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WE have always been in favor of the "signing" of his building by the architect who designed it, of course in the same modest and unobtrusive way that is followed by painters and sculptors in the case of their own handiwork. But that the signature should be made part and parcel of a declaration that the building in question was remarkable above all others for this feature or that feature, or because it was "first" in this respect or that, is a little too much like commercial advertising for our fancy. Moreover, while a man may, in conversation, declare that he first did this or that and escape contradiction, his luck is not likely to be so great when his declaration takes the form of a bronze tablet set where all the great public may read it as they run. We feared that the Society of Architectural Iron-workers were doing an ill turn to Mr. Gilbert, the architect of the building, when they affixed their bronze tablet on the Tower Building declaring it was the first real instance of the "skeleton construction," and already his difficulties have begun. Mr. W. H. Birkmire, of New York, an authority on architectural iron-construction, writes to the *New York Times* declaring, first, that the honor of the invention belongs to Mr. Jenney, of Chicago, and, second, that he himself, and not Mr. Gilbert, worked out the method of construction actually employed in the Tower Building. In his reply, Mr. Gilbert traverses this statement, and there you have an issue joined in the public prints and all sorts of heart-burnings to follow; moreover, he makes a distinction between the "cage construction," as first employed in Chicago, and the "skeleton construction," as now used, and if the matter is one of terms merely, the precisian must admit that his position is well taken.

IN his description of the evolution of his solution of his problem, Mr. Gilbert gives a very pretty illustration of how architects have now and then to whip the devil round the stump; that is, to evade the spirit of fixed building-laws while obeying its letter. Finding that the building-law, if followed to the letter, would in so high a building require walls of such thickness in the lower stories that on so narrow a lot there would be left no rentable space of value, he saw that a new method of construction must be devised: but the laws would admit of no new methods of construction. He then perceived that the formulas regulating the thickness of the walls only had application after the top of the "foundation" was reached, therefore he argued, "I can build my foundation—after any method that pleases me—seven or eight stories high and then begin my walls, and, with only a few more stories to add, the walls as called for by the law will not be so thick as to absorb all the space." His application for a permit to build, with a foundation of such an abnormal height, he declares was granted and the building so built. We know of a precisely similar instance that occurred in another city, where an architect brought to the building inspector his drawings and his application for a

permit to build a stone church. The application was rejected, the inspector pointing out that a new law that had just taken effect called for fireproof floors in brick and stone churches. The architect was in a quandary; his clients required a stone church, but they could not afford a fireproof floor. After the lapse of some days and much studying of the letter of the law, the architect again presented his drawings and specifications, absolutely unchanged, to the inspector and modestly asked for a permit to build a "frame church with stone underpinning." In spite of the fact that the "underpinning" reached from ground to eaves and filled both gable-ends, the inspector ruled that the letter of the law was observed and issued the permit. The building was actually a small one, so perhaps the Scotch lassie's plea covers the case.

WE admit that there is danger in using census statistics, particularly at the end of a decennial period, so, though we do not have the present figures, we may hope that the University of Missouri, situate at Columbia in that State, may so have grown in numerical number of students during the last ten years as to afford a really fitting field for the efforts of so good a man as Mr. Thomas Nolan, who has just been elected to fill the new chair of architecture at that institution. It is a good proof of a man's usefulness when those with whom he has been associated regret to lose his assistance, and we know that those in charge of the Architectural Department of the University of Pennsylvania, who have had the advantage of Mr. Nolan's assistance during the last year, regret that he has been called to a new field of usefulness. With an education based on the curricula of the University of Rochester, Columbia College and the Ecole des Beaux-Arts, supplemented by travel abroad, and by a dozen years of active practice in Rochester and in New York City, Mr. Nolan would seem to be well equipped for his work, and that he has in addition the pedagogic instinct, without which all personal capacity is valueless, seems to be vouched for by the regret at his leaving his post in Philadelphia.

THUS much can be said for the individual, but what it is fair to say as to his new field of work, we have doubts. A new school of architecture is an undertaking, if not absolutely to be deplored, at least, one to be looked on with misgiving, and so we may be excused for expressing the hope that the University of Missouri, in establishing its chair of architecture, looks upon such establishment in no other light than if it had created a new chair of history, philosophy, political economy, or any other non-mercantile or non-professional branch of general culture. It would be a very admirable thing for every institution of higher education in the country to endow a chair of architecture, so that education in architectural art might be given, in incomplete and unprofessional a form, as part and parcel of the liberal education furnished by a modern university, in the same way that incomplete education in Latin, French, chemistry, or music is given to the average student. The higher that rises the average knowledge of the educated classes in matters of art and architecture, the better it will be for the arts themselves, and not less so for that small number of men who are really qualified to practise them. And, *per contra*, the fewer institutions of learning there are that undertake to maintain full-fledged departments or schools of art as mere side-shows for catalogue purposes the better it will be for the real progress of the arts, since it will make less weakening the competition which the leading schools of art and architecture—and there cannot be many leaders—have to endure. For every university or college in the country—and there are hundreds of them—to give instruction, even of a kind, in architecture might be not altogether a bad thing, but, supposing each institution could afford it, nothing could be more deplorable than to have these hundreds of institutions each maintaining a fully-equipped department of architecture.

ONE of the pleasantest evenings we have to look back on is one spent in Richardson's spacious studio in Brookline, years ago, listening to Hubert Herkomer as he improvised melody after melody upon the zither lying across his knees. At that time we only knew him as an English painter who, after the manner of the day, had come to America to make money by turning out portrait after portrait for wealthy sitters

at a most astonishing rate, and it was with no little surprise that we found the man, in whom we believed the commercial instincts were somewhat abnormally developed, was so evidently and so conspicuously an artist and, more than this, a many-sided one. The evening is recalled to mind through seeing it stated that Herkomer has just been made a Foreign Knight of the Order of Merit for Arts and Sciences. This honor, deserved though it be, seems somewhat remarkable, for Herkomer was born in Bavaria, and though never a subject of the present German Emperor's, the latter's well-known feeling that no man of German birth who leaves the Fatherland can possibly be a good German, or a good anything else, makes one wonder that he did not intervene and say that the decoration should not be conferred. If any man deserves to be called a modern Admirable Crichton, Herkomer is certainly that man and not the Emperor William, who is so avowed a pretender to Crichton's mantle. Not only is he a portrait-painter of distinguished merit and his classes at Bushey held in high esteem, but he models and carves with rare skill, while he is no less skilful with the dry-point than with the etching needle. His aptitude as a scene-painter followed of necessity, when he chose to assume in succession the rôle of playwright, manager, stage-machinist and actor. Our own ears informed us that he was a musician skilled on many instruments, and it is not surprising that such a man should also be a singer and capable of taking a part in an opera composed by himself. It is not unlikely that he can also compose poetry, but at any rate he is a contributor of literary matter of varied kinds to the magazines, and has been Slade-Professor at Oxford. In all but the mere externals of his interesting house at Bushey Park he was the architect, engineer and, in large measure, the actual constructor, as much of the cabinet-work and carving were done by himself in collaboration with his father, a wood-carver of great ability.

BUT while we rejoice that further recognition has been given this brilliant genius, we can equally take pleasure in the fact that in various forms honors of similar kind have been conferred on American artists. The Royal Academy long ago placed the names of Sargent and Abbey on its membership roll, and quite recently the Accademia di San Luca did the same thing for Daniel Chester French; and now St. Gaudens has been asked to indicate some work of his which he would like to have placed in the Luxembourg, that the Minister of Fine Arts may order a duplicate of it to be placed there where it will, with MacMonnies's "Bacchante," show how high at the present time American sculptural art has risen since the days when the best that could be procured for the nation's Capitol building were the works of the Italian sculptor, Persico.

BUT amusingly bald as Persico's efforts are, he was but one of a great number of foreign, or foreign-born, artists whose work we have been glad to accept and cherish, when really good, while the American character was undergoing the educational development that should fit it to produce its own artists. One of these foreign-born artists, Casper Buberl, was found dead in his studio, in New York, this week, in the midst of his finished and unfinished models, a fitting spot for a sculptor's death. Although born in Bohemia, some sixty-five years ago, and educated in Vienna, most of Casper Buberl's life was spent in this country, where his facility in modelling enabled him to do a large amount of work, no inconsiderable amount of it being of that character of plastic art that one associates with Viennese street-fronts. His last work, a statue of Admiral Semmes, for Mobile, was shipped to that city only a short time before his death, and he had just finished his model of Captain Lawrence for the Dewey arch, and was engaged on minor decorations for that structure. While none of his work has won for him a great reputation, it has, at least, made his name well-known and has given pleasure to many and offence to, perhaps, but few.

WHETHER Frenchmen have any real regard for justice seems, in view of passing events, somewhat obscure, but that there are laws which they respect is proved by the tale which is told of the manner in which the Commission de Vieux Paris—a modern committee-of-safety, so to say, which concerns itself with the preservation of historical landmarks in Paris—got the better of some real-estate speculators. It appears that these people had obtained possession of certain estates which fronted on the Place Vendôme alongside the Hôtel Bristol, and it was their purpose to tear down the buildings and

replace them with a great modern department-store building. To introduce a modern temple of trade into what is still one of the most aristocratic residential quarters of Paris would surely have been bad enough, but to have the architectural effect of the Place, whose character was essentially fixed when it was laid out and its bounding façades designed by Mansart, spoiled by the efforts of a modern shop-front designer was more than the Commission de Vieux Paris could stand, and they bestirred themselves to prevent the sacrilege. Finding private appeal to the new owners of no avail, they bethought themselves of consulting the archives, and at last discovered an edict of the time of Louis XIV which had in some way escaped change or repeal and which forbade any change in these particular buildings which would interfere with the architectural uniformity of the Place. Their operations blocked in this way, the new proprietors anxiously asked what they would be allowed to do with their property, and were informed that as to what lay behind the façade, they could rearrange it at their pleasure within the limits of the law, but as to the façade, that was "historical," and could not be touched—stay, if they would like, they might wash off the dirt and dust of centuries. Evidently, if a jubilee procession should pass through the Place Vendôme, a great showman like Maskelyne could not do as he did in London when he tore down one of the old buildings in St. Paul's Church Yard in order to erect a great reviewing-stand. Apart from justice, they do do some things better in France, after all.

TO find that there are places where a man cannot "do what he pleases with his own property" is a refreshing idea to the jaded American who finds himself compelled to abandon one resting-place after another, through finding that his neighbors choose to do with their property all sorts of things that are obnoxious to his own sense of propriety. Yet one of the commonest things to happen is that when an owner has torn down the structure long in possession of a given site, as a first step to doing something to, as he thinks, improve his property, there is sure to appear in the newspapers a letter from some busybody who declares that now the old building is out of the way and everyone can perceive how its absence advantages its neighbors, the town ought to seize the site by right of eminent domain and convert it into a park, or square, or breathing-place. Just now, in Boston, this sort of recommendation is being made in favor of the Suffolk County Court-house in Pemberton Square, which has been brought somewhat more into the public view through the demolition of buildings at the foot of the hill. This desire to take public advantage of an individual's momentary defencelessness is not unreasonable nor wholly unamiable, and, generally speaking, the suggestion that intervention in favor of the commonweal should have place deserves more consideration than it usually gets. It is only a few weeks ago that we, too, came near appealing to the public through the daily papers in such a case, but, as usually happens, the good idea came too late to promise any successful issue of the appeal. When we saw the site of what was once the old Boston & Worcester railroad-station cleared of its buildings, it seemed to us that there was the chance of chances for the city, on the one hand, and the philanthropist, on the other, to intervene: the city to take the site and convert it into a small park, much needed in that quarter, and the philanthropist to buy up the old-fashioned and low buildings that surrounded it and replace them with model tenements of good class and of such external character as would be in harmony with the little park enclosed by them. The needs of the working-classes and the economy, both for themselves and their employers, of having their homes within reasonable distance of their work, is not given the attention it deserves, and in place of decent and attractive work-people's quarters, Boston, like other cities, has too many slums, while the improved tenements are built on cheap land on the outskirts of the town at such distances from the working-centres that makes many a man an unwilling resident in some slum that is nearer to his work. In this connection we will express the hope that, as the Commonwealth flats are to become one of the most important centres of the city, giving employment to a vast number of stevedores, truckmen and laborers of all kinds, some attempt will be made to build there a decent tenement-quarter, with a park of reasonable size for the exclusive benefit of the dwellers about it. The proposed "Commonwealth Park" already promises one feature, and we hope that the matter of tenements may not be left to chance, but be provided for by some one in a long-sighted way.

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

IN the year 1480 Pietro Lombardo, in competition with other architects, whose names have unfortunately not escaped oblivion, submitted a design for the new church about to be erected to the Madonna of the Miracles in the Sestiere of the Canareggio. His plan was successful, and "Maestro Pietro Lombardo qual fece il sepolcro di M. Pietro Mocenigo, Principe di Venezia," was appointed on the 4th of March, 1481, to carry out the work.

