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THE Boston Park Commissioners have done a most judicious thing in revising the original plans for park construction, and leaving out a large part of the projected buildings, making a saving in the estimates of a million and a half dollars. By this change it is estimated that a million and a half will be sufficient to finish all the parks, providing Boston with what is, as they say, a thing seldom seen, at least in this country, a completed park system; and it is hardly necessary to say that the parks will be far better for the omission of the buildings. The temptation to politicians afforded by the possibility of combining an apparent thirst for the amusement of the public with pretended economy, by filling the parks, where the necessary land can be had for nothing, with a jumble of structures for the accommodation of museums, menageries, restaurants, dairies, "belvederes," gymnasiums and a thousand other things, which are well enough anywhere else, is so great, that all persons who care for the real uses of parks must, in this country, unite to oppose encroachments on their territory. The effect of the New York Central Park, as a definite piece of nature in the middle of a great city, is already almost ruined by the buildings scattered through it, which give it the air of a cluster of vacant lots, rather than a piece of landscape design on a large scale. Fortunately, the Boston parks have been kept tolerably free from buildings, except in the case of the Charlesbank, which is rather a row of rustic buildings on a terrace than a park properly so called, and it is earnestly to be hoped that they will remain so, and that the few ugly brick structures now in them will soon be removed. Besides cutting out half the estimates for buildings, the Boston Commissioners have been sensible enough to substitute green grass for some of the unnecessary expanses of macadamized roadway provided for in the old plans. These "concourses," or "greetings," or whatever else they may be called, were once very much in favor as a portion of a park, but experience shows that in this country, where there is absolutely nothing like the afternoon parade in Hyde Park during the season, such places are useless, and they are costly to make, and very expensive to keep in order.

THE Boston park system, or at least that part of it nearest the centre of the city, presents a peculiarity which might, to our mind, be made of great value. Unlike most city parks, which are surrounded by streets, one side of which adjoins the park territory, while the other is built up in the ordinary way, the "Fens" are bordered with building-lots, the houses on which front directly on the park, and are entered from the park driveways. By this arrangement, the entrances to the park, instead of being simply gates opening from the adjoining street, are short, but very wide, avenues leading between the lots fronting on the park, and a row facing in the opposite direction, upon the nearest street, which is at least the depth of two lots away. In practice, most of the park entrances are much deeper than this, being carried through from the most frequented streets in the neighborhood, and they afford the most magnificent opportunity available, perhaps, in

any city in the world for the display of important monuments and statues. The Tremont Entrance, for instance, is about a thousand feet long, and varies in width from one hundred and fifty to two hundred feet. It will not be many years before this entrance avenue, connecting the great thoroughfares of Tremont Street and Huntington Avenue with the park, will be lined with hotels, clubs and other fine buildings, and the space in the middle, which is now a modest grass-plot, will be seen to be an admirable site for some monument. Where one monument finds a favorable situation, others are sure to follow, and it will be strange if our children do not see the Tremont Entrance well populated with statues and monuments, which we trust that the architects of the next generation will be employed to arrange in proper order. The Huntington Entrance is shorter and wider than the Tremont Entrance, and has a brook running through it. The sides are, however, parallel, and there is almost no limit to the architectural splendor with which it could be treated. The brook in the middle at once suggests an arch as the dominant feature of the group of artistic objects occupying the central area, and any one who desires suggestions as to the possible treatment of colonnades and public buildings at each side may study the plan of, say, the Forum of Trajan, at Rome, which was not so very different in dimensions, and occupied a somewhat similar position, connecting the business quarter of the city with the fashionable residence district. The Westland Entrance and the Charlesgate afford varied, but equally interesting, opportunities, and it is even now desirable that some study should be given to the matter, before the constructions which are springing up around the park make a satisfactory disposition impossible. The Tremont Entrance, for example, should be changed in shape from a rhombus to a symmetrical figure without delay, either by exchanges of land with the owners of abutting lots, or if it is too late for this, by such artifices as will occur to architects; and the Westland Entrance, which is capable of very beautiful architectural treatment, should at least be protected by the preparation of a plan, which need not be carried out at present. Even the Charlesgate, although far from offering such architectural opportunities as the great southern entrances, need not be neglected in the effort to utilize the public spaces near the park for the purpose to which they are peculiarly adapted,—that of placing monuments in the best possible situation for them, where they form a transition between natural beauty and architectural formality.

AN unfortunate and discreditable communication was allowed to appear in the Boston Transcript the other day, asserting that Mr. Cauldwell, the Director of the American Fine-Arts section at the Paris Exposition of next year, was "carrying out the wishes of the men through whose influence he was appointed," that is, the Federated artistic societies of New York, and was "giving the cold shoulder to the Boston committee of artists." In consequence of this, the readers of the Transcript were told, "realizing that the control of the art department is going to be divided between the New York ring and the Paris ring, with Philadelphia and Boston left outside in the cold, the Boston artists will probably give up sending anything, and retire from the scramble." Mr. Cauldwell, when shown this communication, answered, with the utmost good temper, that he had declined to grant to the "Boston Committee of artists" certain privileges of selection, for the reason that he felt that it would be injudicious to discriminate in favor of any local jury by exempting its decisions from review by the national juries. As Boston will be represented on the national juries, which are charged with the task of selecting the small number of pictures which are to show what American artists are capable of, it is hard to see what the Boston artists have to complain of, or why they should have felt it necessary to appoint a "committee" to try to get from Mr. Cauldwell privileges which were not enjoyed by others of their profession. Boston artists have a reputation for airing their grievances in the newspapers which does not do them much good, and as Mr. Cauldwell is not likely to change his mind in regard to his duties, it seems desirable for those concerned in the affair, instead of continuing "an interesting correspondence," which the public cares very little about, to set at work to produce the best pictures that they can, and trust for "recognition," like other people, to winning the suffrages of the national jury. As to the alarming threat that

"the Boston artists will probably give up sending anything," it may be observed that not one person in ten thousand of those who visit the Exposition would notice their absence, and that they would injure themselves far more than they would hurt any one else, by the virtual confession that they could produce nothing which they were willing to submit in competition to a national jury. Fortunately, there are some, at least, of the best Boston artists for whom the "committee" does not speak, and who are willing to try their fortune frankly and fairly with the other American artists; and we sincerely hope that some of them may win.

THE architectural portion of the coming Buffalo Exposition seems to have been admirably provided for, by the selection of Messrs. John M. Carrère, Walter Cook and John G. Howard, of New York, R. S. Peabody and George F. Shepley, of Boston, and George Cary, Edward B. Green and August C. Esenwein, of Buffalo, to design the buildings. A meeting of the architects has already been held in Buffalo, where the ground was carefully studied, and another in New York, at which Mr. Taylor, the Supervising Architect of the Treasury Department, and Mr. Heins, the State Architect of New York, were present, and the block plan of the buildings and grounds was considered. The managers of the Exposition have arranged to make liberal use of the electrical power from Niagara Falls, and the electrical part of the exhibition, which is to occupy the main building, is intended to be the most complete and interesting display of the kind ever shown. The United States Government has appropriated half a million dollars for the exhibition, and it promises to be very successful.

THOSE architects who are awaiting with impatience the time when they can put themselves, and perhaps their families, with a plentiful supply of baggage and drawing materials, into a comfortable automobile carriage, and travel over Europe at their leisure, sketching as they go, at an expense of half a cent per mile for the whole party, will be interested in accounts of the progress of "automobilism." In Paris, where private automatic carriages already abound, the great "Compagnie Générale des Voitures," which owns most of the public carriages in the city, has at last taken up the matter, and, at the beginning of April, a public service of automobile carriages was established, on a scale which will permit of its indefinite extension, and which already makes the New York equipment of twelve electric hansom cabs and one coupé, or the fifty electric cabs of London, look rather ridiculous. The Paris carriages are to be operated by storage-batteries, which are contained in a box behind the rear wheels, and can be quickly changed by an ingenious system of trucks running through the central station at which all are supplied. The batteries weigh nearly seventeen hundred pounds apiece, and the whole vehicle, ready for use, weighs about five tons. Naturally, such heavy weights must be moved by machinery, and the accumulator house is provided with a system of hydraulic lifts. When a carriage comes in for a fresh supply of power, it is run on grooved rails over a little platform on wheels. By a touch of a lever, the platform is raised to the under side of the battery-box, and, at the same time, fingers attached to the platform disconnect the battery-box from the carriage. By reversing the lever, the platform, carrying the battery-box, descends to the level of the tracks, on which it can be run into the first story of the accumulator house. This house has three battery rooms, one on the first floor, and two above; and in each one something over fifty charging-stations. If those on the ground-floor are all occupied, the platform is raised to the next, and run on tracks to the nearest vacant post. Meanwhile, the nearest battery already charged is run out, and automatically attached to the carriage, which is then ready for business once more. In all, one hundred and fifty-nine charging posts are always ready for use, so that an immense number of carriages can be kept supplied. Although it would be simpler to charge the battery in its place on the carriage than to take it away for the purpose, a great deal of time is saved by changing the batteries, and thus enabling the driver to take his carriage out again immediately, instead of keeping both waiting in idleness during the charging. The section of the carriage-house already built will accommodate one hundred and twenty-five carriages, but the building is so planned that, when complete, it will hold one thousand. According to the interesting account in *Le Génie Civil*, the Compagnie Générale, which began its electric service April 2, with ten carriages, is adding to the number daily, and will soon have all in use that its present carriage-

house will accommodate. The conductors are picked for intelligence and sobriety, and are given a ten-day course in theoretical electrical engineering before they are allowed to manage a carriage. After that, they are permitted to go about the city, under the supervision of an experienced man, until they are competent to manage their vehicle alone. The carriages are furnished with a meter, to indicate the distance traversed, and have repeatedly shown forty miles travelled with a single charging of the battery. Each driver is entitled to two batteries a day. The charging of a battery requires about five hours, while the time taken for substituting a fresh battery for an exhausted one is only three minutes.

THE *Builder* imparts to its readers the rather startling information that the French Ministry of Foreign Affairs has been officially notified that "next year the United States Government intends to establish a 'Prix de Paris,' corresponding with the Prix de Rome in France, and with similar objects." The "objects" of the Prize of Rome are understood to be the maintenance for four years, in the midst of the greatest works of art in the world, of a certain number of students of art, selected, after the severest tests, from among thousands of competitors, who have been trained for years in the best-managed school of art in existence; and it is painful to think of the spectacle that the United States Government would make of itself in attempting to carry out such an undertaking under present conditions. In the first place, our Government maintains no school of fine-arts, and has no part or interest in anything of the kind, and it has no official whose duties relate in the faintest degree to the arts, or who could claim to be consulted in regard to the appointment of the "Prix de Paris" scholar. On the contrary, the whole subject of official fine-art in the United States is in the hand of Congress, and the most efficient way of obtaining Government encouragement has been for the artist to wear curls and to run around after Congressmen, shaking the aforesaid curls in an engaging manner. So long as this mode of securing Government employment had no worse effect than to waste the public money on the works of art which make Washington the laughing-stock of educated tourists, it could be endured; but to see a crowd of candidates, proposed by Congressmen from among those of their political supporters who were obviously incapable of serving their country as clerks or gaugers, assembling at Washington every year to urge upon the President their claims to preferment as representatives of the artistic talent of their country, would be painful indeed; and yet there is no other way provided under the statutes for making the selection. If the candidates for the Prix de Paris were to enter the civil service of the United States, they might be selected by competitive examination, under the direction of the Civil Service Commission; but no such position as the one in question is mentioned in the official lists, and, in default of this, appointment can only be made by the President, by and with the advice and consent of the Senate. It may be remarked that we doubt very much the truth of the story that any such appointment is contemplated, for nothing could well be more foreign to the American conception of the functions of the General Government; but if it has any foundation, the appointment can, at least, only be made in pursuance of an Act of Congress which has not yet been passed, or, we think, even proposed; and it is to be hoped that any such Act, if it should be passed, will contain some rational provision for a proper selection of the candidates by a Commission of experts.

A STRANGE story is in circulation, to the effect that the Chinese Government is about making a contract for pulling down the famous Chinese Wall, separating China proper from Tartary. The wall is about thirteen hundred miles long, and from twenty to twenty-five feet high, and of enormous thickness. The facings are all of hewn stone, and there are several thousand towers for the garrison which defended it. On the principle that it costs about half as much to pull down masonry as it does to put it up, the expense of taking down the wall, even with cheap labor, would hardly be less than five thousand million dollars, and it is impossible to conceive what benefit would be derived from the process. It is said that some of the materials are to be used for new constructions, and it is quite possible that a few thousand yards of cut stone might be taken from certain portions of it, and utilized in the neighborhood; but anything like a complete removal of the wall is, fortunately for the Chinese archæologists, very unlikely to be undertaken.

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

Altar, S. Mark's.

PIETRO LOMBARDO and his sons left few signed works. The "*Opus Petri Lombardi*" is found only on the statues at San Stefano, on his bas-relief of Dante at Ravenna, with the date 1482, and on the bases of some columns, 1483, in what is now the Piazza Vittore Emanuele at Venice, "which contain," says Burckhardt, "only trivial reliefs, mere shop-work." Tullio's signed works will be enumerated hereafter.

But on their really great monumental achievements, the magnificent tombs, palaces and churches plainly recorded as the work of their hands, there is never a name cut. And why? Perhaps it was because we have here collective effort, the work of father, sons and helpers, all the outcome of Pietro's master mind and carried out from his designs, often under his control, sometimes by his own chisel in part, but still the work of the group and as such to be claimed by no one of them. This has caused great uncertainty among the historians of art. Sansovino talks only of Bregno, and Cadorin thinks he was one with Antonio Rizzo; but Bregno was of Como and Rizzo a Veronese. We may leave them to fight it out between them. Rizzo's name will live with his Scala dei Giganti, his court façade of the Ducal Palace begun under the Barbarigos, and his tomb of the doge Nicolò Tron at the Frari. And Bregno, who disappears from the building records after 1480, was perhaps the unknown architect of the Scala Foscari and even of the Foscari tomb. Our Lombardi come up but dimly out of the mists of the past. Sansovino speaks of Tullio as sculptor, but never once mentions Pietro even when describing his most famous works. Sansovino indeed interests himself very little in any architecture but that of the famous Jacopo of his name. Vasari ignores the Lombardi entirely, if I am not mistaken. Critical comparison has done much to establish the authorship of certain important works, and in dealing with a style so marked as that of the Lombardi this gives sufficient certainty. For instance, the young warriors in the niches on the front of the Palazzo Persico, which Burckhardt finds "really worthy of the master," could be from none other than the hand which sculptured the warriors of the Pietro Mocenigo tomb.

There is a lovely little altar in white marble, like alabaster, standing to the right before the choir in San Marco. On the posts of the marble rail which gracefully encloses its sides are a pair of charming young female figures of angel torch-bearers. Above in the entablature is a frieze of infant cherubim. Surmounting the archivolt are three delightfully chubby *putti* and on the ends of the entablature a pair of winged sphinx-mermaids, whose tails flourish out into an elaborate rinceau against an acroterion which is the pedestal of the crowning *putto*. Burckhardt discovers in these figures, and in the charming decoration and arrangement of the whole, the talented hand which produced the saints at San Stefano. This altar has been also attributed to Rizzo, but one finds in it too many resemblances to authenticated works of Pietro Lombardo to long enter-

tain that idea, as the reader may see for himself in a comparison of the illustrations.

Perkins assigns no good figure-work to Pietro, and thinks that in figure-sculpture he was out of his element, and that therefore, where figures were needed in his designs, he left them to his sons. This was doubtless very largely the case after Tullio had developed his great skill as sculptor. There is a general agreement among the critics to attribute the design in all cases to Pietro, who was unquestionably the architect and ablest of the family, when they were working together.

The first great joint production of father and sons of which we have definite knowledge is the tomb of the doge Pietro Mocenigo (†1476) at SS. Giovanni e Paolo.

The contract for Santa Maria dei Miracoli, executed in 1481, refers to this monument as then completed. After the name of Pietro Lombardo, as architect chosen for the church, occur these words: "*Quale fece il sepolcro di M. Pietro Mocenigo, Principe di Venezia*," in which we have proof that Pietro was recognized by his contemporaries as the creator of this tomb and had won renown in its execution. It has been charged that this splendid tomb breathes far too pagan a sentiment, and it must be admitted there is an essential worldliness about it.

