

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. LXV.

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No. 1236.

Entered at the Post-Office at Boston as second-class matter.

SEPTEMBER 2, 1899.



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NOTES AND CLIPPINGS. 79

IN the September *Scribner*, Mr. Frederic Crowninshield has a short paper, so awakening and bracing as almost to deserve Governor Roosevelt's pet adjective, "strenuous." It is an essay that bears reading even though the only result should be to excite in the architect who reads it a spirit of contradiction, since, admirable and awakening as it is, it is founded on the mistaken premises that the American architect is incapable of invention in his designing and that he is altogether in the wrong in using in his work the stereotyped forms and motives of decoration devised in other days by men who unquestionably did invent the forms and features they used. Surely Mr. Crowninshield is too impatient, with the very spirit of American impatience, which is itself the very root of the trouble of which he complains. If he looks back to his younger days, he can recall that he saw all about him the results of the earnest efforts of the American architect of the times to invent his own architectural forms and decorations, and we can hardly believe that he found the contorted brackets, the proportionless columns and formless capitals to his taste, even if he had to admit the sincerity of the inventive effort. When the new movement in art began here, with the Centennial Exhibition as a starting-point, architects saw the necessity of going to school and learning what had been done, and how, and for a time they have been familiarizing themselves with what has been done the world over and seeking honestly to inspire themselves with the sort of feeling that enabled those others to do the things that have won the world's admiration. Unfortunately, while they were trying to create for themselves a new milieu and a purer atmosphere they had at the same time to earn their bread and butter, and as all mankind are either imitative or inventive, and as architects had avowedly set aside their inventive faculties to rest, what more natural and less blame-worthy than that they should in their bread-and-butter work employ their imitative faculties? In the fulness of time, when for a few generations American artists have brought up the young of the succeeding generation to appreciate and believe in art for art's sake, then it will be right to repine if it is found that the American artist of that time cannot invent, but has still to decorate his work with dabs stolen from the masterpieces of antiquity and the Renaissance. Mr. Crowninshield is in this matter, as in some others, ahead of his time; but it is very fortunate for the art movement when it has a forerunner who can put his views in so awakening a manner.

BUT while we admit in large measure the propriety of his conclusions, although inclined to dispute his premises, we must urge that great as is the misuse that is made of books with measured and figured details and photographs that can be

"thrown up," worked over and then "bleached," there is a reason and an excuse for it, and, in a measure, some propriety. It is a condition of the case that, while this present generation is earnestly, we believe, trying to impregnate itself with the growing germ of artistic feeling, the processes of building-construction have been revolutionized and methods and machines have been brought into daily use — methods and machines which, willy-nilly, must be used — which are capable of completing work at a speed unbelievable by a *cinq-eto* architect, and it is the bounden duty of the modern architect to use these modern weapons of Philistinism, if he would get his work done within contract time. It is easy for such as Mr. Crowninshield to say, "go slow; take your time; study; above all, invent;" for if his stained-glass window be not done in time, the void can be temporarily filled with plain glass, or if his wall-panel be not finished, he can work away behind a canvas screen, while in either case the rest of the building can be occupied and earning an income for the impatient owner. But an architect, who must have a mighty building finished in a twelvemonth and has to have the terra-cotta for an elaborate door-finish ready to set as soon as the masons have brought the foundation up to grade, or a rich cornice — in case circumstances make it desirable to begin to build the building at the top — ready to set as soon as the steel frame is in place, has for his designing and inventing only the minimum time which the owner will allow between the stating of his needs and the signing of the contract. After that the work is turned into the office for any one to do who can find time for it, and even then drawings can hardly be made ready fast enough for the impatient contractor and his time-devouring machines.

THE beauty and interest of the Mediæval and Renaissance detail is indisputable, and not the least of its merits lies in the fact that it is all handwork, with all the interest that comes from the individualization of the workman as he slowly worked his way through his task, he having time to think of what he was doing and trying to do it each time better than the last. It is unfair to ascribe to him as a personal merit what was the result of sheer necessity. The work of those times was handwork simply because it had to be, and just as unavoidably the work of our time is machine-work because it has to be, and the artist classes have to adapt themselves to the machine, knowing that if they do not, it will crush them. Now and then an employer is found who is sane enough to say to his architect, "What I want is the result of your art, not of your executive capacity as a business-man." But when such a rare opportunity arrives, the unfortunate architect finds that he has so long been the slave of the machine that his spirit is cowed and his inventive faculties are numb with disuse. Yet even now there is a good deal of inventive effort made, and with good and intelligent results, and even in offices where designs are made with the photographic camera and the bleaching-pan, there are likely to be found some draughtsmen who revolt at servile copying, and do manage to introduce into their portion of the work just those variations of familiar Classic or Renaissance themes which Mr. Crowninshield and others find so charming when encountered in the work of the craftsmen of elder days. It is only the misuse of books and photographs that is the subject of the complaint, and against this misuse we complain as heartily as any one, but we fear that it will take more than complaint and argument to make headway against the taint of worldly success that attends the methods in vogue in the architectural plan-factory, which is forcing many of us to fear that the thought broached only a few years ago as a hardly debatable question, "Is architecture an Art or a Profession?" may take a new and less agreeable form, and read, "Architecture is neither an Art nor a Profession; it is a Trade."

IT is rather curious that the New York *Evening Post* should select this very time to hold up the National Society of Mural Painters as a fit object for scoffs and jeers, because of being, as a body, "invertebrate, headless, inconsiderable and unconsidered," and is seemingly led into this vein of invective because a New York department-store now advertises its ability to do "fresco-painting and relief-decoration" in private houses. Apparently the thought of the writer was that the

"educational propaganda" that the mural painters undertook to conduct as the third branch of their programme should have been so immediately effective that either no department-store could dare to set up a fresco department, or else that it should so impress its capable manager that he would be truly great and corral all the members of the Society and so secure a band of journeymen-artists capable of doing good work. Perhaps a society of this kind might really do a good thing for themselves, when averages are considered, if they should put themselves under the charge of a competent manager and for a few years take up the roving and joyous life of the strolling artists of the Renaissance times. With the vast wall-spaces of our public buildings and churches invitingly, or uninvitingly, bare before them, it would not seem difficult for an advance-agent and manager who knew their business to secure enough contracts to keep all the members busy for years, to their own profit and the spread throughout the country of the refining influences of really artistic surroundings to the daily occupations of life.

THE columns of the New York newspapers are largely occupied just now with discussing the heinousness of what is called the "Ramapo water steal," a matter which does not seem greatly to concern outsiders, except those who choose to speculate as to how far it is justifiable for a community to wink at a great present wrong for the sake of receiving a far greater future benefit. It seems a reasonable proposition to assume that sooner or later the great Metropolitan district will require more water than it can procure from the Croton water-shed, and when that time comes the thirsty will not care whether their thirst is slaked from a public or from a private water-supply. But in view of facts that appear in the official report of Mr. Dalton, the Commissioner of Water Supply, who we understand is in some way a supporter of the Ramapo scheme, the offensive scheme seems to be so very remotely necessary that it becomes more obviously a mere piece of political thievery. It appears from his official quarterly report, just issued, that at the time it was written all the five great reservoirs were full, and that there daily ran to waste over the Croton dam six hundred and eighty million gallons of water, the maximum daily consumption being only two hundred and eighty-five million gallons, and it is plain from these official figures that if the present public supply is stored, and if, still further, it is properly husbanded, it will be adequate for the future growth of the metropolis for many years to come. Added to the waste that goes on over the dam there is known to be a vast waste through improper usage by consumers and a probably greater waste underground, caused by imperfect workmanship, settlement of the ground, earthquake strains and nowadays by the new destructive agency, electrolysis. Of these two forms of waste, the household waste can be controlled by meterage, but the underground waste is confessedly more difficult to cure. It is difficult to believe that the Romans, a people ingenious enough to be able to use Roman numerals in their sums of multiplication and division with the same facility that an English haberdasher now makes the correct change for you in pounds, shillings and pence, were really so simple-minded as not to know that water would seek its own level, and really believed it was necessary to build their enormous aqueducts solely that their water might be brought to them on a level. Is it not more sensible to believe that they knew the value of water and the cost of getting it, and also knew the difficulty of preventing underground leakage, and hence so built their aqueducts that a leak could be instantly discovered and cured, and in a way that should make absolutely of no avail the wiles of the "lowest bidder," who counts on undetected empty fills, mud cement, thin-shelled and air-blown pipe, and half-calked joints? The ancient and modern aqueducts of Italy, France and Spain are such picturesque landscape features that one cannot but regret either the advance of learning or the greater potency of the political boss, with his cohorts of swindling contractors.

IT would seem as if it would be only proper that amid the decorations of the Dewey Arch this month there should appear some mourning emblems, for another of the band of sculptors who have undertaken to decorate that structure with their work has just been stricken by heart disease. The work entrusted to Giovanni Turini was the figure of Paul Jones and some bas-reliefs and minor decorations, all of which are so far advanced as to be easily finished by other hands. Evidently, work of this kind which has to be done at great speed, and so

under strain and pressure, should not have been undertaken by elderly men. Turini was born near Verona in 1841 and did not come to this country until 1867, after having served with Garibaldi, whose statue he later modelled for Washington Square, New York, and so, like Buberl, he was one of those foreign-born artists who have found a hospitable home and a successful career in this country. But although he found some work in the United States, he found that a more fruitful field was opened to him by the South American passion for erecting statues—most of them short-lived, even if a fresh revolution should not intervene between the placing of the order and the delivery of the statue ordered, and so stand in the way of the actual erection of it. Turini seemed to find favor in Venezuela, at least so far as receiving commissions from that country go,—though we understand he was troubled to collect his pay from the Venezuelan exchequer,—and had several commissions to execute, amongst them being three equestrian statues, one of them, the statue of Marshal Sucre, we know being made and delivered. Another commission was for a statue of Bolivar, to replace young De la Cova's ridiculous group in Central Park. Turini's first model made for this act of apology and expiation, being, by instruction, intended to be merely a replica of Tadolini's statue of Bolivar at Caracas, appeared to the New York authorities no more desirable, rather less so in fact, than the group it was intended to displace, and so was rejected: it was simply a common-place composition of the stereotyped prancing horse and rider, while De la Cova's work had the signal merit of being unique in its grotesqueness. We understand that Turini obtained permission to depart somewhat from his original instructions and had his second model nearly ready to submit to judgment.

CHICAGO is nothing if not spectacular, and in seeking to indulge her passion for shows planned on a scale of Roman grandeur has more than once undertaken to build a suitable place to hold them in—a Spectatorium, as it was called at times, or, most frequently, a Coliseum. In each case disaster of most impressive kind has overtaken these ambitious undertakings, and twice, at least, the mishap has taken the form of a building collapse of a very unusual type. The first accident happened a few years ago, when the roof-frame of the structure, then being hastily made ready for a political convention, was crushed by an injudicious overloading of the trusses by piles of roofing-boards, but as the accident happened at the noon-hour, only one person, as we recall the incident, was injured. The latest accident, on Monday last, was much more serious in that it caused the loss of nine or ten lives, and the maiming of about the same number of workmen. In this case the last of twelve steel arches had been erected under the charge of the contractors, the Pittsburgh Bridge Company, and the general approval of Mr. Shankland, whose experience during the World's Fair operations made him as well qualified for his task as one well could be, when through some unascertained cause it lost its balance through some yielding to a strain and fell against its neighbor, and one after another the entire series of trusses fell in ruins. This accident and the extraordinary failure of one of the bridges over the Chicago River, which fell in halves as it swung open—a mischance which caused the immediate official closing of three other bridges, after examination had disclosed that they were in a perilously unsafe condition—seem to hint that possibly Chicago practice in the matter of metal-work countenances the assumption of risks which would not be assumed in other places.