In a famous old book, "*Della Venetia Città nobilissima, in XIII Libri et Singolare, descritta da M. Francesco Sansovino, con Addizioni, etc., da D. A. D. Giustiniano Martinioni, Primo Prete Fitolate in SS. Apostoli—In Venetia appresso Stefano Curti MDCLXIII,*" there is a short history of the origin of this "rich and beautiful church," as follows: "In the year 1480 there was a certain image of Our Lady by the gate of the Corte Nuova, in a certain narrow passage of the width of four feet, over against the house of the Amadi da Santa Marina. The miracles were so frequent and drew such a large concourse of people that there was danger of some of the pious being suffocated; the image was then transferred to the Court of the Amadi, and the following were made Procurators of the affair; namely, Leonardo Loredo, who was then Doge, Marco and Agostino Soranzi, Andrea Erizo, Paolo Contarini and Nicolò Donato. In a few months an offering of thirty thousand ducats was collected, the Corte Nuova was bought from the Bemba family, and the church was built without regard to the cost of its adornment.

"The court of the Barozza family was bought at the same time and the monastery built, in which were established some monks from the convent of Santa Clara. The church was encrusted without with the finest marbles, and within the same, *per terra e per tutto*, floor and walls, and with a soffit or ceiling in barrel-vaulting, gilded with much richness.

"Giovanni di Pennachi da Treviso executed various heads of the prophets, and Gian Bellini did the 'San Hieronimo in the desert.' The marble *putti* assembled under the organ [gallery] were from the hand of the antique artist Praxiteles, and brought to Venice from the City of Ravenna many years before.

"Tullio Lombardo sculptured the marble statues of the Cappella Grande. There were also works in the celebrated Parian marble by the antique masters, among the noblest and finest which the earth has produced.

"In the front are ornaments of porphyry and serpentine, placed with wonderful artistry, and in the field of the round-arched portal one sees Our Lady, in the full round, by Pyrgoteles, the best sculptor of his time.

"Pietro Marchesio made, in fulfilment of a vow, the *palla* of the grand altar, all of marble, in the most lovely form and elaborately worked, and, standing above the altar, two figures of San Pietro and San Paolo with several little angels in bronze, which adorn it greatly." Thus, Sansovino. It is not the same *palla* which one sees rising at

the back of the altar in the photograph accompanying this article, nor will one find marbles of Praxiteles and the other *antichi* in Santa Maria to-day. Sansovino's chronicle was written about a hundred years after the church was built, and, likely enough, these wonders were but hearsay to him. One wishes he had told us something more of the man who made the wonderful things which really are there in evidence. The work of building the church was brought to completion in the year 1489. Meanwhile Pietro Lombardo had been to Ravenna, where he was called to execute the monument of Dante, which has scarcely added to the sculptor's fame. Burckhardt is the only one of the critics who has a good word for it. He describes it in rather laudatory strain, thus:—"Dante seated before his table—a low relief of fine expression—the composition of a happy taste—the execution elegant—the whole in a pretty frame of colored stones." While at Ravenna he also made a statue of St. Apollinaris, and some minor things.

He was called to Treviso in 1483 to plan the reconstruction of a chapel and to build the tomb of the generous founder, Monsignor

Zanotti, of which work, one of the most beautiful of Pietro's creations, we shall have a word to say later. Hence, in all probability, the work at Santa Maria dei Miracoli was only begun in earnest about 1484. Meanwhile, however, no doubt the many excellent *scarpellini* and *scultori* at this time in the Lombardi atelier, the plan once determined upon and the design evolved, were pushing forward the stone-cutting and the sculpturing of the rich details. The limited extent of ground forbade any elaboration of plan, which is in result very simple.

Perkins says that returning from Treviso in 1484, Pietro completed the plan accepted for Santa Maria dei Miracoli, by adding to it the "Chapel of the Sanctuary," and that he also at this time signed a new contract with the directors in which they agreed to furnish all building material, and to pay him an annual salary of sixty ducats. Bernasconi had maintained that the chapel was part of the original plan, it being intended to contain the wonder-working image for which the whole church was to be the

shrine. And this opinion is the only reasonable one. Perkins names, on Temanza's authority, eighty thousand ducats as the sum collected, an amount nearly three times as great as that mentioned by Sansovino, whose account we have quoted. The sixty ducats per annum may have been allowed Pietro for superintendence. It seems hardly possible that it could have represented his entire emolument for such an amount of work as we see here.

The work of G. Boni, "*Santa Maria dei Miracoli*," printed at Venice in 1887, states that Pietro was engaged for the sum of 1,000 ducats for the construction of the building and the decoration of its exterior, but adds that all the marbles, of Carrara or from Greece, with Verona, red and black, were to be furnished by the architect, as well as other materials. This, of course, is conceivably an error.

If, for the value of the ducat at that time, we take the estimate of Eugène Müntz, who in speaking of Fra Giocondo's salary as "*deviseur des bâtiments*" at Amboise under Charles VIII of France, in 1497, calculates for the "thirty ducats a month," which was "large pay," a value in French money of to-day of 1,500 francs, we have



Facade of S. Maria dei Miracoli, Venice.

¹ Continued from No. 1229, page 21.

for the ducat of the Cinquecento, in terms of present valuation, an equivalent of 50 francs, and we have for the alleged annual pay of our architect 3,000 francs or 600 dollars, and on Boni's evidence 50,000 francs or 10,000 dollars for the whole cost of the church, inclusive of the architect's services, but exclusive presumably of the cost of labor.

Were we to accept, at the same time, Boni's 1,000 ducats for the cost of Santa Maria, and Sansovino's 30,000 ducats as the amount collected, we should be confronted with the awful fact of some 29,000 goldens yielded from the piety of the faithful and remaining unaccounted for in the hands of Leonardo Loredo, "their doge," and the other distinguished members of the building-committee, and should, perhaps, lay the memory of those eminent worthies open to a call for investigation, a state of affairs too painful to be thought of for a moment. But leaving Boni out of the count, and assuming that Sansovino's 30,000 ducats were, as is most probable, honestly disbursed for the purpose intended, we have for the whole cost of Santa Maria dei Miracoli the sum of 300,000 dollars, and, as the work lasted about five years, 3,000 dollars for the compensation of its architect, if Perkins is right in his 60 ducats a year; or just one per cent of the amount involved for five years of his most admirable productiveness. And so we must infer that the condition of the architect was by no means so brilliant in Venice as in other parts of Italy at this period.

But to return to the plan of Santa Maria dei Miracoli. It is that of an early Christian basilica, a nave without aisles. The choir is raised some fourteen steps above the floor of the nave, to leave height for the sacristy beneath it, an exigency of the plan whose clever solution gives good effect to the interior perspective — "a Florentine idea on Venetian ground," says the "Cicerone." The apse is square, about a third less than the width of the nave, and carries a dome above it lighted by small round-headed windows in the drum. There is a descent of a couple of steps to the sacristy, whose floor is very little above the level of the canal. This quadratric apse forms the "Chapel of the Sanctuary," and there seems no room

for doubt that it was part of the original scheme. There is a small organ-gallery over the door of entry at the southwest end, the underside of which is decorated with painted panels.

The church standing free on all sides, although the open spaces about it are rather restricted for successful photography, the effect when one comes, in the midst of a rather crowded and squalid quarter, upon this little casket of precious marbles, exquisitely dainty and beautiful in every inch of its surface, is full of delight to the eye.

The side away from the canal is divided by a narrow paved way from the old convent of the monks of Santa Chiara.

From the silent little Campo across the canal there is a good view of the apsidal end, whose walls at the height of the main cornice sweep up into round gables, or frontons, on which rides the drum of the dome pierced with small round-arched windows. The dome, above the drum, is covered with lead roofing-plates, and is surmounted by a light and graceful open lantern. In each of the round gables is a circular window, and in the walls below, on a level with those of the nave, are four long round-headed lights.

Exteriorly the side walls of the main body are divided by pilasters

into eleven panels each. The front has five panels, the walls of the apse three.

In the angle of walls of nave and apse, on the canal side, is a small octagonal campanile which terminates above the main roof in an open belfry, very gracefully treated, and crowned with a lead domical roof, of height and lines cleverly proportioned to the neighboring curves of the dome.

The low granite base which runs around the building has an average height of 0.735m. above the pavement of the street, with sub-base to water on the canal side. Upon this base is set the exterior structural skeleton of pilasters, the base members projected under each pilaster with returns.

There are two orders of pilasters superimposed. The lower order is Corinthian and has a shaft framed in a moulding. The fields of the shafts by the main doors and the two doors of the land side are richly carved, in a decoration of delicate flowing tracery which has won the admiration of centuries. In the jambs of these doors, at half-height, are medallion reliefs of bishops and holy personages.

Between the pilasters, the walls are cased with slabs of veined white marble, each panel divided in four by crossing bands of yellowish marble. This faint polychromy, mellowed by time, is not displeasing. The walls of the lower story are unbroken, except by a small square window set near each angle of the canal side. The capitals of the lower order, richly carved with acanthus and delicate volutes, bear an entablature of Classic detail, enriched with pearl and scale mouldings below, and with cancellations in its upper member, which latter is of a fair projection, but light.

Above this succeeds the plinth of the second order, in a repetition of the base, perhaps a little heavy for its place, the upper wall not being retired, but preserving the same vertical line, and leaving a projection of this sturdy plinth over the slight cornice of the middle belt, which is not happy when viewed in profile.

The second order of pilasters, with fluted shafts, the lower third filled, bears upon a capital of simple Ionic form a series of arcades in Istrian stone

richly cut. The windows are six on each side and two in the front, filling alternating panels. They are set in a splayed concave jamb with sculptured decorations of rinceaux and fruits. The solid panels of the front are enriched with those inlays of colored stones so characteristic of the style.

In the façade, Müntz remarks the gigantic oculus and three smaller oculi, badly brought together, and comments unfavorably upon the Venetian predilection for these ungraceful circular openings. The sculpture in the lunette over the main door is doubtless authenticated as a work of Pyrgoteles, whose name it bears. In Gauricus, "*De Sculptura*," we are thus informed about this artist: "Pyrgoteles was a Venetian, by name Zuan Zorzi — Zuan is dialectic for Giovanni — who called himself after the antique gem-cutter Pyrgoteles. To the fifteenth century belong two of his works in marble, the half-figure of the Madonna over the portal of the church of Santa Maria dei Miracoli, built by Pietro Lombardo 1481-9, and that scourge-wielding Venus, which was celebrated in an epigram of 1496." Pyrgoteles executed a number of statues for San Antonio, at Padua, of which only one, the Santa Giustiniana, remains. There are also extant, a



Interior.

small Hercules in marble, and the busts of his dead son, which he wrought in the last years of his life. The "Cicerone" says: "The pleasing relief (better described by Sansovino as 'a half-figure in the full round') of the Madonna above the portal of Santa Maria dei

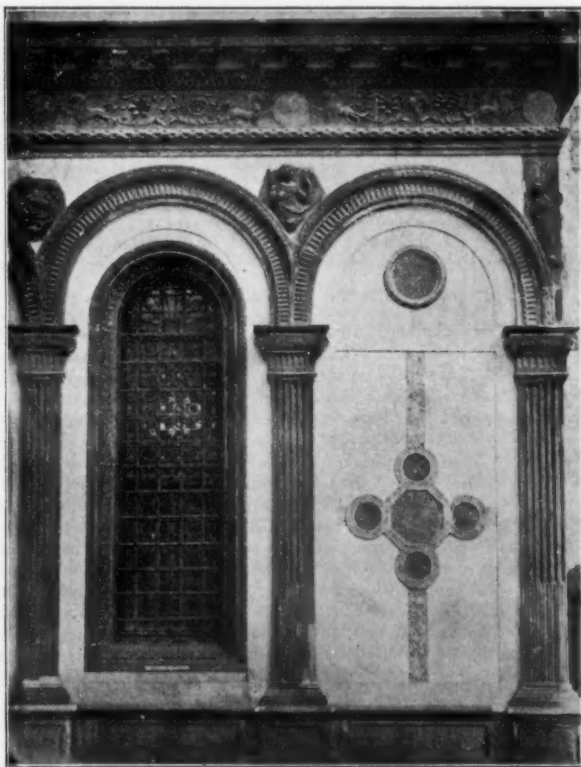
tian. The frieze is ornamented with polychromatic discs and a procession of griffins and other mythical beasts, whose tails are developed into rich foliations. Above a couple of rows of dentils, a light cornice is carried on sculptured corbels. This motive is carried



Main Door.

Miracoli is, according to the inscription, the work of Pyrgoteles, who died about 1528."

The arcade carried round above the second order of columns fills only a decorative function. Not even the frieze rests upon its arches. The irregular bits of dark stone, set in the intersections of the arches and sculptured with half-figures in high-relief, lend interest to this



Detail of Upper Order and Entablature.

feature. The saints and prophets of this series are supplemented by full-length cherubim on the angles of the building.

The cable-moulding at the bottom of the frieze is essentially Vene-



round the full half-circle sweep of the great gable, which, by the way, is at least a consistent closure to a roof of the same form. The outer covering of the latter is of lead.

On the ends of the entablature stand angels in prayer to God the Father, who crowns the arc. The gray Istrian stone of the structural parts (the base, pilasters, belt, frieze, cornices, etc., which form the outer skeleton, more decorative than organic, of the building) is strongly relieved against the marble casing of the walls.

In this period of her great supremacy, material in the richest variety was brought to Venice from her many dependencies, and the architect found ready to his hand everything needed to carry out his most elaborate conceptions.

A. B. BIBB.

[To be continued.]

THE SAINTE PÉLAGIE PRISON, PARIS.

