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THE Department of Architecture in Harvard University, which has done excellent work with very slender resources, has received a gift, or promise of one, of two hundred thousand dollars, from a benefactor who does not wish his or her name to be known, one hundred thousand of which is to be used for constructing a suitable building for the Department, which has had to find quarters as best it could, in the old College Hospital and spare rooms elsewhere, while the rest of the money is to be used as an endowment fund. This generous and timely gift will make it possible to increase the importance of the Department by making its head a full Professor, instead of Assistant Professor, as at present, and will do much more to facilitate the work of the students and enlarge the collections which are so necessary to the successful study of architectural art. Now that the Department is firmly established among American schools of architecture, and promises important development in the immediate future, it is interesting to recall its timid beginning, only about five years ago. Every one does not know that the late Arthur Rotch, among the generous and thoughtful deeds which occupied so much of his attention, devoted himself earnestly to the new school, and, in fact, if he had not put himself to serious inconvenience for its sake, it would certainly not have been established at the time when its work actually began, and might not have been established to this day. As he himself told us the story, in his modest way, in explanation of the pecuniary inconveniences which he sometimes encountered, he had interested himself greatly in the Harvard Department, believing that there was a place for a school of architecture more purely æsthetic than most of the American architectural schools, as they were then carried on, and that the material available in Cambridge, joined to the atmosphere of taste and cultivation prevailing there, made it particularly desirable that the experiment should be tried at Harvard University. As the funds available for the purpose were inadequate, and the project could not be carried out unless more money could be raised, he set at work to get more, and obtained a promise from his mother and his uncle, each to give one-third of the additional amount required to maintain the Department for a certain period, while he undertook to give the remaining third. In accordance with this arrangement, the Department was organized, ready to begin its work. Before the term opened, however, both his mother and uncle died. Neither of them had provided in their wills for carrying out a promise which had probably not seemed to them of great importance, so that the executors could not properly take money from their estates for the purpose, and Arthur Rotch

felt himself obliged to take from his own income the whole sum, without which the Department could not have been carried on. As it happened, all this came at a time when the failure of a party to carry out an agreement had left him with important obligations, and a particularly small amount in hand of available funds; and, as he believed, the worry and anxiety of managing his property so as to fulfil all the obligations which he had taken upon himself had, undoubtedly, much to do with the beginning of the illness which proved fatal not long afterward.

THE Tenement-house Committee of the Charity Organization Society of New York has presented a report to the Municipal Building Commission, recommending the adoption by the Municipal Assembly of a series of ordinances relating to the construction of tenement-houses. The proposed ordinances are moderate in character, providing a minimum size for living-rooms; requiring light-shafts to be at least six feet wide, and requiring also at least one bath-room for every twenty families in any house. We have some doubts about the value of a common bath-room of this sort in a large tenement-house, and would much prefer the arrangement common in New England manufacturing towns, by which a bath-tub is placed in the kitchen of the tenement, and provided with a trapped waste to the kitchen sink-waste. No supply is put in, but it is an easy matter to draw water at the kitchen sink, and warm it over the stove, and in this way a whole family can bathe as often and as comfortably as they like, without sending young girls with their towels to thread their way through a gang of tenement-house ruffians to a common bath-room whenever they wish to avail themselves of their rare opportunities for bathing. When not in use, the New England tenement-house tub is protected by a wooden cover, and serves as a kitchen table, or a seat, as the case may be.

ANOTHER suggestion of the Committee's is to require walls of tenement-houses to be carried up three and one-half feet above the roof, so that the children of the tenants may safely play there, and the tenants themselves may sleep there, as they often do already, notwithstanding the danger of doing so under present conditions. Although something may be said in favor of this idea, so far as the children are concerned, we do not believe that any one who is familiar with the condition of the average tenement-house roof in New York will advocate the miscellaneous sleeping of the inmates of the house there. A great danger for New York, as well as our other large cities, lies in the tendency of many influential people to try to assimilate it to, let us say, Rome, in the days of the Empire, where everything was arranged for the people in common, the family being, as far as possible, ignored. This tendency has led to some valuable results, in the way of provision for public baths, public gymnasiums and so on; but it is quite possible to carry it too far, as has been done in Boston, in the maintenance, for example, of public "municipal lectures" on all sorts of subjects, and those who believe in family life as the foundation of American greatness should see that it is not too much interfered with by public attractions. In this respect, the Catholic priests, who are in all countries stout defenders of the domestic virtues, and are little subject to the hallucinations which beset amateur philanthropists, would be invaluable advisers, and no steps should be taken in tenement-house reform without consulting them, for the simple reason that they know, as no one else can, the temptations of life in tenement-houses, and the wishes and aspirations of their occupants, and can judge better than any one else of the probable influence on the character of poor but innocent people of proposed changes in the conditions under which they live.

THE question of the mural painting for the Memorial Hall in the new part of the Boston State-House is still undecided. In the closing days of the session of the Massachusetts Legislature a bill was brought up, providing for a competition for designs, in place of the direct employment of the artists whom the State-House Commissioners had selected; but the Legislature voted to refer the bill to the next General Court, so that the matter is no more settled than ever. Meanwhile, the newspapers are discussing the question of competitions generally, some maintaining that they do nothing to

secure the best work, and that it is better for the State to employ directly some one known to be skilled in mural painting than to risk failure by admitting unknown men to competition; while others, and among them some of the artistic journals, point out that competition has been for ages the method by which, in the most artistic countries, artists have been selected for public work. On this side it is claimed that such competition is often the only way in which young, but able, men can secure recognition and employment, while, on the other side, it is asserted that "the best men," especially those "who, having won legitimate reputations on merit, have their hands already full of work," will not enter open competitions. As for the artists who have their hands already full of work, we imagine that they may as well be left out of the question altogether, for it would be highly undesirable for the State to employ for its work an artist who could not give to it his undivided attention for a long period. The choice should rest, therefore, among artists who, whether in consequence of their lack of reputation or not, are able and willing to give themselves up to this particular commission for a year or more, with the devotion and enthusiasm without which no great work of art has ever yet been produced, either by artists of "legitimate reputation" or any one else, and we are very much inclined to think that in a perfectly fair, open and public competition, the awards in which should be left absolutely to an expert jury, selected, if possible, by vote of the competitors themselves, some of the best men in the profession would be found as contestants. A competition in itself is attractive to artists. Every man who really feels in himself the capacity for doing something well longs for opportunities of measuring his strength with others. If he does not win, he at least learns a lesson in regard to his own shortcomings which is of inestimable value to him, and the excitement and interest of the contest, particularly if it is shared by the public, does much to develop the powers of the competitors, on the principle, perhaps, so well recognized in athletic competitions, that a man only increases his strength by using to the utmost what he already possesses. For this reason, first-rate artists will often sacrifice their own immediate interest for the sake of entering a great competition, and the world thinks the better of them for doing so; while those who say the most against competition, and talk loudest about their "legitimate reputations," are apt to be the ones who have made their "legitimate reputations" by judicious treatment of newspaper editors and reporters, or by agreeable society manners, and are not anxious to expose them to the fierce ordeal of a great public contest.

THE real reason why artists of experience avoid competitions in this country is not that they have too much other work to do, but that they are afraid that the contest will not be decided fairly, and their fears are generally justified. It would be hard to find a chapter in the history of human meanness presenting a greater variety of mendacity, brutal dishonesty, corruption, treachery and ignorance, than would be afforded by a true account of American artistic competitions; and until our way of holding and deciding competitions is reformed, we cannot expect such results from them as are obtained abroad, where the name of art is sacred, and a competitor who traded and fawned for votes from ignorant jurymen would be cast out of the artistic professions forthwith. The model competition in the history of art is that for the gates of the Florentine Baptistery. It will be remembered that the original programme for the Cathedral of Florence prescribed only that the building should be "the most beautiful that had ever been seen, and the most worthy of the city of Florence," and the work was carried out in much the same spirit. When the designs for the doors of the Baptistery were exhibited, there was one by a young goldsmith, whom nobody knew much about, besides some by artists who had "won legitimate reputations on merit," and could "rest their case" on works which are even now unsurpassed. As soon as the models were shown to the public, the competitors went to see how they looked together, and the "ability and experience" of the best ones showed them at once that the young goldsmith had surpassed them all. Thereupon the greatest and most famous among them, who would have been sure of the commission if the goldsmith were out of the way, put their heads together, not to send sneers to the newspapers about "untried men," or to laud their own "legitimate reputation," or to bribe the janitor of the Signoria to keep the Ghiberti model in the background, but to make sure that the best design was taken;

and they went together to the judges, and told them that the little goldsmith's model was better than any of theirs, and that they desired to withdraw from the competition, so as to make sure that the commission would be given to him. It is by competitions carried out in this spirit that great art is developed, and the Massachusetts Legislature, if it chose to make the decoration of its new room an important event in American painting, and could honorably withdraw from engagements made for it by the State-house Commission, need not fear that good artists would refuse to enter a thoroughly fair and satisfactory competition; but to begin by injustice to one artist would not encourage others, and if, as is generally understood, Mr. Simmons has tenable ground for believing that the commission belongs to him, artists and the public should unite in urging the loyal and hearty fulfilment of the State's obligation, postponing further discussion of the merits of competitions to a more suitable occasion.

IN the archaeological biography of this country, the name of Mr. T. J. Ramey, of Missouri, who died a few days ago, should have an honorable place. This modest, but most intelligent, investigator came into possession, many years ago, of a tract of land containing a mound, of the same sort as the better-known ones in Ohio. He had always interested himself in the history of our aboriginal races, and undertook to study systematically the mound, now known as the "Cahokia Mound," in his possession. For many years he dug, measured and studied, making notes which have not yet been published, but which will, undoubtedly, form an important addition to our knowledge of the Mound Builders. Many years ago, his own investigations brought him to the conclusion which has, we think, been that of all the scientific explorers of the Ohio mounds, that these structures could not have been the work of any tribe of North American Indians of modern times. The planning of the mounds, and their evident use as meeting-places for a large community, show them to have been erected by a race totally different in habits from any Indians who have inhabited the country since the time of Columbus. One of the discoveries of Mr. Ramey in his mound, which has, as we think, no observed parallel in the Ohio mounds, but which is of great archaeological importance, is that the earth of which the mound is composed was not taken from the hollow places in the neighborhood, but was brought, probably in boats, from certain bluffs many miles away. Why the builders of the mound should have gone so far for the many thousand loads of earth which they used in the structure no one can guess. Whether the material of the bluffs was of better consistency than that on the spot, or whether it had some sacred or tribal association, we do not know, but that some grave reason must have led to its use is certain. It will be remembered that the inner circle of monoliths at Stonehenge is composed of a variety of stone now found only in a quarry in Africa, and this circumstance seems to connect Stonehenge in a most interesting way with the strange chain of dolmens and so-called Druidical monuments which has been traced from the British Lyonesse of King Arthur across France to the French Lyonesse, of which Lyons is the modern capital, and thence through Southern France and Spain to the Straits of Gibraltar. Whether another, and perhaps parent, Lyonesse existed in Africa we do not yet know, for Morocco is anything but a favorable country for archaeological exploration, but the mystery of the African stones in Stonehenge will sometime surely be cleared up. So with the mysteries of our aborigines, the precious salt-water and sea-shells of the Zuñis and the foreign earth of the mound-builders, for example; in these, more than in anything else, lies the explanation of the migrations by which this country was peopled, and it is to modest inquirers like Mr. Ramey that we owe some of the most important records that we possess.

IT seems to be certain that the Indiana gas-supply is being rapidly exhausted. Nine years ago, the pressure of gas "in the rock" was more than three hundred pounds to the square inch. It is now one hundred and eighty pounds, and when the pressure diminishes to one hundred and thirty pounds, the wells will fill with salt water; so that the prospect is that the gas will cease to flow in less than three years. Meanwhile, it appears, from the transfers that have been made in the gas-producing territory, that the land is being quietly bought up by oil interests, on the expectation that the flow of gas from the wells will be followed by the appearance of petroleum, which is said to replace gas in the wells in this region as fast as the gas is exhausted.

SANTA MARIA DEI MIRACOLI AND THE LOMBARDI.¹—III.

Door of San Giobbe.

THE formulas of the new art were sought in study of the antique. The Venetian school, through force of opportunity, drew inspiration from Greek models, which gave a special character to its work. Greece and the islands of the Archipelago had been giving up their secrets to the Venetian artists. Many of these had doubtless seen the masterpieces of Hellenic art, or had, at least, known the offshoots of the parent-stem among the isles. Shiploads of sculptured marbles had been brought back. Squarcione had made a voyage to study Grecian art at first hand. Rizzo was in Scutari; not entirely for sketching purposes, it is true, for he was taken with the expedition of Loredan to plan its defense against the Turks. His skill in military engineering and personal bravery in this affair won him public commendation and a pension of twenty years.

After the fire of 1483, this "excellent architect, illustrious geometrician, most skilful sculptor and most gifted" of men, Antonio Rizzo, was made Chief Architect of the works on the Ducal Palace, at a salary which was finally advanced to two hundred golden ducats a year. It was in this office that the sons of Pietro Lombardo worked under Rizzo, whence they have been sometimes called his pupils. This is claiming too much for Rizzo, who, in fact, was the equal neither of Pietro nor of Tullio. His varied attainments, no doubt, won him a certain social prestige, which he may have used to benefit the younger Lombardi. The position of a favored artist in Venice, however, was by no means so full of triumph and adulation as in Florence, where Leonardo lived in princely fashion, and Michelozzo, the intimate of Cosimo, was a grandee, and where, according to Eugene Müntz, "Bramante and Sangallo had palaces of their own."

Rizzo's popularity, unfortunately, cost him dearly in the end, for it was, doubtless, in the effort to live up to it that he entered upon extensive peculations of the public funds, the discovery of which, in 1496, caused his flight to Foligno, where he died two years later.

Pietro Lombardo was recalled from Treviso to succeed him as Prothomastro of the Palace, in 1499, and continued in that office until his death, being at the same time the Chief of the *Tagliapietri*, in which association was included the groups of the *Scultori*, or sculptors, and the *Scalpellini*, or stonecutters.

In trying to fix the date of the earliest-known work by Pietro one meets some uncertainties. The beautiful little Palazzo Dario, just above San Gregorio, on the Grand Canal, is ascribed to him, and is,

in fact, utterly and delightfully Lombardesque, but there is the difficulty that it was built in 1450.

Taking into consideration the fact that Pietro died in 1515, we must assume the architect to have designed the Dario at a very tender age, or else accord to Pietro great longevity. When the writer was in Venice, a year ago, he had an opportunity of examining the Dario, then undergoing repairs and renovation, it having fallen into such a dangerous state of dilapidation, through settlements, that it was no longer habitable. The construction is that of an ordinary city house on a narrow lot, the floors being carried on heavy side-walls of brick, while the front is a mere screen of brick cased with varicolored marbles, the average thickness of the whole front wall being not above sixteen inches. The plan is simple and well adapted to the requirements of modern life. The staircase is carried up about midway in the length of the house. The front is a departure from the usual Venetian arrangement of windows, grouped in centre and isolated on wings. Here we have a group of four round-headed windows beginning close to the angle of front and running half-way across the whole width of house, and a single window cutting in too close to the opposite angle, the intermediate wall richly encased in fine-veined marbles and adorned with discs in concentric rings of green and red stone. Similar medallions are set in the wall, between basement openings, fill the panels of belts which cut across the front from floor to sill height in the three upper stories, and smaller discs are cut in by the window-heads. The ground-floor alone is symmetrical, with a central door to a floor just above tide, and two side windows.

The hall has stone columns, which support heavy wood cross-beams carrying floor-beam ends and partition above. The interior presented nothing of interest. The back of the building is in the ogival style, with ornament of the first half of the century. There is a pretty Gothic loggia at the top with twisted columns, overlooking a small garden. The transition style of the rear, and other crudities, the caps of columns in entry-hall, etc., suggest that this may be a work of the Buon period, to which Pietro Lombardo added a front in the new style some time in the seventies, a supposition which would also better fit the chronology.



