00	
Tennessee, red.....	@	@			@ 4 40			4 00 @ 6 00	
" Knoxville.....	@	@			@ 4 40			3 00 @ 4 00	
Pennsylvania, blue.....	@	@			Not sold.			2 00 @ 3 00	
Vermont, white.....	@	@			3 50 @ 6 00			2 25 @ 3 00	
Slate: Roofing (\$ square).									
Green.....	5 00 @ 6 00	4 75 @ 5 25			3 75 @ 5 00			2 90 @ 3 80	
" unfading.....	5 00 @ 6 00	5 50 @ 6 50			4 25 @ 6 00			4 25 @ 5 00	
Purple.....	5 00 @ 6 00	5 50 @ 6 50			5 25 @ 6 00			4 50 @ 5 50	
Red.....	5 00 @ 10 00	10 00 @ 11 00			10 50 @ 12 50			11 50 @ 13 00	
Black. Lehigh.....	4 25 @ 4 75	@			4 50 @ 5 50			4 00 @ 4 35	
" Chapman.....	@	@			5 30 @ 6 15			4 50 @ 5 00	
Genuine Bangor.....	4 35 @ 5 50	4 75 @ 5 90			5 25 @ 6 50			4 35 @ 5 50	
Unfading black.....	6 00 @ 8 50	6 00 @ 8 50			4 25 @ 8 95			6 50 @ 9 00	
" ".....	5 50 @ 8 50	5 50 @ 8 00			5 50 @ 9 20			6 50 @ 9 00	
Tiles, Am..... P M.	@	@			Salt-glazed tiles			@ 28 00	
N. Peach Bottom, war. unfading	@	@			\$7 sq. per ft.			5 75 @ 6 25	
Fire Clay Roof Tile on cars at fac.	8 00 @	8 00 @			6 00 @ 6 50			8 60 @	
LUMBER.—P.M.									
Boards: (Ordinary dimensions.)									
Pine, 1st quality, clear.....	65 00 @ 75 00	55 00 @ 70 00			50 00 @ 60 00			47 50 @ 60 00	
" 2d quality.....	55 00 @ 60 00	42 00 @ 50 00			42 00 @ 50 00			38 00 @ 48 50	
" 3d quality.....	18 00 @ 22 00	30 00 @ 40 00			20 00 @ 28 00			27 50 @ 36 50	
Spruce.....	@ 25 00	14 00 @ 20 00			Not sold.			15 00 @ 21 50	
Hemlock.....	13 @ 14	12 50 @ 15 00			10 00 @ 12 00			11 50 @ 13 75	
Yellow pine.....	20 @ 40	19 00 @ 35 00			18 00 @ 25 00			14 00 @ 29 00	
Cypress.....	@	26 00 @ 45 00			30 00 @ 35 00			30 00 @ 38 00	
Clapboards:									
Pine.....	@	35 00 @ 55 00			25 00 @ 30 00			14 00 @ 25 00	
Spruce.....	@	24 00 @ 35 00			Not sold.			Not sold.	
Framing Timber:									
Pine.....					15 00 @ 25 00			25 00 @ 37 30	
Spruce.....	14 00 @ 16 00	14 00 @ 16 00			Not sold.			15 00 @ 21 50	
Hemlock.....	12 00 @ 16 00	12 50 @ 16 00			10 00 @ 15 00			14 00 @ 20 00	
Yellow pine.....	18 00 @ 21 00	20 00 @ 28 00			15 00 @ 25 00			23 50 @ 30 00	
Laths:									
Pine..... Round Wood	@	2 00 @ 2 50			1 90 @ 2 00			2 75 @ 3 00	
Spruce..... Slab.....	2 10 @ 2 25	2 00 @ 2 25			Not sold.			2 30 @ 2 35	
Shingles									
Pine, shaved..... P M.	5 50 @ 6 00	@			Not sold.			30" @ 35 @ 40	
Pine, sawed..... "	4 00 @ 5 00	@ 4 50			2 00 @ 2 75			24" @ 8 @ 21	
Spruce, sawed..... "	1 50 @ 2 00	1 50 @ 1 75			Not sold.			30" @ 35 @ 14	
Redwood..... P 125.	1 40 @ 1 60	3 00 @ 3 75			4 60 @ 6 00				
Cedar split..... P M.	@	@ 6 00			Not sold.				
Cedar sawed..... "	@	2 50 @ 3 50			2 50 @ 2 90				
Cypress, Split..... 7 x 24 "	18 00 @ 30 00	5 00 @ 6 00			@				