I HAVE just returned from a visit of adieu paid to Sainte Pelagie, says a correspondent of the *Glasgow Herald*, an historic prison now marked down for demolition. Already the sombre building in which so many illustrious men of letters, journalists and others have been confined for political offences is beginning to look like a dismantled ship, for the work of destruction has commenced. The big, lugubrious façade looking onto the quaint street known as the Rue des Puits-de-l'Ermite is still standing, but the massive iron gates of the gaol are thrown wide open to allow of the going in and out of an army of workmen.

Only a few months back Mazas, the prison of sinister memory, was demolished. It is now the turn of Sainte Pelagie, after which probably the Grande Roquette, whence so many criminals have been led out to the guillotine, will disappear.

The truth is, these old prisons are really lacking in the most elementary principles of salubrity, which accounts perhaps for the frequent epidemics of typhoid fever or some other disease that breaks out amongst the prisoners. New prisons, such as the really magnificent gaol at Fresnes, are models, one might almost say, of comfort, and certainly of cleanliness and salubrity. In fact, there are people who declare this new Fresnes establishment, popularly called the "Hôtel des Assassins," is too well appointed for the purposes to which it is put.

In any case no such remark could be applied to Sainte Pelagie, which was built, if I am not mistaken, some four centuries ago, and has witnessed so many tragedies or dramas within its walls.

On passing through the iron gates one goes at once up a staircase leading to the portion of the building exclusively reserved for political offenders, and to what is known as the "Little Siberia," perhaps

because in winter, being situated beneath the roof, the cold is intense, although in summer the heat is not less so. Nothing save the walls of the "Little Siberia" are left standing, but one sees the vestiges of former inmates in names cut in the woodwork, in verses inscribed just above where beds used to be, and in drawings or sketches traced by idle hands to while away the weary hours of captivity. So low is the ceiling in the "Little Siberia" that a tall man could scarcely stand upright in the rooms dimly lighted by small skylights provided with huge iron bars. On the floor below is the "Big Siberia." Here prisoners were slightly better off, since the rooms are lighter, the aspect of the place less sinister, with more air and space. I was struck on entering by a really finely painted bouquet of flowers on the gray wall—a winsome thing in the midst of the solitude and desolation of the place—signed "E. F. L., 1888." Whoever did it was no mean artist.

It might seem that another portion of the historic building, called the "Grand Tombeau"—the big tomb—ought to be particularly sinister in its appointments and aspect. This, however, is not so. The "Grand Tombeau," compared with the Great and Small Siberia, is almost cheerful and bright. Not, evidently, a *douboir*, but distinctly nothing about it to merit its sepulchral denomination. Here there are quite a number of mural paintings and sketches. Swans and birds, bunches of scarlet poppies and red roses, mingled with corn-flowers and violets, quite relieve the nudity of the bare walls.

It is easy to perceive the "Grand Tombeau" was chiefly tenanted by journalists and literary men. Amongst the names inscribed on the walls now about to disappear I noticed Raspail, 1874; Douris, 1844; Leon Claudel, 1876; Jules Guesde, 1850; Zevaev, 1890; and a host of others more or less known. On the same floor, on the right, is the small cell called "the apartment of Drumont," in which the virulent anti-Semite editor of the *Libre Parole* was confined. Just below this cell is "Rochefort's room," a really well-appointed one for a prison, with a couple of large windows letting in light and air. Rochefort's latest sojourn at Ste. Pelagie dates a few months back, and on leaving the prison, it may be recalled, he received such an enthusiastic ovation from his partisans that he, who has a horror of mobs, nearly fainted.

There is nothing particularly interesting in the chapel, but close to it there is an awful corridor redolent of foul smells, and damp and dark, with horrible dungeons ranged on either side in an interminable file. They might be compared to dens for wild beasts, so small, so dark, so unventilated are they, and we can but pity the poor creatures therein shut up.

Perhaps one of the most interesting relics of the past in this prison is the room in which Mme. Roland was shut up in 1793, and which she quitted to go to the scaffold. All the souvenirs connected with Ste. Pelagie are now on the point of being scattered to the winds, and very shortly nothing will remain of the ancient edifice. It goes without saying that the locality is invaded by swarms of collectors anxious to carry away with them a souvenir. An American, amongst others, offered a fabulous price for the door of a cell on which are a number of curious inscriptions. To his disappointment he was told the cell door in question had been claimed by the Prefecture of Police.

BOOKS AND PAPERS.

THE monograph on Van Dyck,¹ No. 4 of the series published under the editorship of Herr H. Knackfuss and others, comes opportunely, as, in a short time, the ancient city of Antwerp will be opening its gates to those artists and amateurs who may be desirous of seeing a collection of the painter's work similar to the show of Rembrandt's which we enjoyed last year at Amsterdam. Is it too much to hope and desire that some of the Van Dycks may travel over to the Royal Academy winter exhibition, as did the bulk of the Rembrandts last year.

Van Dyck, like Raphael, was beloved of the gods; for as early as his tenth year he was admitted into the Guild of St. Luke as the pupil of Hendrik Van Balen. He early attained eminence as a portrait-painter, but like Wilkie and many other artists, he seemed to hanker after what he considered a higher line of work, and proved his incapacity by producing what may be termed, more or less, failures. Van Dyck's subject-pictures from religious or profane history cannot charm us as do his portraits, mainly because they are artificial and false in sentiment. In this, as in all his work, he emulated Rubens without possessing the strength of the older man; but in portraiture, charm and gracefulness filled in what was wanting in power, and his portraits are as masterly after their kind as ever those of Rubens or Velasquez.

Like Rubens, Van Dyck employed an army of pupils as helpers. The master sketched in the portrait with astounding rapidity, and then made another sketch on gray paper in chalk, arranging the drapery in elegant folds and lines. His skilled pupils transferred the sketch to a canvas and worked on the clothes; then the master put finishing touches to the picture, never working from life more than

¹ "Monographs on Artists: Van Dyck." By H. Knackfuss, translated by Campbell Dodgson. London: H. Grevel & Co. 4s.

one hour at a time, so that he had a succession of sitters during the day. The hands were painted from professional models—hence their conventionality, though it must be admitted that in his portraits of men, more especially of artists, there is so much individual character in the hands that one feels they must have been painted from the men themselves.

Van Dyck was a man of the world, and not a particularly austere person. His manners were so refined that when at Rome he offended his Flemish compatriots, who displayed all the boorishness of the race and of the times. He was dubbed *il pittore cavalleresco*, and it is affirmed that his companions made life unbearable for him. To such a man, an invitation to visit the English court would, one would think, be accepted with eagerness; but he seems to have found excuses for putting off the first visit, and for returning to the Continent as soon as possible; and yet he must have made a vast amount of money while in England. Wherever you go, you find his portraits in private collections. At Windsor there are several, and few of the nobility's houses are wanting in them, one of the finest being in the possession of the Earl of Pembroke, at Wilton, Wilts—a huge canvas covering one end of the great drawing-room, containing several life-size portraits of the Pembroke family.

The collection of Van Dycks at Munich is one of the finest in Europe. It was originally collected by Wolfgang Wilhelm, Duke of Berg (1624), and in 1805 was removed to Munich for protection from the French invaders, where it has ever since remained. Every one who has visited the Pinakothek must remember the great room where six fine portraits are hung on a line—the "Duchess de Croix," "The Duke" (her husband), "A Gentleman," "The Burgomaster of Antwerp and his Wife," and "The Duke of Berg." Six finer and more masterly portraits could scarcely be seen. Another grand picture is the double portrait of the painter "Jan de Wael and his Wife," in one frame, both persons being instinct with individuality; the keen, thoughtful artist, and the sad, worn-faced woman. Far less interesting are the many scriptural subjects, with their exaggerated dramatic effects.

The beautiful portrait of "Frans Snyders and his Wife" and the portraits of "An Elderly Man" and the "Italian Nobleman" are the possessions of the rich gallery at Cassel; and at Dresden are fine examples of the often-repeated "Charles I and Henriette Marie," his queen.

Van Dyck's greatest charm is the intense distinction of his portraits; they are so essentially gentlemen and ladies. Rubens is more manly in his work, and finer in his coloring; but his men and women, like those of Rembrandt, are so frequently coarse—particularly his women. How graceful is the gem of the Liechtenstein Gallery, "Maria Luisa de Tassis," arrayed in the picturesque ruff starting from the shoulders; one feels the joy Van Dyck must have felt in painting her after the clumsy, stuffy clad women of his native country.

The book is nicely got up and printed, and the 54 illustrations are good reproductions of photographs, mostly by Haufstingl. If one wishes to be hypercritical, one may regret such a vulgarity in the translator (an official at the British Museum) as the foolish literal translation from the French "it goes without saying;" and we may also wonder at the form "Marie de Medicis;" but these are small blemishes in a book which cannot fail to be of use to those whose purses are not too well filled.

BUILDING LAW.

THE OWNERSHIP OF AN ARCHITECT'S PLANS.

AT the Rhyl County Court on the 23d ult., before Judge Sir Horatio Lloyd, Mr. R. E. Hughes, architect, Rhyl, claimed from Mr. Martin O'Connor, proprietor of the "Royal Victoria" Hotel, Prestatyn, and from Mr. J. Havelock Sutton, architect, Liverpool, the sum of 20l. 4s. for professional services rendered in connection with certain arbitration proceedings arising out of the building of the "Royal Victoria" Hotel, Prestatyn. Mr. F. J. Gamlin was for the plaintiff, and Mr. J. Pierce Lewis for the defendants. Mr. Gamlin said that Mr. O'Connor engaged the plaintiff as architect of the "Royal Victoria" Hotel, Prestatyn. Plaintiff prepared the plans and specifications, and also employed a firm of surveyors in Birmingham to prepare the bills of quantities, for which he paid a large sum of money. The hotel was commenced accordingly, and had since been completed at a cost of from 10,000l. to 15,000l. During the progress of the building a disagreement arose between Mr. O'Connor and Mr. R. E. Hughes, and they separated. At that time the plaintiff alleged that Mr. O'Connor was indebted to him in the sum of 500l. for his commission as architect and for superintending the work. Ultimately there was a compromise effected between the parties, and the plaintiff received 200l. in settlement of his claim. Mr. O'Connor employed Mr. Sutton as his architect to complete the buildings. Subsequently Mr. O'Connor had a dispute with the builder, Mr. Birt, and an action was commenced by that gentleman against Mr. O'Connor and Mr. Sutton, and it was set down for hearing at the Liverpool Assizes. Just before the case came on for hearing, Mr. Hughes was approached by Mr. O'Connor's solicitor to supply him with copies of correspondence he had had with Mr. Birt,

and also to send him certain documents. The action was not decided at Liverpool, but was referred to arbitration, when before the case was gone into an amicable settlement was arrived at. Plaintiff claimed 3*l.* 3*s.* for his attendance at Liverpool Assizes, and other sums for his evidence in connection with the arbitration, including 12*l.* for supplying three copies of the bills of quantities. The defence was that after the settlement of the plaintiff's claim Mr. O'Connor was entitled to all the plans and documents, and Mr. Hughes was not entitled to make any charge in respect of them. The judge upheld the view that plaintiff having been paid a sum in settlement of his claim for compensation as architect, Mr. O'Connor was entitled to all the plans and documents used in connection with the building, and therefore disallowed the charge of 12*l.* for the quantities. In regard to the other items in the plaintiff's claim, he allowed a total of 10*l.* 7*s.*, less the 4*l.* 12*s.* which the plaintiff had already received, and 2*l.* 11*s.* paid into court. — *Liverpool Post.*



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

MAIN DOOR OF LOUNGING-ROOM: CLUB-HOUSE OF THE UNIVERSITY CLUB, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

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

LOUNGING-ROOM OF THE UNIVERSITY CLUB, NEW YORK, N. Y.

WE make the following somewhat copious extract from an account of the interior treatment of this building by C. H. C. in the *New York Evening Post* of April 26, last.

"The entrance is by three steps into a small vestibule, which opens into a square hall. To the left are a café, office and staircase: the latter simply for use and not challenging attention. Close by it are a pair of elevators. Upon the right of the hall, extending the whole length of the avenue front, is the lounging-room. This and the hall are the monumental features of the ground floor. The floor of the hall is paved with marble, gray and white, with vari-colored inlays. Surrounding a large square in the centre are twelve columns, the four corner ones square, the intermediate ones round. Each is a monolith of Connemara or "Irish-green" marble, with a gilded bronze Ionic capital. They support an entablature of warm white marble, decorated with gilded ornament, and above is a coffered ceiling. Corresponding with each of the twelve columns is a pilaster of the same precious marble, set in the walls of the hall. Thus there is an arcade round the four sides, roofed with barrel vaulting, and having on its walls panels of terrazzo, the mosaic of minute fragments of marble, which hitherto has been used exclusively for flooring. Form, texture, and color unite in making this hall noble. The splendor of the marble surfaces, the deep-toned greens, blacks, and grays of the columns, the expanses of gray and white, delicately warmed with color, the accents of gold, and, not least, the varied play of light and shadow over all, make an ensemble that is as chaste as it is sumptuous.

"The walls of the lounging-room are covered with crimson velvet, set in panels between pilasters with Corinthian capitals. The latter are gilded, and gold also is carried down the flutings of the pilasters, which are of Italian walnut, as is also the woodwork of this room. In the frieze are set discs of colored marble, and the ceiling is richly coffered, and decorated with dull gold, gray, blue, pale mauve, and dusty crimson.