SEVERAL private enquiries as to what our new address is to be appear to make it desirable that we should explain how it is that in spite of our announced impending removal, our present address is just what it has been for nearly twenty years. The explanation is simple. Finding it was the intention of the owners of the building we had occupied so long to convert it from a manufacturing into a modern office-building, we decided that the regularity of our operations would be less impeded by remaining where we were, than if we should move to another part of the city. Consequently the labors and annoyances of removal were restricted to those which are involved in a change from one floor to another. If any contributors have abstained from forwarding their offerings through fear that in using our old familiar address their valued material might go astray, we trust this statement will raise the embargo.

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

THE chronicle of Sansovino contains some interesting details on the subject of materials and of building methods employed at this time in Venice, which it may not be superfluous to recall. And first, he tells of the foundations of oak and pine logs driven down deep into the sand, "which last forever under water," as the ages have proved, and which, made firm by big traverses atop, on which are built floors of cement, give very strong and permanent foundations capable of carrying thick and high walls. The wood, for this and other purposes was floated down in great quantity in rafts, on the streams issuing from the mountains of Cadore, and from the Trevisan and Friulian forests. One remembers that Venice required the friendship of Cadore, to which she was much indebted for timber for her ships and her houses, by recognizing the independence of that region as a sister-republic and ally under the protectorate of Venice. Those great forests among the Cadorean dolomites are not yet exhausted, and are capable of furnishing out new merchant navies, were the star of the Adriatic fated to rise again. For bricks, terra-cotta, cements, and lime, Venice looked to Padua, Treviso and Ferrara. Of these the Paduan were the best, coming down by the Brenta and the Lido in big boats run by two men, big barks with lateen sails and high prows, just such as we see to-day in the lagune, or tied up along the *zattere*.

Much stone was brought from Rovigno and Brioni, places on the Dalmatian coast; "a white stone, and, like marble, very durable and hard to cold and heat," of which were made the interior incrustations of churches and palaces, and "high columns, large and long, of one piece as one pleased," and even "statues polished like marble." "The quarries of Rovigno abound in this sort of stone, called Istrien, or Liburnian, by the writers."

"There were also buildings covered with fine marbles, but Greek, brought from the islands of the Archipelago, and especially from Paros, but not so white as the common, and different enough to the marble of Carrara, in Tuscany. The red stone of Verona was much esteemed for its color. This and others were used to bring variety into the buildings, for the floors of churches and palaces laid in squares, and for other works, such as fireplaces, cornices, etc. For the floors of chambers and sala, they used preferably the red stone of Caetaro, as most beautiful and durable, though for these floors they commonly used not bricks, but a certain material called 'terrazzo,' durable, varied in appearance, and clean, made with cement and tiles, or bricks, well pounded and mixed together with a little broken stone of Istria and some soda, color added, and the whole spread over a floor of boards nailed in place so that it would not bend and would resist the necessary weights. The makers of this flooring were called Forlani." The writer has ventured on some abbreviations in translating from the text.

Sansovino goes on to say that buildings were, after an old ordinance, roofed-in on the fourth floor. While the bedrooms, he says, were provided with fireplaces, to dry out the dampness and warm the rooms for sleeping, the halls were generally without this feature. He commends the excellent proportions and good lighting of the palaces, and adds that "the windows were closed, not with waxed linen or paper, but with the finest and whitest glass, framed in wood and

reinforced with iron and lead, not only in palaces and public buildings, but in all places, no matter how humble, to the great wonderment of strangers, who could in this item alone realize the infinite richness of the furnaces of Murano."

This abundance and richness of material at hand, encouraged an elaboration of decorative design, and developed in the Lombardi school a fertility of invention and a grace of composition in that field of art which has scarcely been excelled. This unstinted plenty had also another result, less happy—a tendency to give prime importance to ornament, which must be reckoned with, if perfect results are to be reached, as an auxiliary.

There were no steps forward, at least none worthy of note, in the science of planning. The interior arrangements of palaces had undergone little change in centuries, and the types of the Farsetti and the Loredan, Romanesque houses of the eleventh century, which still satisfy more modern needs, were conserved. For churches, the plan generally followed was that of the Latin cross, with nave and side-aisles divided from the nave by columns and arches, and the cross of nave and transept usually covered by a dome which rose high above the roofs of the edifice. There were variants of this scheme in use. The

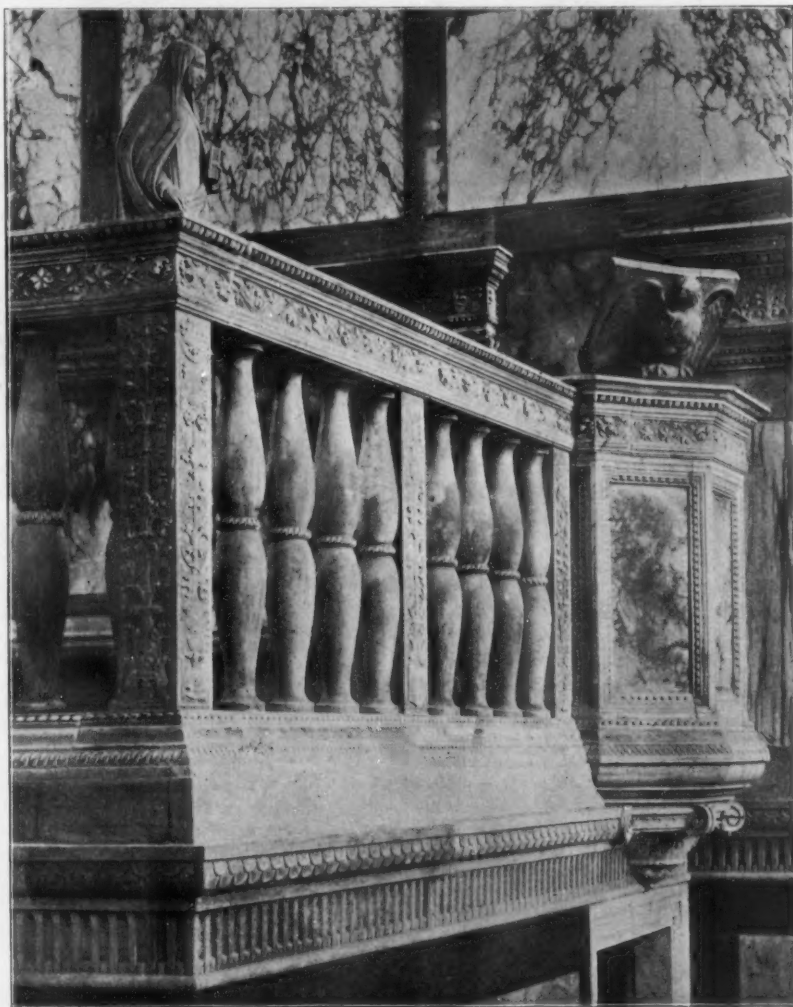
Greek-cross plan was sometimes employed, as in San Giovanni Crisostomo, in Venice, built in 1483, and, therefore, a contemporary of Santa Maria dei Miracoli. This church is generally ascribed to Tullio Lombardo alone, but its arrangement and detail seem to be rather the work of the architect than of the sculptor. Assuming also that the almost invariable collaboration of the other members of the family was not absent in this case, we must accredit Pietro with having had a hand in a very good piece of ecclesiastical composition. The church, says Burckhardt, repeats the motive of some small early Venetian churches in a new and more highly-developed form, and presents an interior of very agreeable architectural perspective, the details both inside and out being simple and good, the only trivialities being the round gables of the façades.

A curious development of the Greek-cross plan is seen in a small church at Brescia, also a Santa Maria dei Miracoli, and in other respects than its name,—notably in the character of its charming

decoration—an echo of our Venetian jewel.

The particularity of this building lies in the cupola erected over each of the four arms of the cross, an arrangement which Burckhardt terms "very daring and peculiar in the domain of the multi-domical system." The exterior of this curious little church is carried out in the Lombardi manner, even to the round gables which are the upper wall-finish of its façades. The architect is unknown. According to Müntz—"Histoire de l'Art"—it was commenced in 1487 by Jacopo, modified in 1521 to 1523 after plans of Girolamo Sempelleggrino and a certain Stefano, perhaps Stefano Lambertini, and finished as late as 1612. Müntz adds the opinion that the Certosa di Pavia alone is comparable to this church in richness of sculptured ornament.

As variants of the Latin-cross form might be cited Brunellesco's Church of San Lorenzo at Florence in T-form, and Alberti's several new combinations of much interest. Michelozzo, the great pupil and successor of Ser Brunellesco, occupied himself with studies which developed, among other novel arrangements, some good round and octagonal plans,—the latter form had been used for baptisteries from the first—the prototypes of a number of small churches and chapels in Northern Italy, such as the chapel of Saint Peter Martyr behind Saint Eustorgio, Milan, which was more or less followed in



Balustrade of Choir, with Figure of Santa Chiara.

¹ Continued from No. 1235, page 69.

the Colleoni chapel at Bergamo, and in some small ecclesiastical buildings by Bramante in Lombardy. It will be remembered that the church of S. Vitale at Ravenna, sixth century, is octagonal. There were also occasional reversions to the simple form of the early Christian basilica, and of this sort is Pietro Lombardo's plan for Santa Maria dei Miracoli, whose simplicity and admirable arrangement of detail must assuredly elicit admiration. The raised choir is a charming feature which affords a very commanding position for lectern and pulpit, and concentrates the celebrants in view of the small congregation.

In venturing the opinion that the whole effect of the interior, notwithstanding its enormous enrichment, is very quiet and elegant, one is conscious of lacking the support of the critics. Eugène Müntz, for instance, comments no less severely upon the interior than upon the outside. "As to the interior," he says, "it is still more bizarre, and it shows us with what *sans gêne* the Venetian architects freed themselves of religious tradition." "No more plan in cross,—only a single nave without transept—the altar much elevated—a square apse—and a vault of wood, *en berceau*." He adds, however, that "the sculptured decoration happily covers these defects."

Is it not, however, the sculptured decoration which one finds the most pagan thing about the church, while the plan seems Christian enough, though perhaps better suited to the ancient form, or at least to a more evangelical worship than the later ritual of the old faith, for whose gorgeous functions it affords little scope? May not this plan, in fact, be as well considered a satisfactory solution of the given problem as merely a "humanist" fancy to copy the form of an antique temple? The contracted space gave no room, indeed, for a transept. Is not the little fane eminently well-suited to its purpose, that of furnishing a rich shrine for the miraculous image of old Sansovino's chronicle?

The eye is led, as one enters, back to the great chancel-arch, which cuts well up to the roof, showing the small square apse, called the Chapel of the Sanctuary, and the interior of the dome, which lifts above it. The steps up to the raised platform of the choir are cut back into its projection, except three at the foot, which sweep forward in graceful curves into the nave, and this management brings the

carved decorations. In a word, everywhere is incrustation of precious marbles, or ornament of more precious sculpture.

An amount of light was admitted—through glass entirely colorless—which leaves none of this wealth of material and decoration to be lost in the obscurity we are accustomed to associate with churches.

Everywhere reflected from surfaces of polished marble, it fills the whole building with a luminosity which is only absorbed above in the wooden barrel-vault, whose fine old warm brown wood-tones are but dimly lightened by the faded paintings in the cassettes and the time-dulled gilding of the raised moldings which enframe them.