Angel, San Giobbe.

aces. The proportion of the members is agreeable if one accepts the regrettable weakness of the angles of building which has had its consequences in making the structure as unstable as it looks. The parts are treated with much refinement, and the incrustation with

¹ Continued from No. 1227, page 5.

warm-toned marbles, red Verona, serpentine, and verde antico, lends great finish and richness of effect.

Following a somewhat chronological order, we find in the Church of SS. Giovanni e Paolo, a tomb, that of Pasquale Malipiero († 1462), so very nearly allied, in treatment of architectural masses and general character of ornament, to the work on the portal of San Giobbe, 1471, by Pietro Lombardo, that one is inclined to assign it to the same authorship. The placing of the figures and the architectural handling of their setting is identical. The delicate sculptured traceries, though not so exquisitely elaborated as those of San Giobbe, have the same freshness and charm. The tomb is, however, not an authenticated work of the master. Meyer thinks it likely that "Master Antonio, Tajapietra di San Zaccaria," named in the testament of the founder of San Giobbe, the Doge Cristoforo Moro, October 29, 1471, as master-builder of San Giobbe, may have had a hand in the Malipiero tomb.

Seguso identifies this master with Antonio Rizzo, but Meyer deems it more probable that Antonio Mauro was intended. Seguso calls this Mauro, or Moro, a brother of Pietro Lombardo, but Paoletti thinks it unlikely that he was a member of the family. There was at any rate a close association between them, and it is even possible that this was a brother of Martino. There is no doubt that the design and the sculptured ornament of the portal of San Giobbe are from Pietro's hand. It is almost as fine a bit of decoration as anything at Santa Maria dei Miracoli. The best of it is in the Corinthian pilasters which flank the door. Their shafts show the same charming tracery of plant-forms; here the convolvulus with its delicate flower twines with a sturdier plant in flowing curves, amid which are introduced here and there birds of realistic detail, the whole springing from an acanthus at the base. In the capitals are acanthus, bucrania, with a serpent gliding through the eye-holes, and flowery volutes. The entablature is delicately membered, with a frieze of anthemions and rinceaux, in a mixture of Greek and Roman models followed with freedom and variety of invention. The details of cornice and archivolt are very fine. In the lunette of the round arch which caps the portal is a low relief with kneeling figures of Job, the patron, and Saint Francis, upon whom descend rays of heavenly effulgence. Above is Saint Bernard with the patera, and on the ends of the entablature St. Francis and a bishop.

Meyer considers these as "workshop figures kept within decorative requirements after the manner of analogous figures on the façade of the Scuola di San Marco," and he finds in them the same lack of finish as in the Ecce Homo in the field of the Malipiero tomb and in the figure of the doge above. Perkins takes these sculptures as the work of several hands. "If the arabesques and statuettes of the portal," he writes, "are by Pietro, the bas-relief can hardly be, and if the ornament in the Cappello Maggiore (San Giobbe) and the grave-slab of the doge, which is enframed in a border of exquisitely sculptured arabesque and bears the ducal arms in its four corners, are his work, some other artist must have sculptured the Evangelists in the spandrels of the internal arches and the charming angels which support them." And then he takes refuge in the theory that some Florentine artist must have worked in this church. But of this the records give no hint, and it is no more difficult to accredit these angels to the chisel of Pietro than to believe that he created those lovely children on the bases of the great pilasters in St. Mary's of the Miracles.

Salvatico determines that the sculptured ornament of San Giobbe was done in the time when Cristoforo Moro was doge, 1462-1471, as indicated by the ducal bonnet cut with his arms.

Perkins estimates the figure-work of the portal as finer than any other figure-work of Pietro's—a view in which, as we have seen, Meyer does not share.

Burckhardt, in the "Cicerone," praises two earlier signed works of Pietro's at the Church of San Stefano, the statues of SS. Jerome and Paul on the high altar, works which he finds bold and energetic, of a character somewhat rude and in drapery of a certain stiffness, but finely conceived.

As to these delicious cherubs of San Giobbe's, some in robes, some in little corselets, some quite nude, standing with their wings spread against the wall, like little caryatides under the medallions of the Evangelists, they might be inspired by the angels of Bellini and Carpaccio, and "one could not imagine," says Eugène Müntz, "a greater antithesis to the dry mannerism of Florence and Padua"—albeit one finds many of their kin among the children of Donatello.

Whether the Evangelists and the ceiling, in terra-cotta, of the Grimani Chapel in San Giobbe, are of local or Tuscan workmanship—Perkins inclines to the latter opinion—there is no evidence at hand to determine.

One can easily understand that the critic hesitates to attribute to one and the same hand the dainty traceries of the portal pilasters and the bold, forceful, but still well-studied and crisply cut, involutions of the tomb-slab's border ornament, which is indeed far more Gothic in feeling than of classic inspiration. In all this work at San Giobbe's there is the charm of creation. It is full of invention inspired by a seeking for realism conveyed in terms of antique formulas. One greets it as a new art, a new and rare flower on the old stem, the parent stem of all the various blossomings of Italian art, call them what one may. This touch of many hands, in the working-out of the one noble conception, was the characteristic of the Venetian as of the other North Italian schools of architecture. Few names of

individuals come to us out of the vague old records wherein the groups and families appear. A. B. BIBB.

[To be continued.]



THE FOUNTAIN-GROUPS MODELLED BY THE PUPILS OF THE ART INSTITUTE.—REQUESTS TO THIS INSTITUTION.—DECORATING THE FINE-ARTS BUILDING.—THE ARTS AND CRAFTS EXHIBITION.—SUBWAY REDIVIVUS.—THE STADIUM.

THIS is the time of the year when the sweet girl-graduate blossoms forth and everything "commences" which has the least possible excuse for doing so. The Art Institute has lived through this ordeal and has sent forth its class of thirty-five painters and sculptors and architects to do their utmost in the world. A unique feature of the graduating of Mr. Taft's class has been the erection of a fountain on the southern lawn of the Institute, the figures the work for the year of the woman's life class and serving as an exhibition of the students' work. About the fountain one hardly knows what to say. It is encircled with a stone coping, forty-two feet in diameter. Within this enclosed space ten figures of almost colossal dimensions, representing bathers, disport themselves. The figures are between seven and eight feet tall and impress one with their full height, as they are right on a level with you. The water when at its highest is only sixteen inches deep, and at times, when the fountain is not playing, is reduced to only a few inches. A central group of six bathers stand on an island, their arms twisting around one another, evidently preparing for a plunge in the all-too-shallow water, while in the water are four other figures, one on her knees, one lying on her side, in fact, in various playful attitudes. There is much that is good in the work of the figures, but if there should be a hue and cry against the nudity of the figures one would not be surprised. To begin with, they are very large, as said above, and the spectator is right on a level with them—in their very midst. They are not idealized or conventionalized in any way, but are very human, mischievous-looking women, with wet, matted hair hanging about their roguish faces: not beautiful, any of them. They seem to be too common, every-day personages to have a right to be bathing and flopping around right here on the Lake-front, where no other person, however much in need of a bath, would be allowed to take one. In the court, where it was originally intended to place the fountain, it might have appeared differently; or, if the figures stood in the midst of a dripping spray of water. The water-jets are very small, simply little squirting things, which, with the slight depth of the water in the basin and the huge dimensions of the young ladies, reduce the bath to about the dignity of a foot-tub, which only needs a piece of Ivory soap floating around to complete the picture in all its realistic points. Yet, with all this, the figures are very good, although they are certainly unfortunate in their setting.

The exhibit in the galleries of students' work is exceptionally fine this year. As usual, the class in design comes out strong and the architectural students make quite a proud showing. The life class and the still-life class have done very good work this year, studies from the costumed model, both in charcoal and oil, being, many of them, exceptionally fine. When one looks back to ten years ago, one realizes what strides the students have made.

The Art Institute has lately been the recipient of about two hundred thousand dollars' worth of valuable real estate. Aside from this, a library has been given and is to be built in the space corresponding to that now occupied by Fullerton Memorial Hall. The library is the gift of Mr. Martin Ryerson, and will probably not be far behind Fullerton Hall in perfect arrangements and appointments. It is certainly delightful to feel we have at last reached the point where the people who represent our wealth and education show a tendency to become public-spirited and do something which tends to the beautifying of our city. This desire has most noticeably increased within the last ten years and now comes the Municipal Art League, an organization whose aim would be to attempt to wisely direct this generous artistic tendency.

The growing love for things artistic, though it draws its inspiration from a small centre, is certainly becoming an actual thing here in Chicago. Aside from that influence which emanates directly from the Art Institute itself, there is another decided influence which comes from a colony of artists who have their studios in an office-building known as the Fine-Arts Building, a few blocks south of the Institute. Aside from the actual work in these studios there is a desire for artistic surroundings, and it is rumored that these surroundings will spread even to the halls and corridors of the tenth story, where these palettes and chisels abound. Each artist on the floor has been given a small plan of the hall, with instructions to prepare a general scheme for its decoration, which shall be submitted to the manager of the building. All have to consider the present existing circumstances, the gray floor, the stained wood-work and, of course, the special arrangement and plan. Designs in blue, gray or Pompeian-red are

being worked out, in which the painter will be called upon to furnish mural decoration, the sculptor to do his share and the stained-glass designer his. The architect alone seems to have been left out, and he of all men should approve of the scheme brought forward by the various kinds of decorators. This emphasizes the weak spot of the whole scheme. Think of any good work resulting from designs which were not in accord with the conception of the architect who created the building. We may have been misinformed; the "manager" above mentioned may approach the architect or the artist be in the closest touch with him, but certainly no mention is made of any one who has created the structure, further than the people who furnished the money. As was mentioned in these letters at the time of the completion of the building, the decoration and finish of the lower halls would not bespeak any amount of artistic refinement in the designer. This is a fact to be deplored and it certainly would be the only excuse for taking hold of the problem of the decoration of the upper halls by the wrong end. That is something which the average public seem to need to learn all through our new republic, that to make a perfect architectural creation all the arts must work together in the closest sympathy. We learned our first lesson at the World's Columbian Exhibition, about whose method of construction the only partially-educated people had little to say. Think how the old Greeks worked together, and of the perfect and harmonious wholes which were the results. Oh, we have much to learn and, first of all, how little we know already, and how in this, as in all things, "genius means hard work," as the great and glorious Michael used to say. Occasionally a happy hit is made, but the "miss" — its name is legion on every side.

Another little society which has but recently held its exhibition here, and one which is leading the public taste in the right direction, is that of the Arts and Crafts. Connected with Hull House, it touches and educates many of the very class of people whose taste forms the public taste. This was the second year of the society, and the exhibition, while not being so elaborate as that of last year, stood for what the society was really doing inasmuch as it represented more strictly the Chicago craftsman. Mrs. Wynne's metal work and enamels were as charming as ever; Mr. Doles's cabinet-work was dainty in design and workmanship, as usual, and some beautiful silver-work was shown by Dr. Wassall, a dentist, who has not used his hands and delicate tools alone for the torture of the innocents. The book-binders made a good showing and some Chicago pottery, though crude, had some good points. Some charming work was exhibited from the Newcomb pottery, but, coming from New Orleans, we can hardly claim it for our own.

When we had about forgotten the subway scheme, which was side-tracked so long ago, it rises to the surface, if a subway could do so paradoxical a thing, and it looks now as if it had more chance of being pushed forward than ever before. The idea is to connect the north and south sides by a subway, which should pass under the river and the business portion of the town, thus affording a convenient and agreeable way for pleasure vehicles passing from Michigan Avenue to the Lake Shore Drive and also of doing away with Rush Street bridge, which at this point in the river, so near the harbor, is a very undesirable structure, from the navigator's point-of-view. There has been some talk about a high bridge at this point, but this project had many disadvantages and now the official mind seems to be turning towards a plan which nine years ago was formulated by Mrs. Horatio May, the wife of one of the Lincoln Park commissioners. This subway plan is only one feature in the great and broad scheme for beautifying the Lake-front, which was originally set in motion several years ago by the Illinois Chapter of the American Institute of Architects, who really furnished the inspiration of the general conception as well as doing the work for some municipal improvement committee. The plan was highly approved of, at the time it was originated, by engineers and prominent citizens, but the bill providing for its construction was lost through some political wire-pulling. The proposed subway was to be three thousand two hundred feet in length, extending from Van Buren Street and Michigan Boulevard on the south to Ohio and St. Clair Streets on the north side. The elevation in the subway was to be one foot in thirty, the driveway thirty-six feet in width, the foot-paths twelve. The prospect of a high bridge with approaches nearly as long as those of the subway itself, ruining adjacent property and combining many disadvantages, has been the means of reviving interest in the other scheme and it looks now as if careful consideration would be given it by the municipal authorities.

St. Clair Street seems to be the point where architectural dreams do most centre. In detail, the one which fixes the "Stadium," the great amphitheatre for the autumn festival of next October, on what is known as the Ogden property, a tract of land just east of St. Clair, excels all previous dreams. It suggests a wild architectural debauch, and if one can take as serious the accounts published by the local press, they certainly suggest nothing so much as architecture suffering from an attack of delirium tremens.

"Plans for the Stadium, which have just been submitted to the committee, outline a handsome structure 1,240 feet in length by 600 feet in width, inclosing in the form of a half-circle an arena 600 feet long and 200 feet wide. The seating capacity of this vast amphitheatre is to be 100,000. It is to be 3 stories high and all the passageways will be so arranged as to lead directly to the seats." So much for fact, now comes the fancy part, indulged in by one of our papers. "The line of seats will be broken by mimic towers, grottoes, castles

and thrones. . . . Finished in all the splendor of Persian architecture, the centre entrance to the Stadium will represent the hanging gardens of Babylon, graced with all the luxurious accompaniments of the Orient. Surmounting the whole will be lofty towers at intervals, with roomy galleries and with arrangements for immense search-lights. On one side, the entrance to the arena will be in the Grecian style of architecture, in the form of a triumphal arch, which culminates in a plastic group representing the 'Triumphal Progress of Columbia.' Across the grounds, six hundred feet distant, will be another entrance to the arena in mediæval architecture, with threatening battlements, quaint turrets and a draw-bridge with heavy chains."

All this, and we are trying to educate the public taste.

THE ADVANCEMENT OF AMERICAN ARCHITECTURE.¹

MR. CHAIRMAN, GENTLEMEN AND FELLOW-WORKERS:—

It was with pleasure that the members of the T-Square Club received the invitation of the Chicago Architectural Club to join in the deliberations of this Congress.

The success of that Club in interesting divers architectural bodies, inspired confidence in the serious purpose of the reunion, and as it also offered our delegates an opportunity to see the varied interests of the city of Cleveland, of becoming acquainted with her architects, and of being introduced to many other earnest co-workers, there was naturally a general desire to attend, although the great distance made it nearly prohibitory. And, therefore, while Mr. Lacey and I felt it a compliment to have been chosen as the T-Square Club's representatives, we feel it still more gratifying to be its delegates at Cleveland upon this occasion.

Yesterday we heard with interest, pleasure and profit the reports of the thirteen architectural societies represented at this Congress. While in many respects they differed from one another, they all agreed upon one point; namely, that of the first duty of the organization to its members. For each organization has the advancement of architecture at heart, through the mutual improvement and concerted action of its individual members.

It is no flattery to tell you that the hope and promise of the profession lies in the clubs you gentlemen represent. The real latent enthusiasm and ambition to conceive and execute an architecture worthy of the most inventive people on earth is centered in your respective organizations, and therefore I contend that the advancement of American architecture, as opposed to architecture in America, should be our common purpose.

The subject of this distinction is opportune, for if one may judge by the sentiments expressed in the annual catalogues of your respective societies, you are already beginning to feel this new ambition stirring within you. The awakening is spontaneous. All of you are beginning to recognize that our people want an architectural expression given to their buildings which shall mean something to them. They want an architecture which will reflect their own lives and local achievement — an indigenous architecture having its cornerstone laid down deep in the popular heart.