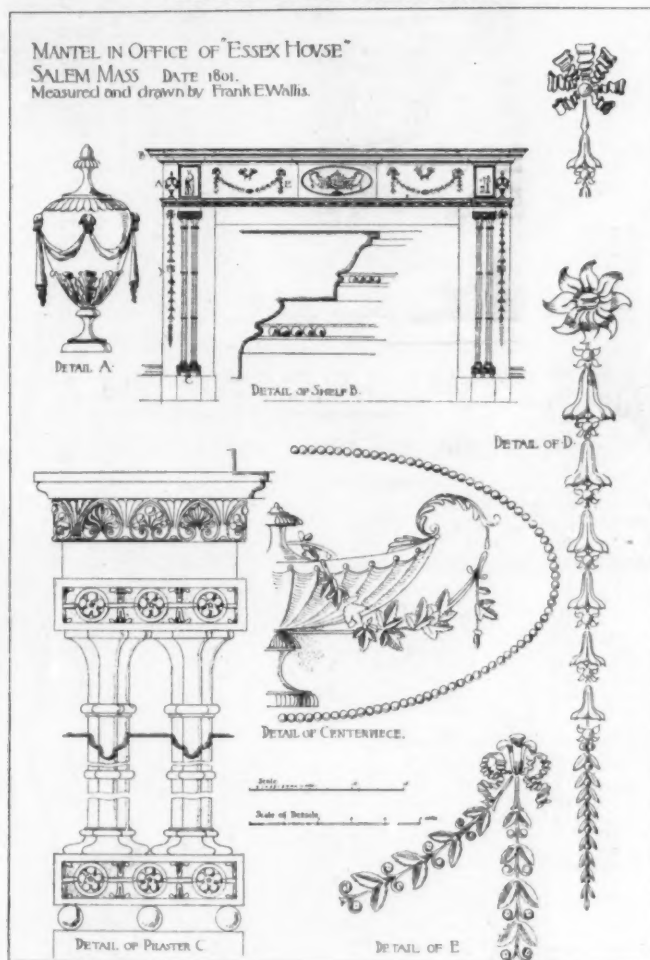
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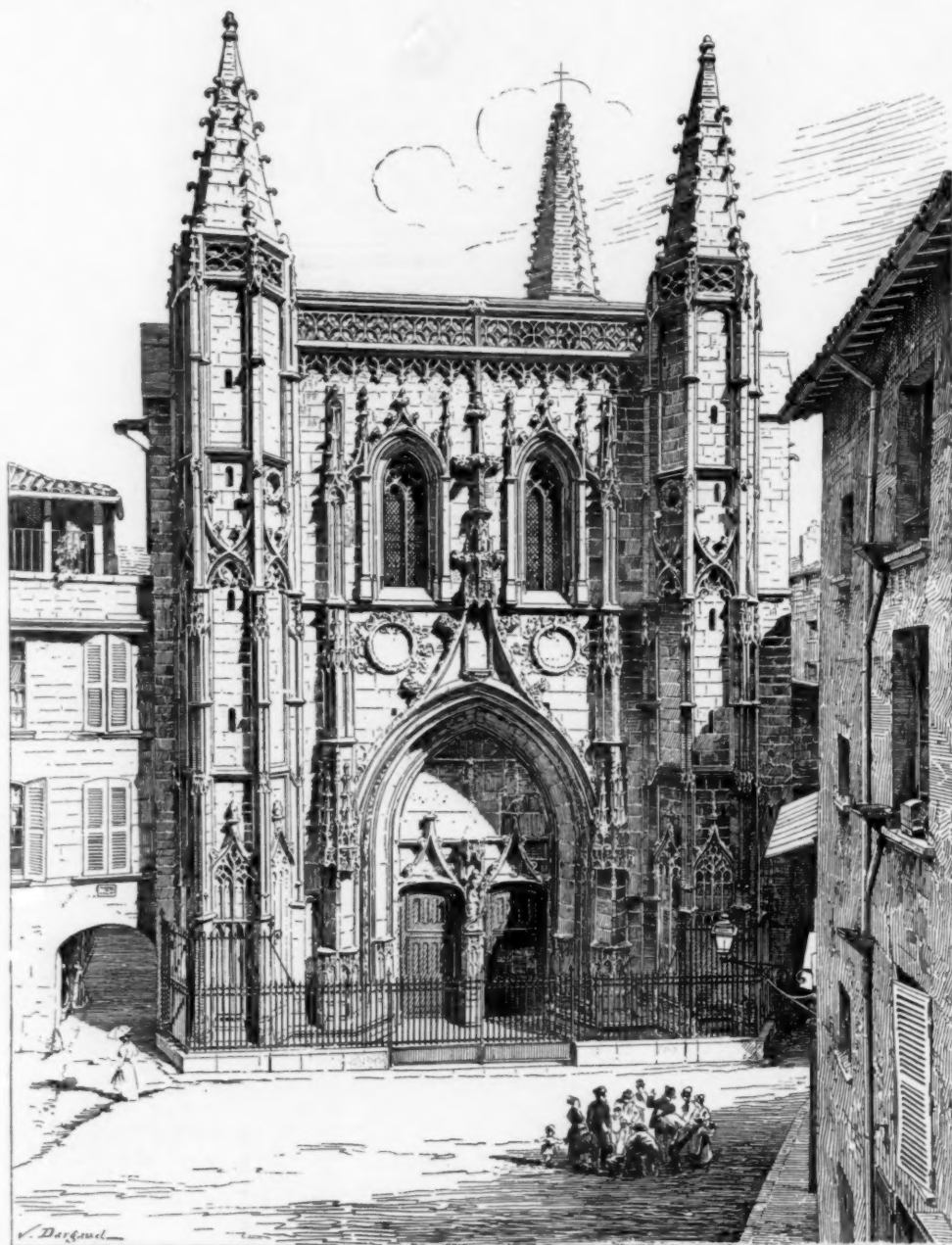
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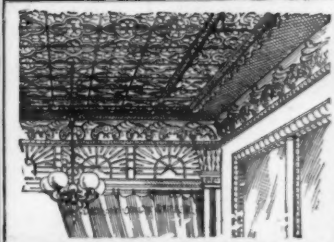
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BUILDING PATENTS.

[Printed specifications of any patents here mentioned together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for five cents.]

620,561. TRUSS-BEAM.—William P. Bettendorf, Davenport, Ia.

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620,818. FIREPROOF FLOOR.—Louis Woelfle and Adolf Schoeller, New York, N. Y.

BUILDING INTELLIGENCE.

(Reported for The American Architect and Building News.)

[Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.]

ADVANCE RUMORS.

Allegheny, Pa.—The Allegheny Elks will erect a \$100,000 building at Stockton Ave. and E. Diamond St.

Ashland, Wis.—It is rumored that a union depot will be erected here, at a probable cost of \$100,000.

Attleboro, Mass.—The citizens have voted to erect a \$12,000 school.

Baltimore, Md.—Goodrich & Goodrich have drawn preliminary plans for a large hotel and theatre building, twelve stories, of stone and brick. The hotel to contain 330 rooms. The theatre, 100' x 150', is to be in the rear. Philadelphia capitalists are interested, and the site selected is on Charles St., between North Ave. and 20th St.

Battle Creek, Mich.—It is reported that a \$40,000 library will be erected.