The windows are now glazed in small round panes of clear glass, outside of which are set wrought-iron guards in simple square arrangement.

The first impression of wonder at the sumptuous wealth of decorative sculpture lavished upon this interior turns, on closer examination of the innumerable ornamented surfaces, to admiration not less strong for the marvellous fertility of inventive talent displayed in the creation, or clever adaptation, of so many different and beautiful motives.

There is an admirable unity of effect, of style, of rendering, a consistency and apprehension of scale, by means of which details, however enriched, are made to keep their places as subordinate to the design of the whole. No enrichment is obtrusive, nothing jumps at the eyes, to borrow a Gallic phrasing.

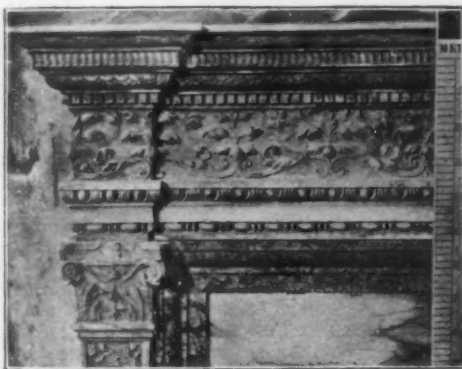
The most casual observer will not miss here the evidences of the one mind directing every smallest item of the work into accord with the broad general conception, nor fail to see in these many richly sculptured pilasters and capitals, bands, panels, and friezes, the finished execution of a marvellously well-trained and well-disciplined band of craftsmen under the

lead of a most refined and high cultured artist. And yet it is not likely that many hands have wrought upon this work. The high order of technical excellence felt in almost every one of these infinitely varied bits of decorative sculpture could not have been very numerous shared. The greater number of them must assuredly have grown from the marble under the chisel of Pietro himself, or of one of his two sons.

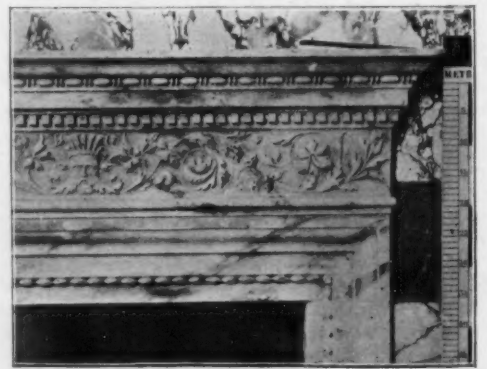
The more exquisitely finished of them may safely be accredited to



San Francesco: on the Choir Balustrade.



Capital and Cornice: Choir Wall Treatment.



Archivolt to Door from Choir.

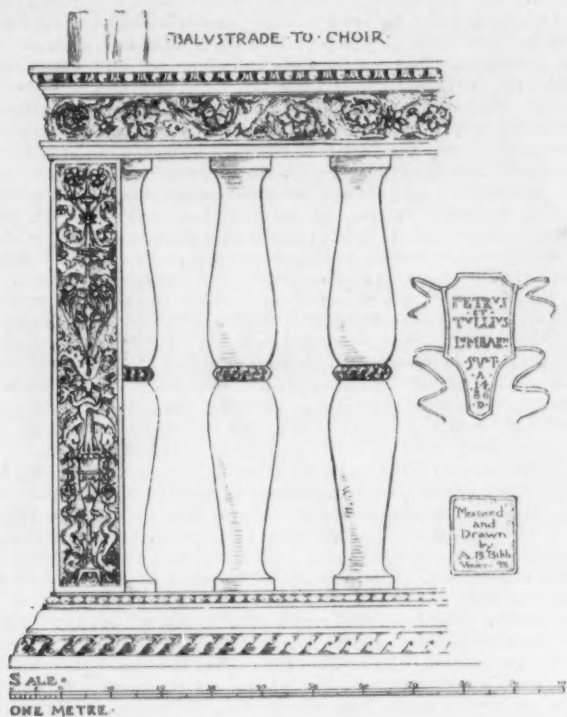
altar into full view from below, leaving the two galleries at the sides for the choir and minor celebrants, with a pulpit, with lectern, against the wall at either end.

In passing under the arch of the Sanctuary the floor is raised another step, and the altar stands again three steps higher, within an exquisitely wrought railing filled with panels of veritable lace-work in marble.

A marble bench is carried along the walls of the choir and around the three sides of the Sanctuary on consoles, sculptured on their front and sides, which rest their lesser ends upon a marble base along the wall. Above this bench the wall is richly pannelled, with carved pilasters—each one a study of ornamental design—and a finely sculptured frieze and cornice above. The marble posts of the choir gallery are lavishly covered with most delicately

Tullio's skill, in which, taking Gauricus and general contemporary opinion into account, there was an incomparable virtuosity. And yet when one considers the importance of other works coming from the hands of the Lombardi in these famous years between 1480 and the end of the decade, from the making of the competition drawings

and models until the final completion of Santa Maria, one cannot avoid the conclusion that these many admirable productions were the output of an atelier equipped with a goodly list of talented and capable artists, all indeed most thoroughly imbued with the genius and methods of the master-spirit, Pietro.

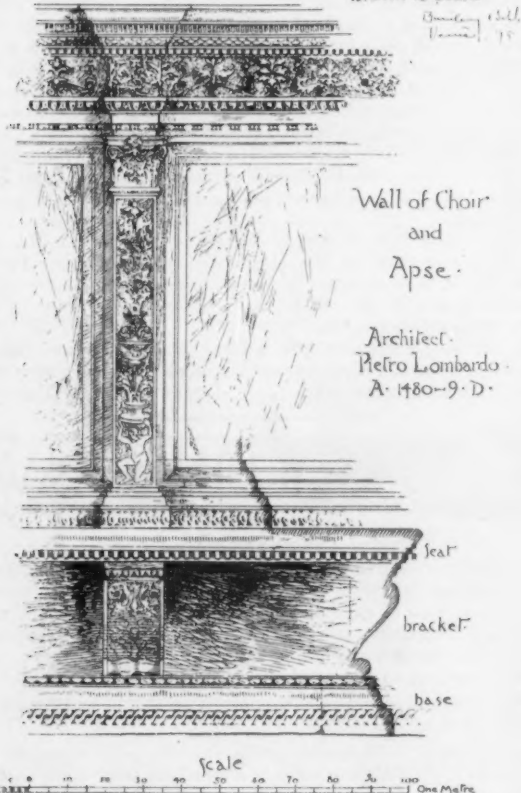


That they have emanated from the one designer's brain is obvious: that they all, as they seem, have known the touch of the single hand is inconceivable.

The enormous extent and the painstaking finish of this work will be felt by anyone who undertakes the enjoyable task of measuring and drawing it.

And here the writer must intrude a word of apology for the inadequacy of the drawings which limited time has permitted him to

Church of Santa Maria dei Miracoli Venice Detail
Drawn to scale.



prepare for this paper. They are merely designed to assist the examination of the photographs, which alone are capable of reproducing the ornament with a fidelity which does measurable justice to designer and sculptor. The drawings, however, will, it is hoped, be useful in

giving the necessary idea of scale, which has also been followed with some exactness in the sketched-in sculptural ornament of surfaces.

It is not enough to say that all this ornament is pagan. It is indeed that, of course, being carefully studied from and modelled after the antique, and from Greek examples, as has been said, rather than from the Roman; but it is more than pagan, it is distinctly irreligious or rather non-religious.

A. B. BIBB.

[To be continued.]

MORTIMER MENPES'S HOUSE.

EVOLVED, built and decorated by himself, a work upon which Mr. Mortimer Menpes has been engaged for some years, and of which the final touches are only just completed, the wonderful and beautiful house that he has created in Cadogan Gardens stands unique, and will, doubtless, attract a large number of his friends and admirers to the private view to-day. Of no special order of architecture, and certainly not to be called a Japanese house, it may be described as gorgeous, yet tempered by the most delicate and refined artistic taste. The first feeling experienced by the visitor upon entering is somewhat that of solemnity, while the absolute harmony and originality of the whole stamp themselves upon the mind.

Desiring to introduce an entirely new scheme of decorative art, Mr. Menpes, while on a recent visit to China and to Japan, discovered the value of native labor. Armed with his own plans, designs and blocks—for the gifted artist combines the practical knowledge of carpentering with that of adornment—he employed for the greater part of a year nearly seventy Chinese and Japanese workmen, all of whom he pronounces to be "true artists," to carry out his schemes. Metal-workers, wood-carvers, porcelain-painters, silk-weavers, together with a host of other skilled laborers, worked under his directions, with the ultimate result that he has created a house of infinite beauty—a veritable work of art.

The idea throughout is obviously "flowers," from the entrance-halls, three in number, to the living-rooms, which come first under notice. The scheme of decoration that runs through each room is a different flower carried out to its minutest detail. Thus, the drawing-room, peonies; the studio, camellias; the dining-room, cherry-blossoms; the halls, chrysanthemums. To begin with the "peonies": the ceiling consists of a series of square panels with the flower carved in polished blackwood, mounted on a base of gold; there are, apparently, about two hundred panels, yet no two alike. The cornice, which may be described as an arch half circle, with its slim black curves showing the gold base through the spaces, connects the ceiling with a fringe of the same flower, except where it breaks over the slender divisions of the great latticed window-panes that are covered with transparent paper. Throughout the house the windows are double, and in sliding grooves, with ample spaces between—this causes the rooms to be cool in summer, warm in winter, insures perfect ventilation, and effectually keeps out the noise of traffic. A lacelike screen from the ceiling, nearly half way down, partially divides the room into two, in the farther end of which stands the famous old red lac cabinet that once belonged to Mr. Whistler. The walls are hung with richest silk, of pale gold color, specially woven on looms in China, as are also the entire upholsteries of every chair and couch. The doors, four in number, are carved in the same design, and studded at the corners with bronze worked in with the same flower, while their very handles represent raised peonies. The carpet is vermilion in hue, with broad black border—one grand sweep of color that seems to mount and to bloom upward on the rich details. Two other cabinets, respectively high and low, with broad, open shelves, are of the finest blackwood carving, and of bronze-work that looks like the most delicate lace-work over the rich red lac.

The fireplace has copper fittings and is tiled in black and yellow small check squares; two gigantic bronze peonies support a long, slim glass, set deep in a plain black frame, with red lac behind, over the mantelsheff, upon which stand rare specimens of red and gold porcelain and bronzes.

The system of electric-lighting is equally characteristic. At various parts of the room a bronze arm of conventional "bough-of-tree" carving supports a little squat lantern mounted in bronze, the flower-tracing being backed with vegetable tracing-paper for the sides. This, while effectually concealing the sight of the wire, in no way diminishes the light, that disperses a soft glow over the whole room, and throws up the hues of the rich red lac deliciously. On one side a group of ten long, slender "Chinese-Temple" lanterns mounted in a black frame, fitted with a sequence of electric-light, completes a picture of Oriental beauty that, indeed, the Occidental mind can hardly grasp.

The "camellia" studio adjoins. In this lofty studio two musicians' galleries occupy one side, and are divided by a door leading into a private staircase. All are richly carved with the distinctive flower—the stove is concealed by a delicate network of bronze stars that suggest lace-work. The ceiling is similar to the others in design, and, to utilize space—all part of the artist's scheme—no pictures hang on the walls, while the furniture, worked on the same plan, even in the sleeping-rooms, is all built in.