"The element of Christianity," says the "*Cicerone*," "is represented only by the upper bas-relief of the women at the tomb and the little statuettes of the 'fronton,' the Saviour and two angels." And these details are confined to a little *attica* above the main cornice of the monument, so high upon the wall that they play a very secondary part in the whole effect. The real theme of the tomb is one of martial dignity and triumph, rather than of sepulchral solemnity. It is the resting-place of the soldier-prince who has passed from life, proud in the consciousness of brave deeds. There is no suppliant who trembles upon the threshold of immortality. Upon the base is cut a pompous epitaph in resonant Latin, flanked by antique trophies and two reliefs of Herculean labors. Standing within the great arch three legionaries bear aloft the sarcophagus upon their shoulders. The front of the sarcophagus is in three panels, the central one bearing the inscription "*EX HOSTIUM MANIBVS*" in a wreath, the side panels sculptured with reliefs representing two great events in Mocenigo's career, the defense of Scutari against the Turks, and the surrender of Famagosta to Catherine Cornaro after the defeat of the Cyprian rebels. The reliefs are in small scale but treated with pictorial impressiveness, and they accredit Pietro with a long step forward in this branch of his art. The details of the multitude of small figures are very carefully worked out. In the Famagosta scene the grouping is strikingly dramatic. The Queen, Catarina Cornaro, standing amid the women of her retinue, receives the keys of the

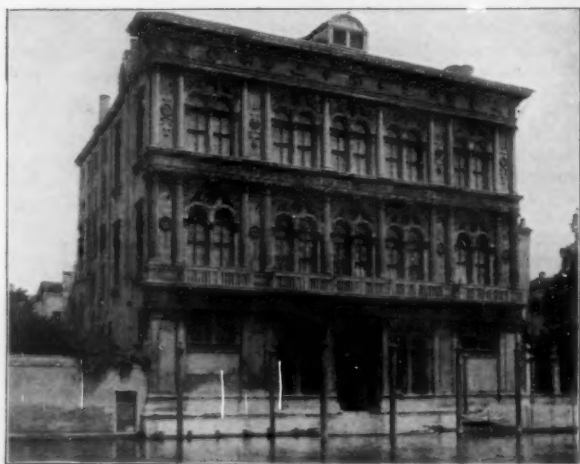


Tomb of the Doge P. Mocenigo.

surrendered city from the hand of the conquering Mocenigo. "The whole," says Meyer, "has the real Venetian witchery of a Carpaccio." The top of the sarcophagus arches in a graceful curve, and is enriched with sculptured ornament, a mask, and rinceaux of very finished chiselling.

¹ Continued from No. 1228, page 12.

Aloft, upon the top of his sarcophagus, stands the proud figure of the captain, his ducal robe draped over a suit of armor, the doge's cap set above the stern, haughty face. He is conquerer still in death. On either hand is a young page, the one with the escutcheon of his house, the other bearing his baton of Commander of the Forces. These boys, but lightly draped, recall the *putti* on Florentine tombs, who bear the arms and heraldic emblems of the defunct,



Palazzo Vendramin-Calerghi.

standing usually upon the plinth, while these Venetian cousins of theirs hold a more honored place.

Six warriors fill the niches on either side of the great arch. Some lean upon shields; all are in armor; their mien is serious, as of soldiers who guard the rest of their captain. There is a very interesting differentiation of character in these six men of varying ages. They are not carried out with the finish of the three who bear the coffin, but there is no repetition.

Sansovino speaks of seventeen marble figures of life-size in this monument. It is possible that there were two more warriors, standing upon the ends of the entablature, who have disappeared. The central group is generally admitted to be from the hands of Pietro himself, even Perkins agreeing on that point, and, in fact, giving the credit of the whole work to Pietro alone. Meyer, while according the central group to Pietro, argues against his having done the whole monument unaided, for he finds the architectural, which was Pietro's strong point, here subordinated to the sculptural, the corner pilasters, for instance, being disagreeably thin and weak in effect, and the whole design merely a frame for the figures. The niche principle, which is adhered to, leaves to these figures the character of mere accessories, but we may agree with Meyer that the weakness of the corner pilaster is a serious fault in the design. One is not, however, inclined to follow his finding surface ornament only lightly applied, for the parts seem, rather, very generously enriched.

This writer speaks of the statue of Mocenigo as "a masterpiece of monumental sculpture." The niched warriors, all very noble and martial in form and bearing, charmingly varied *genre* studies, are said by Zanotti to have been modelled after kinsmen of the deceased doge. This tomb became the model of all important funerary monuments of the period. Its realism of treatment, in strong contrast to the old allegorical motives, pleased the prevailing taste, and its general character and handling of details were closely followed. It represents, very likely, as we have said, a collaboration of Pietro Lombardo and his sons.

In the nearly contemporaneous monument to the doge Nicolò Marcello († 1474), in Santa Maria dei Frari, probably finished a little in advance of the Mocenigo, we have the architectural character much more strongly accentuated. This is, on the whole, a fine piece of wall-architecture. The general scheme is that of a large arched niche for the sarcophagus, flanked by small side niches, each with its own pilasters, in which stand those time-honored monumental accessories, the "Virtues." In the lunette is the doge, with San Marco and San Giorgio before the enthroned Virgin. The sarcophagus is supported on handsome columns in the ornamentation of whose shafts and capitals, as in the general detail of members, one finds many resemblances to decorative work at San Giobbe and at Santa Maria dei Miracoli. The central sculpture represents the body of this doge resting upon a stately bier. The sculptured ornament includes flowing rinceaux, festoons, masks and angels.

Meyer notes in the draperies of the figures a handling peculiar to the Lombardi: the folds returned with sharp edges, the scheme of lines quiet, but irregular and broken by surfaces which have the effect of crumpled paper, one of those niceties of technique which sometimes run into mannerism. He directs attention, also, to the strong out-curve of the back of the head, the recession of the lower part of the face, the small, stiff neck, and a curious treatment of the eyes, whose drooped lids show the balls only through a narrow slit, all characteristics of the Lombardi sculpture of this time, which he finds naive, but lacking, perhaps, the expression of Rizzo's creations.

Burckhardt traces here the outcome of the study of the antique from Greek models, peculiar to this school and time, and very fortuitous in its results.

We are now arrived at the year which Müntz names as that of the "real revival of sculpture," the year 1479, when Andrea Verrochio came to Venice. Müntz does not go beyond this mere statement of fact, nor, in truth, was there need to have said more.

We have no record of Verrochio's influence on Venetian art, but we know that he left them the Colleoni, and we know also that in his Florentine *atelier* was fostered the greatest genius of that most wonderful time, that under his guidance Leonardo, with Lorenzo di Credi and Perugino, studied modelling, painting, sculpture of stone and bronze, goldsmith's work, and music, with other arts which flourished in that remarkable group. Venice seems to have been lacking in consideration for the great Florentine. The story is an old one, but, told in a word or two here, it will not be amiss perhaps.

The seignory wished to secure the 216,000 gold florins left them by Bartolomeo Colleoni, condottiere and Captain of the Venetian Forces, dying at Bergamo in 1476, on condition that the republic would erect a statue to his memory in the Piazza San Marco. The seignory changed the site, but in commissioning Andrea Verrochio to make the statue they showed intention to have the best that sculpture could produce.

The story runs that Verrochio repaired to Venice and had finished the horse in the model, and perhaps the whole group, when he heard that Bellano was to do the figure of the warrior, whereupon he smashed the horse's head and legs and took himself off again to Florence, to finish his Christ and Thomas for Donatello's niche in the Or San Michele. The republic thundered threats of death against him should he ever again set foot within their borders, but on his replying that they could cut off his head far more easily than they could put a new one on the horse, they thought better of their wrath and offered him double pay to come back and finish his work.

He returned in 1488. How far he had progressed with the resumed work when he was carried off by a fever a few months later is not definitely known. In his testament he asked of Venice that his pupil, Lorenzo di Credi, be allowed to finish the statue, but, impelled by the same local jealousy which had inspired them to force Bellano upon him as collaborator, they disregarded his last wish and named Alessandro Leopardi to carry the work to completion. Admirers of the latter have tried to ascribe to him the completion of the horse, the figure of the rider, and the pedestal; in fact it would seem as if Leopardi himself had sought to filch another's fame when he cut his name into the surcingle of the horse with the enigmatical "ft." which may mean either *fecit* or *fondavit*, as you please. His own admitted share of the work, the splendid pedestal with its superb frieze of arms in bronze, the founding of the statue and, in Burckhardt's opinion, the chiselling of some surface-ornament which is of a Venetian character and in Leopardi's manner, has earned him great renown. It is most probable however that the pedestal and frieze are after Verrochio's design, and as to the surface-ornament, it might be urged that Verrochio, as expert worker in fine metals, and as artist who studied from the life, was not unlikely to have modelled Colleoni's armor and trappings in the Venetian fashion.



Palazzo Corner Spinelli.

Despite the paucity of historical record on this point, we may assume that this long connection of so great a master was not without lasting effect upon the art and general culture of Venice. It is not known whether Verrochio engaged in other work during his Venetian

sojourn. Vasari mentions a design of his for a tomb, but with the vagueness which characterizes the old chronicler only too often.

Architecture was now entering upon a very interesting and beautiful stage of development. In increased regard for proportion, for relation of masses, and harmony of members, the principles of the antique were beginning to be applied to constructive as well as to decorative purpose. The severe symmetry of the Florentine school, the somewhat dry mannerism of the purer classicists, however, never entirely repressed the old Venetian exuberance of fancy. In Lombardy Bramante's influence had already been at work since 1470, but his genius had not yet known the charm of antique Rome, and so was still attuned to Northern themes.

The Venetian Early Renaissance was, however, fast developing into consistency and order. In 1481 Pietro Lombardo designed and began to build the Palazzo Vendramin-Calergi. The authorities, while agreeing that there was no other architect in Venice at the time who could have produced this design, are at a loss to reconcile its formalism with the prevailing freedom of taste.

Müntz assigns the palace to Pietro without comment. Perkins recognizes his authorship, but notes Temanza's opinion that the Vendramin-Calergi, though commenced by Pietro Lombardo, was finished by Jacopo Sansovino. Selvatico declares the palace much more modern. Doubtless, these two writers have not been quite able to believe that a design so symmetrical, so constructively consistent and severely dignified, could have issued from a Venetian atelier nineteen years before the end of the Quattrocento. In fact, while there are about this noble façade details which point beyond doubt to Pietro as its author, there is in its arrangement an academic character somewhat foreign to his early manner, which might suggest a later date than the one commonly assigned to the building. It is conceived in a spirit more likely to have possessed him after he had been to the South and had come into contact with work more purely Tuscan than anything he had yet known. Burckhardt has Pietro at Ravenna in 1482-83, engaged upon the Dante monument, and conducting or inspiring a number of other works in the same place. It is not improbable that he went on to Rimini from Ravenna and saw Alberti's church of San Francesco, and he may have visited Florence as well, though this is, indeed, mere supposition.

The hand of Pietro Lombardo is as evident in the Palazzo Corner Spinelli as in the more stately Vendramin. The analogies between the two are numerous; the most obvious of them is in the windows set in couples, or bilobate, found in Venice outside of these two palace only in the Scuola di San Rocco, a style first applied to religious architecture by Ser Brunellesco in the Capella Pazzi at Florence. The two cornices are treated similarly, that of the Vendramin being the bolder in projection, but weakened in effect by a frieze of somewhat inadequate ornamentation over the central feature of the façade, the Spinelli cornice with its frieze of medallions and garlands being more consonant. The treatment of the window-heads is freer in the Spinelli, which altogether, in spite of its ground-floor and mezzanine in rustic, is more Venetian and far less formal in effect than the Vendramin. The Spinelli presents a charming variant in the handling of the balconies in the circular projection of those at the sides on the principal floor. In the Vendramin there is sharp contrast between the stately façade and the very inadequate and irregular treatment of the side.

In the application of ornament, medallions and trophies, in the wall-surfaces between the windows and in other details, there are resemblances which set the intimate relationship of the two palaces beyond question.

A. B. BIBB.

(To be continued.)

THE REVIVAL OF TRADESMEN'S SIGNS.¹—I.

Sign at Wurtzburg, Bavaria.

WHEN, at the request of our Chairman, I undertook to read a paper on "Signs," I hoped that not much research would be necessary. I soon, however, became aware that to do justice to it would be almost like writing a history of England. I only now begin to understand why our Chairman selected it, and that I was perhaps somewhat rash in agreeing to undertake the preparation of

¹ A paper by Mr. J. Starkie Gardner, read before the Society of Arts and published in the *Journal* of the Society.

such a paper. But that books on the subject have already been written by Larwood and Hotten, Philip Norman and Hilton Price, I could hardly have dealt with signs at all this evening. To become really a pundit on this difficult and abstruse subject, some knowledge of heraldry, astrology, mythology, theology, archaeology, zoology, history, biography and geography is needed. I scarcely possess more than a limited acquaintance with many of these branches of knowledge.

The necessity for displaying some sort of sign, if one wishes to barter goods, accommodation, or service, against money or kind, can hardly be disputed. In a new settlement the first care of the intending storekeeper is to scrawl his name and trade on a piece of wood and hang it out to attract the passers-by. In America this is called "setting up one's shingle." The necessities of the budding communities of to-day were no less felt in the past. In days when customers could not read, a representation of the commodity on sale would be more serviceable than an inscription. If opposition stores were competing, more telling representations of the same objects, more attractively rendered, would serve to distinguish one establishment from the other.

Such signs must have been in use from remote times. It is only when the wares themselves can be displayed to the passers-by in safety that signs can be dispensed with, as in open bazaars and markets. In the East, time-honored customs of trade and hospitality rendered signs unnecessary, and there is no mention of them in the Bible, Josephus, or the Arabian Nights. Neither has anything indicating their use been met with in the excavated cities of Asia and Africa. It seems, in fact, that signs were an institution almost peculiar to Europe, for it is only within its limits that records of them appear—doubtfully in ancient Greece, but with certainty in Rome. The most venerable is that of the Bush, denoting the tavern in Italy, which reached Roman Britain. Our ancient proverb, "Good wine needs no bush," commemorates this most venerable of signs, the symbol of the house in which jovial companions foregathered. The Cock, and the Chequers, are also Roman signs, which, no doubt, equally found their way here, and link our civilization with that mighty Empire, our indebtedness to which we are perhaps apt to underrate.

In the earliest times, when people in England were mostly illiterate, only very easily-understood signs could be used, clearly denoting the nature of the establishment and the trades carried on. In days when people and things actually were what they seemed to be, and there were no shams, embattled walls really symbolized the power of the noble, and banner-shaped vanes and finials proclaimed his degree. The church, the monastery, the mill, the smithy, the shambles, the malt-house, were all easily recognized; the tavern or ale-house almost alone required some distinguishing sign. We consequently find that the earliest ordinances made it compulsory for these to display the Bush—the ivy bush—sacred to Bacchus; while other traders might display signs or not as they pleased. In the towns where more recondite trades were carried on, their kind was advertised by such articles as a wool-pack, tailors' shears, barbers' pole, oil-jar, or magnified boot or glove.

All signs of this nature are common or collective—that is, used in common by all engaged in the same trade. They are scarcely mentioned by old writers, but are seen in the earliest illustrations, something very like a "wine bush" appearing in the Bayeux tapestry. Among well known examples of collective signs are the three golden balls of the goldsmiths, the three gold crowns of the drapers, the vintners' three tuns or bunch of grapes, the wheat-sheaf of the brewers and bakers, the compasses of the masons and carpenters, and so on. Interesting as this branch of the subject might prove, it is not my intention to pursue it farther to-night.

Signs, distinguishing and peculiar to individual establishments, are the product of a later and more sophisticated stage of civilization. They, perhaps, only came into use on the definite adoption of distinguishing badges by the nobility. The noble in residence in a city would, in feudal days, entertain his vassals and neighbors coming from his own part of the country; and, in his absence, hospitality would be dispensed by his seneschal or majordomo. Doubtless, as the feudal feeling relaxed, and guests became more casual and numerous, some payment might be looked for, if not by the nobleman, by his stewards. Similarly, in hospices and monasteries entertainment could be had, but payment from the well-to-do would be expected, as it is in Continental hospices at the present day. In very remote parts, where travellers are rare, one is warmly welcomed, and no payment accepted; in more frequented routes, however, payment, though nominally optional, is expected; while along the regularly beaten tracks bills are made out and presented in the usual way. Under the latter circumstances, the business of entertaining well-to-do travellers becomes a source of considerable profit, and the nobleman's steward, equally with the rich merchant, would fix up some sign indicative of a readiness to receive paying guests. The citizens would distinguish his house by some fanciful device, like the trade-marks of to-day; or by a rebus, such as that handed down as in the Bolt-in-Tun. We know that the nobleman displayed a painting of his arms on his town-house, a custom surviving to this day in the painted hatchment. No less a person than the poet Chaucer, summoned as a witness in the Scrope and Grosvenor dispute, as to the right to the Bend-or, deposed that in walking up Friday Street he saw a sign with these arms painted on, put there by a Knight of Chester whom he had not previously heard of. Amateur bonifaces

were distinguished from professional as "herbergists," and their houses only resorted to by people of substance. Such establishments were, beyond doubt, the origin of the *bonâ fide* hostelry or hotel.