Last night at the Chamber of Commerce we listened to the earnest, public-spirited words of one of Cleveland's most venerable and respected citizens. We were all impressed by his intense altruism. He not only *wants* but *expects* to see a group of grand public buildings rise up in his native city which will tell the story of its progress, and remain for all time the boast and pride of his descendants. He wants a beautiful monumental cluster of buildings which will stand for Cleveland and for Cleveland alone. He feels her greatness and is justly proud of it. He has had a part in making her great, and his fellow-citizens honor him for it and will aid him in realizing his ideal.

Was there an architect present last night, who, listening to that old man's virile enthusiasm, did not feel his pulse quicken at the mere thought of symbolizing such a noble work?

What was it that thrilled us?

The fact that there might soon be some fat new jobs for us to scramble after?

No, not a bit of it!

For the moment, a spark of pride inflamed a desire within us to put into permanent form a lasting symbol which should call up as deep emotions in *all* beholders as that gentleman's words had inspired in us.

Personally, I was so profoundly moved by that meeting, that notwithstanding the fact that I served on a committee until long after two o'clock this morning, I rose early, discarded the set paper I had already prepared, and scribbled off this one before breakfast, feeling sure that I could win your interest and coöperation better by taking up my subject from the point-of-view to which our proceedings have led us.

Gentlemen, what we need as individuals, as independent organizations, and as a federation of societies, is a clear-cut ideal — a well-defined ideal — a national ideal, to guide our work; one which, when judged by the unerring standard of time, will proclaim us honest, independent and progressive architects.

Yesterday Mr. Lacey explained to you how, in the quest of this ideal, it had been proposed to award the T-Square Club Fellowship and conduct our monthly competitions: a series of programmes was to have been prepared, for the purpose of bringing the national spirit of our free institutions uppermost in the mind of

¹ Address delivered by Mr. Albert Kelsey before the Congress of Architectural Clubs at Cleveland, O., January 3, 1899.

each competitor. A public-school building was selected as the most suitable subject to express this great fundamental principle. Next, so that breadth and local civic progress might be made a dominant note, a large school-building in a congested quarter was selected and, through a well-written programme, several unfavorable everyday conditions were to have been included for solution. Of these, a general lack of verdure and openness in the arterial system of the city were mentioned. It was suggested that if all school-buildings were made the centre of a spot of artificial country in this manner, as new school-houses replaced old ones, all the wards of a city might be systematically opened up without arousing sectional jealousies. And thus local centres, or focal points, would be established throughout a city's area, about which property would always be improving. These would form suitable spots for branch libraries, public baths, places of physical development, etc. Then going still farther into the sociological condition of the community, the competitor was to have been told about the scholar-penny-saving-fund as it exists in several Continental countries, and as a hint for a special building to provide for these departments it was suggested that a municipal teachers' boarding-house should adjoin large school-buildings, it being argued that by giving teachers an official residence, a dignity would be added to their standing which does not now exist, and at the same time they would be grouped together for mutual intercourse and study, where they could take charge of the new departments and be found by their scholars at all times.

So much for a T-Square Club dream; I quote it only as an illustration, though we are going to do something along this line of thought.

Are we not all tired of servile copying? Do foreign adaptations satisfy either the client or the architect? No matter how beautiful they may be, do they not fail utterly in calling up a direct thought of local achievement? I have often watched a workingman who for the first time penetrates a new street, park or city, stop before some very crude monument and study its significance with pleasure, when he would hardly give the exquisite Italian façades he passed a glance, and except for a technical curiosity, I myself often feel the same way about many of our refined and discordant buildings, with their spurious air of antiquity.

How much more an old clapboarded homestead, way off in the country, means to a man; because no matter how humble, there's no place like home!

Even the old barns (built in the straightforward primitive fashion of the neighborhood) delight the city man who has been for many years separated from the home of his birth. No matter how battered or shabby in comparison with his city stable, they mean something to him.

How many of our public buildings inspire local pride, and mean anything to our citizens? How many millionaires' houses in this broad land mean much to their owners? How many pretentious high-school buildings are there that call up the same loving recollections as the little cross-road school-house in the country, where, perhaps, some of our parents worked with their own hands and in their own way to complete it, to pay their county school-tax.

The march of progress leads us, of course, to broader fields. But human sympathies remain unchanged, and it is this neglected factor in our architecture which must be cultivated, if architecture in the United States is ever to mean much to our people.

It is this that our clubs should foster; it is this that this convention should advocate, and it is this that will ultimately lead to a national style. With a devotion to higher principles than alien precedents, we will gather in unconsciously all the odds and ends of advanced construction and progressive thought, and by adapting every building to the immediate needs of the people, architecture once more will become a living art.

In my opinion, gentlemen, this congress's work may be made most useful in promoting American architecture, if concerted action, unity of purpose and freedom from prejudice are agreed upon.

By a frank and friendly interchange of opinions we have the power, and I trust the purpose, to do something towards focusing scattered effort and heterogeneous talent upon a progressive and worthy line of common study.

I believe that it is not only right and fitting that the architectural clubs of the United States should unite in making a firm stand against obsolete affectations in architectural design, but that it is their duty to lead architectural thought to modern and native sources of inspiration.

Progress or precedent; that is the question. During the period of rapid progress through which we have been passing, architecture has had its "boom." It has been revived, transplanted and grafted upon American civilization, and though frequently it has been utterly out of keeping with modern ideas, it has failed to keep pace with other lines of social advancement; yet at the present time I firmly believe that the twentieth century will open upon a new era of architectural beauty and grandeur, whose centre will be in the United States. Indeed, already such signs are not wanting.

I know of no country where so much real enthusiasm and honest effort is being bestowed upon architecture as in the United States; and with the same acute ingenuity applied to it that has been applied to American mechanics, making American inventions lead the world, there is no reason why the well-trained students in our clubs should not set their energies to this task with equal success.

Just think of the changes that have come over the profession in

the last few years! The mere money-making-plan-factory-magnate, huckster, or broken architect, who for so long a time has represented the profession merely because of the magnitude of his practice, is no longer respected as an architect. The cunning employer of skilled draughtsmen has been found out and is despised by the better element of the profession.

And last, but not least, with the advent of intelligent critics and conscientious college experts, the real talent of the profession is being singled out, and sound standards are being established.

It is not too much to say that your clubs have absorbed the cream of the talent from the best architectural institutions at home and abroad, and with high ideals, it is to them we must look for an evolution.

To form ideals, and to bring about an architectural evolution, many of us must change our habits of thought and action and look into the future, instead of back into the past, for inspiration.

In conclusion, gentlemen, I wish to say that in the years which are to come, I hope that this conference, held in the hospitable quarters of the Cleveland Architectural Club, will stand forth with increasing prominence as one of the great landmarks of architectural progress in the United States.

MELVIN H. HAPGOOD.

IT is nearly a score of years since our attention was first attracted to Melvin H. Hapgood, whose life closed July 4, by his evident sincerity of purpose as well as by his innocent simplicity and unworldly way of looking at things — characteristics which manifested themselves in the kind of question that he was rather fond of bringing to us for solution at that time. This ingenuousness of feeling and purpose never left him, yet as there was knit with it a certain share of native New England business shrewdness, his career in active practice was as satisfactory to his clients as it was in its outward results agreeable to the general on-looker.

Mr. Hapgood was born thirty-nine years ago and was educated in Boston, where he finally held a position in the office of Mr. Preston. He left to go to Europe, and on his return accepted a position in Hartford, with John C. Mead, designing many important buildings during his stay there. In 1890, at Mr. Mead's death, Mr. Hapgood and Mr. Cook continued the business under the firm name of Cook, Hapgood & Co. They were very successful and did a very large business.

In 1893 Mr. Hapgood formed a partnership with his cousin, Edward T. Hapgood, under the name of Hapgood & Hapgood, architects, which partnership is now terminated by his death.

Mr. Hapgood was a member of the Architectural League of New York, and was deeply interested in all matters relating to his profession.



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

WEST ENTRANCE TO NORTH AISLE: SETTLEMENT CHURCH OF THE HOLY TRINITY, EAST 88TH STREET, NEW YORK, N. Y. MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

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

THE new Church of the Holy Trinity, with its adjoining morning chapel, in 88th Street, between First and Second Avenues, is the last to be finished of the group of buildings of which it is the chief. The church and chapel, the vicarage and the Settlement House known as St. Christopher's (See the *American Architect* for March 18, 1899), as well as the plot of ground upon which they stand, are all the gift of Miss Serena Rhinelander, as a memorial to her grandfather, William Rhinelander, and her father, William C. Rhinelander. The Holy Trinity Settlement, as the church and its auxiliary buildings may be conveniently called, has been given by Miss Rhinelander to St. James's Protestant Episcopal Church, at Madison Avenue and 76th Street, which controls the parish in which it is situated. In view of the fact that the former Church of the Holy Trinity, Madison Avenue, sold its property and united with St. James's Church, the old name was transferred to the new buildings.

One of the most interesting facts in connection with the new Holy Trinity buildings, and one which gives an especial significance to their memorial character, is that they stand upon a portion of the old Rhinelander farm purchased in 1798 by the first William Rhinelander.

The group of four buildings together cover a plot 100' x 275', on the south side of the street. The material of the exterior is a mottled, golden-brown brick, in the long, flat Roman size, which was specially made for the purpose. St. Christopher's House, at the western end of the group, was the first building erected, and has now been in use for two years. From its eastern side the cloister, dark and cool, leads toward the church. About half-way in its length this passage gives entrance on the north side to the morning chapel, a

small, one-story building, partly circular in shape, which, projecting as it does between the church and the Settlement House, breaks artistically the long line of the cloister. The morning chapel will seat sixty persons.

The ground plan of the church itself is in the form of a Latin cross, with an octagonal apse. In the top of the cross, which is toward the east, is the chancel. From the northwest corner of the church rises a great tower, 150 feet high and 20 feet square. This is the most striking feature of the entire group of buildings, and it marks the exact centre of the plot of ground. Though of such large size, the tower does not appear heavy, for its long sides are pierced by many openings, and the ornamentation upon it is delicate and graceful. Its base is solid, broken only by the main entrance, which is imposing in its form and adornment. Arching above the doorway are groups of sculptured figures, representing the Trinity and many of the saints. These are the work of Carl Bitter, who also did the two large figures of St. Paul and St. Barnabas on the west side of the church. High up in the tower, among the clusters of dormers and turrets, is the belfry, with its musical chimes, ringing every quarter-hour. Another noteworthy feature of the exterior of the church is the great west window, looking toward St. Christopher's House.

The interior of the church is finished in dark terra-cotta, which does much to enhance the beauty of the stained-glass windows, which glow forth brilliantly from their dull setting. The idea of using terra-cotta for the inside walls was determined upon after a visit made to Lichfield Cathedral, in England. Above the chancel, at the east end, are seven memorial windows, in a semicircle. The one in the centre is in memory of Mr. and Mrs. William Rhinelander, the first owners of the property, and the other six are in memory of the six of their seven children who have left descendants. The present generations of the family have contributed to these windows, all of which are the work of Henry Holiday, of London, who did much of the stained-glass work in Grace Church. At the north side of the chancel is the white marble font by Carl Bitter. There are two organs in the church, that in the chancel being connected by electricity with one in the small gallery at the opposite end, and the two thus being operated by means of the same keyboard.

The most eastern building of the group, the vicarage, is connected with the church by another cloistered gallery, which on the church end opens into the vicar's study and robing-room. The vicarage itself is fitted up in artistic and comfortable style, and has at its rear the janitor's apartments. Under both the vicarage and the janitor's dwelling are the engine-rooms and the electrical, heating, lighting and ventilating plants. St. Christopher's House, which is used largely as a people's club, contains all the best facilities for such a purpose. Its gymnasium is fitted up with all the most approved apparatus, and has connected with it ample locker-rooms and shower-baths. There are various club and assembly rooms for the boys and girls, a circulating library, and in the basement a fine swimming-tank. A large public playroom, in which the children of the neighborhood will be invited to amuse themselves on stormy days, and where they may play all sorts of rough-and-tumble games without fear of breaking anything, is also situated in the basement. An interesting decoration on St. Christopher's House is the sculptured figure of the saint for whom it is named, placed high up at its north-eastern corner. He is represented in the traditional way, carrying the Child Christ on his shoulders and leaning upon his palm-tree staff. — *N. Y. Tribune.*

NORTH ELEVATION OF THE SAME.

EAST ELEVATION OF THE SAME.

HOUSE OF GEORGE GRISWOLD, ESQ., TUXEDO PARK, NEW YORK, N. Y. MR. WM. A. BATES, ARCHITECT, NEW YORK, N. Y.

HOUSE OF MRS. ALEXANDER T. VAN NEST, TUXEDO PARK, NEW YORK, N. Y. MR. WM. A. BATES, ARCHITECT, NEW YORK, N. Y.

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

NEW SCREEN, ABBEY DORE CHURCH; LYCH-GATE, WOOTTON FITZPAINE, DORSET, ENG.; CHARD CHURCH, SOMERSETSHIRE, ENG.: NEW CHANCEL AND TRANSEPTS, SOUTHEAST VIEW. MR. R. W. PAUL, ARCHITECT.

This plate is copied from *The Builder*.

CARTWRIGHT MEMORIAL HALL, BRADFORD, ENG.: SELECTED DESIGN. MESSRS. J. W. SIMPSON & E. J. MILNER ALLEN, ARCHITECTS.

This plate is copied from the *Building News*.

[Additional Illustrations in the International Edition.]

NAVE AND CHANCEL: SETTLEMENT CHURCH OF THE HOLY TRINITY, NEW YORK, N. Y. MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

SOUTH PORCH: ST. PAUL'S METHODIST EPISCOPAL CHURCH, W. 86TH ST., NEW YORK, N. Y. MR. R. H. ROBERTSON, ARCHITECT, NEW YORK, N. Y.

[Gelatine Print.]

We must once more remind our readers to add Mr. Robertson's name to the two illustrations of this church which were published in our issue for June 24.

QUEEN'S HOTEL, LEICESTER SQUARE, LONDON, ENG. MESSRS. SAVILLE & MARTIN, ARCHITECTS.

THE GRILL-ROOM IN THE SAME.



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

AN INSTANCE OF JOURNALISTIC ENTERPRISE.

NEW YORK, July 5, 1899.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs, — In its issue of June 30, the *New York World* published an article on the proposed house of Mr. Andrew Carnegie. On the same day we sent the following letter:—

TO THE EDITOR OF THE *World*:—

Dear Sir, — Our attention has been called to the article on Mr. Carnegie's house, in your issue of to-day, containing two (2) illustrations.

With the exception of the names of the competing architects and the result of the competition, we believe every statement contained in the article to be incorrect. The illustrations have not the slightest resemblance to the design accepted and have not been based on any drawings or sketches made in this office.

We should be much indebted to you if you would publish this letter in justice to our client and to ourselves.

Your obedient servants,

(Signed) BABB, COOK & WILLARD.

This letter, we believe, has not been published by the *World*. We should be much indebted to you, therefore, if you would kindly give it a place in your columns, for the benefit of those who may not be cognizant of the "methods" of this newspaper.

Your obedient servants,

BABB, COOK & WILLARD.



A TRADE COMBINATION DECLARED UNLAWFUL. — Memphis plumbers formed an association requiring the members to pay into the treasury of the association taxes graded in accordance with the work performed when a member did work in competition with another member. Bailey & Co., members of the association, did such work, reported it to the association, and, in accordance with the by-laws, were assessed \$444 as taxes to the association for having competed with other members of the association, and the Plumbers' Association sued them. The case came before the Supreme Court, and at Jackson, this week, was decided against the association, Justice Caldwell delivering the opinion. In the opinion the broad ground is taken that the by-law of the association providing for a tax upon a member when work is done in competition with other members is void because in restraint of trade and public policy, its tendency being to prevent and destroy competition. The Memphis Plumbers' Trust had no standing in court, and the Supreme Court of the State held that combines and association formed for farming out business and work, as the by-laws of this association show it was formed for, cannot use the courts to discipline recalcitrant members. — *Nashville American*, June 17.