Beaver, Pa.—The Cleveland & Pittsburgh Railroad is preparing plans for the erection of a new passenger-station, 32' x 84', of gray brick; estimated cost, \$25,000.

Berkeley Springs, W. Va.—Plans have been prepared by Jackson C. Gott, Baltimore, Md., for the hotel and sanitarium to be erected at this place. The building will be five stories high, 150' x 310', costing about \$200,000. Dr. C. W. Chancellor, 12 E. Eagle St., Baltimore, manager.

Boston, Mass.—Albert C. Burrage will build a large residence on the corner of Commonwealth Ave. and Hereford St., from plans by Charles Brigham.

A \$300,000 Normal School Building is asked for by the School Board. The matter is under consideration.

The Suffolk Real Estate Trust contemplates building a modern apartment-house on the corner of Exeter and Boylston Sts., on plot 100' x 150'.

Butte, Mont.—The Mountain View Church contemplates erecting a new building to cost \$20,000 to \$30,000.

Calumet, Mich.—St. Anne's French Catholic Society has adopted plans by Charlton, Gilbert & Demar, architects, of Marquette and Milwaukee, for the new stone church; cost, \$20,000.

Cambridge, Mass.—S. Frost Little will build a residence on the corner of Dana and Chatham Sts., on lot lately purchased.

Canton, O.—The sum of \$20,000 has been appropriated for a school. A. O. Slentz, Supt. of School Bldgs.

Charlottesville, Va.—The plans of Paul J. Peiz, of Washington, D. C., have been accepted for a \$17,000 dormitory for the University.

Chicago, Ill.—The Chicago Edison Co. are having plans prepared by Shepley, Rutan & Coolidge for a twelve-story building to be erected at the site of their present building, at 137-41 Adams St.

Corry, Pa.—Michael Crowe, of Meadville, is preparing plans for a parochial school to be erected by St. Thomas' Catholic Society, Rev. Thos. Lowgran, pastor.

Emporia, Kan.—The Senate has passed a bill granting permission to Lynn County to build a Court-house; the cost of the building and grounds to be about \$75,000.

Fountain City, Wis.—The Catholic Society will erect a church to cost \$10,000.

Freeport, Ill.—Plans have been prepared for a \$20,000 school.

Geneva, O.—An \$18,000 school-building is to be erected to replace the structure destroyed by fire last fall.

Holyoke, Mass.—It is stated that La Libertie

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Bros. have prepared plans for a 16-tenement block to be built at the corner of High and Franklin Sts.; cost, \$25,000.

Homestead, Pa.—The citizens have voted to issue \$35,000 bonds for a school.

Kenosha, Wis.—The plans of D. H. Burnham & Co., Chicago, Ill., have been accepted for a \$55,000 Public Library Building to be erected here, by Z. G. Simmons, of that city.

Louisville, Ky.—St. Boniface R. C. Church is to be built on Green St., between Jackson and Hancock Sts., at a cost of \$50,000, from plans by D. X. Murphy & Bro., architects.

Madellia, Minn.—A 50-room hotel, costing \$20,000 will be built from plans of Frank Thayer, Mankato, for Dr. C. O. Cooley.

Madison, Ill.—J. B. Legg, architect, 715 Locust St., St. Louis, Mo., is preparing plans for a new hotel to be erected in this city. It will be 90' x 115', three stories high, built of brick, marble and stone, with flat roof, and will cost about \$20,000.

Madison, S. D.—The legislature appropriated \$22,000 for new auxiliary buildings for the State Normal School here.

Marshfield, Wis.—The Council will secure a site and erect a City-hall to cost \$10,000.

McKeesport, Pa.—Dan'l Stratton has been awarded the contract for erecting the high school at \$39,650.

Menominee, Mich.—The School Board contemplates erecting a \$12,000 building this season.

Milwaukee, Wis.—F. A. Walsh will erect a tinware factory at Reed and Lake Sts., to be equipped with modern machinery; cost, \$50,000.

The National Enamel & Stamping Co. will erect an addition to its plant on St. Paul Ave., to cost \$25,000.

The Milwaukee Gas Light Co. will erect a new office-building at Jackson and Wisconsin Sts.; A. C. Eschweiler, architect.

New Decatur, Ala.—A. Strauss & Co., of New York, will erect a \$500,000 cotton-mill this year on property lately purchased.

New York, N. Y.—The Mayor has signed the resolution authorizing bonds to the amount of \$7,673,640 for new schools and school sites.

The contract for the erection of Public School No. 109 has been awarded to F. J. Brennan, 63 W. 22d St., at \$293,000.

Brick dormitories are to be built at 10th Ave. and 21st St., for the General Theological Seminary; C. C. Haight, 111 Broadway, architect; cost, \$65,000.

Plans have been filed by C. B. Snyder, Superintendent of School Buildings, for a new five-story school-building of brick, stone and terra-cotta, extending through the block from 101st to 102d St., 200' east of Amsterdam Ave.; cost, \$260,000.

Noblesville, Ind.—It is reported that a \$20,000 high school will be erected here.

Norristown, Pa.—Seymour Davis, 307 Walnut St., Philadelphia, will prepare plans for a stone and brick high school, to be erected on the site of the old Oak St. structure.

Northampton, Mass.—The Trustees of the Clark School for Deaf Mutes have announced that the school has been presented with \$10,000 by E. D. Gilmore of North Easton, for the purpose of erecting a two-story building for a gymnasium. Mr. Gilmore will also furnish the building with the necessary apparatus.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Northfield, Minn.—The contract for the erection of the Odd Fellows Orphan Home has been awarded at \$21,951 to P. W. De Lancey, Minneapolis.

Oconto, Wis.—A Catholic church to cost \$10,000 will be erected.

Omaha, Neb.—Bonds to the amount of \$250,000 have been issued for the construction of three ward school-buildings and one high-school building. H. J. Banker, Superintendent Buildings, Board of Education, 1817 California St.