Individual signs, unlike the collective signs, are referred to by nearly all our older writers, such as Chaucer, Froissart, Shakespeare, Ben Jonson, Beaumont and Fletcher, and some of them are woven into our national history. Some still-existing signs vie with, and even surpass, our oldest families in their venerable antiquity, dating back to the Plantagenets. The more ancient, if existing, would present a pictorial history of our manners, customs, sports, and pastimes for 500 years past, and more or less correct representations of all our popular heroes. Walpole, writing a century and a half ago, remarked:—

"I was yesterday out of town, and the very signs as I passed through the villages made me make very quaint reflections on the mortality of fame and popularity. I observed how the Duke of Cumberland's Head had succeeded almost universally to Admiral Vernon's, as his had left but few traces of the Duke of Ormond's. I pondered these things in my head, and said unto myself, 'Surely all glory is but as a sign.'"¹

The custom of not merely two, but hosts of a trade agreeing to cluster together, as in Goldsmiths' Row, Leather Lane, Ironmonger Lane, Budge Row, rendered it difficult to find enough appropriate and specifically distinguishing names to provide for each establishment, a difficulty such as is encountered in christening our numerous men-of-war to-day. For such multitudes of distinctive signs the realms of history (natural, sacred, profane and fabulous), of husbandry, travel, humor, of gastronomy and astronomy, the *ménage*, religion, sport and profanity were ransacked. Everything upon, above, or beneath the earth was pressed into the service, from the Virgin Mary to His Satanic Majesty; from our sovereign lord the King to Dirty Dick; the Moon and the Cheshire Cheese. The cockatrice, phoenix, salamander, griffin—fearful wildfowl these—and the more popular of the patron saints, figured largely on the signboard; nor were the ever-welcome devotees of the Leather Bottel and Pewter Tankard unremembered.

Of such signs as the Sun, Star, Crescent, Dolphin, Flying Horse, Fortune, Elephant, Bear, Lion, Cock, Wheatheaf, Ivy and Vine, and Chequers, it is impossible to guess the antiquity. Some belong to Pagan times. The Adam and Eve, Salutation, Angel, Virgin, Baptist's Head, Crosses and Cross Keys, Mitre, Nuns and Friars, must be Christian—signs like Neptune, Atlas, Hercules, Golden Fleece, smack of more freethinking times; while the Mother Red-cap, Mother Shipton, Dick Whittington, Robin Hood, Guy of Warwick, the Black Prince, and the John of Gaunt, Falstaff and Palsgrave, speak for themselves.

Some of the many Kings and Queens' Heads and Crowns may date back to mediæval times. The landlord of a Crown Inn was executed by Edward IV for venturing upon the mild joke that he had made his son heir to the crown. The Tabard and the Bell in Southwark are mentioned by Chaucer in 1383, and the White Hart, hard by, was Jack Cade's headquarters, and has been immortalized by many pens, from that of Shakespeare to Charles Dickens. This, with the Antelope, Dragons, Red, White and Black Lions, White and Blue Boars, Swan, Hawthorn, Feathers and Rising Sun were Plantagenet badges and extremely popular while the dynasty lasted. Henry V was entertained at a Red Lion on his return from Agincourt in 1415. The White Hart in Bishopgate bore till quite recently the date 1480 on its front. The Boar's Head in Eastcheap is mentioned in the time of Richard II, and was once London's principal tavern. It was in this house that Prince Hal and his two brothers made such a riot that they merited the attention of the mediæval chucker-out and were taken before the magistrate. The Duke of Somerset, prophetically told to beware of castles, was killed by Richard Plantagenet in a Castle tavern. The Chequers on the Hoop was visited by Chaucer's "Canterbury Pilgrims," and a Chequers tavern stood in Lambeth in 1464.

The Tudor badges naturally supplied a fresh set of popular signs, of which the Rose was the favorite. Our saying "Under the Rose" has not, however, an English origin. Perhaps some present have sat under the huge rose in the pleasant vaults of Bremen, where the town councillors were wont to meet to quench their thirst with draughts of Rhenish. The Bull and Mouth and Bull and Gate are believed to commemorate an event in the reign of Henry VIII, the taking of Boulogne. Bulls and Bears became extremely popular signs under Elizabeth, when baiting these animals was the favorite national amusement.

There must have been a great massacre of Popish signs upon the demise of Queen Mary, such as Cross Keys, Maidens and Catherine Wheels. The Three Nuns, in Aldgate, mentioned by Ben Jonson, and the Pope's Head in Cornhill, which existed in 1464, and the Mitre, in Cheape, extant in 1475, are notable survivals which still continue to flourish. These, like the Three Cranes in the Vintry, and the Mermaid Tavern in Bread Street, were once household words. It was in the latter that Raleigh established a literary club frequented by Shakespeare and the wits of the day. The only known letter to Shakespeare is dated from the Bull Tavern in Carter Lane. Of equal celebrity were the Rainbow and the Devil in Fleet Street, and Hell and Heaven, in Westminster, alluded to in Butler's "Hudibras." The Society of Antiquaries was incubated in the

Young Devil Tavern, in Fleet Street, though the august society in whose rooms we are assembled was evolved in the cooler atmosphere of a coffee-house hard by. Of the religious signs spared on the death of Mary, comparatively few survived the more drastic disestablishment under the Protector Cromwell. An Act of Parliament even extinguished the Golden Cross, in the Strand, as savoring of superstition.

Of the signs introduced by such events as the Stuart Accession, the Commonwealth and the Restoration, it would detain you too long to speak. Neither can we run through the catalogue of the hosts of admirals, generals, litterateurs, and poets commemorated during the centuries of struggle, through which we have attained to our present state of wealth and prosperity. Long may it be ere the Vernons, Drakes, Benbows, Rodneys, Nelsons, Keppels, Granbys and Marlboroughs disappear from our sign-boards, and the nation ceases to drink to their memories and think of their deeds. The innumerable whimsical, fantastic, or far-fetched signs must also be passed over. The sporting signs of the Horn, the Greyhound, the Gun, the Nag's Head, the Old Fox, the Coach and Horses, Spotted Dog, Horse-shoe, Fox and Hounds, Hare and Hounds, and Dog and Duck are dear to many, and speak of the tastes of our ancestors even more than of our own. When destined to disappear before the march of progress, may some at least survive, like those perpetuated in the names of streets and squares, as Half-moon Street, Hart Street, Red Lion Street and Square, and Falcon Square.

Under Richard II it had been made compulsory on inn-keepers to hang out signs, though other trades might do as they pleased. Within twenty years of his death, the great projection of the "ale stakes," as tavern signs were then called, impeded the highway, especially in Cheape, and injured the stability of the houses, and an Act was passed to limit them to not more than seven feet in length. Repressive and permissive measures seem to have alternated ever since. Sometimes the streets were graced with innumerable signs, hung out as banners are on gala days, their numbers defeating the object in view by obscuring each other. The efforts to outvie one's neighbors, caused the signs, at times, to become so serious a nuisance, that legislation had to be resorted to. Charles I granted to the citizens of London on his accession, as a special boon, the right "to hang out signs and posts for the better finding out of their dwellings, shops, arts, or occupations, without impediments, molestation, or interruption of his heirs or successors." His son, Charles II, however, took advantage of the Great Fire to abolish this privilege, and compelled all signs to be fixed to the face of the house. This fashion of fixing painted-signs to house-fronts, instead of hanging them out, has been maintained on the death of armigerous occupiers up to the present day. The carved-stone and cast-iron signs let into the fronts of houses, chiefly date from the edict of Charles II. Soon afterwards, the hanging signs were again numerous, the difficulty of providing names introducing a dual nomenclature, when such combinations as the Cock and Bull, Cat and Fiddle, Goose and Gridiron, became the fashion. The necessity for signs relaxed when the streets were numbered. This commenced in 1708, it appears, with Prescott Street, Goodman's Fields, for Hutton writes, "Instead of signs the houses here are distinguished by numbers, as the staircases of the Inns of Court or Chancery." Until then it was absolutely necessary to identify houses unprovided with signs or some distinguishing feature, as in the vicinity of some other house adequately distinguished by some sign as "over against" the Load of Hay or Yorkshire Grey. Omnibuses, like their forerunners the stage-coaches, still as far as possible choose public-house signs to mark their destinations and stopping-places. The coffee-houses in the seventeenth century, entirely new and smart institutions, struck the greatest blow at the use of signs. Wishing it to be understood that they were not to be classed with the older tavern, they broke away from old customs and inaugurated the new mode of merely writing up the name of the owner as Dick's, Tom's, Will's, Sam's, Buttons', Peales', or more high-sounding names as the Smyrna or Cyprus. The last repressive Act was passed in 1762, for taking down all over-hanging signs under a penalty of £5 and 20s. per day, and this was so effectual that scarcely any remained by 1770, except a few over the book-stalls in Holywell Street, which are noticed by Mr. Wheatley, in his book on London, as existing down to 1849.

The mediæval form of projecting sign, as pictured by Larwood and Hotten in their excellent book, was a carving in wood fixed within a hoop. The hoop was a very venerable and ancient affair, handed down from Pagan times. The ivy garland in honor of Bacchus, the so-called "bush," and the universal tavern emblem, required a backbone, and this backbone remained after the ivy had been stripped from it. Some ancient illustrations show that the tavern "bush" became elaborated into a series of intersecting hoops, garlanded over, and surmounted by a crown of evergreens, perhaps additionally decorated with ribbons on gala days. From simple and pure to rich and fantastic is the order of progress in matters decorative, with set-backs when revulsion of feeling sets in. The Jacks-in-the-Greens, nearly the last and now almost extinct survival of the old May-day revels, but which were quite common in my younger days, were merely tavern-signs perambulating the streets. Jacks-in-the-ale-house, but the ale-house turned loose into the streets, attended by a motley crew of revellers. Sayings such as "As wise as an owl in an ivy bush" show that the words tavern and bush were synonymous. When the mere "bush" no longer sufficed the existing hoops were utilized to hold some badge distinguishing the house, specifically

¹ Walpole to Conway, April 16, 1747.

distinguishing badges being held to be *de rigueur*, garlanded and ribboned, it may be, on festival days. A George-in-the-Hoop is recorded as a tavern sign of the reign of Edward III, and others as Cocks or Hens "in-the-Hoop" are mentioned in the time of Henry VI, and to these doubtless the singular phrase "Cock-a-hoop" is to be traced.

Belonging to a much later period is the more sophisticated fashion of hanging out actual pictures illustrative or descriptive of the name of the house. These were set in richly-worked frames, and often depended from very handsomely-carved or worked brackets or supports. There are vague traditions that pictures by such world-renowned masters as Holbein, Correggio and Paul Potter have suffered the indignity of having been thus hung out to attract the passer-by. It is absolutely certain that paintings by celebrated English academicians, such as Hogarth, Wilson, Harlow, Moreland, Old Chrome, David Cox and others, have served this purpose. Some distinguished Academicians, as Cipriani, Charles Cotton, Samuel Wall and John Baker, really commenced their careers as sign-painters; and, if we may draw conclusions from the price of £500 paid for a picture of Shakespeare for a sign in Little Russell Street, Drury Lane, the profession was perhaps not a bad stepping-stone to more enduring honors—especially as those called in to paint the sign sometimes stayed to paint the apartment as well. The paintings of a room in the Pope's Head, Cornhill, deserved the encomiums of the genial and observant Pepys; and those of the Rose, near Temple Bar, of the more critical Walpole. The great mart for the average pot-boiler sign kept in stock was Harp Alley, Shoe Lane, while a more *recherché* class could be commissioned from the coach-painter. In 1762 an exhibition was held by a self-styled Society of Sign-painters, to which Hogarth, who fully entered into the joke, was a contributor.

When picture signs were so popular and at times magnificent, the supports and frames which surrounded and suspended them were worthy of them. These were of carved-wood or iron, or of both combined, gilded and painted, and sometimes so preposterously massive as to pull out the front of the house they adorned. A particularly ill-contrived construction caused a front to fall out in St. Bride's Lane, in 1718, killing, with others, the King's jeweller and two ladies. A sign of the Three Queens in Clerkenwell, on the other hand, was so firmly built-in, that when ordered to be removed, in 1764, it cost £200 to take down. Among the many large and elaborate constructions London could boast of, those preëminent and reputed to be the largest were the signs of the Castle in Fleet Street, and of the White Hart in Southwark. A Frenchman, by name Misson, visiting England in 1719, says that though signs were kept small in Paris by restraining influences from above, in London they jutted out so far as to touch each other, and to stretch right across the narrower streets to the opposite wall. Many, he remarks, with their painted and gilt-iron supports, must have cost over 100 guineas. Another Frenchman, travelling in England in 1765, saw nothing to chronicle on landing at Dover, except the enormous size of the public-house signs, and the ridiculous magnificence of the ornaments with which they were overcharged. Every sign formed a triumphal arch which crossed the streets. A picture of a particularly elaborate sign, that of the White Hart at Scole, in Norfolk, which cost, in 1655, £1,057, represents an immense arch with carved panels of deities and heraldry, crossing from the house and resting on a brick pier on the opposite side of the road.

[To be concluded.]



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

SPIRE OF THE SETTLEMENT CHURCH OF THE HOLY TRINITY, EAST 88TH STREET, NEW YORK, N. Y. MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

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

For description and further illustrations of these buildings see our issue for last week.

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

For details of this building see our issue for March 18, last.

EAST ELEVATION OF THE SAME.

"THE BEND": A CALIFORNIA MOUNTAIN HOME. MR. WILLIS FOLK, ARCHITECT, SAN FRANCISCO, CAL.

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

SECOND PREMIATED DESIGN FOR ROYAL INSTITUTE, LIVERPOOL, ENG. MR. R. W. BEDINGFIELD, ARCHITECT.

THIS plate is copied from *The Builder*.

[Additional Illustrations in the International Edition.]

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

[Gelatine Print.]

NORTH DOORWAY OF THE SAME.

[Gelatine Print.]

THE EMPIRE PALACE OF VARIETIES, MIDDLEBOROUGH, ENG. MR. ERNEST RÜNTZ, ARCHITECT.

STAGE AND BOXES OF THE SAME.

PROMENADE OF 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.]

PARIS SEWAGE.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—The Paris correspondent of the *Pall Mall Gazette* quoted in your paper of June 3 must be a singular person, if he resides in the French capital, for his statements are marvellously incorrect. He speaks of the Seine as a "foul, muddy, and malodorous stream"; whereas most of us are invariably struck by its clear, green color, consequent upon its sandy bottom, except after rains, when surface water pollutes it. The river has not been the recipient of sewage—only of street sweepings; the former having been taken to the Gennevilliers sewage-farm for certainly thirty years or more. And it is that said farm which causes the odors! Our correspondent affirms on the contrary that the "entire sewage . . . has hitherto gone into the Seine." What a wonderful statement in face of those ponderous carts and steam-pumping arrangements which are to be seen doing their duty in some part of the city, night after night!

Yours faithfully, S. B.



OXIDIZING ALUMINIUM AS A HEAT-PRODUCER.—Goldschmidt, a German investigator, obtains high temperature by the oxidation of aluminium, which he effects by heating a powdered mixture of the metal with some common oxide. The heat obtained, together with the reducing action of the aluminium, enables metals to be smelted by this method. Among other practical applications is the following, quoted from the *Chemical News*: "A rivet, such as is employed in bridge-making, is embedded in a mixture of oxide of iron, sand, and aluminium powder. The whole is plunged in sand contained in a wooden box. On top of the aluminium mixture, which must just emerge from the sand in the box, we place a small lump of a mixture of aluminium powder and an easily reduced oxide, in which is fixed the end of a short piece of magnesium ribbon. The reaction is started by lighting the free end of the magnesium, and we then immediately place more sand on the top of the mixture, so that as little heat as possible may be lost. If at the end of a few moments we empty out the contents of the box, the rivet will be found to be quite red-hot and ready to be forged. Working in an analogous manner, we can weld together steel tubes, and the expense will not be more than twopence. We can even fuse together two bars of soft steel." According to the inventor, the temperature obtained under these conditions may be higher than that realized in the electric furnace.—*Providence Journal*.