THE WAVERLEY STATION, EDINBURGH. — The largest railway station in the United Kingdom is the Waverley Station of the North British Railway Company in Edinburgh. It has been under reconstruction and enlargement for over five years, and will be finished this summer. Enlargement became necessary in consequence of the great increase of traffic on the East coast and Midland routes, between Scotland and England, after the Forth Bridge was built. This also necessitated the doubling of the tunnels in the Princess Street valley to the east and west, and the quadrupling of the track for three miles on each of these sides of the city. The station now covers twenty-three acres of ground, of which eleven-and-one-half acres are under roof. The two largest stations in England that can be compared with it are the Liverpool Street Station, London, which covers twenty-two-and-one-half acres and has six-and-one-half acres under roof, and the New Street Station, Birmingham, which covers ten-and-three-quarters acres under roof. The total length of platforms in the Waverley Station is three-and-three quarters miles. There are eight main lines running through it, and there are fifty-six dock roads and sidings, which are worked from four signal cabins by 228 switches and 290 signals. The total cost of reconstruction, exclusive of land, will amount to £500,000. — *Boston Transcript*.

LUCIAN ON POLYCHROMY.—Lucian, who died when ninety years of age, in the 180th of the Christian era, although he relinquished the employment of a statuary and followed that of literature, had certainly an excellent taste in art. His descriptions of statues and pictures prove his fondness and his knowledge. What he says of the famous Cnidian Venus of Praxiteles is very remarkable. After admiring the whiteness of the marble and its polish, he praises the ingenuity of the artificer in so contriving the statue as to bring least in sight a blemish in the marble (a very common thing, he adds). It would not have required this ingenuity in the designs if Praxiteles had intended his statue to be painted, for the paint would have covered the stain in the marble wherever placed. We may learn something more from Lucian. In his "Images," wishing to describe a perfect woman, he will first represent her by the finest statues in the world, selecting the beauties of each. It is in a dialogue with Lycinus and Polystratus. "Is there anything wanting?" asks Polystratus, after mention of these perfect statues. Lycinus replies that the coloring is wanting. He therefore brings to his description the most beautiful works of the best painters. Enough is not done yet; there is the mind to be added. He therefore calls in the poets. Here, then, we have statuary, painter and poet, each by their separate art to portray this perfect woman. He does not describe by painted statues but by pictures. Had painting statues been universal, as pretended, Lucian must have seen examples, and his reference to pictures would have been unnecessary. If it be argued that the paint had worn off, that argument will tell against the polychromatists, for it at least will show that, in an age when statues were esteemed, the barbarity of coloring was not renewed. In his "Description of a House," he says, "Over against the door, upon the wall, there is the Temple of Minerva in relief, where you may see the goddess in white marble, without her accoutrements of war." The painter, it may be fairly conjectured, painted inside on the wall of the house the common aspect, and the white marble statue. In his "Baths of Hippias" he mentions "two noble pieces of antiquity in marble of Health and Esculapius." Nor does he omit noticing paint, and that vermilion—but where is it? "Then you come to a hot passage of Numidian stone, that brings you to the last apartment, glittering with a bright vermilion, bordering on purple."—*The Architect*.

CAV. BONI AND HIS RESTITUTIONS.—Strenuous in defending that authenticity in buildings which he once defined as being a necessary condition of their value, the architect Boni from the commencement of his career has carried on a fierce struggle against restorers, advocating instead the restitution to their original position, in the very atmosphere for which they were painted or sculptured, of the many masterpieces now buried alive in the galleries of museums. He hopes to live to see the marbles of Phidias come forth from the galleries of the British Museum and be refixed under the lovely sun of Greece on the cornice (*sic*) of the Parthenon. He hopes that Venice will some day require that Titian's masterpiece be restored to the principal altar of the Church of the Frari. A magnificent thirteenth-century bronze bull fell from the front of the cathedral at Orvieto and was smashed to pieces. A new model for the purpose of recasting it was actually prepared, when, on visiting Orvieto in 1888, the architect Boni saw that it was possible to put the ancient fragments together on a framework. The next year he himself carried out the work, which was completely successful, and the antique bull was restored to its place fifty-five years after its fall. A worse fate threatened the bronze lion in the Piazzetta of St. Mark at Venice, which a misguided multitude wanted to replace: strengthened by an internal breast-plate of bronze, the ancient lion returned more proud than ever to its post of sentinel on the top of the column. Many years ago the usual restorers, under the pretext of great affection for the building, and the risk of injury from the effects of the atmosphere and light, removed some heads of delicate workmanship from the mosaics of Torcello Cathedral, and sold them clandestinely. The heads were partly recovered, but instead of restoring them to their places they were transferred to the provincial museum of the island. The architect Boni, who is the apostle of legitimate restitution, succeeded in restoring the original mosaics to their places two or three years ago, and as a compensation the museum had copies. — From "La Riabilitazione del Foro Romano," by L'Italiano, in *Rivista politica e letteraria*, Rome, February, 1899.

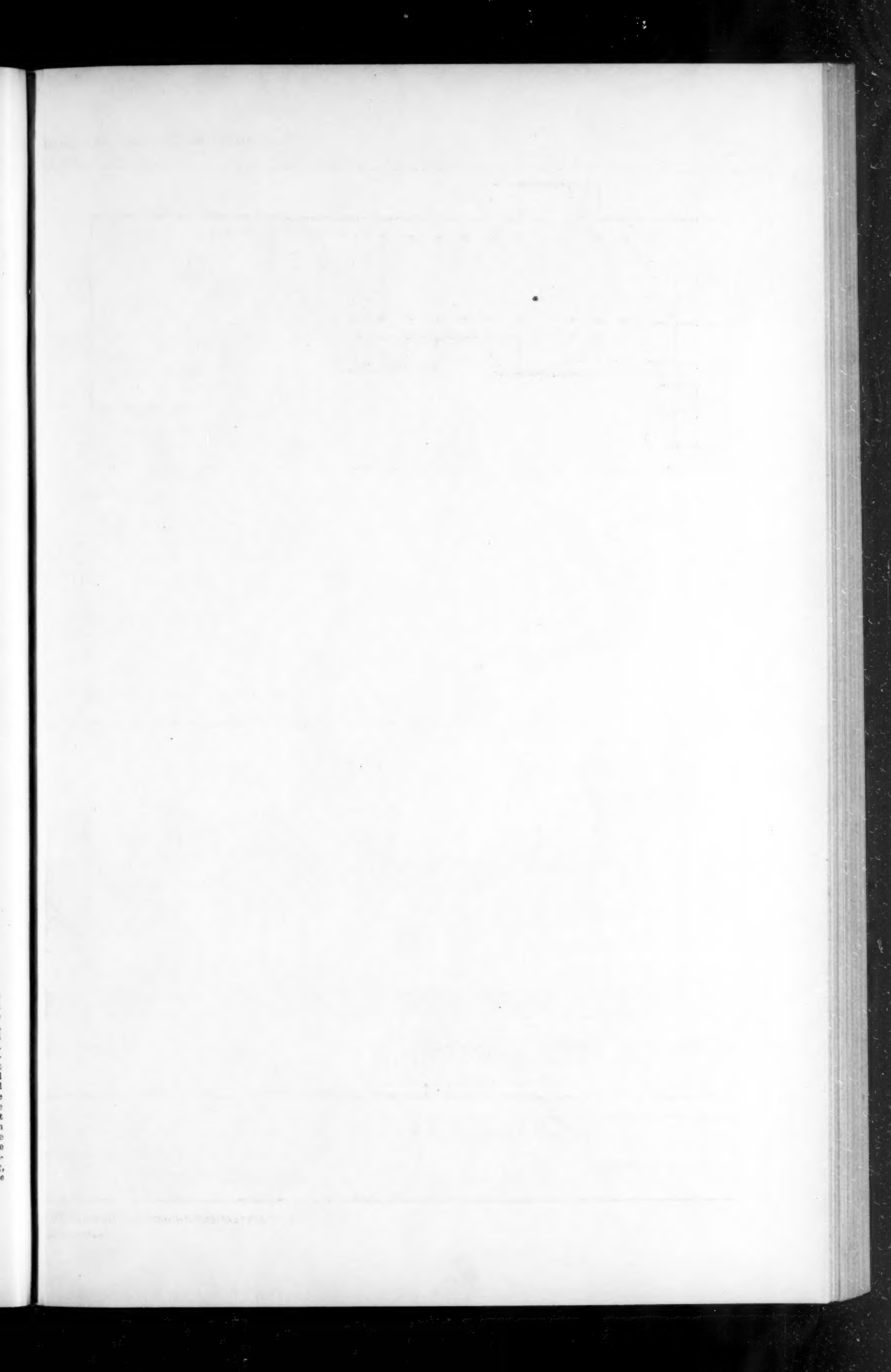
PROPOSED GERMAN LAW AGAINST STRIKES.—The proposed German bill against strikes, which has just been laid before the Reichstag, is a less stringent measure than it was expected to be from the speech of the Emperor, in which it was first mentioned last year. It prescribes the punishment of "penal servitude" only in exceptional cases. That punishment may be imposed when the result of acts of intimidation or of incitement have led to a strike or a lock-out which endangers the security of the Empire or of a German State, or which imperils the security of life or of property. In such cases the culprits may be sentenced to a maximum term of three years, and the ringleaders to a maximum term of five years' penal servitude. Of mere incitement to striking nothing is said in the bill. The existing law on the subject of association and intimidation inflicts a penalty of three months' imprisonment upon any one who, by the exercise of physical force, by menaces, or by attacks upon personal honor, endeavors to induce any one to participate in or to abstain from association for the purpose of obtaining better conditions of work or wages. The new bill gives a somewhat wider definition of the offence, and extends the penalty to a maximum term of one year's imprisonment, with the alternative, where there are mitigating circumstances, of a maximum fine of 1,000 marks (\$250). The new clause applies to undue pressure brought to bear upon employers or employed to induce them to withhold work from certain categories of workpeople. Professional strike-agitators are menaced with a penalty of three months' imprisonment. Picketing is expressly included in the definition of "physical force" as applied for purposes of intimidation. On the other hand, it is left open to employers or employed to agree among themselves whether they will employ or work for certain categories of persons. — *N. Y. Evening Post*.

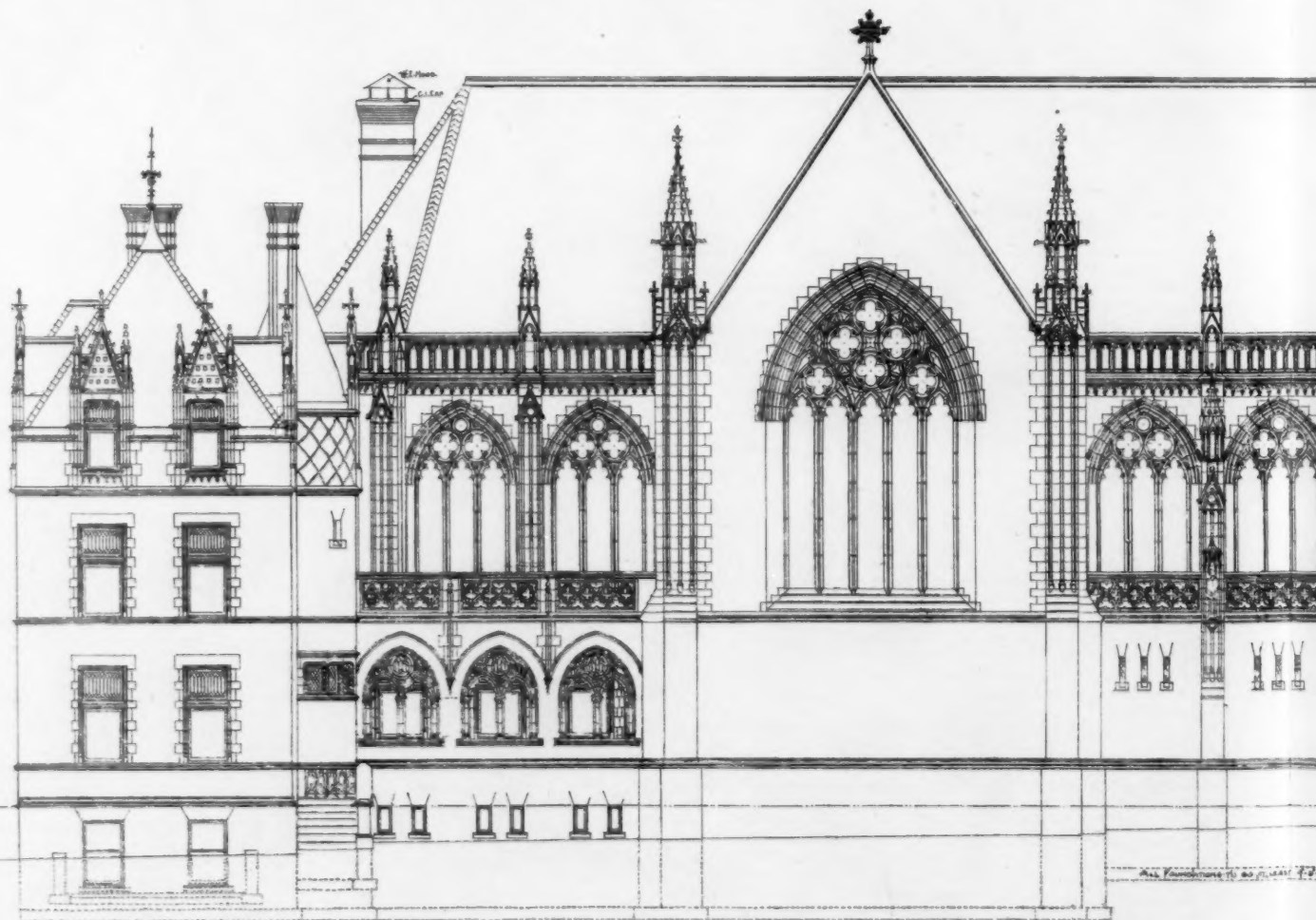
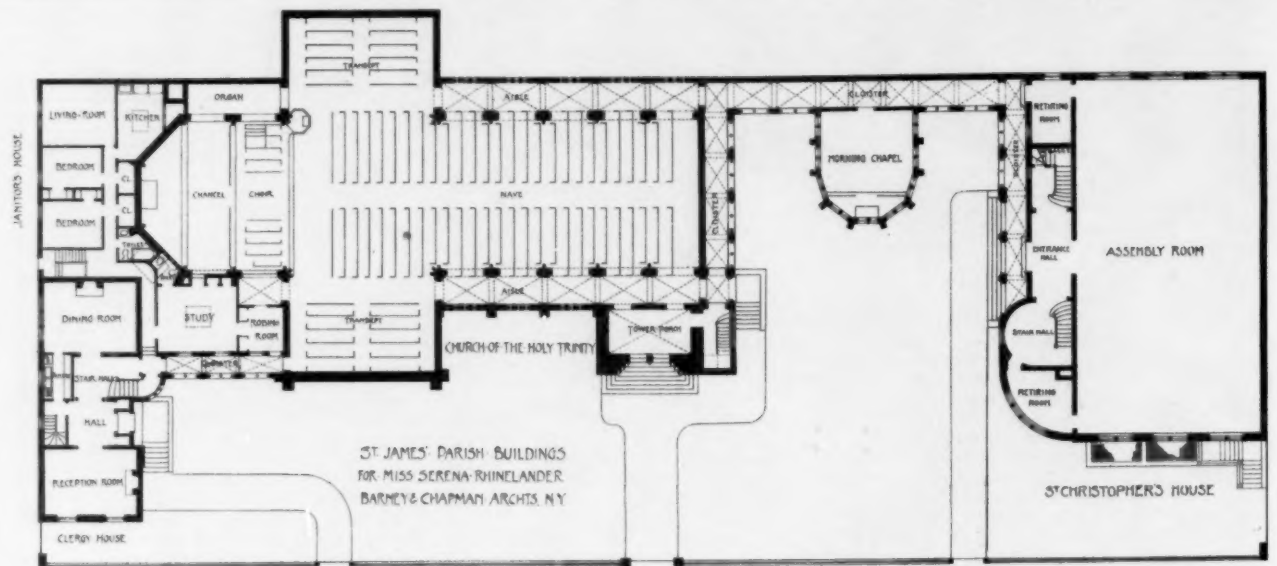
WHY THE PALISADES ARE NOT SAVED.—It is probable that if the Palisades were in New York they would have been taken as a public reservation, for the Empire State has not been illiberal in such matters, and it is, of course, New York that is chiefly interested in this matter. But New York has no jurisdiction. The land belongs to New Jersey. The Palisades, however, are not seen from that State. It makes no difference to anybody in New Jersey whether they stand or fall—at least no such difference as would induce the Legislature to appropriate the money necessary to buy the Palisades and preserve them for the benefit of New York. So all that the New Jersey Legislature has done is to create a commission that is authorized to buy the Palisades if anybody will provide the money. As no one has done this, the commissioners can only stand by and watch the quarrymen and make inadequate remarks. — *Philadelphia Times*.