"The second story is the library floor. The library itself occupies the whole length of the front upon Fifty-fourth Street, and while it is subdivided into three parts, there is a continuous vista right through. All the woodwork is of English oak, with base and architraves of Alps-green marble. The alcove system has been adopted, and inside each of the projecting piers is a stairway leading up to a light gallery from which the upper shelves are reached. The stateliness of this immense room is most impressive. But the library hall, which occupies the centre of the rest of this floor and corresponds in general plan with the hall below, is also a distinguished feature. Its treatment is Pompeian, a much abused motive, carried out on this occasion, however, with a refinement and reasonableness that are quite rare. The twelve columns are distinctly Pompeian, executed in stucco, painted and brought to a perfection of surface that places them in favorable comparison with the marbles elsewhere. The cylindrical base of each is red, terminating in a delicate wreath of gray green. The column above is fluted and painted white, and the Ionic cap and entablature are colored in the Greek polychrome manner. But the crude blues, yellows, and reds have been softened until they appear only as a bloom, which melts into the creamy whiteness of a particularly beautiful coffered ceiling. The walls bear red panels, surrounded by a border of tawny yellow, below which is a dado of greenish black. The effect, heightened by two

replicas of antique statues, is extremely dignified, yet sprightly, too, and really Pompeian in spirit. In this admirable scheme of decoration the architect has been loyally seconded by Elmer E. Garnsey, whose skill in converting paint into color has never been better shown.

"Fronting on the avenue are a conversation-room and magazine-room. Both have vaulted ceilings of stucco. The former is finished in Italian walnut, and its walls are covered with purplish-red and silver damask, which, not very happily, is stretched also over four piers which occur at the corners of the room. These are so evidently structural that it is a pity they had not been treated in wood. The base and architraves of the magazine-room are of Alps-green marble. Its walls have been covered with canvass, upon which panels are formed by gilded bands of ornament in relief, the ground being colored in tones of green and grayish purple, suggesting the tints of red and green porphyry. The serenity and elegance of this scheme, also by Mr. Garnsey, are very notable.

"The third floor, with the exception of a council-chamber, is devoted to the pleasures of the table. A private dining-room faces the avenue, decorated in green and gold, in the manner described in the last room; but the great dining-room extends along the whole street front. Like the library below, it is divided into three parts. The square end rooms have flat coffered ceilings; while that of the centre portion rests upon a cove, supported by pilasters. This is the most ornate ceiling in the building, recalling in the boldness of its beams and mouldings, and in the richness of gilding and color, one of the elaborate examples in the Doge's palace at Venice. The walls are panelled throughout with English oak, and in the frieze on the north side is the opening which forms the front of a musicians' gallery, set back in a sort of mezzanine floor. This is a most sumptuous room, preserved, however, from the tendency to be florid by the fine expanse of oak-wood. Above are the kitchens, and an open-air café is provided on the roof. Down in the basement are swimming and Turkish baths, constructed throughout of white marble, a bowling-alley and the engine-room; with plant for power, heat, light, ventilation, and ice. The mezzanine floors are subdivided into residential apartments, single or in sets, in both cases with separate bath-rooms."

A COMPETITIVE DESIGN FOR THE DORCHESTER HEIGHTS MONUMENT, SOUTH BOSTON, MASS. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

ON account of the limited appropriation it was necessary to treat this tower in a somewhat simple way: still the estimates show that, executed in stone, lined with brick, and with floors and stairs of iron, the cost, including architects' commission, would be \$23,100 including the sculpture shown. The observation-floor, 54 feet from the ground, is at grade 204, and so commands a good outlook over the harbor. The limited competition was decided in favor of Messrs. Peabody & Stearns.

AN ÉCOLE DES BEAUX-ARTS PROBLEM: A SHOPPING GALLERY. BY MR. L. C. SPIERING, CHICAGO, ILL.

APROPOS of the discussion of the influence of French ideas on the architectural progress of this country, which is to take place at the annual convention of the A. I. A., at Pittsburgh, we propose to publish a few samples of the Beaux-Arts work and the work of the American scholar. The illustrations have been gathered by chance, and have not been selected for the especial purpose, and so may pass as the average results of their respective educational methods.

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

ANGLES OF THE PALACE-HOTEL DES CHAMPS ÉLYSÉES, PARIS.

This plate is copied from *L'Architecture*.

[Additional Illustrations in the International Edition.]

CLUB-HOUSE OF THE UNIVERSITY CLUB, 54TH ST. AND FIFTH AVE., NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

MANTEL IN DINING-ROOM: CLUB-HOUSE OF THE UNIVERSITY CLUB, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

INSTITUTION OF MECHANICAL ENGINEERS, LONDON, ENG. MR. BASIL SLADE, ARCHITECT.

VICTORIA BUILDINGS, CORK, IRELAND. MR. ARTHUR HILL, ARCHITECT.

PREMISES, CORNER OF BRIDGE ST. AND CAMDEN QUAY, CORK, IRELAND. MR. ARTHUR HILL, ARCHITECT.



VALUE OF LAND IN LONDON.—One of the surest and safest ways of becoming rich beyond the dreams of avarice would be to possess a few acres of land in the heart of the city of London, or, in fact, a single acre would make one wealthier than the most lucky miner that ever starved in Johannesburg. This was proved conclusively the other day, when the freehold of 54 Cheapside sold for £28,500, which is equal to £60 a square foot, or £2,613,600 an acre! The highest price ever asked for land in London was at the rate of £13,000,000 per acre. The golden spot was in Bermondsey, where a few years ago a small piece of property was offered to the Southeastern Railway Company for £1,250,000. No wonder the railway company declined to buy. Coming back to the city again, we find that the ground about Lombard Street is worth not less than £2,000,000 an acre, while something like £40 a square foot was paid for every piece of the land between King William Statue and Trinity square, E. C. In Cannon Street in 1880, 600 square feet of land was sold for building sites for £4,500, which amounts to £7 10s a square foot, or nearly £330,000 an acre. In the same year building sites in Grace Church street realized £18 18s a square foot, or £820,000 an acre. In 1886 these prices increased by leaps and bounds in the same streets, 1285 square feet of ground being sold for £37,000, which is £28 16s per square foot, or not far from £1,200,000 an acre. Going westward land becomes somewhat cheaper, but still sufficiently high to make it no exaggeration to say that, metaphorically speaking, Londoners walk on gold. For instance, one could buy an acre in Pall Mall for £500,000, but if ground was required in St. James square or St. James street, something like £750,000 would be required for a like quantity. Three years ago the Lord Lieutenant of Ireland was letting his land on the Cadogan estate in Chelsea at £50,000 an acre on building leases, with an annual ground-rent of half-a-crown a foot. Three acres of his property near Sloane street were sold for ninety-nine years for £175,000. The Marquis of Salisbury owns five acres of land at Charing Cross, which, 250 years back was leased for grazing purposes to his ancestors at the rate of ten shillings an acre for five hundred years. These few acres are now worth about a sovereign per foot. The value of property in London has trebled since 1856, and today the houses within its borders are calculated to be worth some £250,000,000 and the land on which they are built is valued at not less than £600,000,000. Upon the latter sum the landlords receive about £25,000,000, annually in rent, and sooner or later, under the leasehold system, house property of enormous value will come into their hands. The owners of London include all sorts and conditions of men and women, from dukes to shareholders in building societies and owners of single tenements. These small owners number about two-hundred thousand. But the great bulk of the rental of the metropolis belongs to comparatively few people. The ground-landlords include the Duke of Westminster, to whom a large portion of the Belgravia, Pimlico and Grosvenor Square district belongs. Then the Duke of Bedford owns chiefly the Covent Garden district and Bloomsbury; Lord Portman and the Duke of Portland, West and East Marylebone districts, respectively; Lord Cadogan a large part of Chelsea, while the Marquis of Northampton reigns in Clerkenwell. — *London Mail*.

A CAPRERA MONUMENT TO GARIBALDI.—A project enthusiastically indorsed by Italians and the liberal friends of Italy is now on foot to erect at the home of Garibaldi, Caprera, a national monument, to consist of a large and imposing building two stories in height, of the Ionic style of architecture, with an imposing portico. This is to contain not only a home for veteran soldiers and sailors, but also an agrarian school. Caprera is also to be adorned by a tall Pharos on the rocky hill of Tajalone, 212 metres above the sea. Upon the foundation-stones of this lighthouse, beneath a couchant lion, will be sculptured a simple but eloquent inscription to the memory of the Italian hero. A well-known Italian patriot has just said: "More loving homage to the memory of Garibaldi one could not render. To raise a lighthouse to help the struggling sailors, to plant upon the fields reclaimed, ploughed and made fruitful by his unwearied toil, an agricultural school, will record the two supreme objects for which one hero labored; these monuments will form a record showing that the heroic struggle for liberty prepares the way for the happy works of peace." — *N. Y. Tribune*.

ELECTROLYSIS OF STREET-MAINS.—A suggestion that bears on this subject has recently been made by *The Engineering News*. In St. John, N. B., it has been the practice for nearly half a century to close the joints in city water-pipes, not with melted lead, as in most other places, but with pine-plugs. The experiment was tried in 1851, and again in 1857. On both occasions it worked so well that the same policy was pursued two years ago. The object in view was merely to secure economy. But mention of the fact reminds *The Engineering News* of the insulating qualities of wood, and of the proposition made last year by Harold P. Brown, that two or more lengths of wooden pipe be introduced into the mains in every district where trouble was to be anticipated. Electricity will not enter a line of pipe if it cannot get out again. An obstacle which would prove effectual at any given point along a system of metallic conductors would dissuade a current from going into it in the first place. Hence, if the wooden plugs inter-

ferred with the conductivity of the pipes, it is hard to see why they would not protect them from invasion. And if the currents would not attempt to travel along the pipe at all, no electrolysis or corrosion would ensue.

AN APPEAL TO VANDALS IN ENGLISH PARKS.—The great landowners of England usually let the public enjoy the beauties of their parks, and frequently the lovely roads winding through the trees are short-cuts very much appreciated by bicyclers and drivers, but of late these privileges are being taken away by the owners of handsome estates. They found what was given in sheer good-nature was taken as a matter of course, and, moreover, giving an inch an ell was taken. Lady Henry Somerset found her plantations destroyed and woods ransacked, and the Duke of Norfolk discovered his park was made intolerable to him by people who treated him and his family as curiosities to be spied upon. At the Duke's estate, Arundel, pathetic appeals have been posted. The landowner says, in effect: "You are welcome to every use of my park which I enjoy for myself—I have no desire to keep any of you out; but there are some of you who pull up my trees for sheer love of mischief, who drag the wild flowers up by the roots, who run the children down as you tear along on your tandem cycles like tornadoes. For the sake of the innocent public, if not for mine, do not compel me to shut the park-gates with a clang." — *Boston Transcript*.

MOSLEM ARCHITECTURE IN INDIA.—The Moslem architecture at Agra and Delhi, so splendid, yet so short-lived, is so distinctive of a dynasty and so alien to the country as to be chiefly significant of the influence of the West on the East, and stands alike in its permanence and in its feeling of ideality in remarkable contrast to all that was before it, is around it, and has come after it. It is, indeed, curious how young India is in art, and how old in her literature, her customs, and her social framework. There is no social institution surviving in Greece or Italy that can in respect of age or of interest compare with the Hindu castes, and there are no buildings or monuments in India that can boast an antiquity equal to much that can be found in the Latin and even in the Teutonic countries of Europe. Only a few of the ruder and smaller rock temples go behind the Christian era, the greater and more elaborate belonging to a more recent date, and it is but what the later history would lead us to expect when we find as regards some recently recovered Buddhist sculptures that a sense of form begins to appear just as Greek influences become active in India, though the imitations stand at an immense distance from the originals. — *Contemporary Review*.

THE THIRTY-FOOT ACCIDENT LIMIT IN ENGLAND.—A few days ago, in Dublin, a claim was brought against a Belfast firm by a laborer. He was employed at Lord Iveagh's house in Dublin. While knocking plaster off a wall a splinter of steel from the chisel struck his eye. Of course, he brought an action. In the English Courts the question whether the accident arose from the man's carelessness or from the employer's negligence in supplying a chisel which would resist every kind of blow would be debated interminably. But by counsel having recourse to the fortunate saving clause about the 30 feet (the room was 23 feet 11 inches high) the case was dismissed. Another case where the accident arose in the demolition of a house failed for a similar reason. The Recorder of Dublin, who heard both cases, announced that henceforth he would expect all builders before they demolish houses to have them accurately measured, so that the height could be proved in Court if necessary. A similar rule, we suppose, will have to be made in England. — *The Architect*.