Below, in the "cherry-blossom" dining-room, every detail and scheme of color is carried out in the same manner. The bulk of the beautiful porcelain services for dinner, breakfast, etc., is the work of Mr. Menpes's own brush, painted in Japanese pigments and fired in

that country's kilns. The great polished blackwood dining-table is peculiarly worthy of note, because of the wonderful scheme of electric-lighting introduced. Standing upon it, a slightly elevated narrow table, so to speak, is of frosted glass, the top decorated with lovely thick Chinese silk, the sides left clear; eight diffused lamps, cunningly concealed below the spaces, shed brilliant light upon the plates, but subdued upon the diners — an arrangement that cannot fail to find favor with the fair sex. To the remarkable collection of porcelains, of *cloisonné*, of screens in beaten-gold gilded onto gold and burnished (whereof the secret is religiously preserved by the Japanese), no words can possibly do justice.

The ceilings of the "chrysanthemum" halls are gorgeously carved; the entrance is by the middle, and on the left, where hangs a magnificent carving, 8 feet long by 4 feet broad, is the second hall, which breaks out half way up into a gallery, and runs up to the top of the house through the staircase. The third hall, on the right, contains a truly marvellous carving, on one single plank, of chrysanthemums standing out 5 inches in thickness; also, mounted in plain black frame, a gigantic embroidery-like cloth-of-gold, than which nothing finer can be found in Japan.

Yet a few words must be said of the little morning-room. Here the decorations are carried on in like fashion, except that fishes take the place of flowers — fishes, big and little, disport themselves on the panelled ceilings, with their base of gold; on the carved doors, with their bronze corners, fishes form the handles — fishes everywhere. In this room Mr. Menpes makes the following remarks, which shall be given in his own words: "I intend," he says, "to use this house alike for portrait-painting as for starting a whole series of works in connection with Japanese and Chinese labor. Only think of what can be done in electric-fittings, in wood-carvings, in metal-work, in brocades! Talking of the difference between labor here and there, my seventy workmen, who did the whole of this, worked for a few pence a day, and lived upon the heads and tails of fishes, because they couldn't afford the middles!" — *London Daily News*.

FIREPROOF DWELLINGS.

EVERY nation has its own failings, but perchance heeds them not from very familiarity. We cry out against European standing armies (always before the eye, always a menace to daily comfort), but are quite unconscious of our own standing army of firemen and our perpetual anxiety lest we wake to smell smoke and fly from flames in scant clothing. Our good grandmothers said good-night to each passing day with a glance into the attic and cellar, fire-fearful, and we are not exempt. To smell smoke is to have terror, and still we build homes of tinder and call ourselves care-free. There is no solace to anxiety like getting used to it. There is no more wonderful evidence of the force of habit than is found in this one of ours — the persistent indifference to our manner of building lath-houses, special invitations to consuming flames. It is almost useless to talk about it. "It is, and therefore it has to be" seems to rule our senses.

Rich men are waking up, but the middle class of house-owners seem stupidly ignorant of many simple devices for cheap fireproofing. The peasant of Europe is forced by law to build at least "slow-burning" structures, while we, whose souls are supposed to be enlightened, go on in the good old combustible fashion.

There is not space here to discuss at length many methods, which are abundantly cheap enough, of checking the spread of flames. A little plaster applied here and there, a little plugging of draughty places, a filling of floors and roofs with cheap non-combustible material, a little use of asbestos-paper, or, at a slightly augmented cost, the use of wire-lathing, are simple and easy; but no one seems to pay attention to them except an occasional rich man.

In a recent walk about Chicago, a number of fine examples of fireproof structures fell under my notice. They are not very large structures, but all are expensive. One of these, partially fireproofed, was so shockingly put together and so neglected in spots that fire will laugh at it; the others are all that heart could wish for, or anxious sleepers forget their cares in.

On the South Side: Greenwood Avenue, Ellis Avenue, Drexel Boulevard and about the neighborhood of 49th Street, many fine dwellings are going up. One of these is for Mr. E. M. Barton, President of Western Electric Company, designed by Frost & Granger, the architects who designed the Midlothian Club and the Home for the Friendless, both important and extensive buildings.

This residence has steel frame throughout and the usual hollow-tile filling in every partition and in the well-constructed roof. It would be more correct to say that many of the division-walls are of solid brick and that lesser partitions show steel-and-tile construction. All floors are laid on brick-arches on steel-beams. The exterior is of dressed Bedford-stone and the roof is covered with moss-green tiles. The style is Elizabethan and the English feeling is well carried out by the tall, stone chimney and the stone porch, as well as the many leaded-windows in simple and agreeable patterns. Excepting some Ionic columns carved in the Bedford-stone, and other similar cut-work, the house is severely plain, though expensive and highly finished, from the copper cornice and crestwork to the numerous bath-rooms. The interior of the first floor is all in mahogany except a point about the stairs where white-enamelled wood-work serves to set off the beauty of the mahogany generally in use. Of course the stairs are protected, iron sustaining the elegant wood-

work. The dining-room, wainscotted to the ceiling in mahogany, has a grand colored-marble fireplace; the library has a mahogany-beamed ceiling and a stone fireplace, and the low mahogany wainscoting of the drawing-room sustains bands of the same wood enclosing plaster panels. All bedrooms show white-enamel finish, including the fire-places.

Talking with the workmen in many partly-finished dwellings about this neighborhood, they report Wilson & Marshall as architects; the number undertaken by this firm must be very considerable. Just over on Ellis Avenue there are three of them, and good examples, two being speculations and as yet without owners. One has learned to suspect the house built-to-sell, but a careful examination of these reveals only the best and sincerest of workmanship. On the corner of 49th Street is a double, Bedford-stone affair, much carved and ornamented at judiciously-selected points, though the effect in general is severely plain. Its neighbor is of reddish-purple (sand-moulded, hard-burned) brick trimmed with pale, smooth terra-cotta as to string-courses, cornice and handsome balustrade above the cornice, and a really charming square porch with Corinthian capitals, very correctly moulded and of fine finish. All this terra-cotta is anchored to steel beams (the structure is of steel and fire-tile throughout), it is sand-blast finished and warranted to retain its brilliancy, not turning greenish in the weather. This house is 32' x 65', and upon its flat roof will have a mosaic-floored garden, over which may be stretched a temporary shelter sustained by carved posts. But the most agreeable feature is the excellent fireproof construction in both these houses. They will cost in the neighborhood of \$40,000 each.

On Greenwood Avenue, Harry Waterman is building for Mr. Bierling (who is in the iron business and furnishes the decorative work for his house) a blue Bedford-stone dwelling, to cost some \$30,000. It is of fireproof steel construction throughout, has sheet-steel and concrete floors, and corrugated steel along with the steel-beam roof. All partitions and all ceilings are of wire-lathing sustained by steel beams in walls and floors. It makes one feel satisfied to see all this good work. The high, tiled roof and tall chimneys and the windows, porch and trimmings suggest Byzantine architecture, though there is no slavish following of a style. The caps of the square stone columns and some exterior trusses, like friezes, are of ornamental wrought-iron open-work, made from the architect's designs. The interior will be finished in mahogany, richly but simply.

The most costly of these fireproof structures is Mr. Shedd's house on Drexel Boulevard, designed and superintended by Frederick W. Perkins. All interior walls are of the best steel-frame and vitrified-tile construction. The floors are concrete and the roof of steel and tile; the stairs are iron, both the main and those for service. The architecture is late French-Gothic (Louis XII). The walls of finished Bedford-stone are plain, of course, except for elaborate under-cut ornamentation wherever it can be properly introduced about the windows, the façades of the dormer-windows, chimneys and, most of all, the doors and pillars both on the house and in the very handsome enclosing fence. In fact, it is a very faithfully and elaborately carried-out example of Louis XII work, not omitting anything that the period calls for. The beautiful iron grille-work of the enclosing fence is the product of the Chicago Architectural Iron Works. Healey & Millet have furnished choice stained-glass for conspicuous positions, the grand-stairway window being large and elaborate. Of course there is much fine mahogany and elaborately-carved, too, in the interior. The dining-room is in Italian Renaissance; the library in the French Catherine de Médicis period; the hall in Louis XII, but in dark oak; the reception-room, Louis XV, hardwood enamelled and gilded.

This is only one of several handsome houses that Mr. Perkins has designed: those of Mr. H. M. Wallace, in Racine; Philip Armour, Jr., in Oconomowoc; of the same gentleman in the city, style Francis I, and of Mr. F. S. Sherman on North State Street, all being fireproof structures.

If one could examine now a large number of moderate-priced dwellings, quite or nearly fireproof, it would be a pleasure; but it is to be feared that none exist. JAMES WILLIAM PATTISON.



DAMAGES FOR PERSONAL INJURIES. — II.

RISKS Assumed by Workmen on Building. — The obligation of an employer to furnish safe places for his men to work upon does not impose upon him the duty of keeping a building, which they are employed in erecting, in a safe condition at every moment of their work. The hazard of working upon such a building is an ordinary hazard, incident to the employment, and therefore assumed by the employé.

[Richardson vs. Anglo-Amer. Prov. Co., 72 Ill. App. Ct. Rep., 77.]

Protection of Pedestrians during Repairs. — To keep the people away from a building on which alterations were being made, the subcontractor put up a rope along the sidewalk; and, at a time when no work was being done, the principal contractor directed that it be taken down on one side of the entrance, fronting on the street. Several days afterwards, a bystander was injured on the other side of the entrance, through the negligence of a workman engaged on

the building, there being no rope there to keep people away. The court held that the taking down of the rope on the contractor's direction did not contribute to the accident.

[Waterman vs. Shepard (R. I.), 43 Atl. Rep., 66.]

Liability for Injuries during Building Operations.—Where an owner of land employs a competent and skilful architect to design a building to be erected on same, and the workman of an independent contractor who constructs the building accordingly is injured by the collapse of the very work in the performance of which he is engaged, through a fault or defect in the design, of which the owner neither knew nor should have known, the owner is not liable. The reservation in the contract of the right of inspection of material, etc., ensures to the benefit of the owner, and does not render him liable for defects. But it must appear that he fairly committed the subject-matter to the architect, and that the deficiencies of design did not result from his interference or direction.

[Burke vs. Ireland, 50 N. Y. Supp. Rep., 369.]



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

THE JOHN BAIRD DOORWAY: UNIVERSITY OF PENNSYLVANIA DORMITORY, PHILADELPHIA, PA. MESSRS. COPE & STEWARDSON, ARCHITECTS, PHILADELPHIA, PA.

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

HOPKINSON AND CRAIG DOORWAYS: UNIVERSITY OF PENNSYLVANIA DORMITORY, PHILADELPHIA, PA. MESSRS. COPE & STEWARDSON, ARCHITECTS, PHILADELPHIA, PA.

THE ODEON AND MASONIC TEMPLE, ST. LOUIS, MO. MR. W. ALBERT SWASEY, ARCHITECT, ST. LOUIS, MO.

ST. GILLES, ABBEVILLE, FRANCE.

This church, dedicated to St. Gilles, the hermit of the Rhône, whose statue surmounts the dividing pier in the main doorway, was rebuilt in 1485.

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

THE ZÜNDEL TOWER, ULM, WÜRTEMBERG.

[Additional Illustrations in the International Edition.]

THE FRANKLIN DOORWAY: UNIVERSITY OF PENNSYLVANIA DORMITORY, PHILADELPHIA, PA. MESSRS. COPE & STEWARDSON, ARCHITECTS, PHILADELPHIA, PA.

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THE CLASS OF '87 DOORWAY: UNIVERSITY OF PENNSYLVANIA DORMITORY, PHILADELPHIA, PA. MESSRS. COPE & STEWARDSON, ARCHITECTS, PHILADELPHIA, PA.