Oswatimie, Kan.—The House has passed a bill appropriating \$50,000 for the erection of a laundry building and hospital at the Oswatimie Asylum.

Pawtucket, R. I.—The plans of Stone, Carpenter & Willson, of Providence, have been accepted for a 12-room school on Hancock St., and those of Albert H. Humes for a 6-room school on Broadway; cost of both, \$52,000.

Philadelphia, Pa.—The contract for the new monastery and building for Villanova College has been awarded to Jacob Myers & Sons, corner Juniper and Sanson Sts., at \$300,000; Edward F. Durang, architect, 1200 Chestnut St.

Louis C. Hickman has prepared plans for a new building at 919-921 Ludlow St., for the Penn Mutual Life Insurance Co.

Wm. Steele & Son have been awarded the general contract for the erection of the three-story and basement building for the Pennington Seminary Trustees. The building is to be of brick construction, 75' x 150', with terra-cotta and stone trimmings.

Press reports state that Frank Miles Day & Bro. are preparing plans for a laboratory building, 100' x 150', for the Medico Chirurgical Hospital, at the northwest corner of 17th and Cherry Sts.

An energetic effort is being made by the members of St. Stephen's Protestant Episcopal Church, Wicahickon, to raise \$5,000 to build a rectory adjoining the church at Terrace and Hermit Sts., in memory of Rev. Charles R. Bonnell, a former rector.

The 1st Troop, Philadelphia City Cavalry, will, in about three months, erect a new armory on the site now occupied by the old one, 21st and Ludlow Sts., costing \$50,000.

Pierre, S. D.—The following bills have passed both Houses of the Legislature for buildings at the Agricultural College: creamery building to cost \$7,500; steam-heating plant and drill-hall, \$12,000; and annex to cost \$10,000.

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This sale offers a good opportunity not only to students and draughtsmen, but should cause all subscribers to collate their files and attempt to secure, before it may be too late, any numbers that have been lost or destroyed.

If there be any former subscriber who would like to take up his subscription at the point where he dropped it, it might be worth his while to communicate with us, as the opportunity is such as to allow us the unusual enjoyment of taking part in a "dicker."

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BUILDING INTELLIGENCE.	BUILDING INTELLIGENCE.	BUILDING INTELLIGENCE.
(Advance Rumors Continued.) Saratoga, N. Y.—The Delaware & Hudson R.R. Co. offers to invest \$200,000 towards erecting a new station, providing the citizens will contribute a like amount for the same purpose. The new station will replace the one lately destroyed by fire. Spartanburg, S. C.—The First Presbyterian Society have decided to build a \$15,000 church. A. H. Twitchell, Chmn. Bldg. Com. St. Cloud, Minn.—The Sisters of St. Benedict are having plans prepared for a new hospital to supersede St. Raphael's Hospital. It will be three stories with 60 rooms, and will cost \$30,000 to \$40,000. Tarentum, Pa.—The citizens have voted to issue \$25,000 bonds for a school. Turtle Creek, Pa.—The United Presbyterian So-	(Advance Rumors Continued.) ciety will soon let the contract for erecting a \$20,000 church, Rev. Wm. McConnell, pastor. It is reported that the McMasters M. E. congregation will erect a \$25,000 church, Rev. A. J. Ashe, pastor. Walla Walla, Wash.—Dr. D. K. Pearsons, of Chicago, has offered Whitman College \$50,000 for a main building, if \$15,000 is raised for a dormitory. The plans for the former have been adopted and provide for a stone structure, 66' x 170', three-story, containing 13 recitation-rooms, laboratories for physics, chemistry, biology and geology, a library-room and a chapel for seating 600. The dormitory will be brick, three-story, with accommodations for 75. Washington, D. C.—The Municipal Library Building which is to be erected on Mt. Vernon Sq. will	(Advance Rumors Continued.) soon be commenced. The law provides for a commission to consist of the three District Commissioners, Colonel Bingham, Superintendent of the Public Buildings and Grounds, and T. W. Noyes, President of the Library Board of Trustees, who are to invite ten architects to submit competitive designs. Plans are being prepared for a seven-story brick building for the new Government Printing-office to be erected on lot between Jackson Alley and G St. A general plan has been prepared for a new building for the Department of Justice. It will probably be constructed of granite, and cost \$800,000. The site considered is at the corner of Pennsylvania Ave. and Lafayette Pl. Congress has appropriated \$500,000 for the purchase of a site for the new Public Library Building

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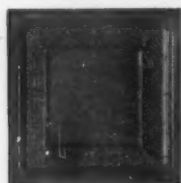
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

which Mr. Carnegie has offered to erect at a cost of \$250,000.

Waterville, Me.—Garrett Schenck, Oliver H. Payne, A. G. Payne, of New York; E. B. Haskell, of Boston; R. H. Hayes, of Chicago; A. H. Paget, of New York, and Charles B. Mullen, of Oldtown, have formed themselves into the Great Northern Paper Co., and will construct this spring at Millinocket, Aroostock County, the largest paper and pulp mill in the world. The mill will contain eight machines, with a capacity of 2,000 to 2,500 tons of newspaper daily. About \$4,000,000 will be expended. The mill will employ 630 hands when completed.

Wayne, Neb.—The plans of George A. Berlinghoff, of Beatrice, have been accepted for the \$26,000 Court-house, to be constructed of stone.

Westfield, Mass.—Report states that Geo. R. Biddgett has been awarded the contract for building a three-story brick block for Darwin L. Gillett. It will cost \$25,000.

White Plains, N. Y.—A \$75,000 addition to the Court-house is contemplated and several plans have been submitted to the Board of Supervisors. Mr. Oliver Harriman, Jr., is to build a Colonial residence near here.

Woodstock, Vt.—The citizens have voted to erect a \$20,000 town-hall.