ALMA TADEMA AND THE DUTCH ARTIST'S MIRROR. — "A favorite trick in Dutch art of the seventeenth century," writes the Berlin correspondent of the *London Standard*, "especially in that of Vermeer van Delft and Pieter de Hoogh, is to bring into the background of the picture a looking-glass, so that the spectator sees not only objects visible in the picture itself, but also often things outside the scene. This artifice, which tends to increase the depth and compactness of the picture, is by no means a Dutch invention of the seventeenth century, but was employed by Jan van Eyck so far back as two hundred years ago. In the background of 'Arnolfini's Betrothal' in the National Gallery one sees a crystal mirror representing, besides the wedding couple and the room, even marriage witnesses entering through a door opposite. It is now a long time ago since the well-known Belgian painter Ferdinand Knopff paid a visit to Alma Tadema, and he noticed in his studio a mirror exactly corresponding to that in Van Eyck's picture. Alma Tadema was pleased at his recognizing the mirror, for, said he, in that case he must know the picture very well. Knopff replied that that was the case; that he knew the picture, in fact, by heart. But Alma Tadema would not believe this. He pledged himself to show his friend something that had as yet struck no one. On Knopff asking what this was, Alma Tadema answered triumphantly: 'On the windowsill in the picture lies an apple, and there are two oranges on the table. The apple can be seen in the mirror, but the oranges, which ought to be visible, Van Eyck has forgotten, some one having probably eaten them during an interruption in the work.' Knopff told the story the same evening to Burne-Jones. The latter laughed heartily, and said that no one but Alma Tadema could make discoveries of that kind."

FORESHORTENING IN RELIEFS. — Amateur judges often pronounce erroneously on the merits of "alti" or "bassi-rilievi" from not being acquainted with a very essential principle which should prevail in works of the kind. There should be no foreshortening of the limbs in relief, and there should be no attempt, by diminishing the size of objects, to give the effect of distance. Exceptions may be found, but the ancients, who are the best masters in all that relates to the practical in sculpture, seem to have made this a general rule. Sculpture professes to represent "form," and can only represent by form. Foreshortening form must make it monstrous. To represent an arm extended, with the fingers pointed directly in front of the spectator, in "basso-rilievo," the tips of the fingers must be made to spring from the shoulder; for, for want of space, the intervening portions of the limb, viz, the hand, wrist and arm, could not be represented. The ancient sculptors seem to have acted so entirely on the principle here laid down that they scarcely ever attempted to represent a front face in "basso-rilievo." The same principle precludes the representation of distance or of remote objects. It is not possible to give the effect of distance or space when the color remains the same on all objects, and is equally bright in all parts of the work. Sculpture is to give form in "fact." Painting has only to give it in "appearance." The attempts to overcome these difficulties by the sculptors of the seventeenth and eighteenth centuries, though ingenious, could not be referred to as good specimens of sculpture. They are many of them admirable for qualities of design; but they are fully as much, or more, painters' as sculptors' compositions. — *The Architect*.

OILING CARRIAGE-ROADS. — Reports of recent and successful experiments in improving road-surfaces by sprinkling them with oil increase the surprise at the unsatisfactory termination recently of like experiments on the roadways in Boston's parks. These good reports come from California and Florida. In the former State supervisors of Los Angeles County recently examined several sections which had been sprinkled with oil, and found them in excellent condition. A mile stretch at Alhambra, sprinkled once a year ago, had no dust, and riding over it is described as "like riding on rubber." In Florida the experiments were in Duval County, where roads made of shell rock had been greatly damaged by heavy travel, which ground the surface fine, the wind blowing it away. A section of new road of Volusia shell at Jacksonville was sprinkled with oil six weeks ago. At first there was a noticeable odor, but this soon passed away. The surface was united in a solid mass, which became more compact with travel; the road was smooth and crowned, and rain and moisture did not penetrate, but ran off, forming no mud. Sun heat had no effect on it, and where the oil was applied less thickly the surface was slightly ground up, but remained on top without blowing away. It is now proposed to cover one mile of road with oil, at a cost of \$278 for twenty-five foot width. — *N. Y. Evening Post*.

THE ROCHDALE PIONEERS. — Fifty-five years ago, twenty-eight workmen in Rochdale, Lancashire, England, having saved up £28 (\$140) between them, began to run a store on the principle of dividing profits on the amount of purchases, and making all purchasers shareholders, with a fixed interest on their capital. These men are known in the history of coöperation in England as "the Rochdale Pioneers," and the principles they laid down have become the chief corner-stone and the foundation of all the organizations of workmen-coöperators, which in the year 1898 numbered nearly 2,000,000 members, did an aggregate business in Great Britain of over \$300,000,000, with a share capital of \$90,000,000, made a profit of \$30,000,000, and own at this moment of writing \$48,000,000 of invested money. — *Boston Transcript*.

THE X-RAY AND THE "PERPETUAL MOTION" FAKE. — A "perpetual motion" machine was sent from Bradford, Pa., to the *Scientific American* office recently for critical examination. An X-ray photograph was taken of the contrivance, and it reveals a silhouette of ordinary clockwork. This was so artfully concealed, however, that it had puzzled the men to whom it had been sold by J. M. Aldrich, now serving a sentence in Auburn Prison for obtaining money for the machine by fraud. — *Exchange*.

SIGNOR ENRICO PAZZI, SCULPTOR. — The sculptor of the Dante monument in the Piazza of Santa Croce, Florence, Signor Enrico Pazzi, of Ravenna, has recently died in Florence at the age of eighty years. He was an infant prodigy. At only eleven years of age he began his art studies; in five years he took fourteen prizes at the Academy of the Fine Arts in Bologna. His most celebrated work, the colossal Dante monument, erected in 1865, when the sixth century of the poet was celebrated with such splendor, has won him both praise and scorn; perhaps the merits of no other monument have ever been so hotly discussed and debated. Pazzi was the sculptor also of the striking monument to Savonarola erected in the vast Sala of the Cinque Cents in the Palazzo Vecchio, Florence. — *N. Y. Tribune*.

DEPARTMENT-STORE FIRE-HAZARDS. — In a paper read before the recent convention of the National Fire-Protection Association, Mr. E. U. Crosby, speaking of the fire-hazards attendant upon department-store buildings, places an effective sprinkler equipment far above the "fire-proof" construction of the present day. He gives his reasons for his preference as follow: "In view of the large combustible stock necessarily carried throughout a department-store, a fire, unless extinguished in its early stages, will destroy the entire contents of a 'fireproof' building while vertical openings exist, or the contents of one flat, if said openings are in 'cut-off' shafts and the construction developed to a point where capable of withstanding such an ordeal. On the other hand, a high-power water-system discharging through a proper equipment of automatic sprinklers can be installed which will positively control a fire, except there are contents allowing an explosive or extensive 'flash fire,' continuous concealed construction, behind which the sprinklers cannot spray, or large draught spaces. Such conditions might allow the number of sprinklers opened by the heat from fire to exceed that for which it is practical to provide pipe-sizes and water-supplies. . . . As yet, such stores have not opened departments for the sale of explosives, the display of open stock is easily restricted sufficiently to prevent 'flash fires,' the continuous concealed spaces can be, and in many cases are, done away with at the time sprinklers are installed, but the large draught spaces exist to a maximum degree by means of the vertical openings." Of ten department-stores burned, none had sprinklers; all had the vertical hazard, and in each the fire was at night. At the same time Mr. Crosby admits in his paper that sprinklers will not prevent fires from starting, smoke from these fires, nor resultant panics. — *Fire and Water*.

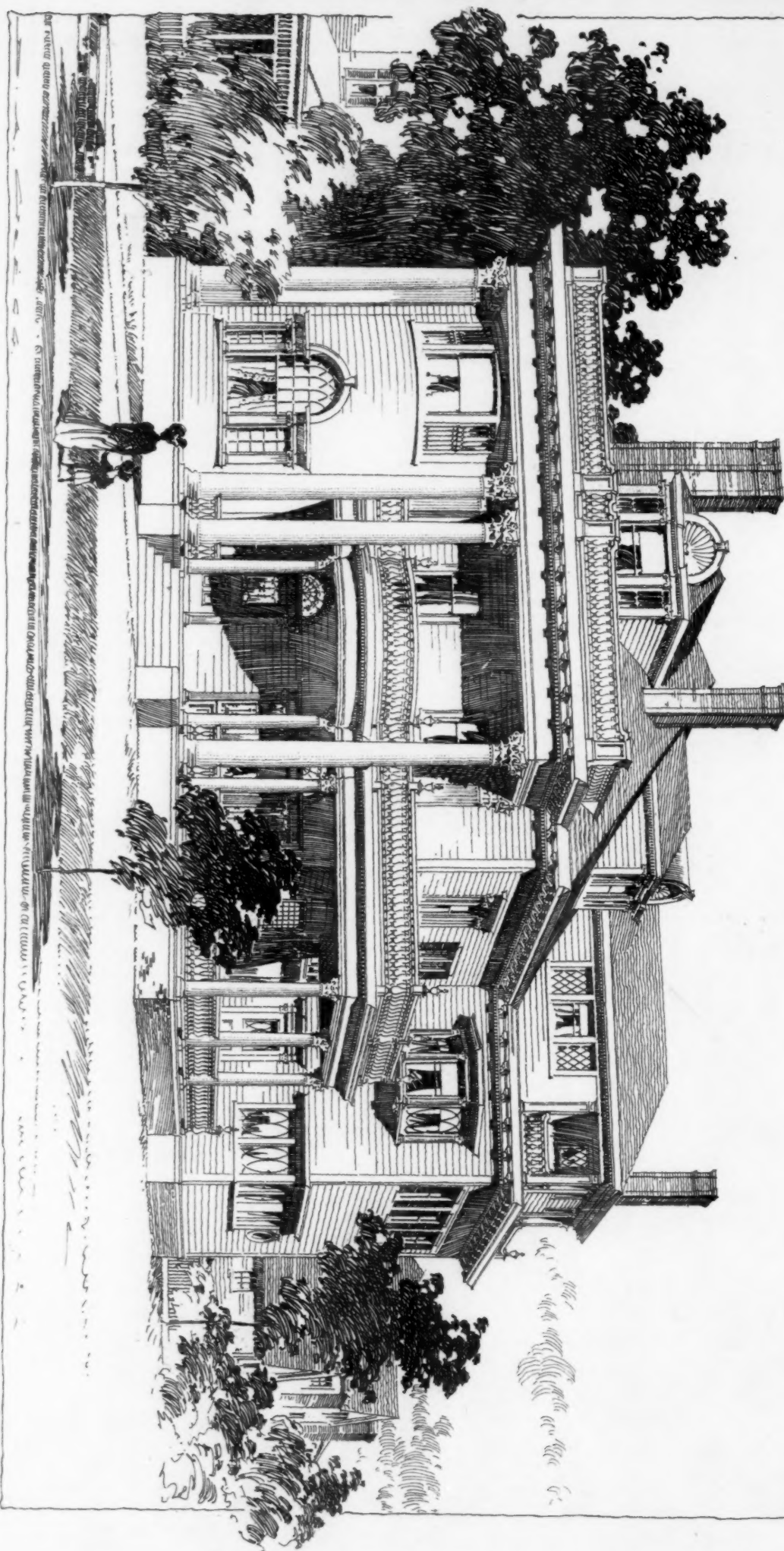
HOW AN ARCHEOLOGIST CHEATED A POPE. — Count von Erbach, whose ancestral home, Schloss Erbach, is an ancient, partly Roman castle some miles back from the River Neckar, in the depths of the Odenwald Hills, has a rare collection of curios, which is famous all through the Odenwald district. The most valuable piece is a helmet of either Carthaginian or Roman workmanship, which is said to date from the battle of Cannæ, about the third century before the Christian era. About one hundred years ago this helmet was in the possession of the pope and was screwed to the head of a statue of the goddess Minerva which adorned one of the halls of the Vatican. The Count von Erbach of the time was a confirmed curio hunter, and being a man of rank and influence, had the entrée of the Vatican, where he saw the helmet and became possessed of a passionate longing to get it for his own. It was impossible to buy it, and the height of the statue seemed to render vain the thought of getting it down without attracting attention. Discovery would bring in its train arrest and disgrace. Finally the count hit on a scheme. He had erected in the courtyard of his castle a statue of Minerva, topped by a helmet identical in every detail with that in the papal residence. Then for eighteen months he had his body servant, Louis by name, practise on this dummy until at the end of that time he was in such splendid training that he could spring up, cling to the statue and unscrew the helmet, all within a few seconds. Master and man went to Rome, and the count paid a visit to his holiness, as was his wont. Engaged in conversation they were strolling along the hall where the statue stood, but away from it, when Louis, in the disguise of a pilgrim, with a long blue cloak thrown over his shoulders, went up to the Swiss who was standing guard and said to him: "Did you see the famous Russian grand duke who just went along there?"

No, the guard had not seen him. "Why, he just passed along there talking to your master," continued Louis. "Let me take your pike a moment and I will stand here on guard while you go and have a look at him. No one is here to see you."

The Swiss, unsuspecting of any guile, handed over his pike to the obliging pilgrim and went to have a view of the "grand duke." Quick as a flash Louis dropped the pike, and putting into execution the trick for which he had so long trained, got the helmet, and concealing it under his long cloak, slipped unseen from the building. Everything had been carefully planned beforehand, and Count von Erbach, knowing that Louis had made good use of his time, hurriedly took leave of the pope and stepped into his carriage, which was standing ready at the door. The swiftest horses carried him from Rome, and every few miles fresh relays were in readiness until he passed out of the papal States. Neither the count's sudden departure nor the strange action of his faithful henchman were considered suspicious, and some time elapsed before the theft became known. Louis in the meantime kept in hiding, and changing his pilgrim's dress for the costume of a Capuchin left the city one dark night, the helmet in his friar's sack. By this time the loss of the helmet had been noticed, and although no suspicion might attach to the count, yet Louis knew that every one crossing the frontier would be thoroughly searched. So he painted his face and hands to represent a horrible and loathsome disease, tore his clothes and smeared them with dirt, to give himself as filthy an appearance as possible, and in this condition presented himself and his sack for inspection on the borders of the pope's domains. The soldier on guard feared contagion from so wretched an object, and passed him on with but a glance into the top of his sack, where some ragged garments were exposed to view. The precious helmet, which lay hidden under these ragged garments, passed the frontier in safety and now forms the most valuable object in the museum of the present count. — *Chicago Record*.