ANOTHER TEST OF THE HIGH-BUILDING STAND-PIPE.—Judging from the success of the tests recently, when seven streams were thrown simultaneously across Broadway from the stand-pipe in the St. Paul Building—one from the roof, while six branch lines were in full operation below, it was shown not only that two of the largest steam fire-engines in use by the fire-department of this city can draw sufficient water from one hydrant to fight a fire, but also that a fire in one of these tall buildings—provided it is properly equipped with a stand-pipe—can be fought and extinguished without any more difficulty than is met with in putting out a fire in a structure whose height does not exceed the average. More water than was being used could have been pumped to the roof by the two engines, one of which had to be stopped during the second part of the test, as too much water was pumped for the outlet, and fifteen lines could have been employed and as strong a stream obtained as with the seven actually used. Under these circumstances it would seem that legislation should be obtained whereby the owners of high buildings should be compelled to put stand-pipes where at present there are none. — *Fire and Water*.

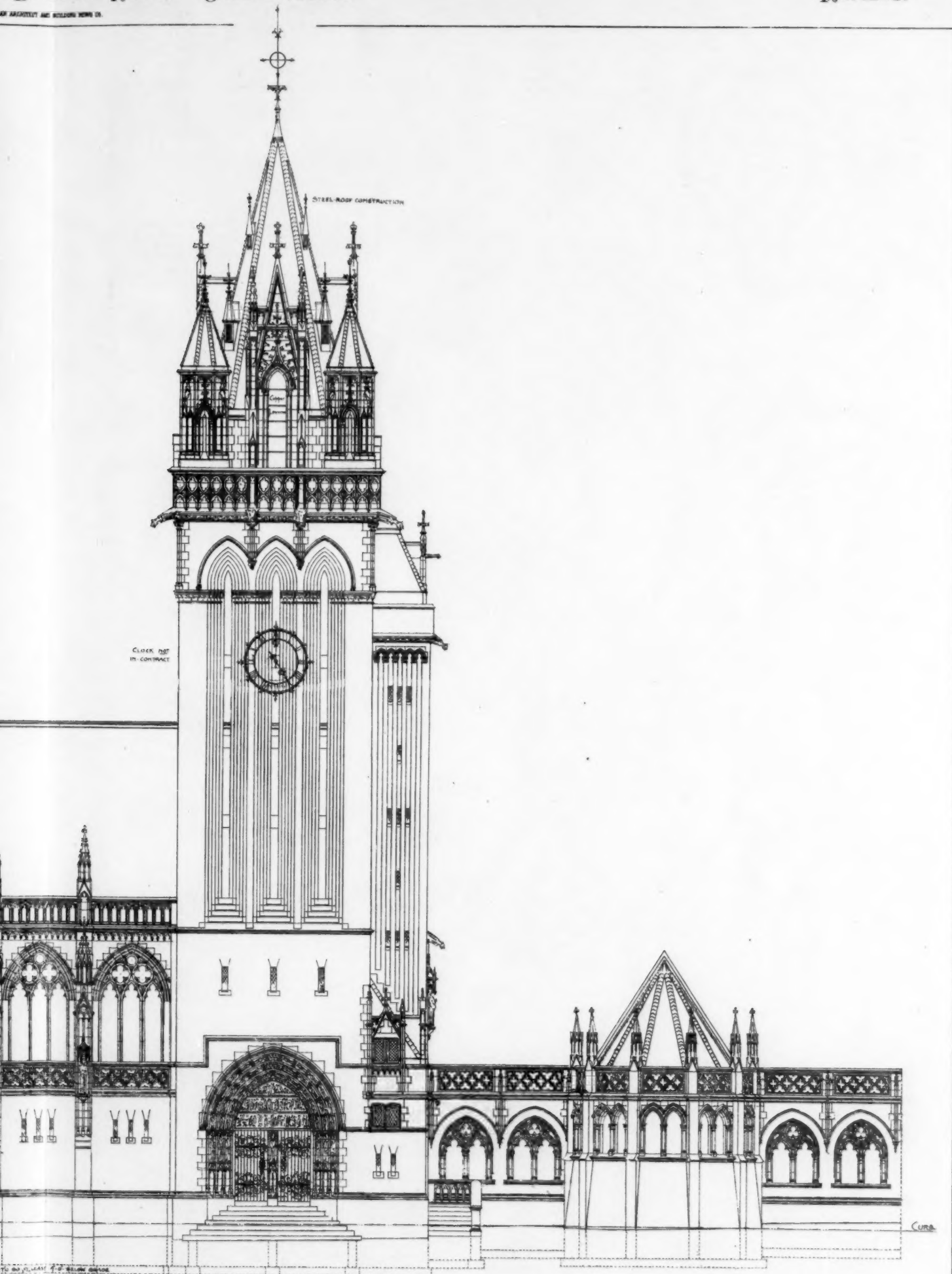
ANCIENT WORKS BELOW THE NEW MEXICO LAVA BEDS.—Discoveries were made recently in the lava beds of New Mexico, some of which are situated eighteen miles west of Santa Fé, which prove that thousands of years ago there existed in New Mexico a system of reservoirs and irrigation viaducts that is unparalleled at this age. Under the lava, which covers hundreds of square miles, are found traces of cemented ditches and reservoirs that are marvels of civil engineering. Irrigation engineers have much to learn from the people, older than the Pueblo race, who inhabited New Mexico when the race from which Columbus sprang were still barbarians. The ancients provided against seepage by cementing the bottoms of their ditches wherever they are conducted across loose soils. Their ditches wound in and out at the base of mountain ranges, following the sinuosities of canyons and rounding points in such a manner as to catch all the storm water before it was absorbed by the loose sands at the mountains' base. Reservoirs at convenient basins stored the water, which was led in cemented ditches across the loose soils to where it was needed for use. Chasms were crossed by viaducts, and wonderful engineering devices were used for the removal of silt that might be used as an aid to the fertility of loose and rocky soils otherwise valueless. Into some of the ditches lava has run, showing their great antiquity. Others are now covered with shifting sands, but enough are still visible in many places in New Mexico to enable the skilled engineer to understand the system which pre-historic New Mexicans rendered so effective. — *N. Y. Tribune*.

BLIGHTED BY A TRUST.—The Indiana Wire Fence Company of Crawfordsville has been absorbed by the American Steel and Wire Company, and its buildings now stand deserted. The fence factory was Crawfordsville's chief industry. The products became known all over the country, and the demand increased so that the factory was enlarged almost weekly. There were regularly employed about seventy-five men: sometimes more than that number, nearly all of whom had families. The pay-rolls for labor alone amounted to nearly \$52,000 a year, about every dollar of which was spent in Crawfordsville. But the Steel Trust began to note the Crawfordsville plant. An agent was sent to the company with a proposition to buy, but the offer was declined. The agent talked bluntly. "Take a little time to consider and I will come back and see you," he said, significantly, as he departed. The members of the company did take time to consider. They found that every factory, every jobber, every dealer from whom they would have to secure material with which to carry on business, was controlled by the Steel Trust. They could not get a pound of iron except the Steel Trust was willing they should have it, and at prices that would prevent a profit to themselves. "Suppose," said the Indiana Wire Fence Company to the Steel Trust, "that we decline to sell you our plant?" "In that event," replied the Steel Trust, "we will send our agents into your territory." The meaning of that was plain. The Trust would cut prices so low that the Crawfordsville concern would be forced out of business, or would have to operate at a loss. There was nothing to be done. The sale must be made, and January 23, 1899, the plant passed to the control of the Steel Trust. Then the blow fell upon Crawfordsville. The men were thrown out of employment. Most of them had gone into building and loan associations, had borrowed money, and were building themselves homes. They could not meet their payments, their homes were taken away from them, and they left the city. There was no work for them here. Clerks and salesmen lost their positions because business fell off. In fact, before long every branch of business felt this blow. A few of the men are still here, but they are idle except as they can get a few days' work at odd jobs. The county auditor told me that, while he had not yet seen the appraisement of property for this year, he understood real estate in the vicinity of the wire factory had depreciated 40 per cent since the industry closed down. A number of small merchants in that locality have been compelled to go out of business, rents are almost nothing, and yet tenants cannot be secured for the houses. — *Correspondence Indianapolis News*, June 12.





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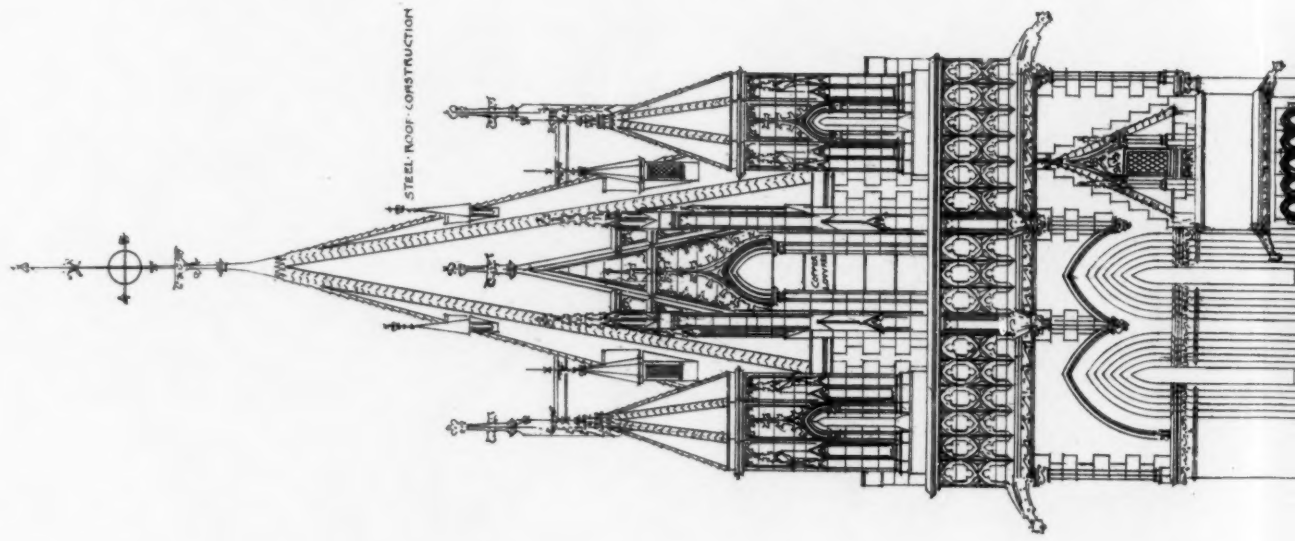
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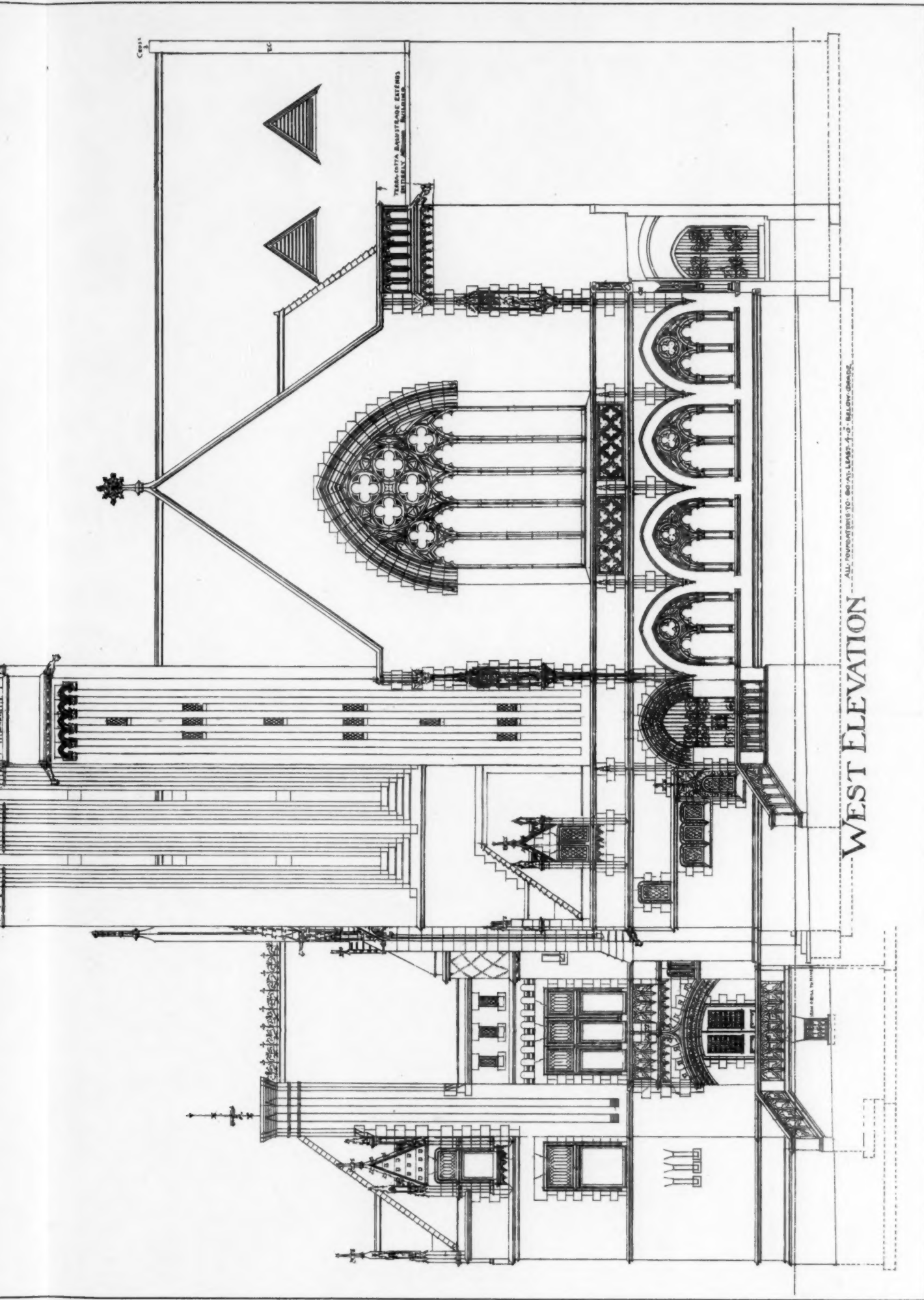
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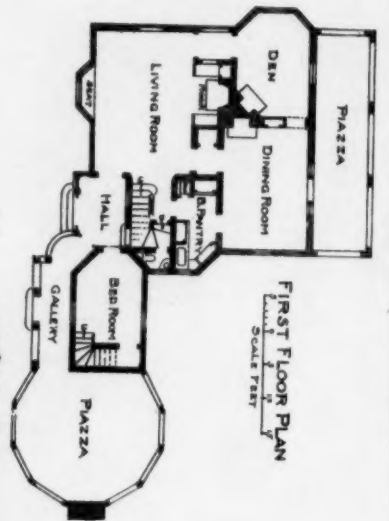
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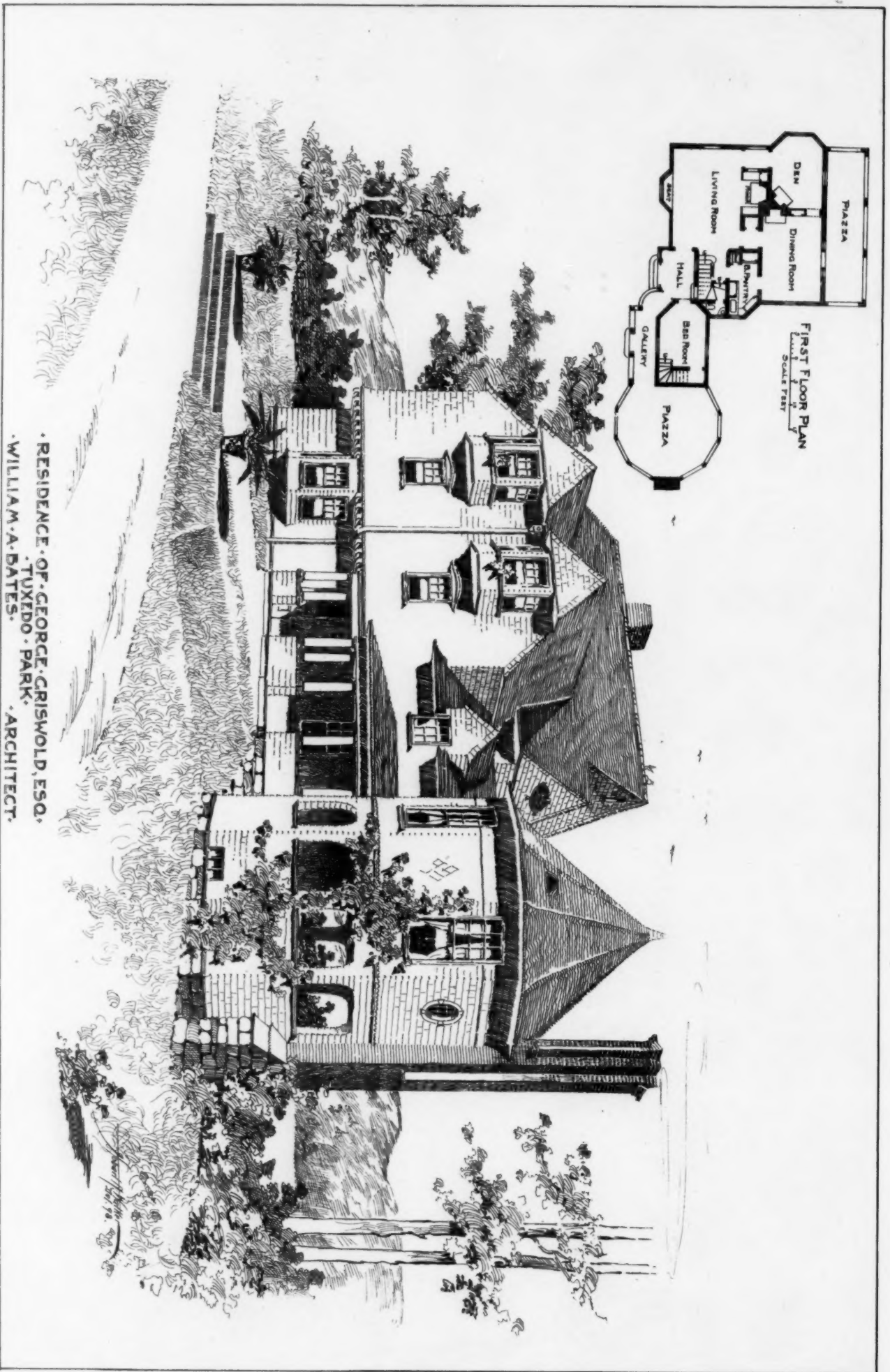