Woonsocket, R. I.—The plans of Wm. M. Butterfield, of Manchester, N. H., for a \$25,000 church have been accepted, and Mrs. Harriet R. Ballou, widow of Cyrus W. Ballou, will build and present the same to the Globe Congregational Society, free from debt. Committee in charge, Hon. Edwin O. Ronian, James E. Bradford, B. W. Gallup, Henry M. Green and Leonard E. Taylor.

Worcester, Mass.—Architects Fuller, Delano & Frost are preparing plans to be erected at Newton, for R. C. Taylor, of this city, 2 large brick blocks.

Architects Fuller, Delano & Frost are preparing plans for a large four-story addition to the Worcester Lunatic Hospital.

Architects Barker & Nourse are preparing plans for changes and additions to the property owned by Daniel F. Rourke, on Summer St.

The Swedish M. E. Church will remodel their present edifice on Thomas St., at a cost of \$5,000.

H. L. Mellen & Son have been awarded the contract to make the brick addition to the Wire Company's building, after plans by Barker & Nourse; cost, \$11,000.

The School Committee has recommended the building of an eight-room brick school-building to be erected on Graton St.

Architect Geo. H. Clemence is drawing plans for the Rockdale Congregational Church. E. M. Bartlett, pastor.

APARTMENT-HOUSES.

Chicago, Ill.—Twelfth and May Sts., three-story & base, bk. store & flat, 24' x 87', asphalt roof, steam; \$10,000; o. Mrs. Lucy Bartels; a. Theo Lewandowski, 828 Schiller Building.

Sixty-first St., No. 20, three-story st. & bk. flat, 25' x 73', comp. roof, steam; \$10,000; o. & b. A. A. Halgren, 6035 Peoria St.; a. A. G. Lund.

New York, N. Y.—Jones St., cor. Bleecker St., six-story bk. stores & flats, 27' x 75'; \$50,000; o. Mrs. Emelia Glass, 312 E. 116th St.; a. Max Muller, 12 Centre St.

Rulger Pl., No. 17, six-story bk. flat with store, 26' x 96' 10"; \$25,000; o. John Katzman, 171 Orchard St.; a. Horenburger & Straub, 122 Bowery.

Ninetyth St., nr. Columbus Ave., 4 five-story bk. flats, 25' x 60'; total, \$88,000; o. S. Millershausen, 392 West End Ave.; a. M. V. B. Ferdon, 64 E. 90th St.

West Central Park, cor. 23d St., seven-story bk. & st. flat, 75' 11" x 120'; \$175,000; o. James Livingston, 8 W. 91st St.; a. Neville & Bagge, 217 W. 125th St.

Broadway, cor. 102d St., seven-story bk. stores & flat, 75' x 95' 11"; \$175,000; o. Daily & Carlson, 694 E. 136th St.; a. Neville & Bagge, 217 W. 125th St.

Cannon St., No. 86, six-story bk. store & flat, 25' x 86' 6"; \$25,000; o. Adelstein & Aventure; a. Schneider & Herter.

Ninety-first St., nr. Amsterdam Ave., two-story bk. & st. flats, 34' 10" x 27' 6" x 100' 8"; \$30,000 &

BUILDING INTELLIGENCE.

(Apartment-Houses Continued.)

\$27,000; o. Sauer, Gross & Herbener, 1205 Park Ave.; a. Neville & Bagge, 217 W. 125th St.

Third Ave., No. 1654, six-story bk. store & flat, 25' x 86' 6"; \$25,000; o. & a. Weil & Mayer, 32 Nassau St.

One Hundred and Second St., nr. Broadway, six-story bk. flat, 50' x 88' 10"; \$45,000; o. Daily & Carlson, 694 E. 136th St.; a. Neville & Bagge, 217 W. 125th St.

Lenox Ave., 114th to 115th St., 8 five-story bk. & st. flats, with stores, 25' x 86' & corners, 25' 10" x 95'; \$220,000; o. Henry Rothschild, 109 E. 81st St.; a. George F. Peilham, 503 Fifth Ave.

One Hundred and Forty-first St., nr. 7th Ave., 9 five-story bk. & st. flats, 28' x 85' 6"; \$45,000; o. & b. George, John & Jos. Schriener, 104 W. 121st St.; a. John Hauser, 1441 Third Ave.

E. Eighty-third St., No. 125, five-story bk. & st. flat, 25' x 90'; \$25,000; o. Tobias Krakower, 132d St. & Madison Ave.; a. George F. Peilham, 503 Fifth Ave.

FACTORIES.

Kenosha, Wis.—Three-story bk. factory, mill-construction, 80' x 125', flat roof, steam; \$8,000; o. N. W. Wire Mattress Co.; a. Buemming & Dick, Milwaukee.

New York, N. Y.—Sullivan St., Nos. 214-218, six-story bk. factory, 84' 9" x 90'; \$50,000; o. Eugene Gerberaux, 68 Washington Sq.; a. J. P. Voelker, 979 Third Ave.

Peoria, Ill.—One-story bk. machine-shop, 80' x 130', comp. roof, steam; \$8,000; o. Western Clock Co.; a. J. H. Barnes, Joliet.

South Bend, Ind.—Four-story bk. & st. manufacturing building, mill construction, 66' x 165', flat roof, steam; \$12,000; o. Marion Campbell; a. Dirham & Schneider.

HOTELS.

New York, N. Y.—Seventh Ave., cor. 38th St., ten-story hotel, 100' x 100'; \$450,000; o. White Estate; a. J. Stewart Barney and Henry Otis Chapman, 1286 Broadway.

HOUSES.

Boston, Mass.—Bynner St., nr. Huntington Ave., Ward 22, 2½-story fr. dwell., 25' x 44', pitch roof, stoves; \$4,500; o. Mrs. J. Henderston; b. J. E. Kelley, 186 Sycamore St.

Thacher Road, nr. Cushing Ave., Ward 20, two 2½-story fr. dwell., 29' x 47', pitch r. of, furnaces; \$10,000; o. & b. Guy A. Clifford, 34 Folsom St.