[Gelatin Print.]

DESIGN FOR GUARDIANS' HALL: WANDSWORTH AND CLAPHAM UNION, LONDON, ENG.

NEW COMMERCIAL PREMISES, LICHFIELD ST., WOLVERHAMPTON, ENG. MESSRS. ESSEX, NICOL & GOODMAN, ARCHITECTS.



THE RANGE OF COMPETITIVE BIDS.—Nearly one thousand bids have been received by the Navy Department for the machinery of the Brooklyn dry dock, which was destroyed by fire last spring. The lowest bid was \$165,000. For the six cranes the bids range from \$35,000 to \$60,000. —Scientific American.

CEMENT FOR USE IN SALT WATER.—Hydraulic engineers often experience considerable difficulty in obtaining a cement capable of resisting the action of salt-water. Dr. Michaelis, an Austrian authority on cements, has announced that his investigations have led him to the opinion that a mixture of Portland cement, puzzolana (volcanic tufa), and granulated blast-furnace slag is better than Portland cement alone where structures are to be exposed to salt-water. The puzzolana beds in the Province of Syra, Greece, might profitably be developed in this direction. —Fire and Water.

THE SIR JOHN MILLAIS MEMORIAL.—The report of the sub-committee appointed in connection with the proposed memorial to the late Sir John Millais, Bart., P. R. A., has just been issued, and shows that the total amount desired—£2,000—has been subscribed. About the middle of last year the project first took practical shape, and a committee was formed, headed by the Prince of Wales, who has throughout given the scheme his warm approval and support. His Royal Highness was to have presided at the first meeting, which was held at Marlborough House on July 19, 1898, but owing to the unfortunate accident to his knee the Prince was unable to carry out his intention, and deputed the Duke of Westminster to take his place. It was desired to place a monument to the distinguished artist in St. Paul's Cathedral, but as there was no possible available space the idea had to be abandoned, and in February of this year the Prince of Wales presided at another committee-meeting, at which it was resolved to erect a bronze statue of Sir John in front of the Tate Gallery, at Milbank, which contains so many of his works. Mr. Thomas Brock, R. A., was intrusted with the work. At a meeting held last month the committee was able to announce that the required amount had been subscribed. —London Telegraph.

A HARD-WOOD FIRE.—"There is a church on the corner, Polish and Catholic, a combination that strikes one as queer here on the East Side, where Polish has come to be synonymous with Jewish," says Jacob A. Riis in the Atlantic. "I have cause to remember that corner. In that house a man killed his wife and was hanged for it. Just across the street, on the stoop of that brown-stone tenement, the tragedy was re-enacted the next year, only the murderer saved his country trouble and expense by taking himself off also. That other stoop in the same row witnessed a suicide. Why do I tell these things? Because they are true. The policeman here will bear me out. They belong to the ordinary setting of life in a crowd such as this. It is never so little worth living, and therefore held so cheap along with the fierce, unceasing battle that goes on to save it. You will go no farther unless I leave it out? Very well; I shall leave out the murder after we have passed the block yonder. The tragedy of that is of a kind that comes too close to the everyday life of tenement-house people to be omitted. The house caught fire in the night, and five were burned to death—father, mother and three children. The others got out; why not they? They stayed, it seems, to make sure all were there; they were not willing to leave one behind to save themselves. And then it was too late; the stairs were burning. There was no fire-escape. That was where the murder came in; but it was not all chargeable to the landlord, nor even the greater part. More than thirty years ago, in 1867, the State made it law that the stairs in every tenement four stories high should be fire-proof, and forbade the storing of any inflammable material in such houses. I don't know when the law was repealed, or if it ever was. I only know that in 1892 the fire-department, out of pity for the tenants and regard for the safety of its own men, forced through an amendment to the building-law, requiring the stairs of the common type of five-story tenements to be built of fire-proof material, and that to-day they are of wood, just as they always were. Only last week I looked up the Superintendent of Buildings and asked what it meant. I showed him the law, which said that the stairs should be built of 'slow-burning construction or fire-proof material,' and he put his finger upon the sentence following, 'as the Superintendent of Buildings shall decide.' The law gave him discretion, and that is how he used it. 'Hard wood burns slowly,' said he."

THE AMERICAN INVASION.—That America should secure orders for locomotives and bridges on the neutral ground of Egypt may be endured, though there is a feeling that Britain ought to have first pick there. But, when it comes to a serious invasion of the Indian trade in the matter of rails, bridges, and engines, things look more disquieting, and when, to cap all, we have English roads actually buying American engines, what are we to think? The question framed by Sir A. Hickman, whom we have heard of before as the defender of British trade (is he not himself a maker of basic Bessemer steel?), about the Gokteik viaduct could not have been more unfortunately put. He wanted to know why English builders had not been invited to tender. This method of enquiry, which is known in formal logic as the fallacy of many questions, received a crushing answer from the Secretary of State. English builders had been invited to tender to the number of six, and out of these four declined. One, we understand, tendered at £45 per ton, time three years, and the other asked the same time and £29 per ton. As both the American firms invited asked only for one year and a trifle over £20 per ton, they naturally got the order, and the figures appear to have been much the same with regard to the various orders for engines. But after all, if the English shops are so full of work that they cannot undertake any more with a reasonable delivery, is there any cause for complaint? Obviously the world will not stand still, because we choose to go out on strike for the best part of a year, and get that much into arrears. To demand that we should have work that we cannot possibly carry out within, perhaps, a year of the contract time would be absurd. There are works in progress in India where the delay in supply of materials is fully that we have stated beyond the contract time. So far, then, there is no great cause for anxiety. There are no shops idle while the work has gone past them to America, but it behooves us to look around and see whether that, too, may not happen. —Indian Engineering.

THE NOBEL PRIZES.—At last the question of the Nobel prizes has been finally decided and definite arrangements have been made. After settling up the estate, it was found that the amount available for prizes exceeds \$7,500,000. According to the will of the Swedish inventor, his vast wealth was to be invested and the proceeds distributed to five persons who make the most important discovery or invention of the year. The prizes to be distributed are given annually for discoveries and inventions in physics, chemistry, medicine, and also for the most meritorious work in literature. The fifth prize is to be awarded to the person who has done the best work for advancing the fraternization of nations and for diminishing armies and the propagation of peace. Five institutions, to be called the "Nobel Institutes," are to be created. Each is to be managed by the body to whom the decision was left regarding the prizes, as was originally arranged for by the late Alfred Nobel. Thus the Nobel Institute for Chemistry and the Nobel Institution for Physics will be under the management of the Academy of Sciences of Sweden, that of Philosophy and Medicine will be managed by the Carolin Institute of Stockholm. The literary institution will depend upon the Swedish Academy, etc. Each of these institutions is to be provided with libraries, laboratories, etc., for the accomplishment of the object in view. Each will dispose of 300,000 crowns, or about \$80,000, from which the expenses of administration are to be provided. Each of the five prizes will amount to about \$40,000. The first distribution will take place in December, 1901, and the annual date for such distribution is to be the 10th of December, the anniversary of the death of Alfred Nobel. The prizes will be given on the recommendation of those entitled to present candidates, such as the institutions in Stockholm, certain foreign scientific societies, academies, universities and high schools. They can alone make proposals for the scientific and literary prizes, while the Norwegian Diet or parliaments of other nations only can put forth candidates for the prize for the propagation of peace. The proposals must be made in one of the Scandinavian languages or in German, English, French or Latin. No other language will be considered, and personal application will be entirely useless. Each fortunate recipient of a prize will receive a diploma and a gold medal bearing the portrait of Alfred Nobel. Of course, the prizes will be distributed without any reference to the nationality of the contestants. — *Scientific American*.

THE PERILS OF CAISSON-WORKERS.—"I've run up against some odd things in my time," said an Illinois Central man, "but one of the queerest is this: Blonds cannot stand the air-pressure in caissons and air-locks. I don't pretend to account for it, and I never heard any explanation, but I know it's so. The darker a man's complexion is, the better he stands it. The swarthy, black-eyed Italians are first-class at the work, while it will kill blond Swedes in short order. I saw a striking illustration of this odd fact while the Illinois Central was building its big bridge at Cairo. There was an immense amount of caisson work. At the highest levels the men could work eight hours at a time. As the level went lower and the air-pressure increased, the shifts were gradually cut from eight hours to 20 minutes. At the lowest depths 20 minutes was all the men could stand and they came up much distressed. One day an engineer came down to look over some work and started to go down where the men were working four hours at a shift. As we started, I said to him: 'I'd advise you not to go down.' 'Why not?' he said. 'You're too blond,' said I. He laughed and said he'd risk it. Well, he fainted dead away. We brought him up unconscious, and we had to work over him a long time before we could bring him to life. I thought he was a dead man, sure. Here's another curious thing about the work. When the men come up from the low levels they are nearly frozen inside. You see, the compressed air, which is very cold, gets inside of them to equalize the pressure. Now here's the queer thing:—If the men were given whisky it would still further reduce their temperature and kill them. They thaw them out by putting them in a hot bath and giving them large quantities of hot coffee." — *Chicago Inter-Ocean*.

HOOSAC-TUNNEL VENTILATION.—The friction clutch-pulley to be used in operating the ventilating-fan at the top of the central-shaft of the Hoosac tunnel has been completed, and as soon as it can be put in place the fan will be ready to start up. This will be done at an early day, and the experiment of freeing the tunnel of smoke and foul air by this means will be watched with interest. The apparatus has been arranged so as to draw air up the shaft or force it down. Ordinarily the air will be drawn up, but an interesting experiment will be made next winter. In freezing weather doors have to be maintained at each portal of the tunnel, and at the west portal a fire is also kept to prevent an accumulation of ice from the freezing of the water that drips from the tunnel and runs out in the ditches. At the east end, where the exposure is not so great, no fire is kept, but the door-tender has to spend considerable time picking away the ice. The theory is that by forcing the air down the shaft and out at the portals it will be so long in a temperature above freezing that it will be warm enough to prevent the freezing of water at the portals. Should this prove to be the case it will result in a considerable saving of money and botheration, as the tunnel doors could be done away with and the services of two men dispensed with. The doors have to be tended with great care to avoid accidents, and it will be a very good thing if they can be laid aside. — *Springfield Republican*.

HOW STELLAR DISTANCES ARE BEST REALIZED.—The stars are so enormously remote that astronomers reckon their distances from us in "light years," that is, in the number of years it takes their light to reach us, flashing through space at the rate of over 186,000 miles a second. For example, the distance of one of the nearest of the stars, 61 Cygni, a star of the fifth magnitude in the Swan (Cygnus) or Northern Cross, is 7½ light years. The distance of this star may also be given as 400,000 times that of the sun. In neither way of reckoning do the figures convey much meaning. A much more vivid impression of

the vastness of the interval which separates this star from us is derived from the fact that the star is double—that a telescope separates it into two stars, and that calculation shows that these two stars, or suns, which to the naked eye, and even through a field glass, appear as a single star, are really 5,000,000,000 miles apart. So far away are these two stars that this interval between them shrivels to nothingness, as judged by the naked eye. And yet 61 Cygni is one of the nearest of the stars. — *Invention*.

THE BURNE-JONES FOR THE NATIONAL GALLERY.—The committee of the Burne-Jones Memorial Fund, who are charged with the selection of one of his pictures for the National Gallery, have fixed upon "King Cophetua and the Beggar Maid," which can be bought, it seems, for £6,500. Admirers of any artist will always differ as to which was his best work, but surely in this case, says the *Pall Mall Gazette*, there is no question that the picture named belonged to a period when the artist had abandoned many of his ideals, and had become a designer in monochrome. It would be easy to pick out some half-dozen canvases of the "Venetian period," when the influences of Rossetti were still marked, any one of which would more justly indicate Burne-Jones's talent to future generations who may marvel at the records of his contemporary fame. — *N. Y. Times*.