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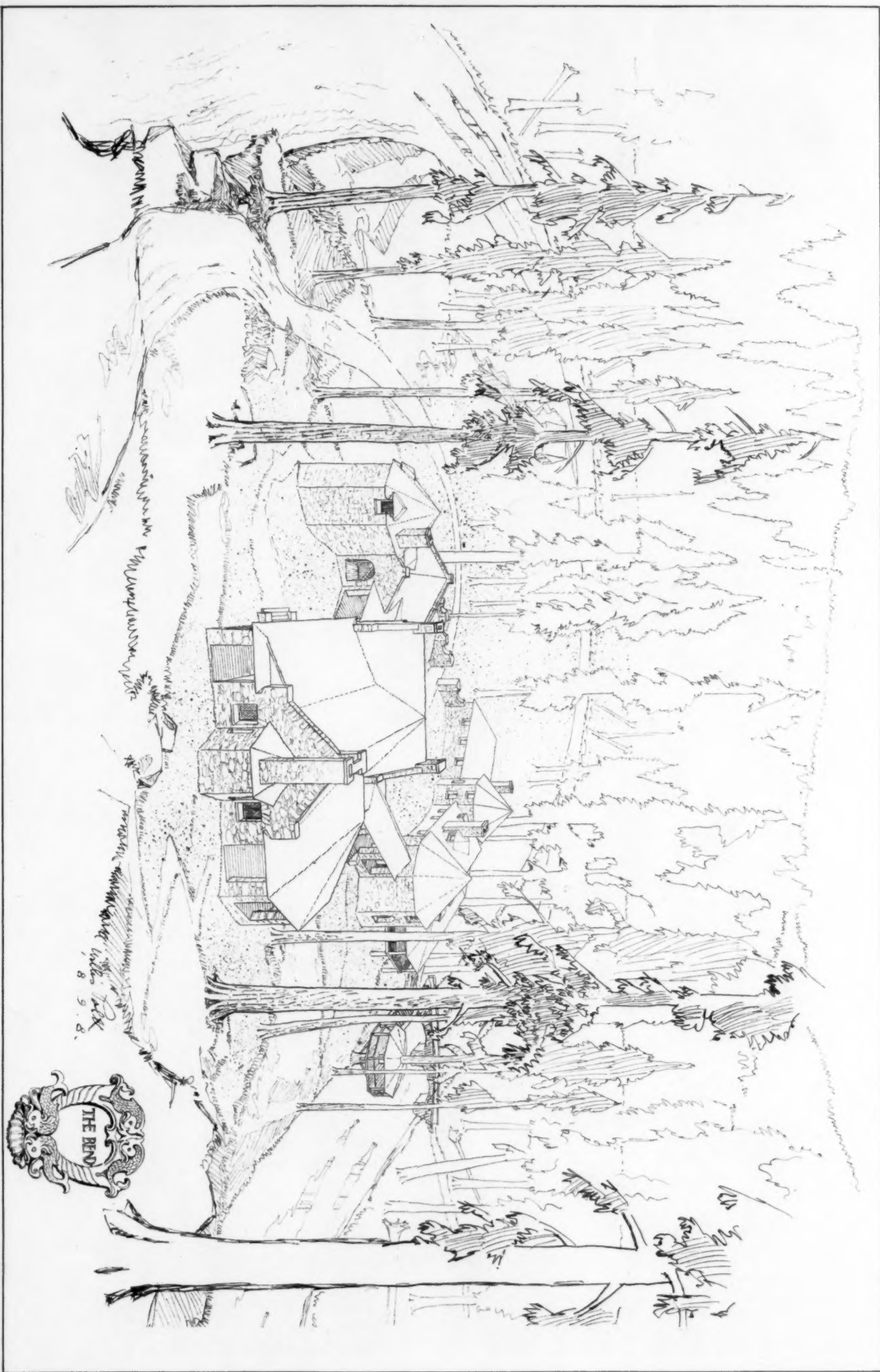
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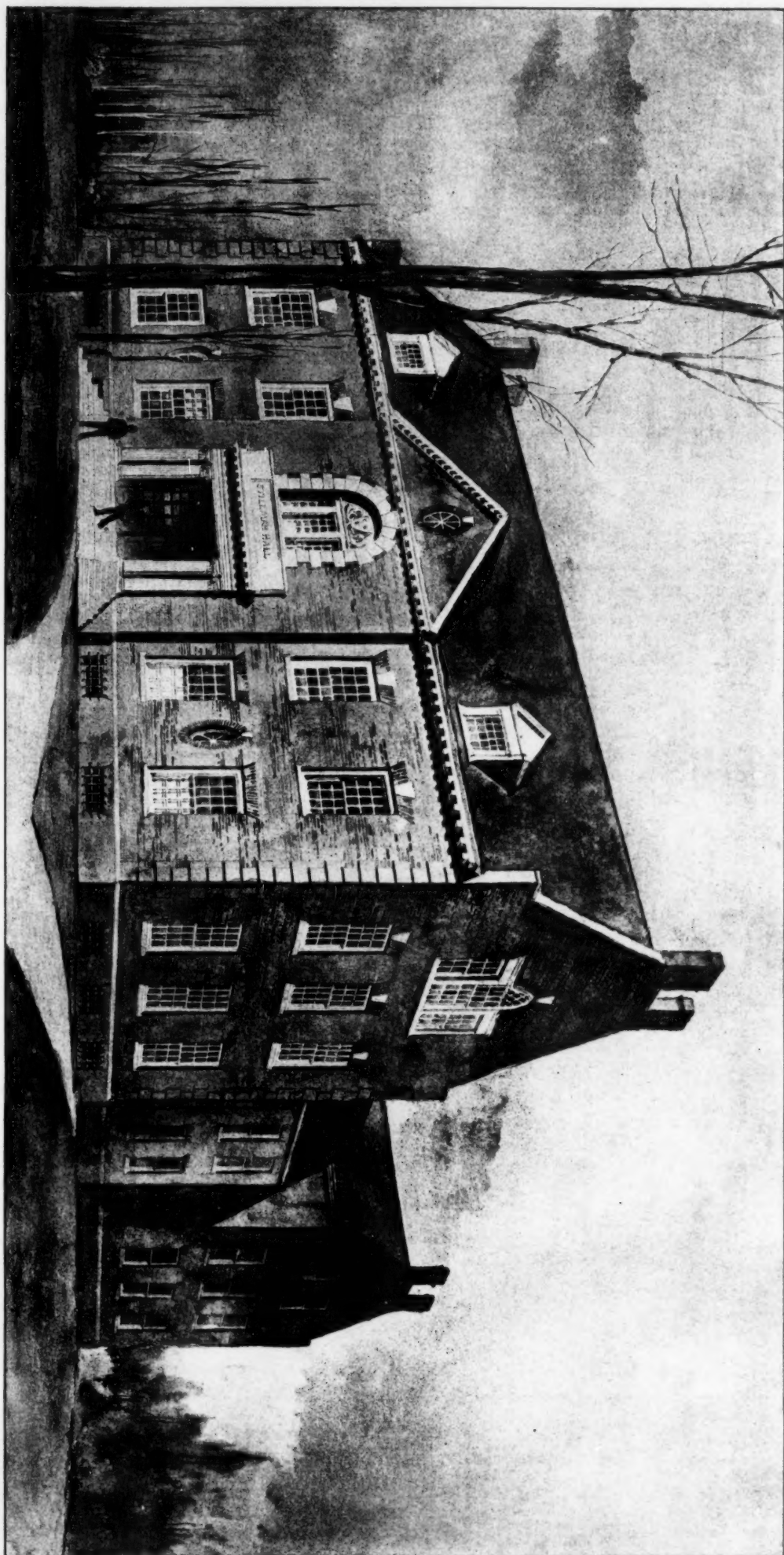
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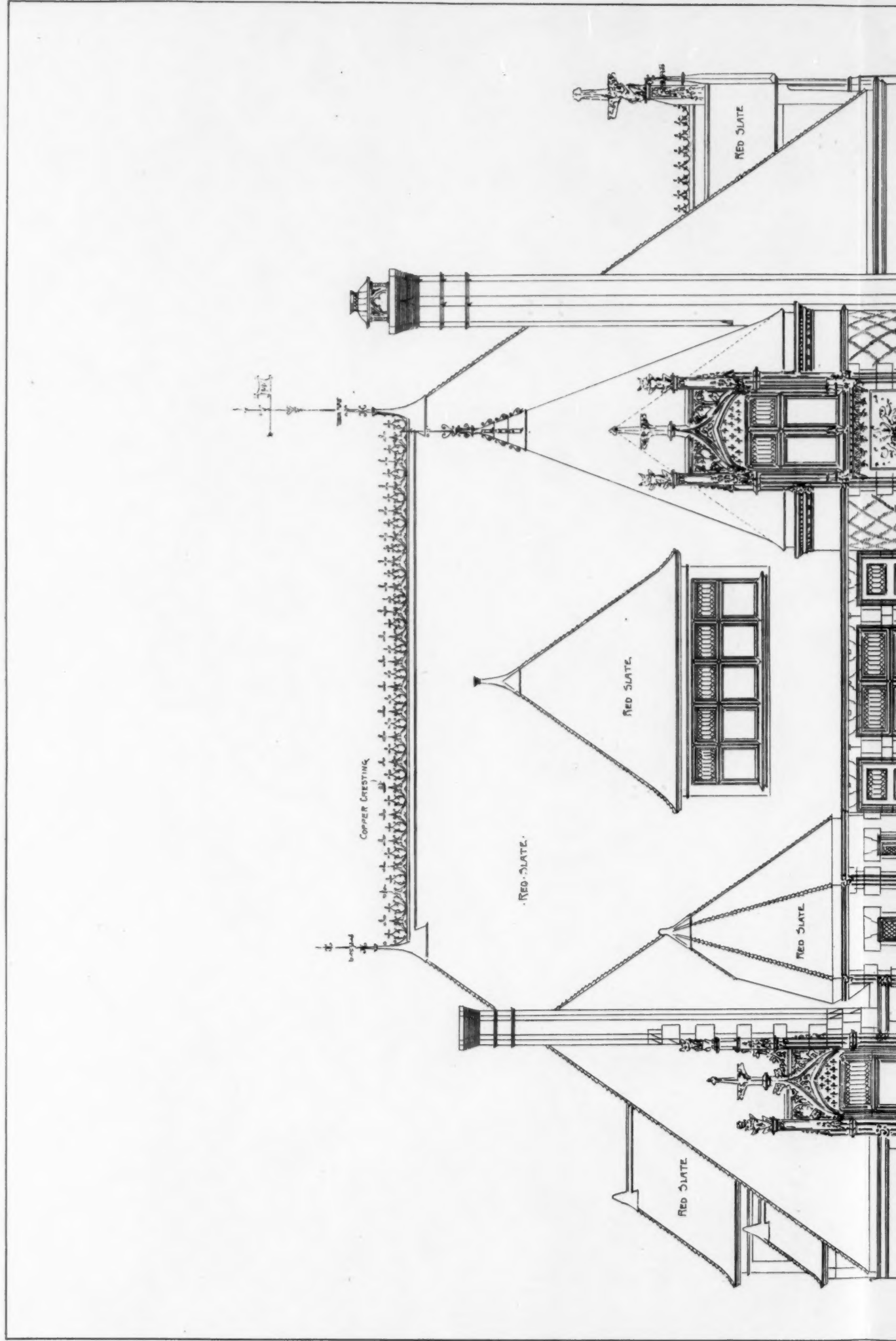


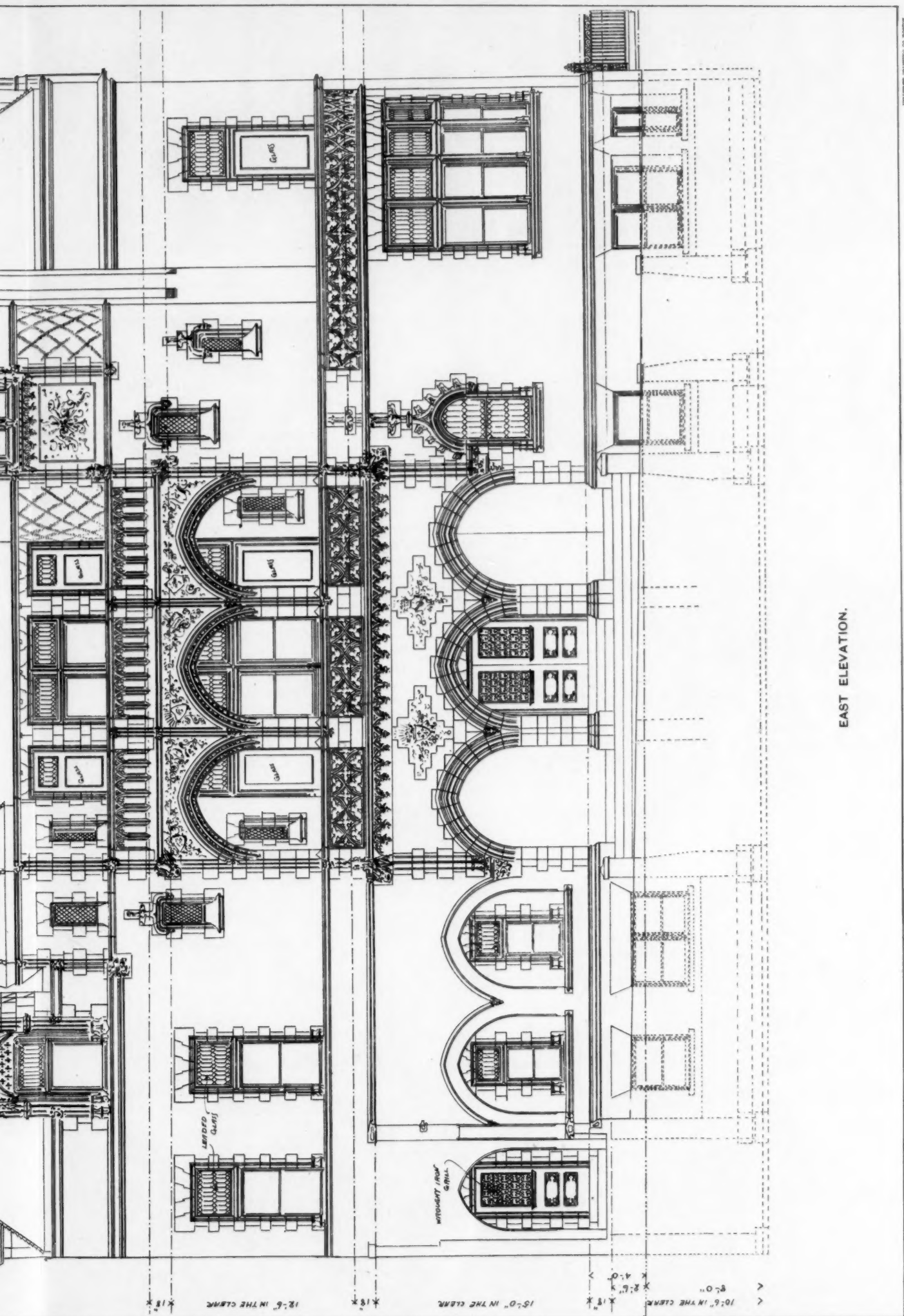
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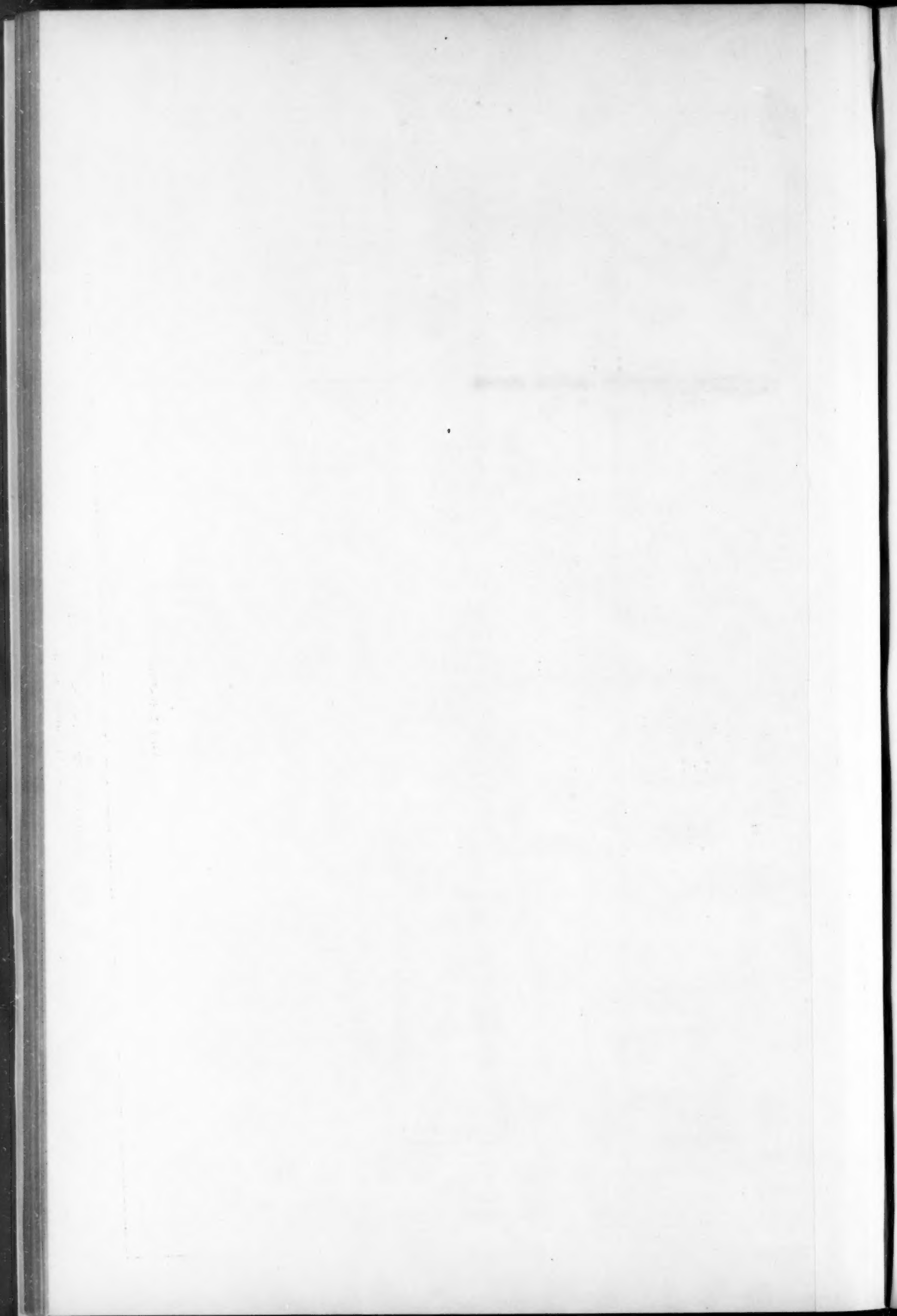
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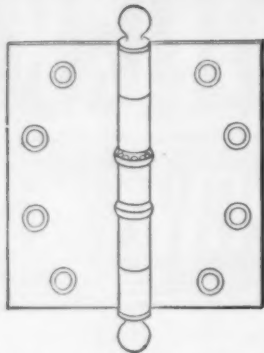
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Berea ".....	75 0 1 00	45 0 55	85 0 95
Berlin ".....	75 0 1 00	45 0 55	1 00 0 1 10
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New Brunswick (Dorchester).....	0 1 00	1 55	0 1 40
Potsdam Red.....	0 1 30	0	1 25 0 1 35
Caen.....	0	0	95 0 1 05
Carlisle, English.....	0 1 05	0	95 0 1 05
Corse Hill (Scotch).....	0 1 05	0	55 0 65
Granite: (Maine)			
Limestone:			
Bedford.....	45 0 1 25	95 0 1 00	75 0 85
Joliet.....	1 00	0	Richmond
Lemont.....	0	0	75 0 1 50
Serpentine.....	0	10 50 per ton.	Perch 4 50 0 5 50
Bluestone: (P sq. ft.)			
Sidewalk.....	30 0 5 00	40 0 1 75	1 in. th. 10 0 25
Planned.....	50 0 6 00	0 75	37 0 50
Marble: (P cu. ft.)			
Leo, Mass.....	0	1 75 0 2 50	2 00 0 2 50
Rutland, white and blue.....	0	3 00	2 00 0 3 00
Sutherland Falls.....	1 25 0 1 75	2 00	1 70 0 3 00
Glens Falls, black.....	0	0	4 00 0 4 50
Italian, blue-veined.....	0	0	2 50 0 2 75
" Sienna.....	0	0	4 00 0 5 00
Tennessee, red.....	0	0	3 00 0 4 00
" Knoxville.....	0	0	2 00 0 3 00
Pennsylvania, blue.....	0	0	2 25 0 3 00
Vermont, white.....	0	0	0
Slate: Roofing (P square).....			
Green.....	5 00 0 6 00	4 75 0 5 25	3 75 0 5 00
" unfading.....	5 00 0 6 00	5 50 0 6 50	5 25 0 6 00
Purple.....	5 00 0 6 00	5 50 0 6 50	5 25 0 6 00
Red.....	10 00	10 00 11 00	10 50 12 50
Black, Lehigh.....	4 25 0 4 75	0	4 50 0 5 50
" Chapmans.....	0	0	5 30 0 6 15
Genuine Bangor.....	4 35 0 5 50	4 75 0 5 90	5 25 0 6 50
Unfading black.....	6 00 0 8 50	6 00 0 8 50	4 25 0 8 95
" ".....	5 50 0 8 00	5 50 0 8 00	5 50 0 9 20
Tiles, Am.... P M.....	0	0	Salt-glazed tiles
N. Peach Bottom, war, unfading	0	0	9" 8c. per ft.
Fire Clay Roof Tile on cars at fac.	8 00 0	8 00 0	6 00 0 6 50
LUMBER.—P M.			
Boards: (Ordinary dimensions.)			
Pine, 1st quality, clear.....	65 00 0 75 00	55 00 0 70 00	50 00 0 60 00
" 2d quality.....	55 00 0 60 00	42 00 0 50 00	42 00 0 50 00
" 3d quality.....	18 00 0 22 00	20 00 0 40 00	20 00 0 28 00
Spruce.....	0 25 00	14 00 0 20 00	Not sold.
Hemlock.....	ea 13 1/2 0 14	12 50 0 15 00	10 00 0 12 00
Yellow pine.....	20 0 40	19 00 0 35 00	18 00 0 25 00
Cypress.....	0	26 00 0 45 00	30 00 0 35 00
Clapboards:			
Pine.....	0	35 00 0 55 00	25 00 0 30 00
Spruce.....	0	24 00 0 35 00	Not sold.
Framing Timber:			
Pine.....	14 00 0 16 00	14 00 0 16 00	15 00 0 25 00
Spruce.....	12 00 0 16 00	12 50 0 16 00	Not sold.
Hemlock.....	18 00 0 21 00	20 00 0 28 00	10 00 0 15 00
Yellow pine.....	0	0	16 00 0 25 00
Laths:			
Pine..... Round Wood	0	2 00 0 2 50	1 90 0 2 00
Spruce..... Slab.....	2 15 0 2 20	2 00 0 2 25	Not sold.
Shingles:			
Pine, shaved..... P M.....	5 00 0 6 00	0	Not sold.
Pine, sawed..... ".....	4 00 0 5 00	4 50	2 00 0 2 75
Spruce, sawed..... ".....	1 50 0 2 00	1 50 0 1 75	Not sold.
Redwood..... P 125.....	1 40 0 1 60	3 00 0 3 75	4 00 0 6 00
Cedar split..... P M.....	0	0	Not sold.
Cedar sawed..... ".....	0	2 50 0 3 50	2 50 0 2 90
Cypress, Split..... 7 x 3 1/2 ".....	18 00 0 30 00	5 00 0 6 00	0