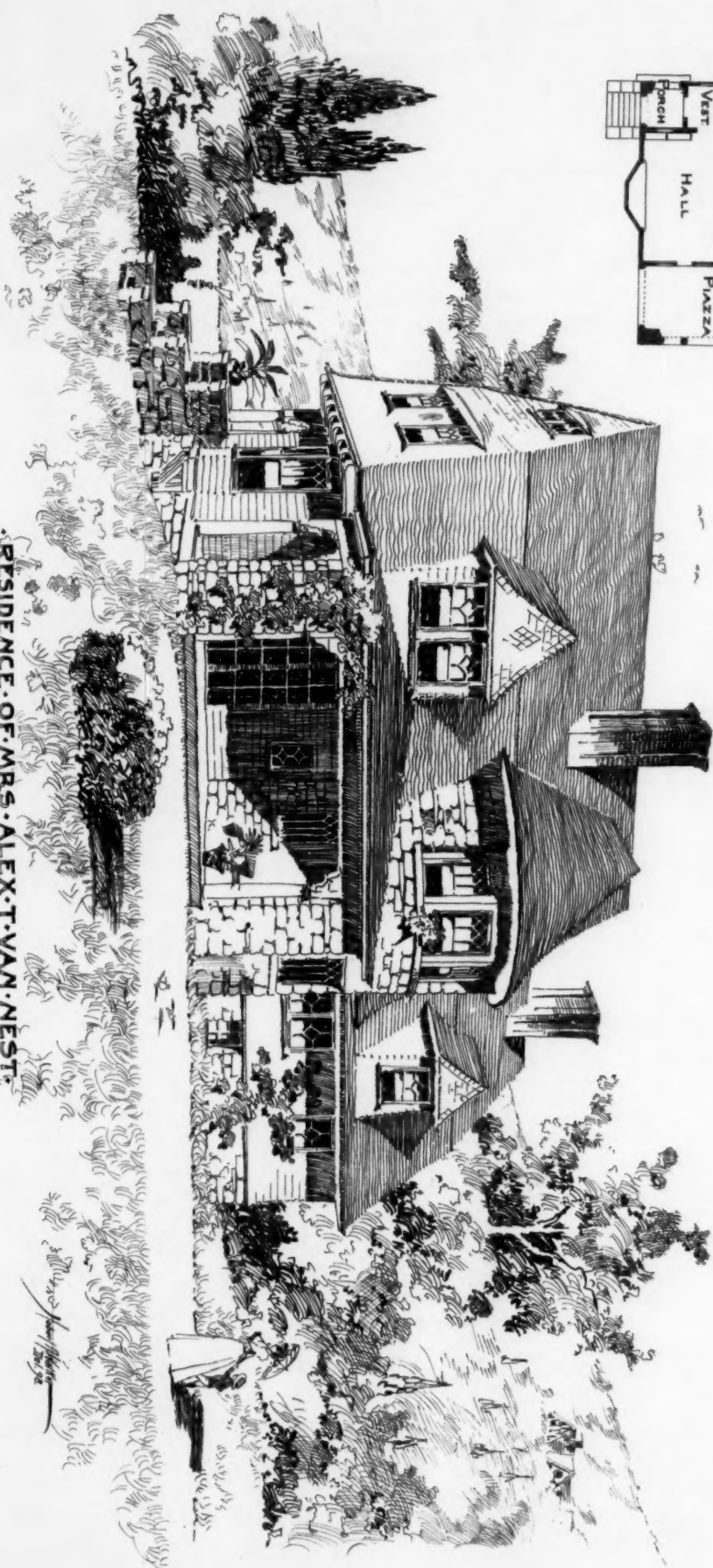
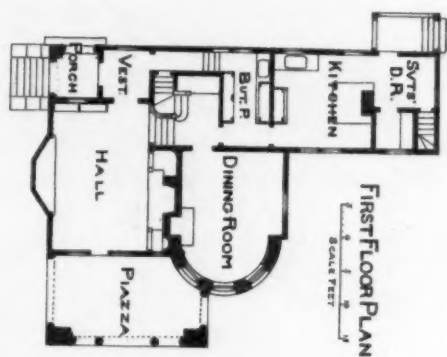
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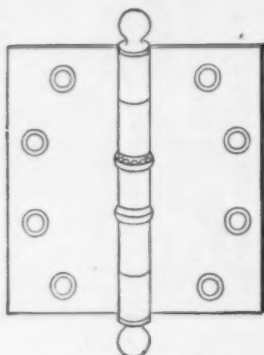
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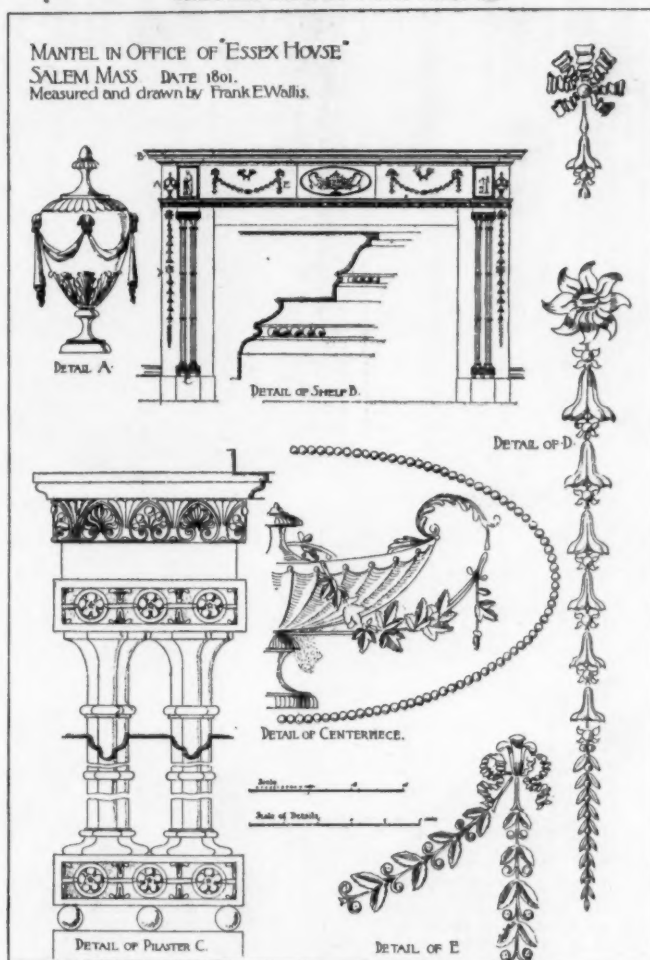
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" unfading.....	5 00 @ 6 00	
Purple.....	5 00 @ 6 00	
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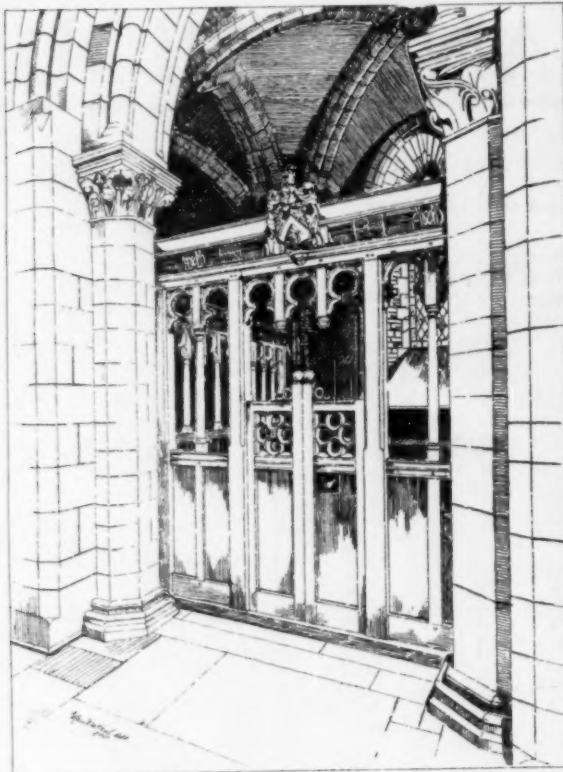
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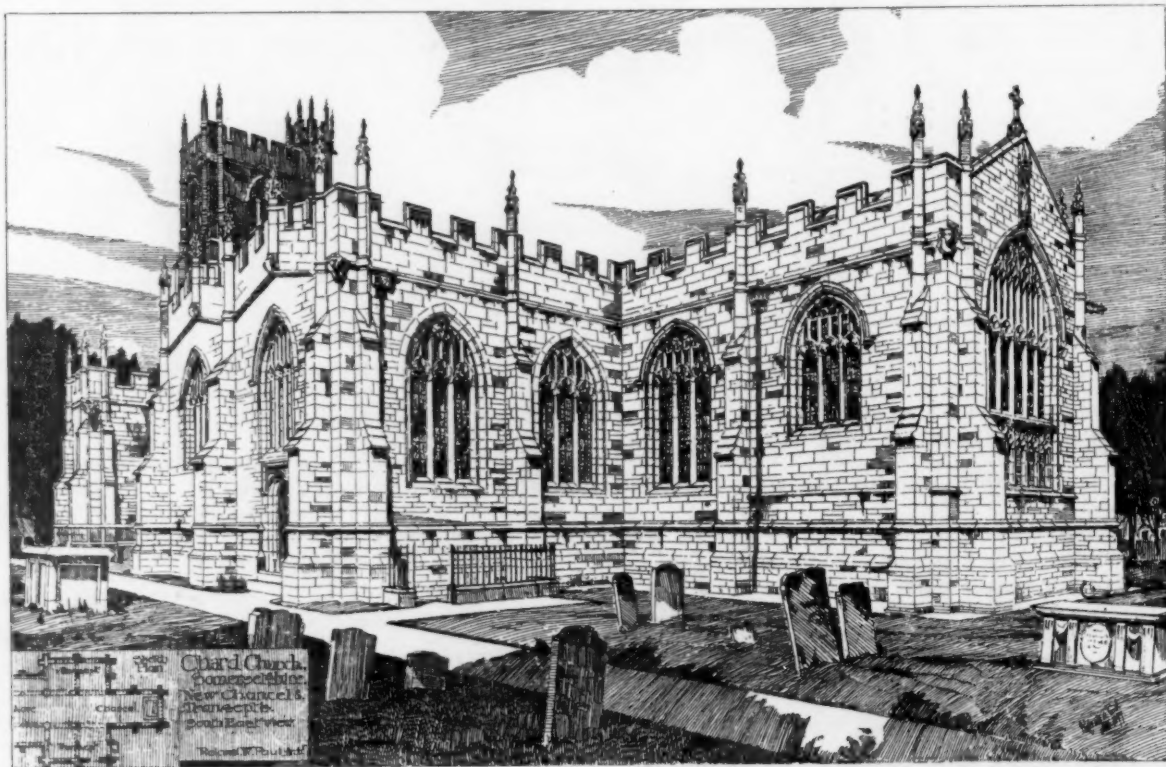


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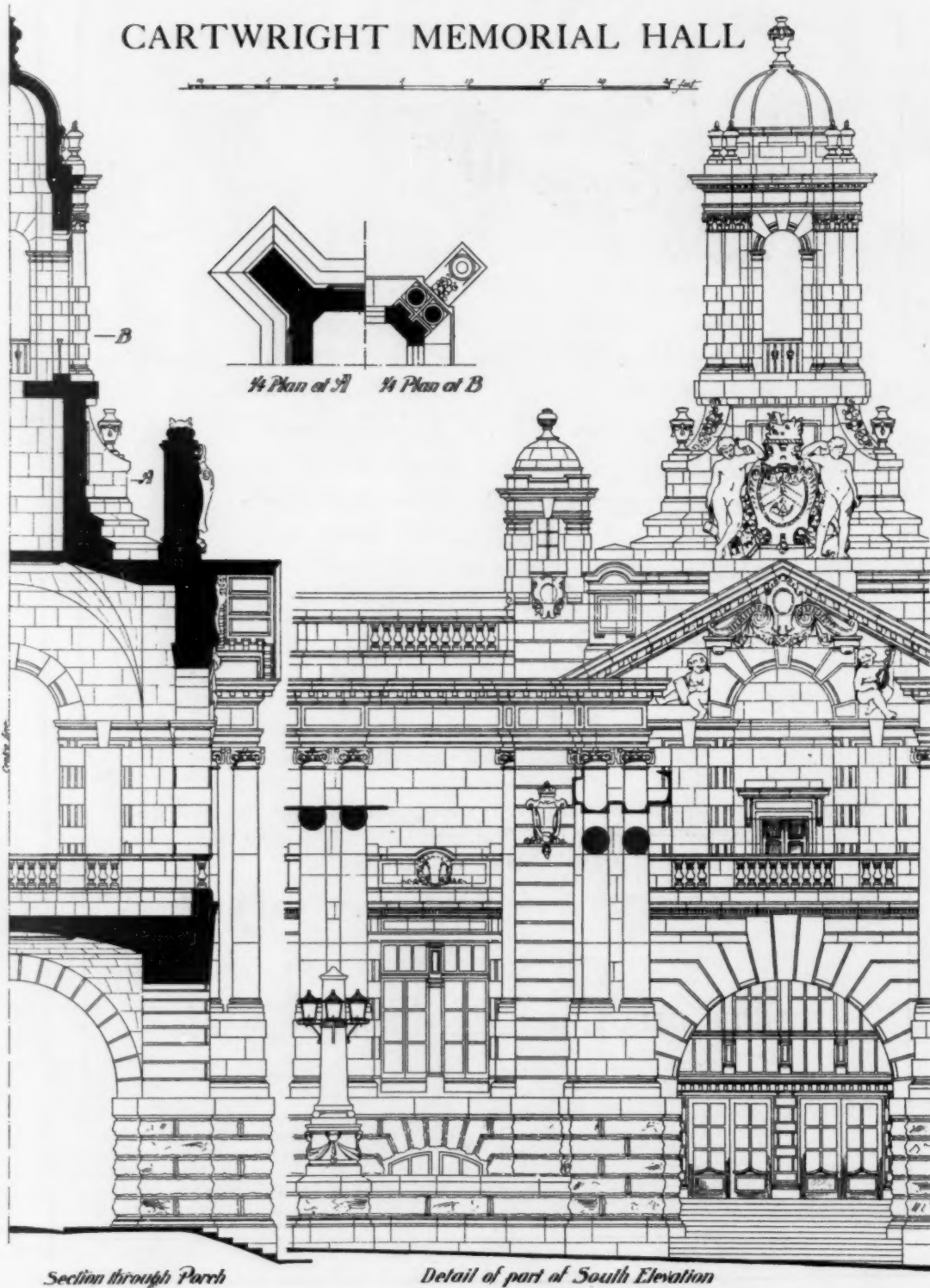
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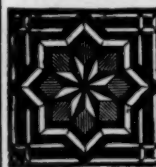
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Dr. Spalding, of Laurel, and E. K. Miller, of Newport.