COAL AS A BACTERIOLOGICAL FILTERING MATERIAL.—Many materials have been used as media in the filtration of sewage, and among these coal has given very good results. At the Wolverhampton sewage-works there is, as we learn from a paper read before the Institute of Sanitary Engineers, by Mr. Ernest Berrington, a coal filter, 40 ft. 6 in. long by 20 ft. wide by 5 ft. deep, with an area of 90 square yards, which is doing excellent work. It is constructed as follows: A layer of 6 in. of coal about ½ in. cubes in size, is laid over the drain-pipes. Above this comes a 3-in. layer of ½-in. cubes, and above this 3 ft. 9 in. of ¾-in. cubes. The top layer consists of 6 in. of fine coal-dust. The sewage is applied by means of perforated pipes laid on the surface, and is allowed to percolate through the filter continuously. At the present time this filter is allowed to work for twelve hours, and is then allowed to aerate for a similar period. The rate of filtration is about 200 gallons per square yard, equal to one million gallons per acre per day. The sewage is first precipitated in tanks, and the tank effluent passed through the filter. The analyses show the purification on organic ammonia effected by the tanks on the raw sewage to be 85 per cent., and 98.2 per cent. by the tanks and filter combined. On the "oxygen absorbed" test the purification of the tank effluent is 91 per cent., and on the "organic ammonia" the purification of the filter on the tank effluent is 88 per cent. These results show that coal makes a very effectual filtering effluent. — *Engineering*.

THE NEW DOORS FOR FLORENCE CATHEDRAL.—The Florentines are now rejoicing over the success of their fellow-citizen, Signor Cassioli, the sculptor, whose bronze doors for the side entrance to Santa Maria del Fiore are considered to be worthy of comparison with Ghiberti's renowned masterpiece, that Michael Angelo declared was fitted to give admission to Paradise. The young sculptor has been engaged seven years on the work. The subjects selected for representation are the Birth and the Assumption of the Blessed Virgin. In both, angels showering flowers are appropriately introduced, and give significance to the title adopted for the church. St. Elizabeth is seen in one division holding the infant Mary, with Zacharias and John in the foreground, while St. Anne is seen in the background. Above are angels. One holds a crown for the new-born child, the others cast down flowers. In the companion scene the Apostles are gazing amazed at the empty grave. An angel directs their attention towards the sky, where the Blessed Virgin appears, surrounded by angels, ascending to heaven. The relief work is from 1 to 2 inches high. There are also small tabernacles introduced to impart contrast, and which enshrine figures of holy women of the Old Testament—Sarah, Rebecca, Ruth, Judith. The door weighs 7,000 kilos., and was cast under the control of the sculptor. That so important a work could be undertaken and satisfactorily completed in these days is a testimony to the interest which the Florentines still retain in their favorite building, and it affords some compensation for the rashness which compelled ancient work to give way in order that new streets in Paris might be imitated. — *The Architect*.

MODERN MORTUARY MEMORIALS.—Our graveyards are at once an indication and a perpetuation of the prevailing lack of good taste and true refinement. After such, it is a real treat to turn into the old graveyard of Trinity Church. In the midst of the most strenuous competition to be found on this continent, with the clang of traffic on Broadway and the roar of the elevated trains continually passing and repassing it, there is always rest in this little spot of ground. It is not the result of sentiment, but of the simple repetition of the modest headstones. Substitute for these a diversified array of ambitious monuments, and you would continue within the iron railings only the turbulence and disquiet of the streets. It would be an interesting subject for speculation whether the chaotic character of the modern cemetery does not result as much from a relaxing of belief in the future life as well as from bad taste and the ignorance of the newly rich. When a man who has been a devotee of the bicycle provides for himself a tomb in advance, with the wheel conspicuously displayed upon it, as was recently reported in the papers, his point of view is evidently backwards rather than forwards. The hopeful sign is that it is a prevalent and growing habit to commemorate the dead by memorial windows, and by otherwise beautifying the church in which they worshipped. This is a more reasonable way of keeping their memory green than by erecting an expensive monument where none of their friends and few of their relatives will ever see it. The time may yet come when sentiment will demand the establishment of cemeteries where there are restrictions as to the kind of monuments to be erected, and simple dignity will be maintained in place of riotous individualism. — *N. Y. Evening Post*.

THE AMERICAN ARCHITECT AND BUILDING NEWS

ADVERTISERS' TRADE SUPPLEMENT.

No. 208.

SATURDAY, SEPTEMBER 2, 1899.

VOLUME LXXV.
No. 1236

CALIFORNIA REDWOOD.

WE wish to call your attention to the merits of California redwood lumber, and its value over other lumber for numerous purposes. As many people get California redwood confused with Washington and Oregon red cedar, we will say that it is not the same and it is not Washington and Oregon red cedar to which we wish to call your attention, but California redwood, which is far superior, and which has not been spoiled in kiln-drying.

We mention as briefly as possible the varied purposes for which redwood can be used, and ask you to note what experience has shown to be the real merits of redwood.

For finishing, casing, shelving, ceiling, wainscoting and all interior finish and exterior work, redwood has many advantages over any other lumber. Its lasting qualities and freedom from rot and decay under all conditions are well known. It is more easily worked and about the same weight as white pine; being free from pitch it paints well, finishes beautifully in natural color; or if desired can be polished equal to the finest hard woods. It is slow of burning and practically non-combustible. We purpose placing it on the market at prices directly in competition with pine, although it is a wood that will take the place of much more expensive woods, such as quartered oak, walnut, cherry and mahogany. A trial only is needed to prove this lumber the peer of all soft woods.

California redwood forests are of enormous extent on account of being exempt from damage by fire. The wood contains no pitch, does not hold large quantities of water, and when green it is impossible to burn it. No fire can run in a redwood forest to its destruction, as it will in any other large body of trees.

Redwood certainly will burn, but the acid with which it is plentifully impregnated enables it to resist the action of fire with great stubbornness and success. Even after ignition a very little water is sufficient to extinguish the flames, and it is a remarkable fact that the city of Eureka, built entirely of redwood, never in its history had a destructive fire. Many single buildings have been burned, some when the wind was blowing at the rate of forty miles an hour, and fire-brands were carried several blocks, falling on other roofs, but in no instance did the fire get beyond control with very ordinary appliances. In numerous instances when the fire has occurred in buildings where fir or pine has been used for lath or studding, the fire followed down and destroyed the walls before break-

ing through the redwood roof or siding. The noted Baldwin Hotel of San Francisco which was lately burned was constructed of brick and the studding and flooring of different kinds of lumber, but the cornices and window finish and the enormous pillars were constructed of redwood. These parts stood, practically untouched by the flames, while all the other kinds of wood were totally consumed. The immense water-tank over the theatre was also constructed of redwood and was but slightly damaged, showing conclusively the resistance of redwood against fire.

For shingles, eaves, gutters, rustic siding and every building purpose where exposure to fire is probable, the non-combustible quality of redwood renders it peculiarly adapted.

Redwood walls compactly built are almost as indestructible as if built of brick or iron. Fire makes little progress in a redwood forest. Such timber as spruce and pine a forest-fire may, and in fact often does, destroy, but the redwood escapes uninjured.

It is a beautiful lumber, wide and clear. It has a quality as distinct as the territory in which it grows. The district bound by the fire-limits of San Francisco is smaller than that of any other city of its size in the country; one reason being that the buildings are constructed largely of redwood and will not easily burn. If we may judge, this is a rare quality in any building wood, especially for residence purposes, yet so little is said about it that this information will undoubtedly be news to many.

Formerly, all houses and other buildings were constructed of absolutely green redwood. Shingles have been generally used green, the shrinkage not being sufficient to impair usefulness. But lately much of the lumber and shingles have been dried, to reduce the weight for transportation.

As California redwood lasts much longer than other woods for exterior work, in order to receive full benefit galvanized nails should be used, especially in putting on shingles or siding and clapboards.

The fact that redwood swells, shrinks or warps but slightly specially adapts it not only for shingles but for tanks, vats and patterns, while its rich color and susceptibility to high polish, especially of the curly-grained varieties and huge birds-eye burls, are bringing it into great demand for bank, store and office fixtures, cabinet work and interior finish.

The production of curly-grained and burly redwood at the present time is limited, as the manufacturers have heretofore left that por-

tion of the tree that was curly-grained in the forest, but it is our purpose to promote the manufacturer of curly-grained redwood, as it is superior to rosewood or English walnut burl for fineness of figure, grain and color, and costs less. We can supply it at present in limited amounts only.

The color of California redwood is a rich reddish tinge. It varies, however, from that of the lightest beech to that of the darkest mahogany. Perhaps, of all woods, rosewood most nearly approaches it in beauty and richness of native coloring. It is darker and less easily stained than oak or chestnut, and lighter and more cheerful than black walnut or mahogany. A great many of the trees are curly-grained, and most of the stumps have a curly "mottled bird's-eye" or variegated grain, and these, with the burls, are highly prized for cabinet work and interior and house finishing. The beautiful color and variegated grain of the wood makes it one of the most precious for interior decorations, especially when the surface is properly treated to bring out and preserve the natural tint. It takes a fine polish. Some of the finest offices and residences on the Pacific Coast are finished in redwood in its original color.

The endurance of redwood and resistance to decay are qualities which make it superior to other woods for various purposes. In the outskirts of Eureka stands old Fort Humboldt, where in 1853-54 General Grant was stationed. The shingles were laid on the building in 1851, and yet today, after forty-eight years' exposure to the storms of the ocean and the land, they are still sound and useful. In such a condition are they, in fact, as to excite the wonder of all not familiar with the qualities of this timber. A more forcible illustration of the comparative indestructibility of the California wood could not easily be given. It is little affected by time or by contact with earth or water. Especially is this true of the lower half of the redwood trunk, which appears to contain most of the sap. Its value for sills, ties, stakes, piles, coffins and foundation-timbers could not therefore be readily exaggerated. The stumps of trees felled half a century ago are nearly as sound today as they ever were. Rarely does a Redwood stump show signs of decay.

One of the faults found with the building woods of the Eastern and New England States is their inability to "hold paint." That is, the wood refuses to absorb the paint properly, with the result that the paint peels or scales off after a time. Whenever it has

been sought to introduce redwood into these States, one of the first questions asked has been: "Will redwood hold paint?" And here again is called out one of the many good qualities of this matchless wood. Redwood will "hold paint" better than any other building wood, a fact that is demonstrated beyond a doubt wherever it is in use; and this, together with its non-warping, non-shrinking and non-swelling qualities, makes it peculiarly adapted for siding and outside finishing of buildings.

To such of our Eastern compatriots as stand in awe of the "Cimex lectularius," it may be reassuring to know that this pestilential little insect never invades a redwood house or redwood bed. The marine teredo, which destroys all wood alike, is the only insect that has ever been known to attack redwood timber. Because of its peculiar nature in this respect, the tropic countries of South and Central America, where insects eat away the wood of dwellings, have learned to value redwood doors, sashes and casings. In Central America it has been found that insects will not touch redwood, and quite a demand for doors and other specialties has been created as a result.