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24" 8 0 21
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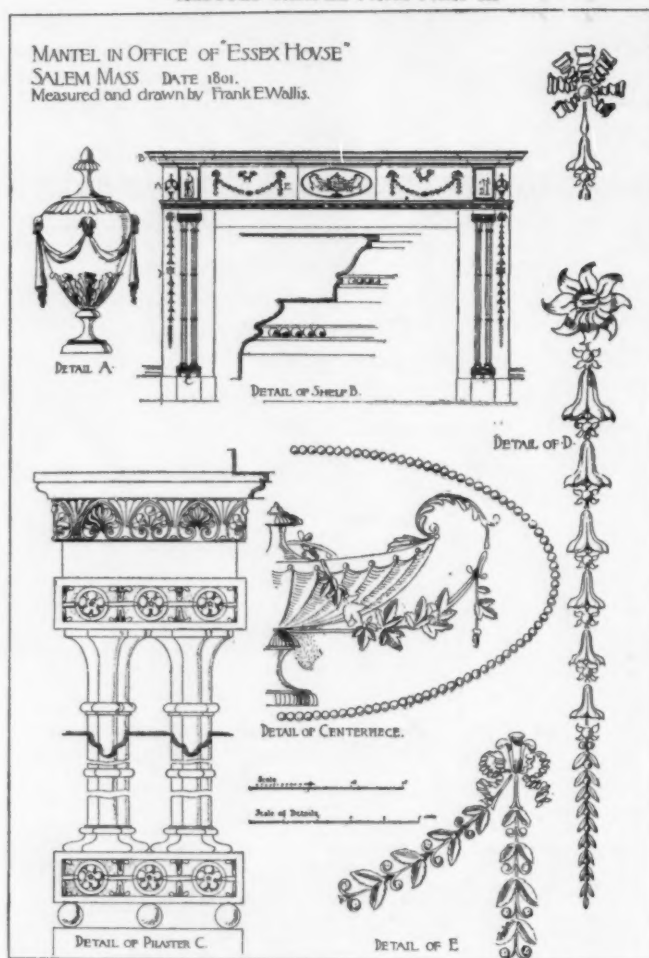
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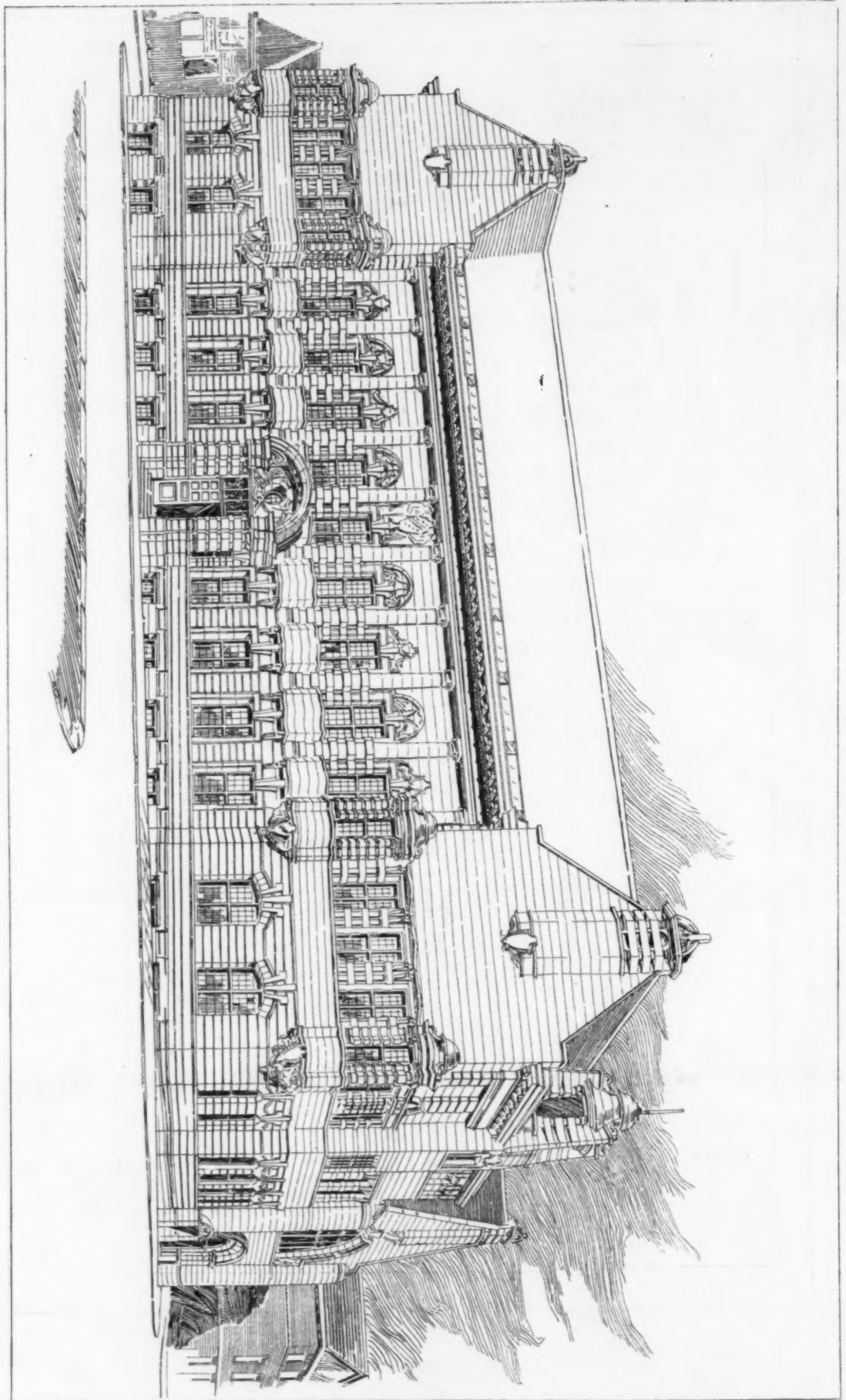
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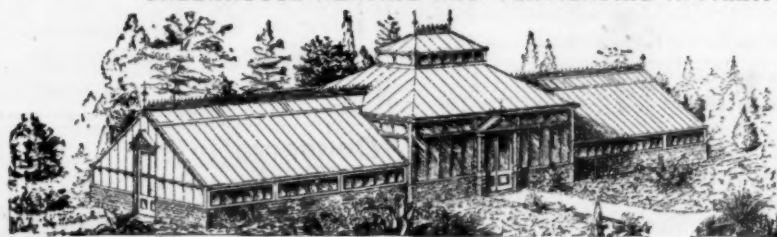
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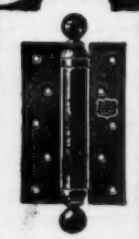
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Bound Brook, N. J.—The plans for the Home for Aged Union Workmen at Lincoln, which the Federation of Trades and Labor Unions of New Jersey will probably build, were finished to-day by Edward V. French, the Plainfield architect, and they will be submitted to the annual congress of the Federation in Orange on August 21. The plans provide for a building, 90' x 125', four stories high, with large porticos on the second and third floors, which will be inclosed with glass in the winter to serve as sun parlors, and a wide porch on the front and back of the first floor. The home is designed to accommodate 200 men. Fifteen acres of land have been donated for the Home.

Brooklyn, N. Y.—Report states that the Long Island R. R. Co. will erect a freight depot at the head of Newtown Creek. About \$1,000,000 will be expended on improvements.

Buchtel, O.—A \$60,000 Science Hall is to be erected for Buchtel College.

Butte, Mont.—It is stated that D. P. Sutton will remodel the old Union Family Theatre, at a cost of \$25,000.

Camden, N. Y.—Nine large buildings are to be erected here for the New York Ship-building Co. The entire length of the plant will be 2,946 feet, more than half a mile.

Canton, O.—Daniel Holwick, 900 S. Cleveland St., has received the contract for the Clarendon Ave. School, at \$27,574.

Chester Heights, Del.—A conservatory will be erected by Dr. Mattson, 125' x 150'.

Chicago, Ill.—The Chicago and Northwestern Railroad Co. is about to make important improvements in connection with its car-shops at 40th Ave. and Kinzie St. There will be erected a storage-house, an upholstery shop, an annex to the machine shop and a boiler shop. The cost of the improvements will be \$150,000.

The old Baptist Memorial Church on Oakwood Boulevard, near Cottage Grove Ave., will be taken down and a new \$45,000 edifice will be erected by that congregation after plans by Patton, Fisher & Miller, 604 Montauk Block.

Cleveland, O.—Mrs. H. V. Harkness, of New York, has given \$30,000 toward the erection of a chapel for the College of Women at the Western Reserve University.

College Station, Tex.—A dormitory to cost \$28,000 is to be built by the State for the A. and M. College.

Columbus, O.—A new three-story brick hospital is to be erected in this city after plans by Richards & McCarty, The Ruggery; cost, \$20,000.

Plans have been accepted by the Trustees of Ohio State University for a \$70,000 school.

Cranston, R. I.—Town Auditor Aaron S. Haven is about to build a residence at the corner of Cranston St. and Haven Ave. The building is to be on the same plot with the new grammar school and it is reported that several other houses are to be built in the neighborhood in the near future.

Dayton, O.—Plans have been completed by Chas. Herby, 14 Beekel Building, for a stone and brick church for St. Johns German Lutheran Society; cost, \$40,000.

Decatur, Ill.—The congregation of the Edward St. Christian Church is considering the matter of erecting a \$40,000 edifice.

Denver, Col.—Varian & Sterner, 34 Tabor Bldg., have prepared plans for a nine-story addition to the Metropole Hotel, estimated to cost \$60,000.

Des Moines, Ia.—A large three-story brick and stone apartment-house is to be erected on 6th St., between Chestnut and Park Sts., by a company consisting of F. M. Hubbell, F. C. Hubbell and H. D. Thompson. The building will cost \$50,000; architect, C. K. Dewey.

Willie & Rearick, of Highland Park College, have completed arrangements for improvements to cost \$24,000.

Durand, Mich.—W. B. Cooper, of Saginaw, is preparing plans for a new \$20,000 depot to be erected by the Grand Trunk and the Toledo & Ann Arbor Railroads.

Eau Claire, Wis.—A county asylum to cost \$70,000 will be erected.

Echo, Minn.—It is stated that Schmidt, Koeh & Co., New Ulm, will erect a flouring mill costing \$20,000.

Eddystone, Del.—Work has begun on the foundations of the new Borough Hall.

Fort Dodge, Ia.—The Midland Life Insurance Co. will erect a three-story brick opera-house; cost, \$20,000.

It is stated that the erection of the projected public library is now assured. \$15,000 is available, and efforts will be made to raise \$10,000 more and build a \$25,000 building.

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BOSTON.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Grafton, Mass.—\$45,000 has been voted for the improvement and erection of schools.

Great Falls, Mont.—The contract to erect a two-story brick building for J. A. Cobb, of London, has been awarded Wm. Roberts; cost, \$25,000.

Green Bay, Wis.—H. A. Foeller has prepared plans for a three-story Roman pressed-brick residence for Mitchell Joanner; cost, \$15,000.

Harrisburg, Pa.—It is said that F. J. Osterling, Times Building, Pittsburgh, has drawn plans for alterations and additions to the Dauphin County Jail; cost, \$100,000.

Hartford, Conn.—The laying of the corner-stone of a Nurse's Home at the Hartford Hospital took place a few days ago. This building has been long needed and the \$38,000 required for its erection was raised by subscription, so that it stands as a gift from the people of Hartford, and one greatly appreciated.

Iowa City, Ia.—Rawton & Moanke, of Grand Rapids, Mich., have received the contract for the courthouse, at \$76,650.