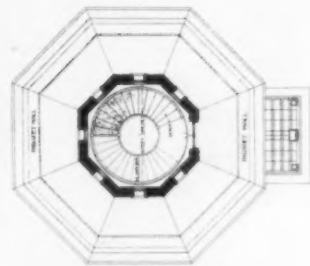
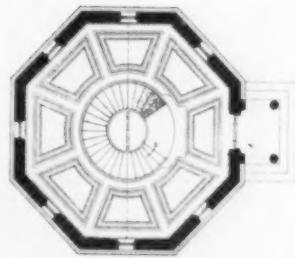
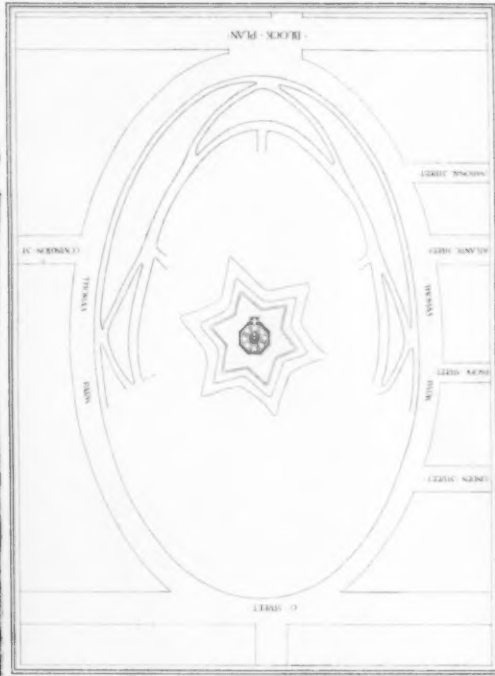
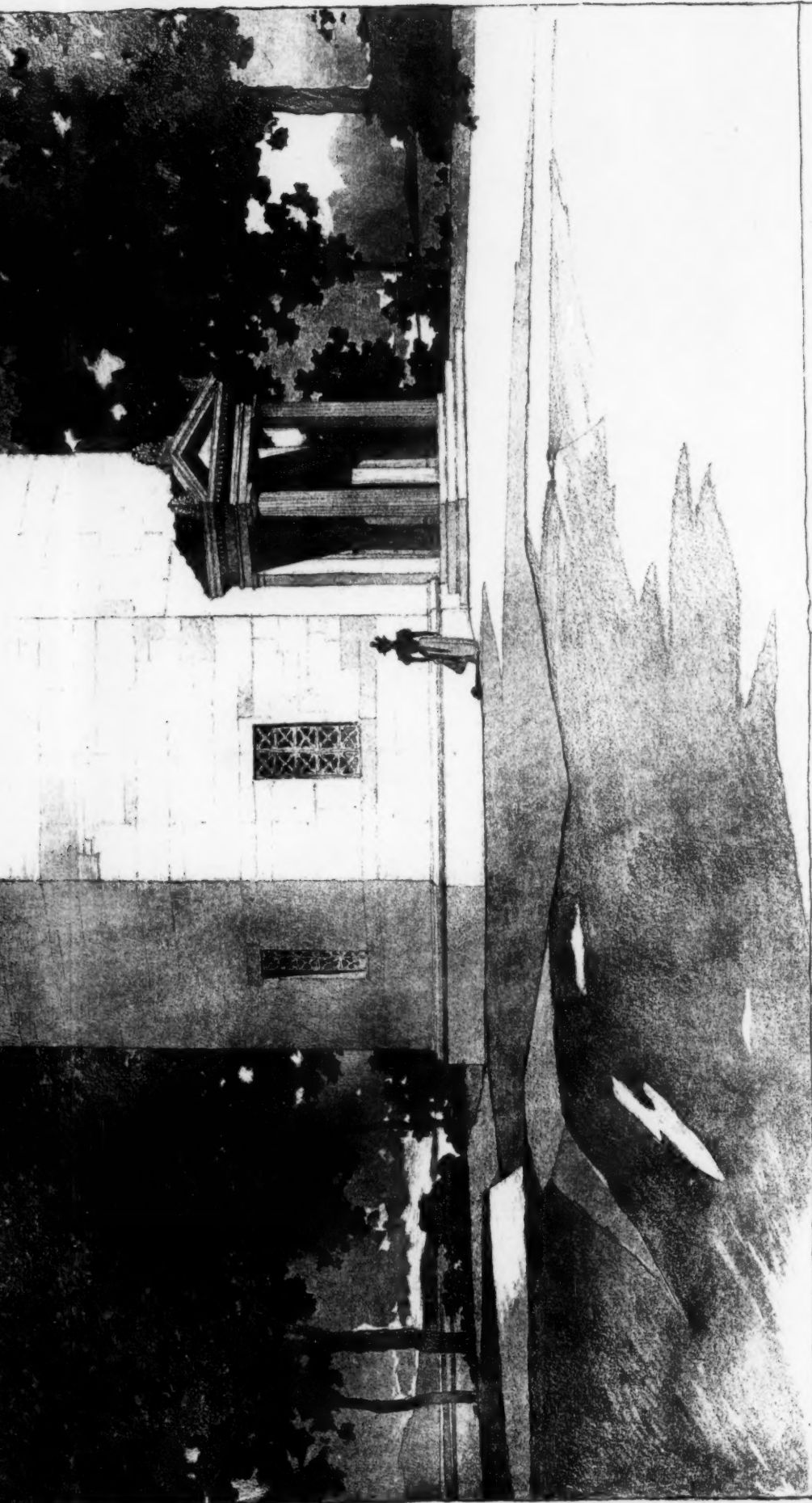
STREET-PAVING OF PAPER.—The patent recently issued for a process by which waste-paper is to be made into pavement states that paper-pulp, not wood-pulp, is to be used. The paper is not broken up into small particles, but is rendered soft and pliable without destroying its identity as paper. If necessary, more resin is added, and powdered coal, sand and asphalt in small quantities are added in heated state. The composition gives a surface that is noiseless, dustless and non-slipping, the latter a distinct advantage over rock-asphalt. The new paper-pavement is made in large slabs, and can be very quickly and securely laid. — *Philadelphia Record*.

ENAMELS THAT CO-EXPAND WITH METALS.—The great difficulty hitherto experienced with cast or wrought-iron objects coated with enamel is the unequal expansion and contraction of the two substances, this causing a splintering of the enamel; but M. Sagliot lately brought before the French Société d'Encouragement pour l'Industrie Nationale the results of his experiments in this connection, that have enabled him to constitute a whole series of enamels having various degrees of expansion. It appears that enamels containing cryolite, fluor spar, and a little rutile, or native titanite acid, possess very high degrees of dilatation, and that cast or wrought iron, coated with calcareous enamels containing no lead, which are not at all injurious, may be formed by using boric acid. — *Journal of the Society of Arts*.

OIL-SOAKED GROUND IGNITED BY THE SUN.—ONE of the newest fire-risks that has lately come to light—in every sense of the word—is the oil-soaked earth round oil-wells, tanks, pipe-lines, and the like. A fire was recently caused in Plain Township, Ohio, by the sun igniting the earth so impregnated. Old oil-men say that this is the first time that such a thing ever took place—so far, at least, as their knowledge extends. — *Fire and Water*.

A GREAT GIFT TO FRANCE.—It is announced that under the will of Baroness Nathaniel Rothschild the Louvre will receive her splendid collection of pictures, including a Laitere, several paintings by Greuze and numerous fine Botticellis. — *Exchange*.