The size of the redwood tree and clearness of the timber are such that shingle timber may be got out riftways of the grain, every redwood shingle therefore being strictly a rift-sawed shingle, strictly straight grained and perfectly clear. These qualities alone would give it a preference over any other timber. Any timber of any kind that is strictly rift-sawed and straight-grained possesses great advantages, while it is a fact that to get rift-sawed shingles from any other timber than redwood is very nearly impossible. Consequently from these small timbers manufacturers get a large percentage of shingles sawed slash-ways and cross-grained. Besides, the timber being defective, it has been found that they are bound to get great quantities of defective as well as slash-sawed shingles.

It is admitted by all who have used redwood shingles that they lie smoother on the roof than any other shingle manufactured. This fact, indeed, is undisputed by anybody. That there is no other wood manufactured into shingles possessing more lasting qualities than redwood is also undisputed. It is the experience that a slash-sawed shingle cannot be made to lie smooth on a roof; neither can a cross-grained shingle. A cross-grained shingle, it has been found, will not last nearly so long as a straight-grained shingle. It has also been found that by reason of the clearness of the timber, the straightness of the grain and our method of manufacture, that redwood are the most perfect shingles on the market.

Although California-redwood shingles will last much longer than shingles made from any other wood, yet the cost is less than the best white-pine shingles and no more than Canada, Eastern or Western cedar, which are inferior in quality and largely slash-sawed, while the California-redwood shingle which we sell is rift sawed.

The redwood shingles that we are introducing are far superior to the Washington and Oregon red cedar, on account of not having the life taken out of them by kiln-drying as have the red cedar shipped into this market. Great care is being taken not to injure the redwood shingles in seasoning.

The non-combustible quality of redwood particularly adapts it for shingles, rustic siding, laths and for every building purpose where exposure to fire is probable.

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Redwood shingles are sold to a considerable extent east of California, but we have never heard of a lumber merchant using the argument, when trying to make a sale, that the shingles will not readily burn. He says that redwood is a well made, clear, durable shingle, and of a pretty color. The shingle is all that and more. Why does not the dealer say: "I want to sell you this shingle, for I believe you are a man of too much sense to desire that you or your family be incinerated. Cover your house with this material, and when the dwellings and barns of your neighbors burn, the sparks will not set fire to your roof." That certainly would be a convincing argument, but it is not made use of.

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roadway and a 6 ft. sidewalk on each side. The bridge will be a riveted lattice through bridge, with heavy steel joists capable of supporting heaviest traffic.

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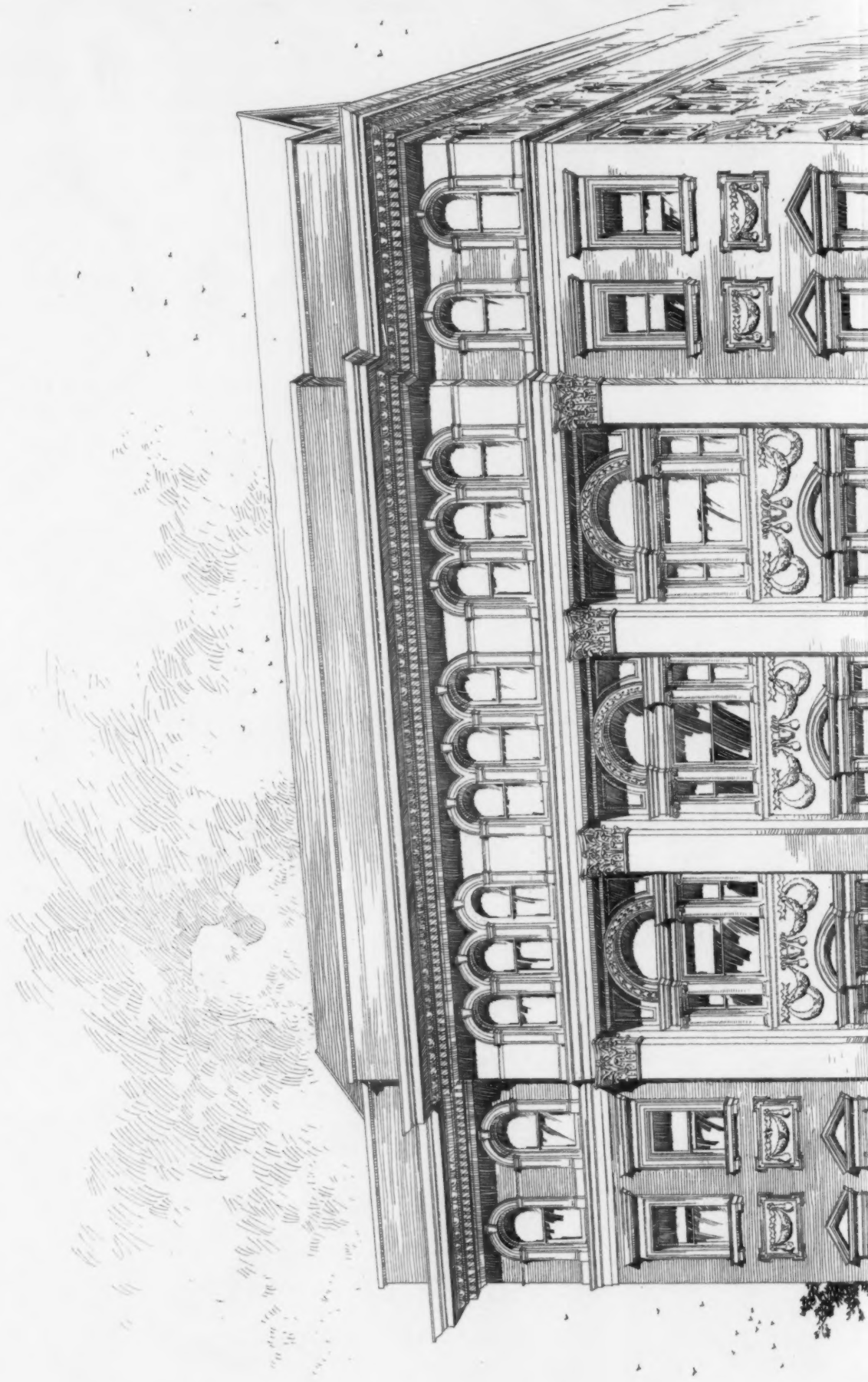
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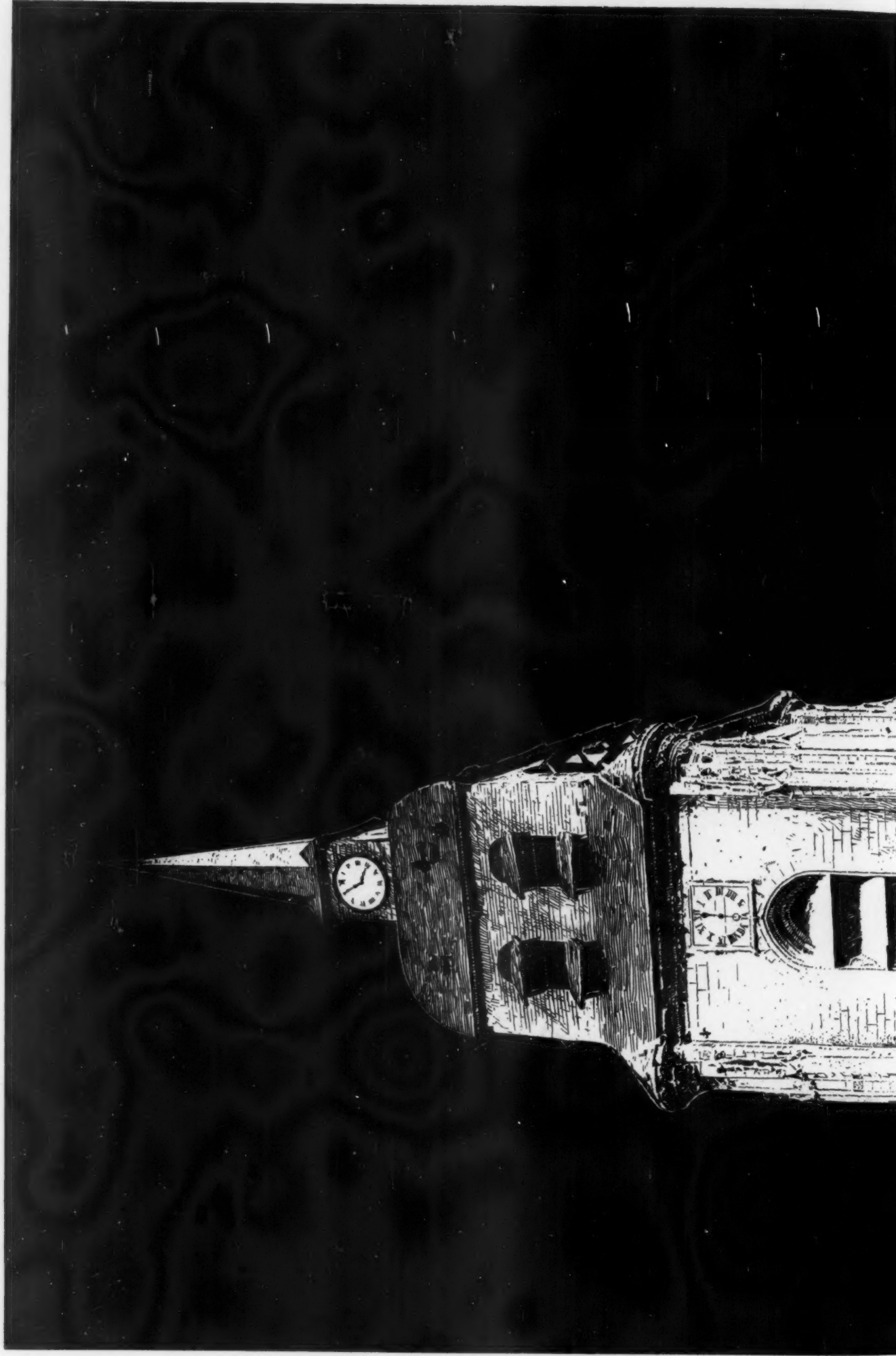