Boston St., nr. Orchard Pl., Ward 16, two-story bk. dwell., 28' x 46', flat roof, stoves; \$4,700; o. & b. T. & W. H. Cavanaugh, 473 Dorchester Ave.

Falcon St., No. 64, Ward 1, two-story fr. dwell., 22' x 56', flat roof, hot water; \$5,000; o. Mary E. Bennett; b. W. Goodwin, 115 Princeton St., E. Boston.

Beacon St., Nos. 915-23, Ward 11, St. Mary's St., Nos. 124-34, Ward 11, 11 two-story bk. dwell., 30' x 45', flat roofs, hot water; \$100,000; o. Marshall Wentworth; a. W. L. Morrison; b. L. S. Sellers, Natick.

Huntington Ave., nr. Heath St., Ward 19, 4 three-story bk. dwell., 18' x 22' x 74', flat roofs, steam; \$36,000; o. & b. D. Rubinova, 119 Beacon St., Chelsea.

E. Ninth St., nr. Mercer St., Ward 15, 3 two-story fr. dwell., 21' x 58', flat roofs, stoves; \$12,000; o. F. T. Horgan; a. & b. Daley Bros.

Cottage Park, nr. Bowdoin Sq., Ward 20, 2½-story fr. dwell., 26' x 44', pitch roof, furnace; \$4,500; o. & b. Edward Walsh, 44 Linden St., Dorchester.

Colonial Ave., nr. Talbot St., Ward 24, 2½-story fr. dwell., 26' x 48', pitch roof, furnace, \$4,500; o. Mary E. Farrell; b. Sundberg & McAuley, 46 Norfolk St.

Page Ave., nr. Glenway St., Ward 20, 2½-story fr. dwell., 32' x 42', pitch roof, furnace; \$5,000; o. & b. D. J. McKay, 14 Fowler St.

Newport St., nr. Crescent Ave., Ward 20, 2 two-story fr. dwell., 24' x 45', flat roofs, stoves; \$9,000; o. P. B. Corbett; a. & b. Watson & Waite, 536 First St., S. Boston.

Lawen St., nr. Heath St., Ward 19, two-story fr. dwell., 25' x 47', flat roof, stoves; \$4,500; o. Dominick Doherty; b. A. Frazer, 26 Wenham St.

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(Houses Continued.)

Carson St., No. 4, Ward 16, two-story fr. dwell., 24' x 42', flat roof, stoves; \$5,000; o. & b. Geo. F. Williams, 21 Moseley Ave.

E. Ninth St., nr. Mercer St., Ward 15, 2 two-story fr. dwell., 21' x 58', flat roofs, stoves; \$12,000; o. Annie F. Daly; a. & b. Daley Bros., 271 Eighth St.

Whitby Terrace, nr. Pleasant St., Ward 20, 2½-story fr. dwell., 28' x 47', pitch roof, furnace; \$6,000; o. C. A. Woodson; a. & b. S. B. Etter, 640 Dudley St.

Page Ave., nr. Page Terrace, Ward 20, two 2½-story fr. dwell., 24' x 53', pitch roofs, furnaces; \$11,000; o. & b. F. J. Smith et al., 608 Tremont Building.

Chicago, Ill.—Woodlawn Ave., No. 6625, two-story st. & bk. dwell., 20' x 60', comp. roof; \$7,100; o. A. H. McGrew; a. Thos. W. McCall, 141 Fifty-third St.

Hermitage Ave., nr. Weber St., two-story fr. dwell., 25' x 50', shingle roof, hot water; \$4,500; o. M. Wieter; a. W. L. Klewer, Schiller Building.

East Orange, N. J.—Chester St., four 2½-story fr. dwell., \$24,000; o. Sarah Ann Pring; a. Fred'k Pring.

Milwaukee, Wis.—Prospect Hill, 2½-story fr. & bk. dwell., 32' x 65', slate roof, hot water; \$10,000; o. James Church; a. Isaac J. Knapp.

Montclair, N. J.—Fairfield St. and Montclair Ave., six 2½-story fr. dwell.; \$30,000; o. Montclair Realty Co.

New York, N. Y.—E. Eighty-fourth St., No. 16, six-story bk. dwell., 28' 6" x 71'; \$40,000; o. Geo. G. King, on premises; a. Clinton & Russell, 32 Nassau St.; b. D. C. Weeks & Son, 189 Fourth Ave.

E. Eighty-fourth St., No. 18, six-story bk. dwell., 28' 6" x 71'; \$40,000; o. Edith Edgar McCagg, on premises; a. Clinton & Russell, 32 Nassau St.; b. D. C. Weeks & Son, 289 Fourth Ave.

W. Seventieth St., Nos. 254-258, 3 three-story bk. dwell., 16' 8" x 60'; \$45,000; o. Iredor Isaac, 245 E. 72d St.; a. Julius Munckwitz, 247 W. 125th St.

E. Eighty-fourth St., No. 20, six-story bk. dwell., 28' 6" x 71'; \$40,000; o. Ethel Rhineland King, on premises; a. Clinton & Russell, 32 Nassau St.; b. D. C. Weeks & Son, 289 Fourth Ave.

Bedford Park, Bainbridge Ave. and Southern Boulevard, 2½-story fr. dwell.; \$6,000; o. Julius F. Taussante; a. Louis Falk, 3d Ave. & 146th St.

Somerville, Mass.—Granite St., nr. Knapp St., three-story fr. dwell., 27' x 10', flat roof, furnace; \$6,000; o. G. B. Jeffrey, 49 Lowell St.; b. L. D. Richards, 55 Lowell St.

Banks St., nr. Elm St., two-story fr. dwell., 21' x 47', pitch roof, furnace; \$4,000; o. Mabel V. Harlow; b. Orrin W. Watson, 19 Bulfinch Ave.