Denver, Col. — A five-story fireproof warehouse, 50' x 115', is to be erected on Wazee St., for E. A. Peters, cost, \$25,000. Gove & Walsh, architects. Report states that the Bimetallie Investment Co. has purchased the Tabor Opera-house property and will expend \$100,000 in remodeling the structure.

Dubuque, Ia. — The Sisters of St. Joseph's Academy contemplate extensive additions to their present buildings.

Duluth, Minn. — A new \$30,000 building for St. Luke's Hospital will be erected at 2d Ave. and 4th St.

Evanston, Ill. — Contracts have been let for the erection of a \$50,000 brick apartment-house, 60' x 100', to be erected at Church St. and Chicago Ave., for the Williams Estate.

The Sisters of the Visitation have decided to erect a \$125,000 academy.

Fall River, Mass. — The consolidation of the yarn mills of Bristol County has caused an offer to be made to Fall River yarn-mill men to build a new mill in Montgomery County, N. Y., which is in the centre of the knitting district. The offer is now under consideration and will probably be accepted.

Haverford, Pa. — Wm. R. Dougherty, 1604 Sansom St., Philadelphia, has received the contract for an addition to Haverford College; cost, \$16,000.

Hiawatha, Kan. — \$5,000 has been donated for a new building at the Hiawatha Academy.

Jeffersonville, Ind. — An appropriation of \$200,000 has been made for a new cell house at the Indiana Reformatory. The building will be five stories high, and will contain 600 cells.

Kansas City, Mo. — A. Van Brunt has prepared plans for the new building to be erected by the Bond Shoe Co., on the corner of 8th and May Sts. It will be five stories high, and will cost \$40,000.

Report states that the Cudahy Packing Co., of Omaha, Neb., will erect a plant in this city to cost about \$900,000. The plant will comprise ten brick buildings.

The citizens have voted to issue \$400,000 school bonds.

Louisville, Ky. — D. X. Murphy, 250 Fifth St., has completed plans for a theatre for Wallen Bros. It will be 69' x 124', two stories high, and will cost \$60,000.

Marion, Ind. — The Warren-Scharf Asphalt Co., of New York City, will erect here a large plant to manufacture asphalt; cost, \$30,000.

Newark, N. J. — The Young Men's Association of St. Michael's R. C. Church, John P. Manning, 763 Broad St., pres., contemplates erecting a club-house at a cost of \$20,000.

New York, N. Y. — It is stated that Nos. 13 to 27 Broadway, on the south corner of Morris St., and Nos. 1, 3 and 5 Morris St., including the historic Stevens House, have been sold to prominent real estate operators and builders, and that the intention is to erect a thirty-two-story office-building, costing \$5,000,000.

The Board of Estimate and Apportionment has authorized the issue of \$104,600 for improving buildings on Riker's and Blackwell's Island, and \$251,000 for the Soldiers' and Sailors' Monument.

Northampton, Mass. — Plans are being drawn by Architect Page for a stable for Byron Loomis, of Haydeville, to replace the one which was recently burned.

It is stated that E. B. Emerson has the contract for repairs to be made this summer on the interior of St. John's Church.

Old Point Comfort, Va. — It is stated that Henry Brauns, Builders' Exchange, Baltimore, Md., has completed plans for the erection of a power-house and car barn for the Newport News & Old Point Railway Co., to cost \$100,000.

Philadelphia, Pa. — Architect J. W. Ambutz, of the Board of Education, has completed plans for the erection of the new Sherman School building, at Frankford Ave. and Somerset St.; cost, \$75,000.

Pittsburgh, Pa. — Plans have been prepared for a dancing academy to be built on S. Highland Ave., by Prof. Harry L. Braun; cost, \$23,000.

The stockholders of the Pittsburgh Plate Glass Co. have formed a company and will build one of the largest soda ash plants in the world at a cost of \$5,000,000. The plant will be erected at Barberton, near Akron, O.

Providence, R. I. — Plans have been adopted and an appropriation made for a new school-building for Ward 3.

Fred E. Field, 48 Custom House, has prepared plans for a \$27,000 school to be erected on the Corliss Heights lot.

Robinson, Pa. — A new \$25,000 church will be erected by the Union United Presbyterian Society.

Salinas, Cal. — The plans of Louis Stone, 544 Parrot Building, San Francisco, have been accepted for a \$25,000 school.

Springfield, Ill. — The contract for furnishing chairs at the Northern Normal School, at De Kalb, has been awarded to A. H. Andrews & Co., of Chicago, and the contract for desks to the American Furniture Co. Both amount to about \$4,000.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Trenton, N. J. — The plans of Wm. A. Poland, 11 W. State St., have been accepted for a \$15,000 building for the Girls' Industrial School.

Valley Falls, Kan. — Plans have been prepared for a \$16,000 school.

Woonsocket, R. I. — Report states that the plans of the new Rubber Company provide for a wooden structure, 90' x 150', several stories high, and with a brick foundation.

ALTERATIONS AND ADDITIONS.

Chicago, Ill. — Lake and Curtis Sts., six-sty addition to factory, 40' x 160', gravel roof; \$20,000; o. A. H. Vilas & Co., 323 W. Lake St.; a. Jas. H. Moore, Teutonic Building.

APARTMENT-HOUSES.

Brooklyn, N. Y. — Columbia Heights, bet. Clark & Pineapple Sts., five-sty bk. & st. flat, 25' x 100'; \$25,000; o. & b. Louis J. Horowitz, 116 Clinton Ave.

Chicago, Ill. — Fifty-fifth St. and Indiana Ave., four-sty bk. & st. apart., 140' x 170', comp. roof, steam; \$75,000; o. A. B. Mulvey, 59 Clark St.; a. H. K. Holman, 1117 Association Building.

Cleveland, O. — Kinsman Ave., nr. Willson St., three-sty bk. & st. apart., gravel roof, steam; \$40,000; o. Dr. Sam'l Evans; a. Geo. Kaufman, Permanent Block.

New York, N. Y. — Southern Boulevard, nr. 167th St., four-sty bk. flat, 25' x 81' 6"; \$18,000; o. Elizabeth Blundell, 1645 Fox St.; a. John De Hart.

Third Ave., nr. 167th St., 4 five-sty bk. flats, 25' x 63'; \$80,000; o. Alfred Blumenthal, 206 E. 126th St.; a. Moore & Landsiedel, 2861 Third Ave.

Gerard St., nr. Bergen Ave., five-sty bk. flat, 25' x 81'; \$18,000; o. Michael and Mary Murphy, 695 Gerard St.; a. W. C. Dickerson.

Third Ave., cor. 834 St., six-sty bk. & st. flat, 51' x 105'; \$90,000; o. B. C. Wandell Estate, 159 E. 834 St.; a. Henry Andersen, 1180 Broadway.

One Hundred and Sixth St., nr. Amsterdam Ave., seven-sty bk. flat, 41' x 90'; \$70,000; o. Amanda McMahon, 151 W. 105th St.; a. R. S. Townsend, 29 E. 19th St.

Tenth St., No. 121, six-sty bk. flat, 25' x 81'; \$20,000; o. August Ruff, 52 W. 120th St.; a. Kurtzer & Rohl.

Worcester, Mass. — Main St., five-sty bk. & st. apart.; \$20,000; o. C. H. Prentice; a. Earle & Fisher; b. T. A. Pellet and Geo. Pierce.

CHURCHES.

Boston, Mass. — Mount Hope Cemetery, Ward 23, bk. & st. chapel, 32' x 54', pitch roof, steam; \$20,000; o. City of Boston; b. Connors Bros.; a. Wood & White, 49 Ames Building.

CLUB-HOUSES.

Tuxedo, N. Y. — Three-sty bk. & timber country

BUILDING INTELLIGENCE.

(Club-Houses Continued.)

club-house, 40' x 90'; \$50,000; o. Tuxedo Country Club; a. R. C. Gildersleeve, 150 Fifth Ave., New York City.

EDUCATIONAL.

Columbus, O. — Three-sty bk. & st. law school, 50' x 100', slate roof, steam; \$100,000; o. Trustees O. S. U.; a. Prof. Bradford, O. S. U.

Davenport, Ia. — Two-sty bk. school, 80' x 100', tile roof, steam; \$30,000; o. Board of Education; a. Clausen & Burrows.

Ishpeming, Mich. — Two-sty bk. & st. school, 65' x 104', metal roof, steam; \$25,000; o. Board of Education; a. Charleton, Gilbert & De Mar, Milwaukee, Wis.

FACTORIES.

Brooklyn, N. Y. — Wythe Ave., cor. Penn St., four-sty bk. factory, 100' x 125', gravel roof, steam heat; \$80,000; o. Alder & Hermann, 185 Broadway, New York; a. Buchman & Deisler, 11 E. 59th St., New York City.

HOTELS.

Portsmouth, O. — Five-sty bk. & st. hotel, 88' x 140' comp. roof, steam; \$100,000; o. Judge Bannon; a. H. A. Linthwaite, 20 N. High St., Columbus.

HOUSES.

Boston, Mass. — E. Fifth St., No. 768, Ward 14, three-sty fr. dwell., 22' x 60', flat roof, stoves; \$4,500; o. & b. A. H. Flint, 614 Sixth St. Greenbriar St., nr. Bowdoin St., Ward 20, 21-sty dwell., 30' x 48', furnace; \$6,000; o. & b. G. L. Davidson, 69 Harvard St.

Pierce Ave., nr. Newhall St., Ward 24, two-sty fr. dwell., 30' x 33', pitch roof, furnace; \$4,500; o. Peter McManus; b. Eldridge Bros., Pope's Hill, Dorchester.

Blue Hill Ave., No. 919, Ward 20, 21-sty fr. dwell., 26' x 50', pitch roof, hot water; \$6,000; o. E. C. Buttrick; b. J. W. Kelland, 14 Angell St., Dorchester.

Hobart St., nr. Brooks St., Ward 25, 21-sty fr. dwell., 27' x 36', hot water; \$4,500; o. A. J. Maloy; b. C. R. Barstow, Watertown.

Greenbriar St., nr. Bowdoin St., Ward 20, 21-sty fr. dwell., 28' x 48', pitch roof, furnace; \$5,000; o. & b. Jas. E. Wilbur, 299 Norfolk St., Dorchester.

Eldora St., nr. Hillside St., Ward 19, two-sty fr. dwell., 25' x 50', pitch roof, stoves; \$4,500; o. & b. John F. Costello, 1394 Columbus Ave.

Waukebec St., nr. Humboldt Ave., Ward 21, 21-sty fr. dwell., 28' x 36', pitch roof, furnace; \$5,000; o. French, Cole & Shea; b. F. R. Wills.

Crawford St., nr. Waukebec St., Ward 21, two 21-sty fr. dwells, 31' x 40' & 24' x 44', pitch roofs, hot water; \$14,000; o. Chas. Boleman; a. Sam'l Rantin & Son.

Kerwin St., nr. Talbot Ave., Ward 24, 2 fr. dwells, 26' x 45', pitch roofs, furnaces; \$10,000; o. & b. W. G. Gibson, 7 Winter St., Everett.



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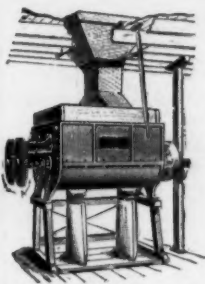
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BUILDING INTELLIGENCE.

(Houses Continued.)

Dorchester Ave., No. 636, Ward 15, three-st'y fr. dwell. & store, 24' x 52', flat roof, stoves; \$5,000; o. & b., Boyd & Berry, Pond St., Dorchester.
E. Fourth St., No. 889, Ward 14, three-st'y fr. dwell, 23' x 63', flat roof, stoves; \$6,000; o. C. S. & A. Reid; b., Howard Bros., 412 Dorchester Ave.; a., Thos. Hughes.
Garden St., nr. Sherwood St., Ward 23, two-st'y fr. dwell, 17' x 28' x 50', pitch roof, furnace; \$4,000; o., W. G. Lannon; b., W. A. McLeod, Roslindale.
Roch St., nr. Dorchester Ave., Ward 20, 2 three-st'y fr. dwells, 24' x 32', flat roofs, stoves; \$7,000; o., Johanna A. Riordan; b., W. A. Williams, 18 Wrentham St.
South St., nr. Chestnut Hill Ave., Ward 25, two-st'y fr. dwell, 32' x 34', pitch roof, furnace; \$4,500; o., Rev. F. C. Wicks; b., W. P. Furbush, 34 Murdock St.
Bellflower St., No. 14, Ward 16, three-st'y fr. dwell, 24' x 60', flat roof, stoves; \$4,500; o. & b., Lowenberg Sherman, 76 G St., S. Boston.
Stratford St., nr. Greenbriar St., Ward 20, two-st'y fr. dwell, 14' x 26' x 46', pitch roof, furnace; \$4,000; o., Emilie Le Blanc; b., Philip Le Blanc, 5 Woodlawn Ave., Dorchester.
Swett St., nr. Albany St., Ward 17, three-st'y fr. dwell, 14' x 29' x 34', flat roof, furnace; \$4,000; o., C. W. Leatherbee & Co.; b., Morrison Bros., 41 Milk St.
Fellows St., nr. Hunneman St., Ward 17, three-st'y bk. dwell, 20' x 40', flat roof, stoves; \$6,000; o., John McWaney; b., T. L. Connelly, 61 Mt. Pleasant Ave.
Heath St., nr. Huntington Ave., 4 three-st'y bk.

BUILDING INTELLIGENCE.