Jenkintown, Pa.—Report states that the Macey-Henderson Co., Head Building, Philadelphia, have been awarded the contract for the \$25,000 clubhouse, to be built by W. W. Frazier.

Keene, N. H.—The corner-stone of St. James' Episcopal parish-house was laid recently.

Langhorne, Pa.—Walter Smedley, Philadelphia, will prepare plans for the buildings to form the new home of the Foulke-Long Institute, at this place.

League Island, Pa.—Philadelphia contractors have received plans and specifications for estimates for the erection of a fine new building, to be occupied as the commandant's office at the League Island Navy Yard. The structure will be three stories high, 46' x 74', of gray Roman brick, trimmed with terra-cotta and marble. The building will be put up on the west side of Broad St., above the present commandant's office. The building will be modern in every detail, and will be erected on the steel and iron fireproof plan.

Little Rock, Ark.—A three-story brick and stone building is to be built by St. Vincent's Infirmary on 10th and High Sts.; cost, \$35,000.

Lowell, Mass.—The First Baptist Society is considering the matter of erecting a \$20,000 edifice.

Ludlow, Mass.—Ludlow is to have a public library building, the gift of Allen M. Fletcher, of Indianapolis, Ind. Mr. Fletcher will build this library in honor of his grandfather, Jesse Fletcher, who was one of the first settlers of Ludlow, the first town clerk, and the first town representative, and in memory of his father, Stoughton A. Fletcher, and has bought the property of Mrs. Ellen E. Lincoln on Main St., between the Universalist Church and the house of W. W. Stickney for a site. This lot is 125 feet front by 300 feet deep, and the buildings are to be removed before August 15. Although the building is to be located at Ludlow, it is the intention of the donor to equip the library so that all the people in the vicinity can avail themselves of its privileges.

Macon, Ga.—B. L. Hendrix, manager of the Park Hotel, contemplates the erection of a \$200,000 hotel at 1st and Cherry Sts.

Marion, O.—The citizens have voted to issue \$18,000 school bonds.

Mexico, Mex.—A \$4,000,000 building for the Mexican Congress is soon to be constructed.

Minneapolis, Minn.—The Republic Iron & Steel Co. contemplates expending \$100,000 in improvements and additions to their rolling mills.

Montecito, Cal.—It is stated that Ernest A. Robinson, of London, Eng., will erect a \$40,000 residence here.

Muskegon, Mich.—The contract for the erection of the Amazon Knitting Company's new addition has been let to Alexander McIntosh of this city; cost, \$20,000.

Nashville, Tenn.—The plans of Richard H. Hunt, of New York City, have been adopted for a \$125,000 dormitory for the Vanderbilt University.

New York, N. Y.—The Board of Aldermen has voted an appropriation of \$500,000 for the new East River Bridge.

It is said that a theatre, to cost \$650,000, will be erected at 23d St. and 3d Ave., by Frederick Baar, of Hoboken.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Broadway and 13th St. will be torn down and a six-story modern business building erected by Wm. Waldorf Astor. The entire block front on the north side of 13th St., between Broadway and 4th Ave., will be covered by the new building, which has already been leased for a term of fifteen years to Rogers, Peet & Co.

North Platte, Neb.—\$25,000 bonds have been voted for the erection of a new school. Plans have been prepared by R. W. Grant, Beatrice.

Oakmont, Pa.—Report states that Alden & Harlow, Pittsburgh, have completed plans for the new Carnegie Library, to be erected on the corner of E. St. and E. Railroad Ave.

Omaha, Neb.—John Latenser, New Government Bldg., has prepared plans for the 16-room Pacific School; cost, \$45,000.

Plans have been prepared for improving the Webster St. depot, at a cost of about \$25,000.

A project is on foot to erect a \$75,000 flour mill.

Geo. Y. Bonus is promoting the scheme.

Philadelphia, Pa.—The corner-stone of the new Mizpah Presbyterian Church, 8th and Wolf Sts., has been laid. It will be in the Gothic style, of granite and limestone, 66' x 76', and will cost \$10,500. Rev. S. K. Queen, pastor.

Contractor John Duncan will erect four additional stories, each 40' x 276', on Sharpless Bros.' former store, Nos. 812-814 Market St., and make extensive interior and exterior alterations; cost, \$57,000.

Providence, R. I.—Plans have been drawn for a two-story wooden addition, 50' x 60', to the Perseverance Worsted Company Mill on River St.

A brick and stone addition will be built to the St. Aloysius Orphan Asylum on Prairie Ave.

Pullman, Ill.—It is announced that the trustees of the estate of the late George M. Pullman and Mrs. Harriett Pullman, widow of Mr. Pullman, have reached an agreement whereby the training school at this place, provision for the erection and endowment of which was provided for in Mr. Pullman's will, is to be built at an early day. The sum of \$1,500,000 was named in the will for the building and maintenance of such a school.

Rockwell, Ia.—A three-story parochial school building, sisters' residence and hall, is being erected for Rev. L. H. Burns, pastor of the Sacred Heart Catholic Church; cost, \$20,000.

Salt Lake, Utah.—A syndicate contemplates the erection of a hotel sanitarium to cost \$1,000,000.

Sanford, N. C.—A \$125,000 cotton-mill is to be erected here. W. H. Watkins, president and T. L. Chisholm, secretary and treasurer. The mill will be operated by electric power, furnished by the Locksville Electric Co.

Sayville, L. I., N. Y.—W. K. Vanderbilt will build a new mansion on the site of the one at Idle Hour that was destroyed by fire. He has been at Oakdale and supervised the laying out of the lines for the new place. It will be a short distance from the actual site of the old mansion, but practically on the same ground. The house will be of stone and brick and much larger than the old one. The work on the house will be begun immediately.

Sharon Hill, Pa.—The corner-stone of the new church for the Methodist Episcopal Society was laid July 6. The edifice will have a seating capacity for 600; estimated cost, \$13,000.

Sharon, Pa.—Plans have been prepared for the new mausoleum and chapel, which Mr. F. H. Buhl is to donate to the Oakwood Cemetery Association. It will be of marble and granite, costing \$20,000.

Shreveport, La.—John Lovett, of Martinsburg, W. Va., contemplates the erection of a \$125,000 brewery and ice factory in this city.

St. Louis, Mo.—The corner-stone of the new Masonic Temple, on Grand Ave., has just been laid. When completed, in January, 1900, it will be a magnificent structure, the first two stories of stone, and the three above of gray brick trimmed with terra-cotta. Connected with the Temple building will be the "Odeon," for the Choral Symphony Society, which is to be the finest auditorium for singing purposes in St. Louis.

It is expected that \$75,000 will be appropriated by congress for improvements at Jefferson Barracks, this city.

The Missouri Railroad Co. is to erect a one-story building, 114' x 155', in connection with the Lindell power-house, at Park and Vandeventer Aves.; cost, \$60,000.

Thompsonville, Mass.—A new masonic hall is to be erected here.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Tower, Minn.—The Howe Lumber Co.'s mill has been burned with a loss of \$75,000. It will be rebuilt.

Tyrone, Ky.—J. S. Minor & Sons, Louisville, have completed plans for an eight-story brick warehouse for the Kentucky Distilleries & Warehouse Co.; cost, \$100,000.

Uniontown, Ky.—J. S. Minor & Sons, Louisville, have prepared plans for a five-story brick warehouse to be erected here for the Kentucky Distilleries & Warehouse Co.; cost, \$40,000.

Washington, Pa.—Plans have been prepared by Thomas Boyd, Westinghouse Building, Pittsburgh, for a Children's Home to be erected in this city. It will be of brick and stone, and will cost \$30,000.

West Chester, Pa.—The new Westminster Presbyterian Church will be erected at Barnard and Church Sts.; cost, \$13,073.

West Roxbury, Mass.—The Tilden estate, at one time the home of Theodore Parker, has been purchased by St. Teresa's parish. A church will be erected on the northerly portion of the lot, and the house itself will be kept for the parochial residence.

Wilmington, Del.—It is reported that F. Blumenthal & Co. will build a three-story addition, to cost \$20,000, to their morocco plant, which is already the largest of its kind in the world.

Winthrop, Mass.—Cooper & Bailey, Boston, have completed plans for a two-and-one-half-story, fourteen room frame house for Capt. N. P. Wilson.

APARTMENT-HOUSES.

Buffalo, N. Y.—Niagara and Virginia Sts., three-story bk. store & apart., 107' x 195'; \$60,000; o., Wm. M. Luther & Co.; a., F. W. Humble.

Cambridge, Mass.—River and Pleasant Sts., four-story bk. store & flat; o., E. H. Le Pierre; b., J. M. & C. J. Buckley, Worcester; a., George Fogarty.

Chicago, Ill.—Fifty-fifth St., nr. S. Park Ave., three-story bk. & st. apart., 60' x 80', gravel roof, steam; \$30,000; o., John C. Kristenstein, Halsted & 49th Sts.; a., A. G. Lund, 6029 Sixty-third St. Deming Ct., nr. Lake View Ave., one-story bk. & st. apart., 50' x 58', comp. roof, steam; \$35,000; a., W. F. Pagels, 637 Unity Building.

East St. Louis, Ill.—Two-story fr. apart., 25' x 40', slate roof, hot air; \$35,000; a., B. A. Mueller.

Evanston, Ill.—Chicago Ave. and Church St., three-story st. apart., 60' x 120', slate roof, steam; \$35,000; o., Williams Estate, Bayley & Webster, agents, 114 Association Building, Chicago; a., Myron Hunt, 1107 Steiny Hall, Chicago.

New York, N. Y.—Broadway, nr. 99th St., seven-story bk. & st. flat, 50' x 88'; \$75,000; o., a. & b., John C. Burne, 102 W. 42d St.

Prospect Ave., cor. 156th St., four-story bk., st. & terra-cotta flat, 25' x 85'; \$22,000; o. & b., Louis E. Bates; a., Harry T. Howell, 748 E. 138th St.

South Washington Square, No. 43, six-story & base, bk. & st. flat, 25' x 98'; \$34,000; o., Charles F. Bloomfield, 99 Nassau St.; a. & b., The Collins Building & Construction Co., 1080 Lexington Ave. W. Central Park, a w cor. 107th St., bk. & st. apart., 23' x 105' x 100'; \$125,000; o. & b., Patrick McMorrow, 63 E. 95th St.; a., Neville & Bagge.

One Hundred and Tenth St. and First Ave., e s, 4 six-story bk. & st. flats, 50' 10" x 95' & 25' x 85'; \$109,000; o. & b., F. C. Lamonte, 321 E. 109th St.; a., C. A. Miller.

One Hundred and Thirty-fourth St., bet. 7th St. & Lenox Ave., 4 five-story bk. & st. flats, 25' x 87'; \$100,000; a., R. R. Davis, 247 W. 125th St.

E. Fifth St., Nos. 318-322, 2 six-story bk. flats, 30' x 86'; \$60,000; o., Polstein & Cohen, 332 E. 8th St.; a., M. Bernstein, 245 Broadway.

CHURCHES.

Corona, L. I., N. Y.—Bk. & st. R. C. Church to seat 500; \$20,000; o., R. C. Church, Dr. J. J. Corrigan, pastor; a., Ingle & Almiral, 10 E. 23d St.

Peoria, Ill.—Two-story bk. & st. church, 65' x 112', tile roof, steam; \$25,000; o., Hale Chapel M. E. Society; a., Richardson & Hotchkiss.

St. Louis, Mo.—Goode and Cote Brillante Aves., two-story bk. & st. church, 50' x 76', slate roof, hot water; \$30,000; o., St. James Society; a., Everts Tracy, 156 Fifth Ave., New York City.

CLUB-HOUSES.

Mt. Vernon, N. Y.—Stephens and N. Tenth Sts., three-story fr. club-house, 70' x 80'; \$15,000; o., Mt. Vernon Turn Verein; a., Wm. C. Frohne, Bible House, New York City.

EDUCATIONAL.

Cleveland, O.—Central Ave. and Brownell St., three-story & base, bk. medical college, 60' x 90', slate roof, steam; \$30,000; o., Ohio Wesleyan University; a., S. R. Badgley, Euclid Ave.

North Attleboro, Mass.—2½-story bk. & st. school; o., School Board, Attleboro; c., Hopkins & Sullivan; a., Austin & Brigham, Boston.

FACTORIES.

Philadelphia, Pa.—Twenty-ninth and Bristol Sts., 3 one-story bk. & steel factory buildings; \$42,000; o., American Pulley Co.; c., Wm. Steele & Son. Stanton Ave. and Godfrey St., three-story bk. cloth mill, 55' x 125'; \$12,000; o., John and Jas. Dobson; c., Collum & Anderson.

HOSPITALS.

Chicago, Ill.—Dearborn and Twenty-fifth Sts., six-story st. hospital, 106' x 215', tile roof, steam; \$200,000; o., Wesley Hospital Association; a., Geo. L. Harvey, 115 Monroe St.

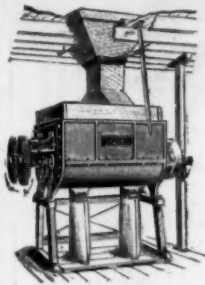
HOUSES.

Boston, Mass.—Fletcher St., nr. South St., Ward 23, two-story fr. dwell., 26' x 48', pitch roof, furnace; \$4,500; o., Augusta E. Dean; b., H. C. Brown, Roslindale.

Fairbanks St., nr. Washington St., Ward 25, two-story fr. dwell., 17' x 32' x 45', pitch roof, furnace; \$3,500; o. & b., W. H. Jardine, 42 Locke St., N. Cambridge.

Romsey St., No. 75, Ward 20, two-story fr. dwell., 24' x 45', pitch roof, furnace; \$4,500; o., Norah J. Lawton, 68 Romsey St., Dorchester.

Centre St., nr. Guernsey St., Ward 23, two-story fr. dwell., 26' x 52', pitch roof, hot water; \$4,000; o., Geo. H. Hamlin; b., G. H. De Witt.



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(Houses Continued.)

Blackwell St., cor. Bowman St., Ward 24, two-story fr. dwell., 25' x 54', pitch roof, furnace; \$5,000; o., Lizzie Lorman; b., George Lorman, 10 Blackwell St.

Page Ave., nr. Glenway St., Ward 20, two 2½-story fr. dwells., 26' x 43', pitch roofs, furnaces; \$10,000; o. & b., Wm. H. Lake, Washington Park.

Philips St., No. 82, Ward 11, four-story bk. dwell., 11' x 17' x 50', flat roof, stoves; \$6,000; o. & b., Max Bratkovsky, 7 Genesee St.

Revere St., No. 51, Ward 11, four-story bk. dwell., 16' x 55', flat roof, stoves; \$5,000; o. & b., Max Bratkovsky, 7 Genesee St.

Longwood Ave., nr. Brookline St., Ward 19, 5 three-story bk. dwells., 20' x 73', flat roofs, stoves; \$25,000; o. & b., N. G. Nickerson, 113 Devonshire St.

Cygnat St., Ward 25, two-story fr. dwell., 25' x 40', pitch roof, furnace; \$4,500; o., John L. Russell, 209 Washington St.; b., W. W. Hann.

Litchfield St., Ward 25, 3 two-story fr. dwells., 25' x 40', pitch roofs, furnaces; \$13,000; o., John L. Russell, 209 Washington St.; b., W. W. Hann.

Benson St., Ward 25, two-story fr. dwell., 25' x 40', pitch roof, furnace; \$4,500; o., John L. Russell; b., W. W. Hann.

Antwerp St., Ward 25, two-story fr. dwell., 25' x 40', pitch roof, furnace; \$4,500; o., John L. Russell; b., W. W. Hann.

Brooklyn, N. Y.—Ocean Parkway and I Ave., two-story fr. dwell., 40' x 40'; \$10,000; o., Benj. Cohen, Jr.; a., H. D. Whipple, W. 8th St., Coney Island. Ocean Parkway, 2½-story bk. & st. dwell.; \$15,000; o., Dr. G. Merolla; a., Maldina & Ciccarelli, 36 Wall St., New York City.

Pacific St., bet. Kingston & Albany Sts., three-story base & cellar, st. & bk. dwell.; \$10,000; o., Mr. L. Wagner, care architect; a., F. A. Minuth, 289 Fourth Ave., New York City.

Buffalo, N. Y.—Welker St., nr. E. Utica St., two-story bk. parish-house, 40' x 62'; \$11,000; o., St. Nicholas Roman Cath. Church; c., John Sanner.

Lovejoy St., cor. Green St., two-story bk. parish-house, 36' x 58'; \$8,500; a., A. A. Post.