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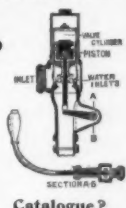


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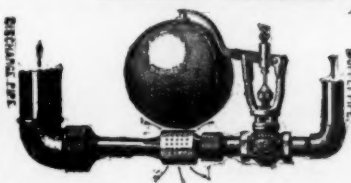
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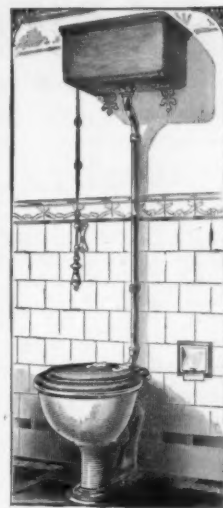
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COMPETITIONS.

COURT-HOUSE. [At Leesville, La.]
Plans and specifications will be received until
March 27 by the police jury of Vernon parish for
the erection of a Court-house to cost \$15,000. E. E.
SMART, President. 1212

PROPOSALS.

FREE PUBLIC LIBRARY BUILDING. [At Jersey City, N. J.]
Bids are wanted April 3d for the new Free Public
Library Building. L. J. GORDON, President, Jersey
City, N. J. 1213

SCHOOL-HOUSE. [At Lakota, N. D.]
Sealed bids will be received until April 3d, 1899,
for the erection and completion of a seven-roomed
brick school-house for Kane School District, after
plans by J. W. Ross, architect, Grand Forks, N. D.
A. E. SHEETS, Clerk of Board of Education, Lakota,
N. D. 1213

OPERA-HOUSE. [At Columbus, Ga.]
Bids will be received until April 1 for erecting a
brick and stone opera-house for Springer Brothers,
of Columbus. It is estimated to cost \$25,000. 1212

ROOF. [At Boston, Mass.]
Sealed proposals, in duplicate, will be received at
the Bureau of Yards and Docks, Navy Department,
Washington, until 1 o'clock Saturday, March
25, 1899, and then there publicly opened, for
construction of a new roof and making alterations
in building No. 42, Navy Yard, Boston, Mass. Plans,
specifications, and forms for making proposals can
be obtained from the commandant of the Navy Yard,
MORDECAI T. ENDICOTT, Chief of Bureau. 1212

SEWERAGE SYSTEM. [At Clinton, Mass.]
Sealed proposals will be received at the office of the
Metropolitan Water Board, 3 Mt. Vernon St., Boston,
Mass., until 2:30 o'clock P. M. of Tuesday,
March 21, 1899, for continuing and completing
Section 2 of the Clinton Sewerage System. HENRY
H. SPRAGUE, Chairman; WILMOT R. EVANS,
HENRY P. WALCOTT, Metropolitan Water Board.
FREDERIC P. STEARNS, Chief Engineer. WIL-
LIAM N. DAVENPORT, Secretary. 1212

SCHOOL-HOUSES. [At York, N. D.]
Bids are wanted March 25 for 2 schools in School
District No. 8. J. L. JOHNSON, Clk. 1212

SCHOOL-HOUSE. [At Wells, Minn.]
The undersigned hereby gives notice that sealed
proposals for the furnishing of all labor and material
for the erection of a school-building to be erected at
Wells, Minn., will be received until the 3d day of
April, 1899. B. BIERL, Secretary of Board of Edu-
cation, Ind. District No. 68 of Wells, Minn. 1212

INSANE ASYLUM. [At Bloomfield, Ind.]
Bids will be received by the County Auditor until
April 6, 1899, for the erection of a two-story and
basement insane asylum. Bids are asked for the
entire contract; also for the carpentry, masonry,
plumbing and heating separately. 1212

BUILDING INTELLIGENCE.

(Houses Continued.)

St. Louis, Mo.—Maple St., nr. Union Ave., two-
st'y bk. dwell., 29' x 48', slate roof, furnace; \$6,000;
o., J. M. Pfleger; a., G. B. Reid, Penoit Building.
Tuxedo, N. Y.—Three-st'y bk. dwell.; \$30,000; o.,
P. Collier; a., Bruce Price, 1133 Broadway, New
York City.
Worcester, Mass.—Pleasant St., two-st'y fr. dwell.,
28' x 52'; o. & c., N. F. Tucker.
Farwell St., three-st'y fr. dwell., 27' x 52'; \$4,500;
o., Geo. Lake; c., N. Nilson.
Eastern Ave., three-st'y fr. dwell., 27' x 58'; \$4,000;
o. & b., Joseph G. Vaudreuil.
Loring St., two-st'y fr. dwell., 28' x 46'; \$4,000;
o. & c., D. M. Waterman & Co.

OFFICE-BUILDINGS.

Dallas, Tex.—Three-st'y & base. bk., steel & terra-
cotta structure for newspaper building, 50' x 140',
flat roof, steam; \$50,000; o., A. H. Bels & Co.; a.,
Herbert M. Greene.
New York, N. Y.—Broadway, No. 285, cor. Warren
St., eight-st'y & base. bk. stores & offices, 50' 4" x
110' 5"; \$150,000; o., Rev. Dr. E. A. Hoffman, 1
Chelsea Sq.; a., John B. Snook & Sons, 261 Broad-
way.

TENEMENT-HOUSES.

Chicago, Ill.—W. Division and Paulina Sts., 3-
st'y bk., st. & iron store & flats, comp. roof, steam;
\$12,000; o., Augusta Kostka, on premises; a., Edw.
C. La Belle, 957 Milwaukee Ave.
Fifty-second St. and Jefferson Ave., two-st'y bk.
flat, 53' x 57', comp. roof; o., Mrs. Waite; a., Thos.
McCall, 141 Fifty-third St.
New York, N. Y.—One Hundred and Nineteenth
St., nr. Madison Ave., 4 five-st'y bk. & st. tenement,
25' x 87'; \$88,000; o., Heine Liebeskind, 10
E. 111th St.; a., G. F. Pelham, 503 Fifth Ave.
Morton St., No. 21, six-st'y bk. tenement & stores,
25' x 97' 4"; \$25,000; o., Leopold Kaufman, 36
Nassau St.; a., Schneider & Hertz, 46 Bible House.
Mulberry St., Nos. 190-192, six-st'y bk. store &
tenement, 50' 2" x 85' 6"; \$35,000; o., Mendel Es-
tate, 79 Malden Lane; a., H. C. Hollwedel, 120 W.
38th St.
Water St., Nos. 678-680, 2 six-st'y & base. bk. tenement,
25' x 86' 10"; \$28,000 each; o., Julius Drey-
fus, 324 W. 59th St.; a., G. F. Pelham, 503 Fifth
Ave.