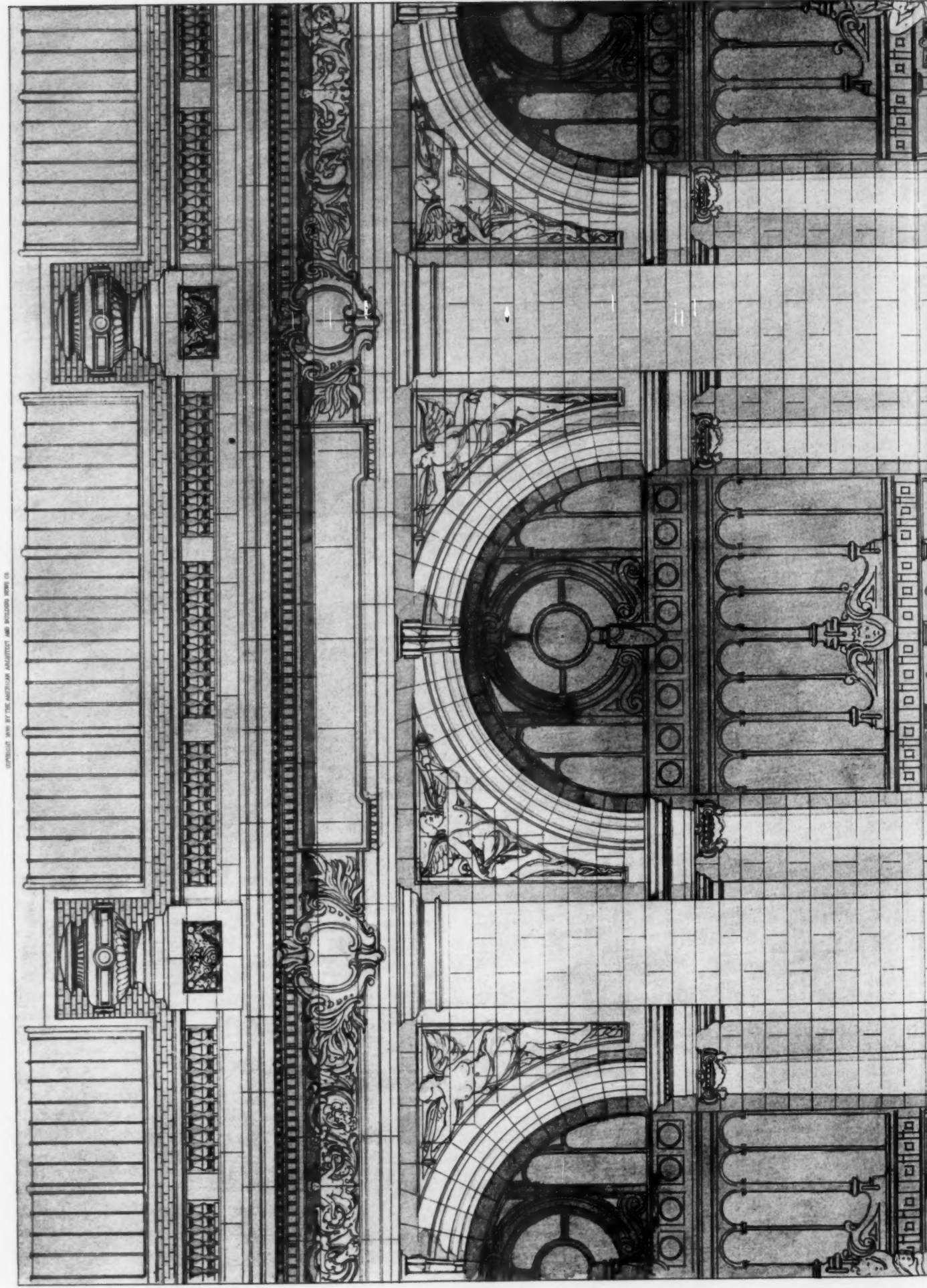




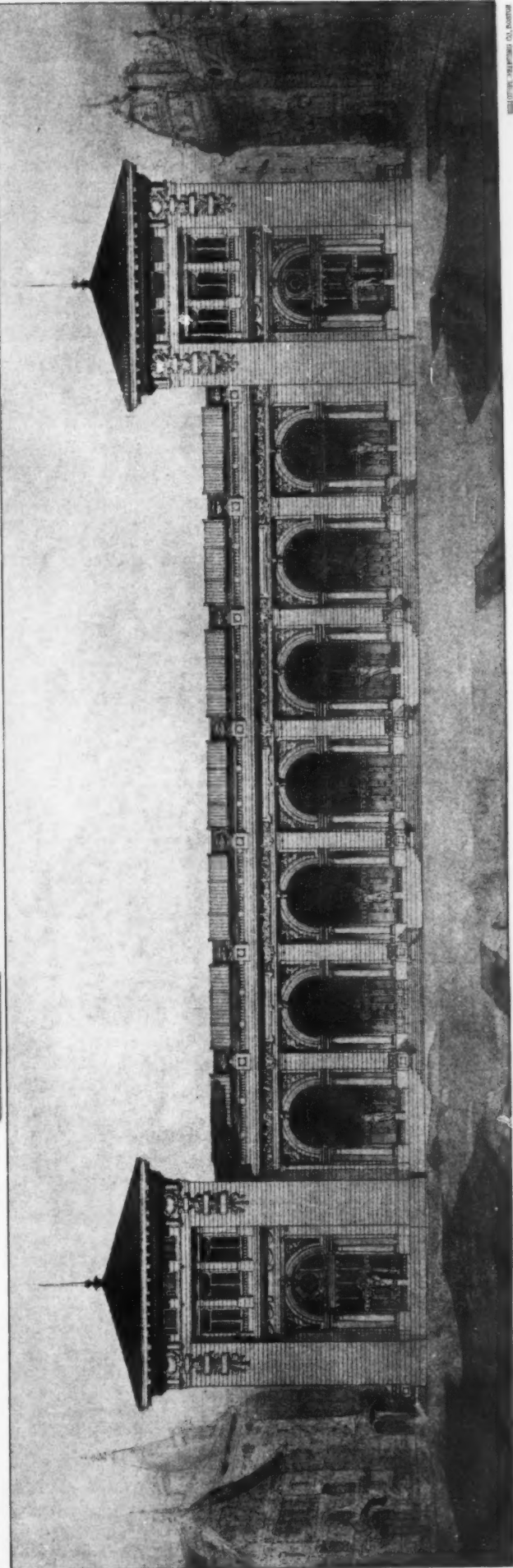
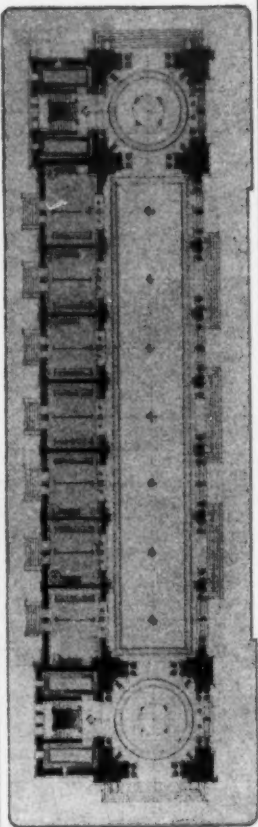
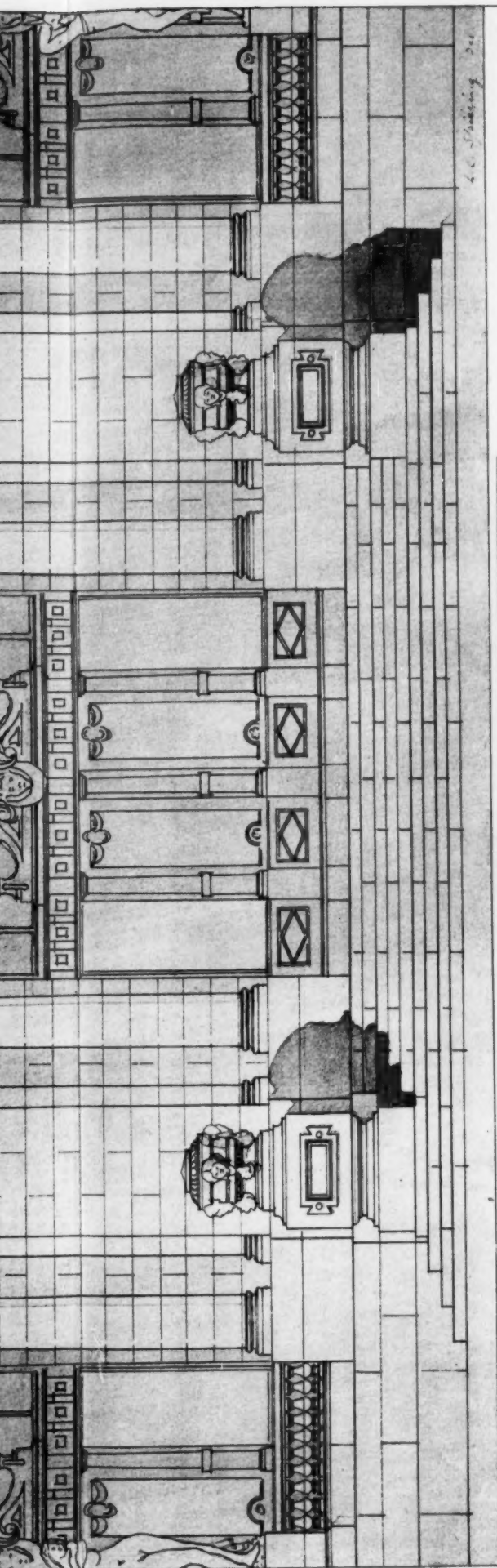
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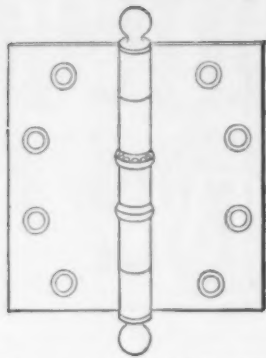
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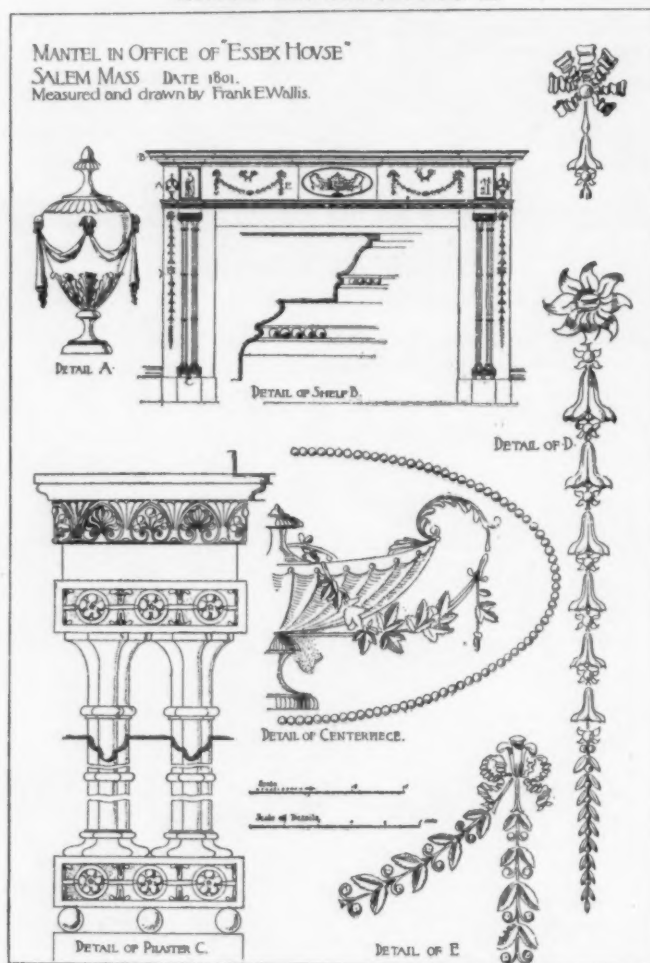
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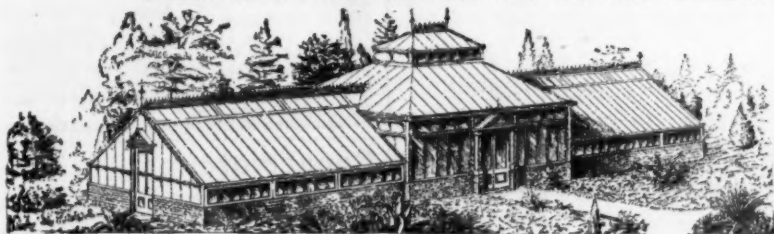
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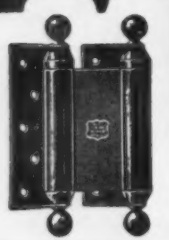
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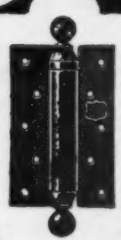


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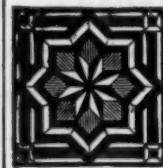
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[Printed specifications of any patents here mentioned together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for five cents.]

630,839. LOCK.—John F. Anderson, Paso Robles, Cal.
 630,908. PORTABLE HOUSE.—William B. Mereshon and John M. Morley, Saginaw, Mich.
 630,940. SINK AND BASIN COCK.—Henry Sieben, Kansas City, Mo.
 630,941. STOP AND WASTE COCK.—Henry Sieben, Kansas City, Mo.
 630,960. SASH-FASTENER.—John W. Wilson, Poca-hontas, Va.
 630,983. SPLITTING STONE.—Karl Kreuzer, Lindenfels, Ger.
 631,014. SASH-FASTENER.—Samuel J. Johnston, Leesburg, Va.
 631,025. FLUSHING APPARATUS.—Robert A. Merrill, Cincinnati, O.
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 631,061. DRYING AND HEATING APPLIANCE FOR LAUNDRIES, ETC.—Chas. C. Barbour, Grand Rapids, Mich.
 631,074. DOOR-CHECK.—Charles F. Hanington, New York, N. Y.
 631,090. BOWLING-ALLEY.—William P. Mussey, Chicago, Ill.
 631,092. METAL ROOFING.—Henry O. Reese, Baltimore, Md.
 631,097. WATER-CLOSET.—Arthur Solomon and John Van Leaven, Buffalo, N. Y.
 631,105. CENTER.—Albert H. Bromley, Jr., Philadelphia, Pa.
 631,128. RAIN-WATER FILTER.—Wm. M. Rick-etta, Columbus, O.
 631,130. SAFETY-ELEVATOR.—Gottfrid Schulze, Mayville, Wis.
 631,134. WATER-HEATING APPARATUS FOR RANGES.—Howard R. Sheppard, Philadelphia, Pa.
 631,202. LOCK-MORTISING MACHINE.—John E. Dearborn, Nashua, N. H.

BUILDING PATENTS.

631,220. ILLUMINATING WINDOW-GLASS.—Chas. E. Manning, Chicago, Ill.
 631,229. PROCESS OF TREATING SEWAGE.—Rob't H. Reeves, London, Eng.
 631,251. SASH HOLDER AND FASTENER.—Adolphus D. Goodwin, Haran, Va.
 631,256. WINDOW.—Adolph A. Klein, Philadelphia, Pa.
 631,261. WATER-HEATER.—Thomas Pattison, San Luis Obispo, Cal.

BUILDING INTELLIGENCE.

(Reported for The American Architect and Building News.)

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

ADVANCE RUMORS.

Antigo, Wis.—H. J. Van Ryn, of Milwaukee, is preparing plans for a \$20,000 hotel for J. H. Friend, of this place.

Boston, Mass.—A syndicate has been formed, with Charles S. Rackemann and Henry E. Cobb as trustees, to erect a store and studio building at the corner of Huntington Ave. and Oxford Terrace on the lot of land owned by Albert Geiger. Plans have been made by William F. Goodwin, 5 Tremont St., and are for an eight-story brick building to contain stores and suites of offices, music-rooms, studios, etc. It will be constructed fireproof.

There is a project on foot to secure the Park Square Station which will soon be abandoned by the N. Y., N. H. & H. R. R. Co. for a public market.

Burlington, Kan.—It is reported that a \$40,000 court-house will be erected this year.

Canton, S. D.—Plans have been submitted to the Secretary of the Interior for the Indian Insane Asylum to be erected here. It will be brick instead of stone, as proposed. The appropriation is \$45,000.

Cedar Falls, Ia.—The Normal School Board will ask the Legislature next winter for two new college buildings for which Liebke, Nourse & Rasmussen, architects, of Des Moines, are now preparing plans; estimated cost, \$30,000 each.

Cedar Rapids, Ia.—The Cedar Rapids Auditorium Co. has been organized with a capital of \$30,000. It is proposed to erect a public auditorium to seat 3,000 people.

Chicago, Ill.—Plans have been prepared by A. Druiding & Co., 163 Randolph St., for the Holy Family Orphan Asylum for Polish Children, to be built at Hamlin and Evergreen Aves., in Avondale. The building will be of brick and stone, with slate roof; cost, \$60,000.

Howard Van Doren Shaw, 20 Montauk Block, has completed plans for \$50,000 residence for Moses J. Wentworth, to be erected on the Lake Shore Drive.

Columbia, S. C.—Reports state that \$1,500,000 has been subscribed for the erection of the largest cotton-factory in the South. W. B. Smith Whalley was elected president.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Cookeville, Tenn.—Scott & Smoot have received the contract for the erection of a court-house for about \$20,000.

Davenport, Ia.—Money is being raised for the erection of an Industrial Home building to cost \$40,000.

Davenport, Wash.—John Latenser, of Omaha, Neb., has prepared plans for a 10-room school; estimated cost, \$25,000.

Denison, Ia.—J. F. Atkinson, of Marshalltown, has received the contract for building the high school, for \$21,470.

Detroit, Mich.—Donaldson & Meier are preparing plans for a six-story building to be located on W. Fort St., east of the new State Savings Bank Building.

The Michigan Telephone Co. will build two substations to cost about \$12,000 each. One will be located on the northwest corner of Gratiot Ave. and the Boulevard; the other on the southwest corner of Grand River and Maybury Aves.; Donaldson & Meier, architects.

Kastler & Hunter have prepared plans for a church for the Polish R. C. congregation, to be located on E. Canfield Ave.; cost, \$40,000.

N. Wardrop has prepared plans for a Medina stone front dwelling to be built on Cadillac Ave., by Geo. E. Currie for Dr. Anna Starring; cost, \$9,000.

Elizabeth, N. J.—Carrère & Hastings, New York City, have prepared plans for a three-story and basement brick, stone and terra-cotta dwelling, 56' x 116', with ell, 22' x 28', for Charles M. Fowler, 55 Pine St., New York City; estimated cost, \$80,000.

Fergus Falls, Minn.—It is understood the Swedish Lutheran Synod will locate the projected Augustana College here if a few minor concessions are granted. The main building will be of brick and will cost \$25,000, and there will be two dormitories to cost about \$10,000 each and a dining-hall and other buildings, bringing the total cost up to \$60,000.

Fond Du Lac, Wis.—It is reported that Bishop Grafton has donated Grafton Hall \$25,000 which will be used for extensive improvements next year.

Glendale, O.—The Consolidated Construction Co., of Cincinnati, have received the contract for building a school-house at \$22,252.

Gloucester, N. J.—Herbert D. Hale, Boston, Mass., has completed plans for a large office-building for the American Shipbuilding Co., at this place. Plans can be seen in the office of Doyle & Doak, Philadelphia, Pa.

Greenfield, Mass.—The Building Committee of the Franklin County Agricultural Society have decided to form a corporation to build the new hall. The corporation will consist of the president, secretary and three other members of the society to be appointed by the president. This concern will go ahead and build a hall such as they think is suited to the needs of the society.

Greenville, O.—Plans have been drawn by A. Druiding & Co., 163 Randolph St., Chicago, Ill., for the \$22,000 church to be built by St. Mary's Roman Catholic Society.