Denver, Col.—Logan Ave., No. 1290, two-story st. dwell.; \$25,000; o., J. L. Coburn; a., Varian & Sterner.

Malden, Mass.—Maple and Dexter Sts., 1½-story fr. dwell.; \$17,000; o., W. B. Buckminster, 142 Webster St.; b., James F. Leary, Lynn; a., Chapman & Frazer, Boston.

New York, N. Y.—Fifth Ave., cor. 82d St., 3 five-story bk. & st. dwells.; \$255,000; o., W. W. & T. M. Hall, 11 E. 42d St.; a., Welch, Smith & Provot, 11 E. 42d St.

One Hundred and Seventh St., n s, 400' w Amsterdam Ave., four-story bk. dwell., 24' 4" x 80'; \$15,000; o., Rev. N. Reinhardt, W. 107th St.; a., Schickel & Dittmar, 111 Fifth Ave.

Morris Park Ave., cor. Taylor St., three & one-story fr. store & dwell., 25' x 70'; \$5,000; o., Chas. Forbach, 1919 Prospect Ave.; a., F. Wolfgang, 143 W. 125th St.

Fiftieth St., nr. Madison Ave., five-story bk. & st.

BUILDING INTELLIGENCE.

(Houses Continued.)

dwell., 23' x 87'; \$20,000; o., Mrs. G. S. J. Grinnell, 34 E. 63d St.; a., H. R. Marshall, 3 W. 29th St.

Fiftieth St., nr. Madison Ave., five-story bk. & st. dwell., 27' x 60' 2"; \$45,000; o., Annie and E. J. Stone, 25 E. 45th St.; a., Wm. Emerson, 32 Broadway.

Madison Ave., cor. 50th St., 4 four-story & base bk. & st. dwells., 26' 4" x 30', 45' x 44' 4", 50', 75', 86' 2"; \$250,000; o., John A. Farley, 72d St. & Columbus Ave.; a., James & Leo, 2585 Broadway.

Pelham, N. Y.—2½-story fr. dwell.; \$9,000; o., John Butler, 48 W. 4th St., New York City; a., W. A. Bates, 100 Broadway, New York City.

Philadelphia, Pa.—Saybrook St., nr. 69th St., Ward 40, 16 two-story bk. dwells., 15' x 42'; \$19,000; o., Macconaghy Bros.

Spruce St., nr. 40th St., 4 four-story bk. dwells., 20' x 67'; \$38,000; o., Henry H. Brown.

Pelham Road, nr. Quincey St., Germantown, three-story st. dwell., 29' x 56'; \$7,000; o., Wendell A. Smith; b., Milton W. Young.

South Lincoln, Mass.—2½-story fr. dwell.; \$5,000; o., A. G. Davis; a., George F. Newton, Boston.

Stoneham, Mass.—Williams St., 2½-story fr. dwell.; \$7,000; o., Mrs. Alice Mann; a., Hunt & Chapman, Tremont Bldg., Boston.

MERCANTILE BUILDINGS.

Boston, Mass.—Charlestown and Medford Sts., Ward 8, five-story bk. building, 60' x 76' x 101', flat roof; \$45,000; o., Thos. & E. J. Butler; a., Sam'l D. Kelley.

Washington St., Nos. 417-25, bk. & st. building, 64' x 138', flat roof, steam; \$125,000; o., H. S. Grew et als., trustees; a., R. Clifton Sturgis.

OFFICE-BUILDINGS.

Boston, Mass.—Albany, Kneeland, Beach and Lincoln Sts., Ward 7, five-story bk. store & office building, 140' x 304', flat roof, steam; \$300,000; o., A. P. Loring et als., trustees; a., Peabody & Stearns.

PUBLIC BUILDINGS.

Junction City, Kan.—Two-story st. court-house, slate roof, steam; \$35,000; o., Geary County; a., J. C. Holland & Co., Topeka.

STABLES.

Boston, Mass.—Scotia St., Nos. 111-12, Ward 10, three-story bk. stable, 40' x 80', flat roof, hot water; \$12,000.

Dudley and Magazine Sts., two-story bk. stable, 32' x 66', flat roof; \$8,000; o., Little Sisters of Poor; a., Horace James, Brookline.

Brooklyn, N. Y.—Eighty-first St., n s, 110' w 7th Ave., two-story fr. stable, 36' x 60', shingle roof; \$2,000; o., Marie Miller, 79th St. & 7th Ave.

Denver, Col.—S. Broadway, No. 1438, two-story bk. stable; \$10,000; o., J. L. Coburn; a., Varian & Sterner.

Newton, Mass.—Willard Road, two-story stable, 40' x 43', pitch roof; \$4,500; o., Mrs. E. S. Webster; a., Wales & Holt, Boston.

New York, N. Y.—Hoe Ave., No. 1211, one-story fr.

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(Stables Continued.)

stable, 14' x 21'; \$400; o., Sarah McSherry, on premises; a., C. F. Lohse, 906 Westchester Ave. Morris Ave., nr. 148th St., two-st'y bk. stable, 27' 8" x 53' 6"; \$5,000; o., Max Hirschkind, 1058 Lexington Ave.; a., A. E. Davis.

Philadelphia, Pa. — Willow Grove Ave., e Pennsylvania Railroad, Chestnut Hill, two-st'y st. stable, 73' x 80'; \$10,000; o., Randall Morgan; b., Wm. J. Grubler.

White Plains, N. Y. — Two-st'y fr. stable; o., Oliver Harriman, Jr., 120 Broadway, New York City; a., R. H. Hunt, 28 E. 21st St.

STORES.

Battle Creek, Mich. — Four-st'y & base. bk. store building, 35' x 100'; steam; \$25,000; a., Rob't T. Newberry, 1225 N. Y. Life Building, Chicago, Ill.

New York, N. Y. — Washington Pl., No. 25, ten-st'y bk. & st. stores & lofts, 25' x 100'; \$90,000; o. & b., Ole H. Olsen, 117 Edgecombe Ave.; a., John Woolley, 111 Fifth St.

Broadway, Nos. 838-840, cor. 13th St., bk. & st. fireproof stores & lofts, 50' 6" x 102'; o., Henry Corn, 142 Fifth Ave.; a., Rob't Maynicke, 725 Broadway.

Pittsfield, Ill. — Three-st'y bk. & st. store & office, 60' x 160', tin roof, steam; \$25,000; o., Chas. H. Shaw; a., Chas. E. Hair, Galesburg.

TENEMENT-HOUSES.

Brooklyn, N. Y. — Fifth Ave., nr. 53d St., 5 four-st'y bk. stores & flats, 20' x 60'; \$35,000; o., Richard B. Wilhelm, 191 Fifty-eighth St.; a., T. Bennett, 198 Fifty-third St.

BUILDING INTELLIGENCE.

(Tenement-Houses Continued.)

New York, N. Y. — E. One Hundred and Fifteenth St., No. 421, five-st'y bk. & st. store & tenement, 29' x 80'; \$27,000; o., John Anton Kaiser, 537 E. 136th St.; a., Schneider & Herter.

Broadway, e. s., 50' n 92d St., seven-st'y bk. & st. flat, 50' x 88'; \$75,000; o. & a., John C. Burne, 101 W. 42d St.

E. Thirtieth St., Nos. 435-441, 3 six-st'y & base. bk. & st. tenements, 25' x 78' 6" & 29' 8 1/2" x 91' 6"; \$75,000; o., Max S. A. Wilson, 15-17 E. 3d St.; a., Schneider & Herter.

Orchard St., No. 49, six-st'y bk., st. & terra-cotta stores & tenements, 25' 3" x 76' 4"; \$25,000; o., Weil & Mayer, 35 Nassau St.; a., Schneider & Herter.

Hughes Ave., cor. 177th St., five-st'y bk. tenement & store, 20' x 88'; \$18,000; o., R. W. Thomas, 2080 Anthony Ave.; a., Kurtzel & Rohl, Bowery, cor. Spring St.

THEATRES AND HALLS.

New York, N. Y. — One Hundred and Eleventh St., cor. Broadway, two-st'y bk. & st. music-hall, to contain ball-room, roof-garden & music hall; \$35,000; o., Austin & Waldron, cor. 110th St. & Broadway; a., Werner & Windolph, 92 Liberty St.

WAREHOUSES.

Clarksville, Tenn. — Four-st'y bk. tobacco warehouse, 122' x 205', comp. roof; \$22,000; o., Atlantic Snuff Co., Philadelphia, Pa.; a., Kenneth McDonald, 349 Main St., Louisville, Ky.

New York, N. Y. — Water St., Nos. 161-163, five-st'y bk. warehouse, 35' 4" x 50' 7"; \$14,000; o., Lichtenstein Bros., 117 Maiden Lane; a., Israels & Harder, 194 Broadway.

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BUILDING INTELLIGENCE.

(Warehouses Continued.)

W. Broadway, cor. Worth St., six-st'y bk. loft & stores, 50' x 50'; \$45,000; o., Thos. Bell, 120 W. 134th St.; a., Moore & Landsiedel, 2861 Third Ave.

E. Seventeenth St., No. 13, eight-st'y bk. & st. lofts & stores, 25' x 89' 9"; \$70,000; o., Elizabeth D. Kenneson, 137 W. 75th St.; a., James E. Ware & Son, 3 W. 29th St.

MISCELLANEOUS.

Chicago, Ill. — Harvard Ave., nr. 63d St., three-st'y st. masonic temple, 70' x 110', slate roof, steam; \$30,000; o., Englewood Masonic Temple Co.; a., Chas. W. Mulligan, 520 New York Life Building.

Milwaukee, Wis. — Second St., bet. Grand Ave. & Sycamore St., three-st'y bk. & st. gymnasium & baths, 47' x 150', gravel roof, steam; \$50,000; o., E. Mariner; a., Crane & Barkhausen.

Philadelphia, Pa. — Bainbridge St., Nos. 422-428, four-st'y bk. building, 60' x 62', mansard roof; \$22,000; o., Young Woman's Union; c., Jacob Myers & Sons.

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 competitive 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 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 building; one elevation rear view; one longitudinal section, and one cross section. All plans, elevations and sections must be prepared to a scale of one-eighth (1/8) of one inch to one foot, elevations will be rendered 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 construction 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 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.

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

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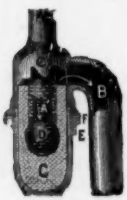


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PROPOSALS.

SCHOOL.

[At Pleasant Valley, Ia.]
A. L. Barrett has plans and will receive bids until July 27, for erecting a school-house. 1229

BUILDING.

[At Brookings, S. D.]
The Regents of Education will receive bids till July 22, 1899, for the construction of a two-story brick Agricultural Building on the Campus of the South Dakota Agricultural College. 1229

ADDITIONS TO HEATING PLANT.

[At Brookings, S. D.]
The Regents of Education will receive bids for the repair of, and additions to, the heating plant of the South Dakota Agricultural College, Brookings, S. D., till July 22, 1899. 1229

HEATING.

[At Jordan, Minn.]
Sealed proposals for heating house and hospital at Jordan, Minn., will be received by undersigned until July 22, 1899. S. M. JAMES, M. D. 1229

FURNITURE AND ELECTRIC LIGHT FIXTURES.

[At East Cambridge, Mass.]
Sealed proposals will be received at the office of the County Commissioners, at the Court-house, East Cambridge, Mass., until July 18, 1899, for the furniture, furnishings and electric light fixtures for the new Registry of Deeds and Probate Court Building at East Cambridge, Mass. LEVI S. GOULD, SAM'L O. UPHAM, FRANCIS BIGELOW, County Commissioners of Middlesex County. 1229

BARRACKS.

[At Danville, Ill.]
Sealed proposals will be received at the office of the National Home for Disabled Volunteer Soldiers near Danville, Ill., until July 22, 1899, for furnishing materials, labor, etc., and erecting barrack buildings at the Danville branch of the National Home for D. V. Soldiers. J. M. BERMINGHAM, general treasurer, N. H. D. V. S. Approved: W. B. Franklin, President Board of Managers, N. H. D. V. S. 1229

SCHOOL.

[At Fayette, Ia.]
Bids are wanted July 25 for a school; also separate bids for heating. J. E. FOWELLS, Secy. 1229

ELECTRIC LIGHTING.

[At Warm Springs Agency, Ore.]
Department of the Interior, Office of Indian Affairs. Sealed proposals will be received at this office until August 7, 1899, for furnishing and delivering the necessary materials and labor required in the construction and completion at the boarding-school, Warm Springs Agency, Ore., of an electric-light plant. W. A. JONES, commissioner. 1230

SCHOOL.

[At Union, O.]
Bids are asked until July 28 for erecting a school-building. C. LOMBARD, Clerk of Board. 1230

CELL HOUSE.

[At Jeffersonville, Ind.]
Bids are wanted August 1 for a steel cell house for the Indiana Reformatory, to cost \$200,000. 1230

DORMITORY AND SCHOOL BUILDING.

[At Morris, Minn.]
Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals will be received at this office until July 27, 1899, for furnishing the necessary materials and labor required to construct and complete one brick dormitory and one

PROPOSALS.

brick school-building at the Morris Indian School, Minn. A. C. TONNER, acting commissioner. 1230

STEWARDS' QUARTERS.

[At West Point, N. Y.]
West Point, N. Y. Sealed proposals will be received here until July 31, 1899, for construction of hospital stewards' quarters. Address Q. M., U. S. M. A. 1230

SCHOOL.

[At Denison, Ia.]
C. M. Staley, Secretary, has plans and will receive bids until July 31 for erecting a 12-room school-building. 1230

Treasury Department, Office Supervising Architect, Washington, D. C., July 11th, 1899. Sealed proposals will be received at this office until 2 o'clock P. M. on the 14th day of August, 1899, and then opened, for all the labor and materials required for the construction (except heating and ventilating apparatus and electric work) of the hospital building for the U. S. Immigrant Station, Ellis Island, New York, in accordance with the drawings and specification, copies of which may be had at this office or the office of Messrs. Boring & Tilton, Architects, 32 Broadway, New York, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1230

Treasury Department, Office Supervising Architect, Washington, D. C., July 7, 1899. Sealed proposals will be received at this office until 2 o'clock P. M. on the 5th day of August, 1899, and then opened, for the erection and completion (except boilers and gas fixtures) of the boiler-house and stack for the U. S. Marine Hospital, Cleveland, O., in accordance with the drawings and specification, which may be had at this office or the office of the Custodian, Cleveland, Ohio, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1230

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 mechanical 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 drawings and specification, copies of which may be had at this office or the office of the Superintendent at Boise, Idaho. JAMES KNOX TAYLOR, Supervising Architect. 1229

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

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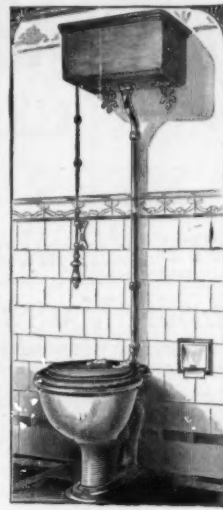
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PROPOSALS.

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 Connech 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

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. . . CODE OF ETHICS . . .

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ADOPTED BY THE SOCIETY, FEBRUARY 1, . . . 1895. . .

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.

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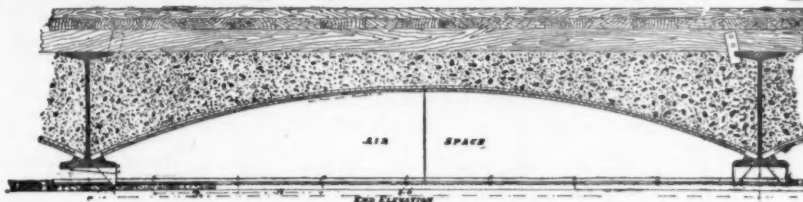
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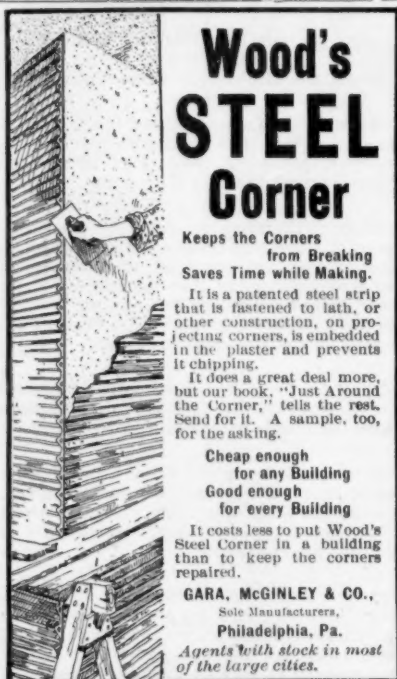
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