BUILDING INTELLIGENCE.

(Tenement Houses Continued.)

Goerck St., Nos. 23-25, 2 six-st'y & base. bk. tenement,
25' x 65'; total cost, \$40,000; o., Pauline
Aronowitz, 66 Monroe St.; a., M. V. B. Ferdon, 64
E. 90th St.
Ninety-sixth St., nr. 1st Ave., 2 five-st'y bk. tenement,
30' x 86' 8"; \$60,000; o., C. M. Silverman, 230
W. 126th St.; a., Neville & Bagge, 217 W. 125th St.
Madison St., Nos. 270-276, 3 six-st'y & base. bk. stores & tenement,
31' 2" x 90'; \$90,000; o., Louis Frank, 60 Montgomery St.; a., M. Bernstein, 245
Broadway.
First Ave., nr. 108th St., 2 five-st'y bk. & st. stores & tenement,
25' x 86'; total cost, \$44,000; o., Michael Marrone, 2127 First Ave.; a., C. A. Millner, 81 E. 121st St.

MISCELLANEOUS.

Boston, Mass.—Cambridge St., nr. Windom St.,
Ward 25, bk. round-house, 8 sections, 62' x 62', flat
roof; \$60,000; o., a. & b., B. & A. R. R., Kneeland
St.
Commonwealth Ave., nr. Essex St., Ward 25, coal elevator,
90' x 186', flat roof; \$25,000; o., John E. Cousins; b., J. H. Proctor & Co., 67 Milk St.
New York, N. Y.—Forty-ninth St., nr. Madison Ave., one-st'y bk. armory, 61' x 100'; \$25,000; o. Dr. J. T. White, 20 W. 44th St.; a., C. C. Haight, 111 Broadway.
Tenth Ave., nr. 21st St., five-st'y bk. dormitories,
46' 4" x 74' 10"; \$65,000; o., General Theological Seminary, Chelsea Sq.; a., C. C. Haight, 111 Broadway.
Amsterdam Ave., bet. 109th & 110th Sts., two-st'y & base. bk. academy of design, 50' x 130'; \$22,000; o., Academy of Design, 23d St. & 4th Ave.; a., Carrère & Hastings, 28 E. 41st St.
Tarrytown, N. Y.—Two st'y fr. dairy & barn; \$12,000; o., Isaac Stern, 32 W. 23d St., New York City; a., Robertson & Manning, 160 Fifth Ave., New York City.

COMPETITIONS.

CHANGE OF SCALE.—Society of Beaux-Arts, Class B, Order Programme No. 9, Competition No. 34. The scale of finished plan has been reduced from 1/8" to the foot to 1/16" to the foot. ERNEST FLAGG, Chairman.

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SECTION 1. No Member should enter into partnership, in any form or degree, with any builder, contractor, or manufacturer.

SECTION 2. A Member having any ownership in any building material, device or invention, proposed to be used on work for which he is architect, should inform his employer of the fact of such ownership.

SECTION 3. No Member should be a party to a building contract except as "owner."

SECTION 4. No Member should guarantee an estimate or contract by personal bond.

SECTION 5. It is unprofessional to offer drawings or other services "on approval" and without adequate pecuniary compensation

SECTION 6. It is unprofessional to advertise in any other way than by a notice giving name, address, profession, and office hours, and special branch (if such) of practice.

SECTION 7. It is unprofessional to make alterations of a building designed by another architect, within ten years of its completion, without ascertaining that the owner refuses to employ the original designer, or, in event of the property having changed hands, without due notice to the said designer.

SECTION 8. It is unprofessional to attempt to supplant an architect after definite steps have been taken toward his employment.

SECTION 9. It is unprofessional for a Member to criticise in the public prints the professional conduct or work of another architect except over his own name or under the authority of a professional journal.

SECTION 10. It is unprofessional to furnish designs in competition for private work or for public work, unless for proper compensation, and unless a competent professional adviser is employed to draw up the "conditions" and assist in the award.

SECTION 11. No Member should submit drawings except as an original contributor in any duly instituted competition, or attempt to secure any work for which such a competition remains undecided.

SECTION 12. The American Institute of Architects' "schedule of charges" represents minimum rates for full, faithful and competent service. It is the duty of every architect to charge higher rates whenever the demand for his services will justify the increase, rather than to accept work to which he cannot give proper personal attention.

SECTION 13. No Member shall compete in amount of commission, or offer to work for less than another, in order to secure the work.

SECTION 14. It is unprofessional to enter into competition with or to consult with an architect who has been dishonorably expelled from the "Institute" or "Society."

SECTION 15. The assumption of the title of "Architect" should be held to mean that the bearer has the professional knowledge and natural ability needed for the proper invention, illustration and supervision of all building operations which he may undertake.

SECTION 16. A Member should so conduct his practice as to forward the cause of professional education and render all possible help to juniors, draughtsmen and students.

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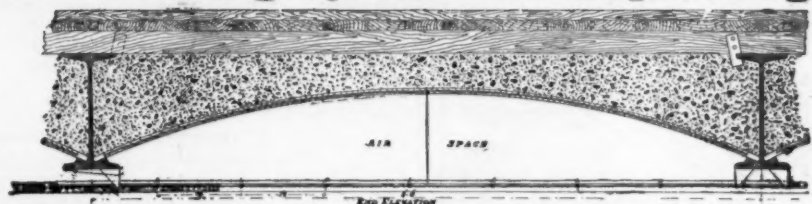
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