(Houses Continued.)

dwells., 23' x 48', flat roofs, stoves; \$26,000; o. & b., Andrew McLellan, Jefferson Ave.
Falcon St., No. 106, Ward 1, three-st'y fr. dwell, 23' x 60', hot water; \$3,500; o. & b., Chas. F. Hargrave, 32 Central Sq.
York St., nr. Glenway St., Ward 20, two-st'y fr. dwell, 30' x 50', pitch roof, furnace; \$4,500; o. & b., Victor Wolmer, 9 Bradshaw St., Dorchester.
Idaho St., nr. River St., Ward 24, two-st'y fr. dwell, 28' x 29', pitch roof, furnace; \$4,500; o., Andrew F. Taylor; b., Ewell & Pratt, 178 Devonshire St.
Leyden St., nr. Breed St., Ward 1, three-st'y fr. dwell, 24' x 35', flat roof, stoves; \$3,500; o., A. T. Seregniano; b., Thos. Yoemans.
Brooklyn, N. Y.—Stuyvesant Ave., s w cor. Decatur St., 5 three-st'y & base bk. dwells, 22' x 48', gravel roofs, hot air & steam heat; \$54,000; o., Eli H. Bishop, 647 Putnam Ave.; a., A. S. Hedman, Arbuckle Building.
Sterling Pl., nr. Vanderbilt Ave., 11 three-st'y & base bk. dwells., 20' x 45', hot air; \$8,000; o., W. H. Reynolds, New Utrecht Ave. & 49th St.; a., B. Driesler, 1432 Flatbush Ave.
Chicago, Ill.—Garfield Boulevard, nr. Oakley Ave., two-st'y & attic dwell., tile roof, hot water; \$15,000; o., Mrs. Susanna Curtin; a., Zachary T. Davis, 1337 Unity Building.
Detroit, Mich.—Trumbull Ave., two-st'y bk. dwell, 25' x 50', slate roof, hot water; \$5,000; a., Joseph E. Mills, 802 Chamber of Commerce Building.
Hancock, Mich.—Three-st'y & base st. dwell., 31'

BUILDING INTELLIGENCE.

(Houses Continued.)

x 41', shingle roof, steam; \$6,000; o., Simon McDonnell; a., Charleton, Gilbert & De Mar, Camp Building, Milwaukee, Wis.
Milwaukee, Wis.—Maryland Ave., two-st'y fr. dwell, 25' x 40', shingle roof, hot water; \$32,000; o., H. C. Rau; a., Buemming & Dick, Pabst Bldg.
Newark, N. J.—Mt. Prospect Ave., 2½-st'y fr. dwell, 32' x 49'; \$10,000; o., Col. Wm. S. Righter; a., J. H. & W. C. Ely.
Newton, Mass.—Irvington St., 2½-st'y fr. dwell, 31' x 45', pitch roof, furnace; \$6,500; o. & b., F. S. Small.
Pelham St., 2½-st'y fr. dwell, 38' x 40', pitch roof, furnace; \$7,000; o., Jas. G. Langdon; b., C. E. Currier.
Prince St., two-st'y fr. dwell, 27' x 58', furnace; \$12,000; o., Geo. A. Frost; b., H. H. Hunt.
Oxford, Mass.—Two-st'y fr. dwell, 25' x 38'; \$4,000; o., A. W. Stafford; a., J. P. Kingston, Worcester.
St. Louis, Mo.—2½-st'y bk. & st. dwell, 29' x 40', tile roof, hot water; \$10,000; a., A. A. Fischer, 813 Chestnut St.
Worcester, Mass.—Barbour's Ave., 2½-st'y fr. dwell, 24' x 55'; \$4,000; o., Mrs. Ida L. Quarn; b., John F. Quarn.
Lincoln St., two-st'y fr. dwell, 30' x 50'; \$5,500; o., W. H. Blodgett; a., C. F. Wesson; o., A. J. Vaughan.
Brooks Ave., two-st'y fr. dwell, 25' x 45'; \$4,500; o. & b., John E. Burr.
Orme St., 2½-st'y fr. dwell, 28' x 32'; \$6,200; o., Mrs. Anna D. Mann; b., D. M. Waterman & Co.

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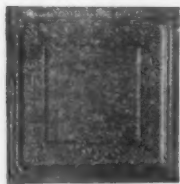
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COMPETITIONS.

CITY-HALL.

[At Columbia, S. C.]

Plans are wanted August 1 for a City-hall. T. T.
TALLEY, City Treas. 1226

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.

COURT-HOUSE.

[At Santa Ana, Cal.]

Plans and specifications are wanted July 31 for a
court-house, cost not to exceed \$80,000. W. A.
BECKETT, Clk. Bd. Supervisors. 1228

HIGH SCHOOL HOUSE.

[At Seattle, Wash.]

Notice to architects.—You are hereby notified
that the Board of Directors of School District No. 1,
City of Seattle, Washington, desire and call for com-
petitive plans and descriptive specifications for a
brick and stone substantially fireproof High School
building.

First.—The building will be located on a block of
ground having a frontage of 360 feet and width of 256

COMPETITIONS.

feet, will be arranged to accommodate 1,200 pupils,
will be a permanent and substantial structure, of
modern design, and with construction conforming to
the building and sanitary laws of the City of Seattle.

Second.—The plans and designs shall consist of
one perspective, showing front and one side drawn
to a true line with point of view 250 feet from build-
ing; one elevation rear view; one longitudinal sec-
tion, and one cross section. All plans, elevations
and sections must be prepared to a scale of one-eighth
($\frac{1}{8}$) of one inch to one foot, elevations will be ren-
dered in outline without shading. All plans to have
walls drawn in India ink and blacked in; perspective
views will be rendered in ink only.

Fourth.—The limit of expenditure in the construc-
tion of building not to exceed \$200,000.

Fifth.—All plans should be addressed to Lyman
Banks, Esq., Secretary Seattle Schools, Seattle,
Wash.; should be signed by a nom de plume or cipher
and be accompanied by a sealed letter bearing a like
cipher, containing the true name of the architect.
The letter will be opened after the adoption of a
plan.

Sixth.—The architect whose design may be selected
by the Board will be entitled to receive the sum of
three thousand dollars. The plans so selected to be
become the property of the Board.

Bids will be received up to 5 P. M., August 30, 1899,
and will be opened at the office of the Board at 8
o'clock P. M., September 7, 1899.

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COMPETITIONS.

The Board reserves the right to reject any and all
plans. Any further information desired may be
obtained by addressing the undersigned.

(Signed) LYMAN BANKS,
Secretary School District No. 1, Seattle, Wash.

1229

PROPOSALS.

Treasury Department, Office Supervising Architect,
Washington, D. C., July 5, 1899. Sealed proposals
will be received at this office until 2 o'clock P. M. on
the 3d day of August, 1899, and then opened, for the
low pressure and exhaust steam heating and me-
chanical ventilating apparatus, etc., for the U. S. Post-office
Building at Buffalo, N. Y., in accordance with the
drawings and specification, copies of which may be
had at this office or at the office of the Superintendent
at Buffalo, N. Y., at the discretion of the Supervising
Architect. JAMES KNOX TAYLOR, Supervising
Architect. 1229

Treasury Department, Office Supervising Architect,
Washington, D. C., July 5, 1899. Sealed proposals
will be received at this office until 2 o'clock P. M. on
the 7th day of August, 1899, and then opened, for the
construction (except heating apparatus, elevator,
electric-wiring and conduits) of the U. S. Public
Building, Boise, Idaho, in accordance with the draw-
ings and specification, copies of which may be had at
this office or the office of the Superintendent at Boise,
Idaho. JAMES KNOX TAYLOR, Supervising Ar-
chitect. 1229

SCHOOLS.

[At Washington, D. C.]

Sealed proposals will be received at this office until
July 15, 1899, for constructing an eight-room
school-building on Columbia Heights, Washington,
D. C. JOHN B. WIGHT, JOHN W. ROSS, LANS-
ING H. BEACH, Commissioners District of Columbia.
1228

OFFICER'S QUARTERS.

[At League Island, Pa.]

Sealed proposals will be received at the Bureau of
Yards and Docks, Navy Department, Washington,
until July 15, 1899, for the construction of four
frame officers' quarters at the navy yard, League
Island, Pa. MORDECAI T. ENDICOTT, chief of
bureau. 1228

ALTERATIONS.

[At New York, N. Y.]

Proposals will be received by the Committee on
Buildings of the Board of Education July 17 for
alterations in and erecting an addition to Public
School 5, borough of Manhattan; also, alterations in
and erecting additions to Public Schools 30 and 64 in
the Eastern District High School, borough of Brook-
lyn; also for erecting new public school 120 at Barren
Island, borough of Brooklyn; also for alterations in
and erecting additions to public schools 2, 23, 48 and
68, borough of Queens. RICHARD H. ADAMS ET
AL., Committee on Buildings. 1228

OPERATING-ROOM.

[At West Point, N. Y.]

Office of the Quartermaster, U. S. M. A., West
Point, N. Y. Sealed proposals will be received at
this office until July 11, 1899, for construction of
an operating-room at Cadet Hospital. Address Q.
M., U. S. M. A. 1228

SCHOOL.

[At Dahlonaga, Ga.]

Bids are wanted July 15 for a school. H. D.
GURLEY, Chairman Building Committee. 1228

JAIL.

[At Portland, Ind.]

Bids are wanted July 18 for the construction of a
jail. Estimated cost, \$20,000. COMMISSIONERS
JAY COUNTY. 1228

SCHOOL.

[At Guthrie Center, Ia.]

Bids will be received July 15 for building a school-
house. J. S. ANSBERRY, secretary. 1228

COURT-HOUSE AND JAIL.

[At Junction City, Kan.]

Sealed proposals will be received until July 18
for the erection of a court-house and jail, according
to plans and specifications prepared by J. C. Holland
& Co., architects, 727 Kansas Avenue, Topeka, Kan.
1228

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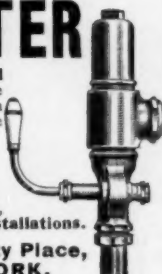
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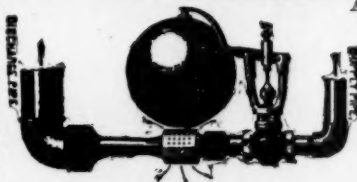
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PROPOSALS.

BRIDGE.

[At Newport, Ind.] Bids will be received on July 17 for the construction of a \$40,000 bridge across the Wabash River at Clinton. 1228

LIBRARY.

[At Galesburg, Ill.] Sealed proposals will be received until July 14 at the office of Albert J. Perry, Commercial Block, for the erection and completion of a public library building for the city. 1228

HEATING AND VENTILATING.

[At Clinton, Ia.] Bids will be received July 17 for a heating, ventilating and closet system. A. H. PADDOCK, secretary. 1228

SCHOOL.

[At Garner, Ia.] Bids will be received July 15 for a school-house. 1228

HEATING.

[At Minster, O.] The Board of Education of the Minster School District will until July 17, receive proposals for furnishing a steam-heating apparatus and placing the same in running order in the public school. WM. NEINBERG, Clerk of Board of Education. 1228

BUILDING.

[At New Albany, Ind.] The Board of Commissioners of Floyd County will receive bids until August 8 for the erection of a new building on the county poor farm. WILLIAM H. MORTON, commissioner. 1229

ADDITION.

[At Wilmington, O.] Sealed proposals will be received until July 20 for the erection of an addition to the Children's Home of Clinton County. ASA JENKINS, auditor. 1229

PROPOSALS.

DINING-ROOM AND KITCHEN.

[At Siletz Agency, Ore.] Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals will be received here until July 20, 1899, for furnishing the necessary materials and labor required to construct and complete the dining-room and kitchen at the Siletz agency boarding-school, Ore. A. C. TONNER, acting commissioner. 1229

BRIDGE.

[At Andalusia, Ala.] Bids are wanted August 14 for a bridge over the Connecticut River. Address H. B. O'NEAL. 1229

DORMITORY.

[At Pyramid Lake, Nev.] Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals will be received here until July 20, 1899, for furnishing the necessary materials and labor required to construct and complete a dormitory and employees' quarters at the Pyramid Lake School, Nevada. A. C. TONNER, acting commissioner. 1229

HOSPITAL.

[At Fort Adams, R. I.] Sealed proposals for building hospital at Fort Adams, R. I., will be received until July 26, 1899. Separate bids will be received for construction, heating, gas-piping and plumbing. E. W. HUBBARD, Q. M. 1229

SCHOOL.

[At Davenport, Ia.] A. F. Cutter, Chairman School Committee, will receive bids until July 14 for a school-house. 1228

RIPRAP STONE.

[At Plymouth, Mass.] U. S. Engineer Office, Boston, Mass. Sealed proposals for construction of rubble stone riprap on Long Beach, Plymouth Harbor, Mass., will be received until July 29, 1899. CHAS. R. SUTER, Col. Engrs. 1228

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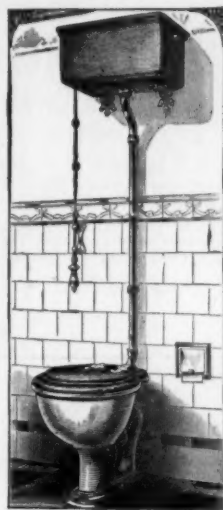
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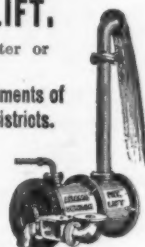
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PROPOSALS.

Treasury Department, Office Supervising Architect, Washington, D. C., June 24, 1899. Sealed proposals will be received at this office until 2 o'clock P. M. on the 27th day of July, 1899, and then opened, for the superstructure, interior finish, plumbing approaches, etc., for the U. S. Public Building at Cheyenne, Wyoming, in accordance with the drawings and specification, copies of which may be had at this office or the office of the Superintendent at Cheyenne, Wyoming. JAMES KNOX TAYLOR, Supervising Architect. 1228

STONE, SAND AND CEMENT.

[At McGrews Shoal, Ala.] U. S. Engineer Office, Mobile, Ala. Proposals for furnishing and delivering hydraulic Portland cement, gravel and sand, at McGrews Shoal, Ala., received here until July 20, 1899. WM. T. ROSSELL Major, Engineers. 1228

STEAM HEATING.

[At Minster, O.] The Board of Education of the Minster School District, Jackson Township, Auglaize County, O., will until July 17, 1899, receive sealed proposals for furnishing a steam-heating apparatus and placing the same in running order in the public school building in Minster, O., before the 1st day of September, 1899. WM. NIENBERG, clerk. 1228

PORTLAND CEMENT.

[At Tybee Island, Ga.] U. S. Engineer Office, Savannah, Ga. Sealed proposals for Portland cement, delivered at Tybee Island, Ga., will be received here until July 22, 1899. CASSIUS E. GILLETTE, Capt. Engrs. 1228

CONSTRUCTION OF SEWER.

[At St. Cloud, Minn.] Bids will be received at the office of James A. Martin, City Clerk of the City of St. Cloud, Minn., until July 17 for the construction of about three miles of vitrified pipe sewer. 1228

HOSPITAL.

[At Faribault, Minn.] Bids are wanted July 17 for a hospital on the grounds of the State School for Feeble Minded. R. A. MOTT, Secy. Bd. Dirs. 1228

DORMITORY.

[At Pyramid Lake, Nev.] Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals will be received at the office of Indian Affairs until July 20, 1899, for furnishing the necessary materials and labor required to construct and complete a dormitory and an employees' quarters at the Pyramid Lake School, Nevada. A. C. TONNER, acting commissioner. 1228

BUILDING.

[At Walker, Minn.] Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals will be received at this office until July 18, 1899, for furnishing and delivering the necessary materials and labor required in the erection and completion of 12 buildings at site of the Leech Lake Indian Agency, near Walker, Minn. W. A. JONES, commissioner. 1228

SCHOOL.

[At Estherville, Ia.] G. A. Nichols, Secretary School Board, will receive bids until July 15, for a school-house. 1228

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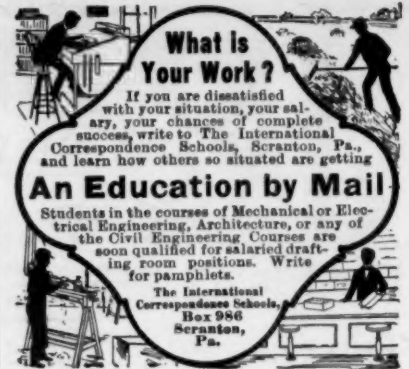
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SECTION 1. No Member should enter into partnership, in any form or degree, with any builder, contractor, or manufacturer.

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 criticize 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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