Holyoke, Mass.—The Holyoke Motor Works are to be enlarged by the addition of a two-story brick building, 80' x 100'.

Hickory, Md.—The contract for the erection of the \$150,000 silk-mill has been awarded to Jacob Kern.

Independence, Kan.—Plans have been prepared by W. H. Hadley, 627 Kansas Ave., Topeka, for a temple for the Masons. It will be four-story, brick, 50' x 130'; cost, \$20,000.

Iowa City, Ia.—The School Board will erect a three-story building for the high and grammar school of stone and brick. Plans have been secured and bids will be taken soon. A new building is contemplated for the second ward, but will not be erected until next year.

Kenosha, Wis.—Plans by C. A. Dickhaut have been adopted for a new school-house.

Lincoln, Neb.—The plans of Roberts & Woods, 229 S. 11th St., have been accepted by the Board of Public Lands and Buildings, for the asylum for insane, to be erected in this city. The building will be of brick and stone construction; cost, \$40,000.

Manchester, Va.—A \$20,000 structure is to be erected by the Central M. E. Church on Porter and 13th Sts. D. Wiley Anderson, of Richmond, is the architect.

Martinez, Cal.—Reports state that the supervisors of Contra Costa County have decided to take immediate steps toward the construction of a \$100,000 court-house.

Memphis, Tenn.—W. Albert Swasey, Union Trust Building, St. Louis, Mo., has prepared plans for the new office-building, to be erected at the corner of Main and Madison Sts. The building will be ten stories high, fireproof, and is to cost \$400,000.



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Millville, N. J.—The Millville Manufacturing Co. is building a 500 foot addition to its cotton-mill in this city, which will give employment to over 3,000 additional hands. The company expects to have the addition completed in the fall, and it will be one of the largest mills of the kind in the United States.

Minneapolis, Minn.—The School Board received five bids for the general contract of erecting the East Side High School. They were nearly all above \$80,000. All bids were rejected and new bids will be taken on revised plans. E. S. Stebbins, architect.

Nelson, Morris & Co., of Chicago, Ill., are having plans prepared for a three-story brick block to be erected on N. 2d Ave., between 5th and 6th Sts. It will be of fireproof construction and cost about \$75,000.

Montevallo, Ala.—McAfee & Co., of Atlanta, Ga., have received the contract for the main building of the dormitory of the Girls' Industrial School, for \$35,237.

Mosinee, Wis.—Plans have been adopted for a four-room brick veneered school-building to cost \$8,000. John Andros, of Wausau, architect.

New Bedford, Mass.—John B. Sullivan has received the contract for making alterations to the court-house for \$23,777.

Oakland, Cal.—A new city-hall is contemplated.

Oshkosh, Wis.—Louis Webber, of Neenah, has received the contract for a jail and sheriff's residence, for \$12,000.

Oyster Bay, L. I., N. Y.—The plans of Karr, Poole & Lum, 70 Fifth Ave., New York City, have been accepted for a \$25,000 school-building.

Peoria, Ill.—It is stated that the Marsden Cellulose Company contemplate the erection of a large cellulose factory in this city. It will involve the erection of ten large brick buildings, with a total cost of about \$100,000.

Salem, S. D.—McKinnon & Howard, of Sioux Falls, secured the contract to erect the school-house at \$14,000. It will be of pressed-brick with modern heating and ventilating systems.

Shelby, Ia.—The School Board will erect a \$9,000 brick school-house.

South Boston, Mass.—Plans are being prepared for a building for the Massachusetts General Hospital.

Templeton Centre, Mass.—Moses Richardson, of Boston, will build a \$25,000 hotel. Plans are being prepared.

Terrell, Tex.—On September 10 the managers of the North Texas Insane Asylum will contract for an annex to cost about \$32,000, and a laundry to cost about \$10,500.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Washington, D. C.—Pavarini & Greer, 814 Eighteenth St., N. W., have received the contract for the Girls' Reform School, at \$41,900.

Waukegan, Ill.—Report states that Clinton J. Warren, 134 Monroe St., Chicago, has prepared plans for the pleasure resort to be built near this city. The improvements include a \$250,000 hotel, a number of summer cottages, an amusement building and other buildings. The improvements will cost about \$500,000. Grant S. Whistler, manager of the Fort Sheridan Club, Highwood, will have charge of the hotel.

Westfield, Mass.—A. W. Holton is preparing plans for the new \$1,500 stables to be built for James B. Hazleton on Mill St.

West Orange, N. J.—Plans drawn by Geo. S. Dodd have been accepted by the West Orange Township Committee for the new town-hall, which is to be built in Valley Road near Washington St., on a site donated by Mr. and Mrs. Anthony Kling. The building will contain a meeting room for the Township Committee, besides offices, a large public hall and police station.

Winchester, W. Va.—Plans have been completed for a large mausoleum for Charles B. Rous, the blind millionaire of New York City. The building will be erected in Mt. Hebron Cemetery; it will be of granite and colored marble, with bronze doors, etc. C. E. Taunton & Co., of New York, have the contract for erecting it; cost, \$100,000.

Worthington, Minn.—The contract for building the new Presbyterian Church has been awarded to Geo. O. Learned, of Sibley, Ia., at \$10,000; Warren H. Hayes, architect, Minneapolis.

ALTERATIONS AND ADDITIONS.

Philadelphia, Pa.—Eleventh St. and Washington Ave., five-story bk. addition to manufactory; \$15,000; o., John Wyeth & Bro.; b., George L. Sipps.

APARTMENT-HOUSES.

Buffalo, N. Y.—Connecticut St., No. 302, three-story bk. store & flat; \$10,000; o., Horace Smith; a., John F. Berriek.

New York, N. Y.—Rutgers Pl., No. 3, six-story bk. & st. flats, 26' x 100'; \$30,000; o., S. Jarmulowsky, 54 Canal St.; a., M. Bernstein, 245 Broadway.
Ninety-eighth St., nr. Madison Ave., 4 five-story bk. flats, 25' x 58'; \$104,000; o., O. F. Degener, 124 E. 54th St.; a., Thos. Graham, 1238 Madison Ave.
Audubon Ave., nr. 174th St., five-story bk. flat, 32' x 90'; \$40,000; o., F. T. Kee, 661 W. 178th St.; a., Henry Fouchaux, Broadway & 162d St.

One Hundred and Twenty-seventh St., nr. Park Ave., 2 five-story bk. & st. flats, 22' x 89' 11"; \$40,000; o., T. J. Jenkins, 537 Manhattan Ave.; a., W. Cunningham, 483 Courtlandt Ave.
Beach St., cor. 150th St., 4 four-story bk. flats, 25'

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(Apartment-Houses Continued.)

x 70' & 90' & 55'; \$60,000; o., A. L. Ferguson, 579 Union Ave.; a., A. E. Davis, 2558 Third Ave.
One Hundred and Thirty-sixth St., nr. St. Ann's Ave., 5 four-sty' bk. flats, 25' x 85'; \$90,000; o., Marie Lasperges, 12th St., nr. Prospect Terrace; a., Edw. Wenz, 2577 Third Ave.
E. Sixty-second St., Nos. 340 to 350, 5 six-sty' & base. bk., st. & terra-cotta flats, 27' x 100'; \$100,000; o., I. Goodstein; a., Sass & Smallheiser, 23 Park Row.

CHURCHES.

Dubuque, Ia. — Two-sty' bk. church, slate roof, furnace; \$20,000; o., St. Anthony's Catholic Society; a., Guido Beck, 8th & Main Sts.

Greenville, Ill. — Two-sty' bk. church, 40' x 81', slate roof, steam; \$20,000; o., Presbyterian Society; a., L. Cass Miller, Laclede Building, St. Louis, Mo.

CLUB-HOUSES.

Boston, Mass. — Corey Road, cor. Centre St., Ward 23, bk. & st. church, 51' x 75', pitch roof, steam; \$35,000; o., First Parish Society; b., John A. Rooney, 808 Tremont Building.

New York, N. Y. — Eighty-second St., nr. 2d Ave., four-sty' bk. & st. institute & club-house, 42' x 70'; \$40,000; o., Emanuel Sisterhood, 121 E. 57th St.; a., James & Leo, 2585 Broadway.

EDUCATIONAL.

East St. Louis, Ill. — Two-sty' bk. & st. school, slate roof, steam; \$30,000; o., Board of Education; a., J. W. Kennedy.

Leadville, Col. — Two-sty' bk. high school, 66' x 94', steam; \$35,000; a., T. P. Barber, Colorado Springs.

Montrose, N. Y. — 2½-sty' bk. school, 57' x 81'; \$10,000; o., Board of Education; a., H. S. Minnerly, Tarrytown.

Philadelphia, Pa. — Thompson St., nr. 13th St., three-sty' st. school, 70' x 124', cost complete and furnished, \$76,000; o., Board of Education; b., Geo. W. Pierson.

FACTORIES.

Baltimore, Md. — Eight-sty' bk. & st. factory & storage, 90' x 90'; o., comp. roof, steam; \$80,000; o., Kohler Mfg. Co.; a., Jackson C. Gott, 218 N. Charles St.

Boston, Mass. — Massachusetts Ave., nr. Island St., Ward 17, three-sty' fr. factory, 67' x 100' x 120' flat roof, steam; \$35,000; o., City Land Co.; a., Wm. Atkinson, 13 Exchange St.

Brooklyn, N. Y. — Newtown Creek, six-sty' bk. warehouse, mill construction, 140' x 150'; o., Chelsea Jute Mills, on premises; a., W. B. Tubby, 81 Fulton St., New York City.

Buffalo, N. Y. — Broadway and Tousey St., five-sty' bk. machine-shop; \$35,000; o., Buffalo Forge Co.
Kentucky and Tecumseh Sts., two-sty' bk. factory, 102' x 250', flat roof; \$28,000; o., Estate of E. A. Glenney.

HOSPITALS.

New York, N. Y. — Cherry St., cor. Jefferson St., six-sty' bk. hospital, 78' x 100'; \$100,000; o., Beth Israel Hospital, 206 E. Broadway; a., Flemer & Koehler, 11 Broadway.

HOTELS.

Brooklyn, N. Y. — Ocean Ave., cor. Avenue C, three-sty' fr. hotel, 44' x 48', galvanized iron roof, steam heat; \$11,000; o., A. S. Phassey, 39th St. & 7th Ave.; a., H. D. Whipple; b., Thos. McKane.

HOUSES.

Ardmore, Pa. — Gray's Lane, three-sty' dwell., 33' x 76', with two-sty' rear addition, 23' x 36' 6"; o., Matthew Baird, Jr.; c., Stacy Reeves & Sons; a., Bailey & Truscott, Philadelphia.

Boston, Mass. — Oak Sq., nr. Washington St., Ward 25, two-sty' fr. dwell., 28' x 36', pitch roof, furnace; \$4,200; o. & b., Chas. B. Collam, 21 Cornhill.

Nightingale St., nr. Bernard St., Ward 20, two-sty' fr. dwell., 27' x 42', pitch roof, furnace; \$4,500; o. & b., Frank Cummings, 10 Durham St.

Orleans St., No. 120, Ward 2, three-sty' fr. dwell. & laundry, 24' x 60', flat roof, stoves; \$4,500; o., Margaret Dockery, 117 Maverick St.; b., D. D. Fish.

Hull St., No. 22, Ward 6, four-sty' bk. dwell., 18' x 22' x 57', flat roof, stoves; \$5,500; o., Mary L. Carvagnaro; b., Noeito & Casserello.

Dakota St., nr. Bowdoin Sq., Ward 20, two-sty' fr. dwell., 25' x 47', pitch roof, furnace; \$4,500; o., Geo. W. Payson, 106 Westville St.; b., Black & De Witt.

Dakota St., No. 94, Ward 20, 2½-sty' fr. dwell., 27' x 45', pitch roof, furnace; \$6,000; o., Herbert H. Bradford; b., Thos. H. O'Brien.

Trescott St., No. 27, two-sty' fr. dwell., 24' x 37', pitch roof, furnace; \$4,000; o., Charlotte A. Powell; a., F. G. Powell, 102 State St.

Neponset Ave., No. 35, Ward 24, 2½-sty' fr. dwell., 24' x 47', pitch roof, furnace; \$5,500; o., M. E. Rich; b., A. P. Rich, 477 Talbot Ave.

Raven St., nr. Crescent Ave., Ward 20, three-sty' fr. dwell., 25' x 35', flat roof, stoves; \$4,000; o. & b., Boyd & Berry, Pond St., Dorchester.

Bloomfield St., nr. Greenbriar St., Ward 20, 2½-sty' fr. dwell., 25' x 37' x 42', pitch roof, furnace; \$5,000; o., Theresa A. Johnson; b., Howard Bros; a., Thos. R. Hughes.

Brookledge St., nr. Humboldt Ave., Ward 21, 2½-sty' fr. dwell., 38' x 38', pitch roof, furnace; \$7,500; o., Abbie Meehan; r., T. Edw. Sheehan.

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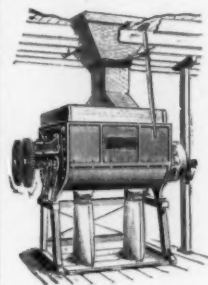
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(Houses Continued.)

Brooklyn, N. Y. — Ocean Ave., cor. Avenue I, 2½-sty' fr. dwell., 31' 6" x 44' 4", shingle roof, steam heat; \$7,500; o., Thos. Henderson, Ocean Ave. & Avenue G; a., J. J. Petit, 186 Remsen St.

Atlantic Ave., cor. Bay 37th St., 2½-sty' fr. dwell., 35' x 48', shingle roof, hot air; \$7,500; o., Geo. C. Thayer, 65 Henry St.; a., Benj. Dreisler, 1432 Flatbush Ave.

Bushwick Ave., cor. Monticello St., 5 four-sty' bk. stores & dwells., 25' x 61' 6"; \$42,500; o., Benj. May, 748 Flushing Ave.; a., H. Smith, 836 Broadway.

Sterling Pl., nr. New York Ave., 5 two-sty' & base. bk. dwells., 20' x 45', hot air; \$25,000; o., C. G. Reynolds, 558 Decatur St.; a., A. S. Hedman, Arbuttle Building.

Halsey St., nr. Saratoga Ave., 5 three-sty' bk. dwells., 25' x 65'; \$30,000; o., F. W. & C. F. Kaiser; a., T. Englehardt, 905 Broadway.

Cambridge, Mass. — Elmwood Ave., 2½-sty' fr. dwell., \$7,000; o., Ruth Benson; b., Mitchell & Sutherland.

Denver, Col. — Tenth and Logan Sts., three-sty' bk. & st. dwell.; \$25,000; o., E. A. Colburn; a., Varian & Serner.

Sherman Ave., No. 77, 2½-sty' bk. dwell.; \$12,000; o., L. Teague; a., F. E. Kidder.

Detroit, Mich. — Field Ave., two-sty' fr. dwell., 38' x 50', shingle roof, furnace; \$5,500; o., F. L. St. Armour, 304 Sheridan Ave.; a., John W. Coughlan.

Bethune Ave., two-sty' fr. & bk. dwell., 24' x 50', slate roof, furnace; \$5,200; o. & a., Geo. W. Myers, 58 Home Savings Bank Building.

Palmer Ave., 2½-sty' bk. dwell., slate roof, furnace; \$8,000; a., F. Carl Pollmar, 26 Cleland Building.

Palmer Ave., 2½-sty' bk. & st. dwell., 36' x 72', slate roof, steam; \$12,000; a., F. Carl Pollmar, 26 Cleland Building.

Bethune Ave., two-sty' bk. dwell., 24' x 50', slate roof, furnace; \$5,200; o. & a., Geo. W. Myers, 58 Home Savings Bank Building.

Fourteenth Ave., Nos. 1147-53, 2 fr. veneered bk. dwells.; \$10,000; o., W. Hart.

Putnam Ave., No. 300, fr. veneered bk. dwell.; \$5,000; also on Harper Ave., No. 98, two-sty' bk. dwell.; \$5,000; o., Theo. Graetner.

Newton, Mass. — Chestnut St., two-sty' fr. dwell., 3½' x 38', pitch roof, furnace; \$5,600; o., Geo. T. Van Norman; b., S. G. Steeves.

New York, N. Y. — Fifth Ave., No. 987, five-sty' & base. bk. dwell., 25' 6" x 67'; \$90,000; o., W. W. & T. M. Hall, 11 E. 42d St.; a., Welsh, Smith & Provot, 11 E. 42d St.

Lind Ave., nr. Devos St., 2½-sty' fr. dwell., 21' x 50'; \$5,000; o., Zobia Beck, Highbridge; a., Ahneman & Yonkheere, Kingsbridge.

Eagle Ave., nr. 166th St., 5 two-sty' & base. bk. dwells., 20' x 55'; \$20,000; o. & a., W. G. Pigneron, 531 E. 161st St.

Philadelphia, Pa. — Rittenhouse Sq., No. 1816, four-sty' brown st. dwell., 20' x 28'; \$40,000; o., J. H. Harding; c., Charles McCall.

Sixty-sixth St. and Woodland Ave., three-sty' st. parsonage, 18' x 68'; \$3,000; o., Union Presbyterian Society; c., D. A. McClelland.

Pontiac, Mich. — Two-sty' bk. & st. dwell., slate roof, hot blast; \$5,000; o., John Kudner; a., E. R. Dunlap.

Rock Island, Ill. — Two-sty' fr. dwell., shingle roof, hot water; \$6,000; o., Dr. McCandless; a., Drack & Sterns.

Savanna, Ill. — Two-sty' fr. dwell., 43' x 59', shingle roof, furnace; \$5,000; o., W. P. Rhodes; a., Josiah L. Rice, Clinton, Ia.

St. Davids, Pa. — Three-sty' dwell., 50' x 61', & one-sty' stable, 45' x 94' 4"; o., Wm. Henry Brooks, b., Jacob Myers & Son; a., Edgar V. Seeler, Philadelphia.

St. Paul, Minn. — Nina and Summit Aves., 2½-sty' fr. dwell., 46' x 50', tile roof, hot water; \$6,000; o., F. A. Fogg; a., Allan H. Stem.

MERCANTILE BUILDINGS.

Portsmouth, Va. — High St., three-sty' bk. & st.

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(Mercantile Buildings Continued.)

bank, 40' x 110', gravel roof, hot water; \$12,000; o., Merchants' and Farmers' Bank; a., Edward Overman.

OFFICE-BUILDINGS.

St. Louis, Mo. — Fourth and Locust Sts., two-sty' granite bank building, 64' x 127', with basement safety vaults, pitch & flat roof; \$200,000; o., St. Louis Trust Co.; a., Shepley, Rutan & Coolidge.

STABLES.

Boston, Mass. — Dakota St., rear No. 94, two-sty' fr. stable, 30' x 32'; \$2,000; o., Herbert H. Bradford; b., Thos. H. O'Brien.

Metropolitan Ave., nr. Manora St., Ward 23, two-sty' fr. stable, 26' x 42' x 50', pitch roof; \$15,000; o. & b., Albert Fox, Winthrop.

Endicott St., Nos. 31-33, Ward 8, three-sty' bk. stable, 79' x 103' x 174', flat roof, steam; \$60,000; o., L. Minot et als., trustees; b., A. S. Drisk.

Ward St., No. 147, Ward 19, two-sty' bk. stable, 25' x 85', flat roof, stoves; \$6,000; o., Matthews McCormick; a., Sam'l Rantlin & Son.

Brooklyn, N. Y. — N. Eighth St., nr. Union Ave., two-sty' fr. stable, 22' x 32', gravel roof; \$1,500; o., Mary E. Hill, 165 Rutledge St.; a., E. H. Conklin; b., Randall & Miller, 16 Bedford Ave.

Fourth Ave., nr. 51st St., one-sty' bk. stable, 50' x 95'; \$2,500; o., G. Grafenstein, 49th St., nr. 4th Ave.; a., Thos. Bennett, 198 Fifty-third St.; b., A. Anderson.

Sixty-first St., nr. Hamilton Ave., two-sty' bk. stable, 56' x 97'; \$9,500; o., Abraham & Strauss, 430 Fulton St.; a., G. J. Morse, 303 Washington Ave.

Buffalo, N. Y. — Swan St., nr. Seymour St., two-sty' bk. stable; \$5,000; o., Henry Schafer.

Des Moines, Ia. — Ninth and Mulberry Sts., four-sty' bk. livery stable, 70' x 84'; o., L. J. Wells; a., Llobbe, Nourse & Rasmussen.

Newton, Mass. — Monadnock Road, fr. & st. stable, 34' x 53'; \$7,000; o., C. T. Shermer; b., Herman Drake; a., Stratton & Simonds, 52 Kilby St., Boston.

Highland Ave., fr. stable, 22' x 24'; \$400; o., A. L. Felton; b., Thos. H. Wicks.

New York, N. Y. — E. One Hundred and Forty-ninth St., No. 975, one-sty' fr. stable, 24' x 25'; \$300; o., Mrs. A. C. Fedden, 979 E. 149th St.; a., Dodge & Morrison, 41 Wall St.

Ninety-second St., nr. 1st Ave., two-sty' bk. stable, 25' x 98' 8"; \$15,000; o., J. E. Jetter, 109 E. 94th St.; a., A. Rothermel, 663 E. 144th St.

Riverdale Lane, nr. Broadway, two-sty' & base. fr. stable & dwell., 25' x 35'; \$2,000; o., Ed. K. Butler, Riverdale Lane; a., W. F. Snyder, 1 Radford Building, Yonkers.

Canal Ave., nr. 135th St., three-sty' bk. stable, 27' x 50'; \$5,000; o., T. H. Duffy, 430 E. 138th St.; a., John Sexton, 206 W. 42d St.

Somerville, Mass. — Myrtle St., nr. Washington St., two-sty' fr. stable, 36' x 52'; \$1,000; o., John S. Lovering, 35 Franklin St.; b., J. M. Andrews & Son.

Worcester, Mass. — Chestnut St., two-sty' bk. stable, 24' x 48'; \$7,000; o., Dr. Homer Gage; b., C. A. Vaughan; a., Fuller & Delano.

Commercial St., three-sty' bk. stable, 33' x 88'; \$6,000; o., Geo. F. Hewett; b., J. E. Fuller, Jr.; a., Fuller & Delano.

STORES.

Detroit, Mich. — E. High St., Nos. 380-388, two-sty' bk. store; \$15,000; o., Donaldson & Meier.

TENEMENT-HOUSES.

Brooklyn, N. Y. — Ocean Ave., cor. Woodruff Ave., four-sty' bk. flat, 30' x 69'; \$14,000; o., Margaret Mulvihill, 835 Willoughby Ave.; a., A. H. McGeehan, 2581 Atlantic Ave.

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Fifty-ninth St., nr. Lexington Ave., 2 five-st'y bk. flats, 25' x 83' 8"; \$36,000; o, Carrie Gault, 485 Columbus Ave.; a, F. J. Dassean, 60 Liberty St.
W. One Hundred and Thirty-first St., No. 520, five-st'y bk. flat, 27' x 54' 10"; \$18,000; o, J. G. R. Lillendahl, 630 W. 158th St.; a, J. P. Leo, 143 W. 125th St.

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Fourth Ave., cor. 19th St., twelve-st'y bk., st. & terra-cotta block, store & loft, 121' x 150'; \$775,000; o, Jennie S. Parker, 1459 Lexington Ave.; a, Wm. H. Birkmire, 396 Broadway.
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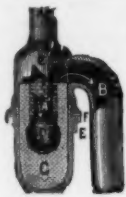
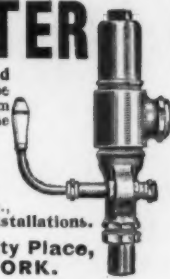
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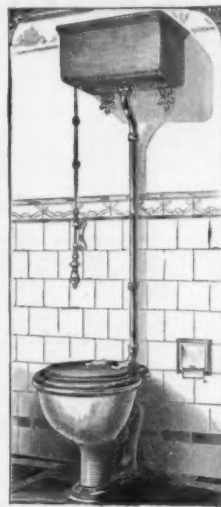
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RUBBLE STONE.

U. S. Engineer Office, Boston, Mass. Sealed proposals for delivery of rubble stone in breakwater at Sandy Bay, Mass., will be received here until September 5, 1899. **CHAS. R. SUTER**, Col., Engineers. 1235

COMPETITIONS.

CHURCH.

[At Roanoke, Va.]

Plans for a Catholic church, brick and stone, will be received until December 1. **J. J. GARRY**. 1236

PROPOSALS.

SEWER SYSTEM.

[At Jackson, Miss.]

Sealed proposals will be received by the Mayor and Board of Aldermen at the City-hall till September 5, 1899, for constructing complete a system of house and storm sewers, approximating 24 miles in length. **D. P. PORTER, JR.**, clerk. **WALTER G. KIRKPATRICK**, engineer. 1235

ELECTRIC LIGHTING.

[At West Point, N. Y.]

Office of the Quartermaster, U. S. M. A., West Point, N. Y. Sealed proposals will be received at this office until September 8, 1899, for electric light plant. Address Q. M., U. S. M. A. 1235

PROPOSALS.

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[At Norfolk, Va.]

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SCHOOL.

[At Hurley, Wis.]

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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.

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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.

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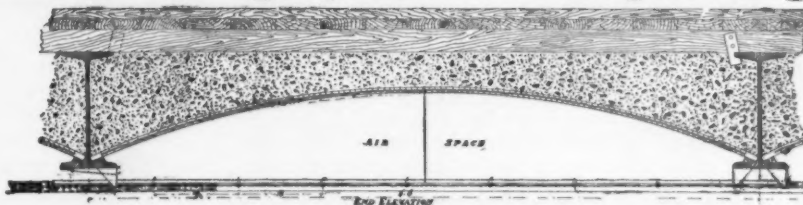
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" (edge & end).....				
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Enam. (edge).....				
90 00 @ 100 00				
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Dom. { @ 65				
{ @ 85				
Not sold.				
75 @ 1 00				
75 @ 1 00				
2 50 @ 2 60				
2 50 @ 2 60				
2 50 @ 2 60				
2 50 @ 2 60				
2 50 @ 2 60				
3 75 @ 4 25				
2 90 @ 3 20				
2 50 @ 2 90				
3 10 @ 3 30				
2 75 @ 2 90				
2 85 @ 3 00				
2 75 @ 3 25				
6 00 @ 7 00				
9 00 @ 10 00				
White Lime per bush				
25 @ 30				
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