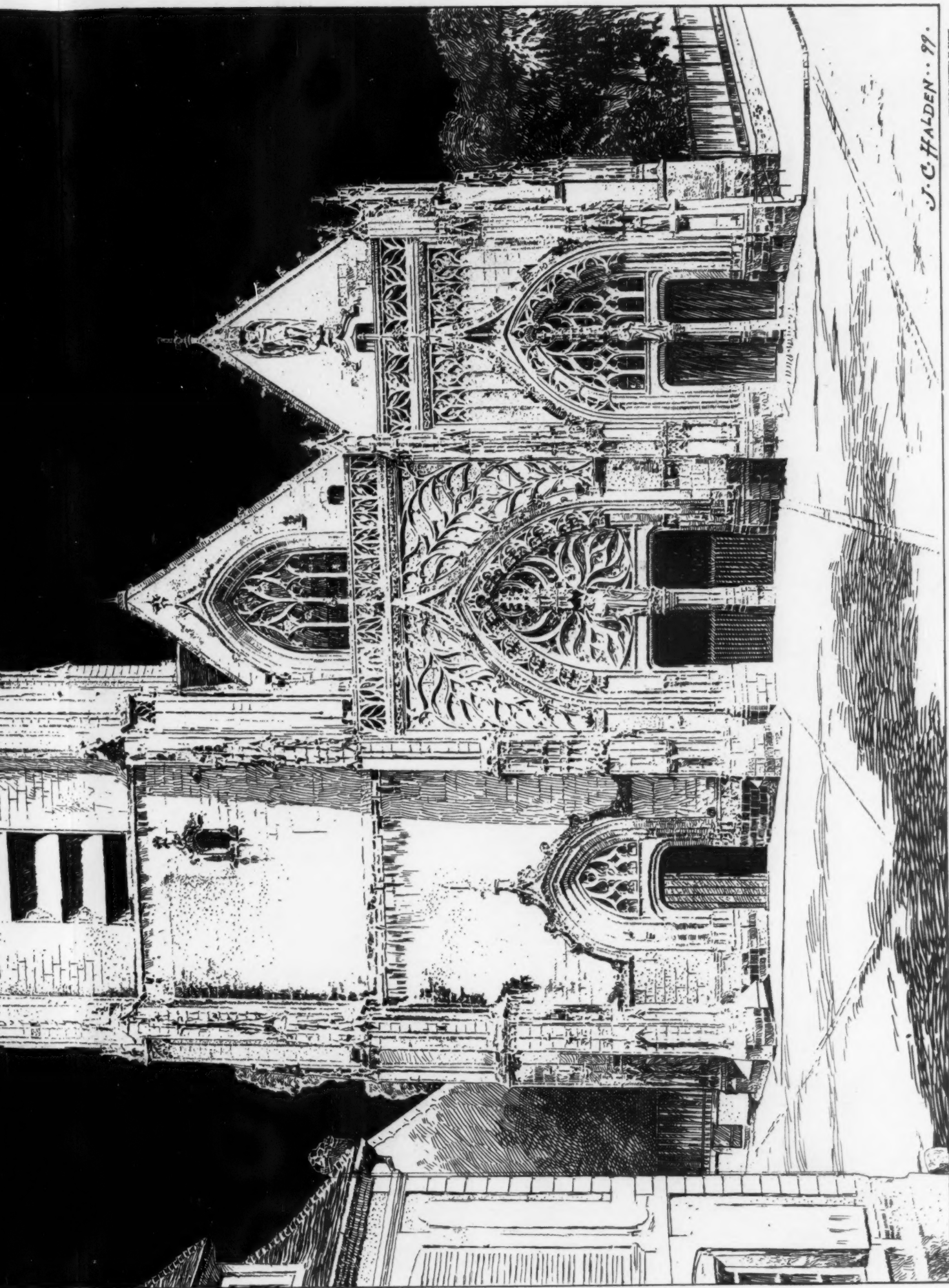
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A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART.

VOL. LXV.—No. 1236.]

SATURDAY, SEPTEMBER 2, 1899.

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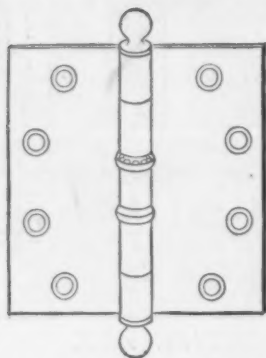
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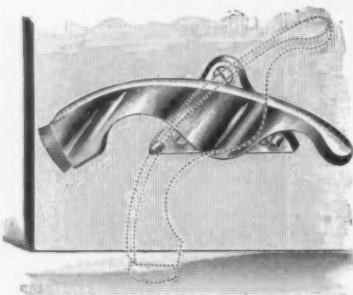
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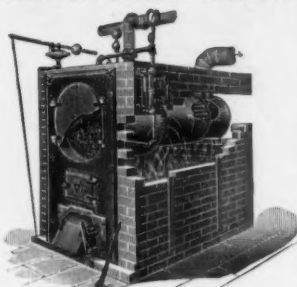
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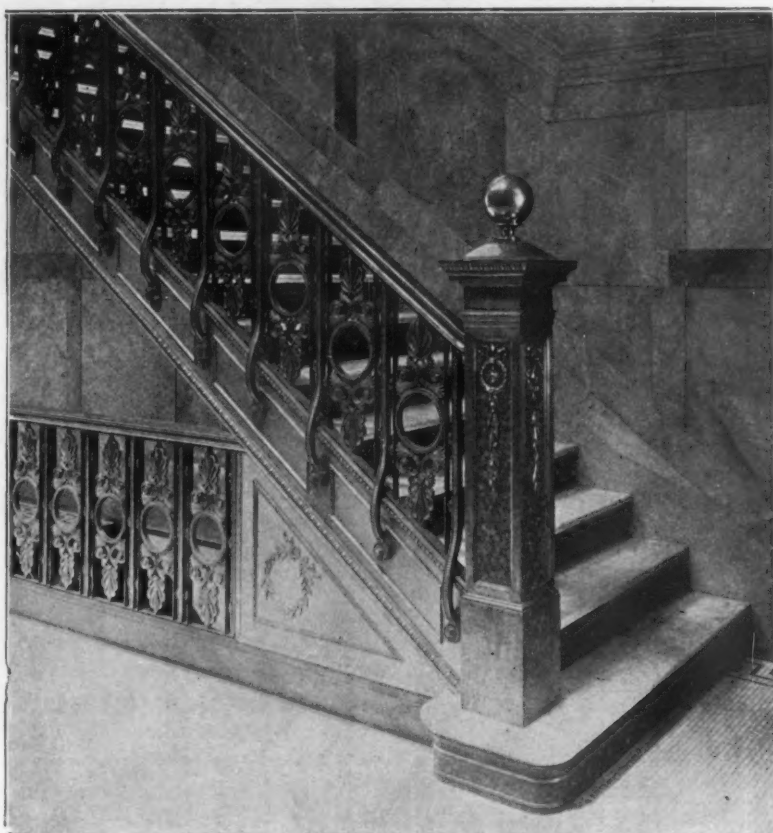
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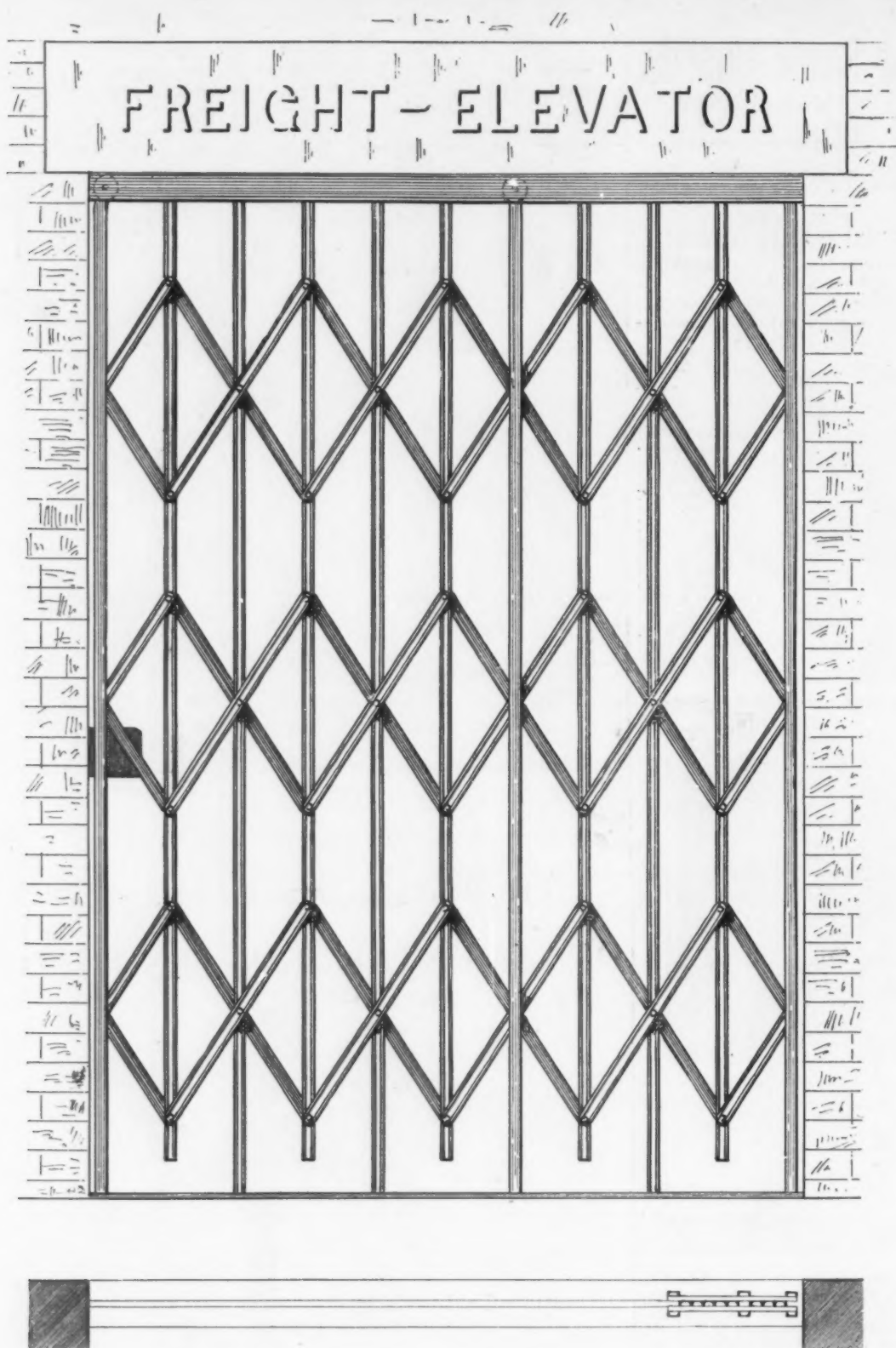


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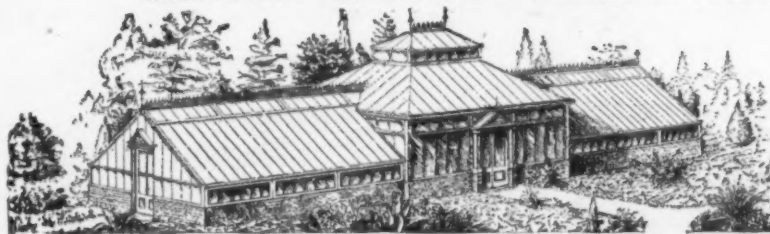
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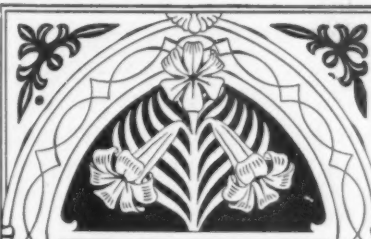
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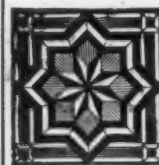
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[Printed specifications of any patents here mentioned together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for five cents.]

631,269. WINDOW STOP AND LOCK.—William Beckerle, Danbury, Conn.
631,320. CAISSON.—John F. O'Rourke, New York, N. Y.
631,328. LINED TUBING.—James Rowe, Chicago, Ill.
631,344. TENONING-BIT.—Charles Tolle, Godfrey, Ill.
631,360. ELECTRIC HEATER.—John L. Creveling, New York, N. Y.
631,377. AIR CLEANSING AND COOLING DEVICE.—Joseph McCreery, Toledo, O.
631,397. DUPLEX LATCH FOR DOORS OF ELEVATORS.—Stephen Fisher, Des Moines, Ia.
631,406. STRUCTURE FOR USE IN DECORATING OR LIKE PURPOSES.—David Roche, London, Eng.
631,431-434. LOCK.—Byron Phelps, Seattle, Wash.
631,462. SPRING-HINGE.—Charles F. Hanington, New York, N. Y.
631,484. METALLIC WINDOW-SHUTTER.—Ludwig F. G. Böckelmann, Davenport, Ia.
631,501. HINGE.—Charles Glover, New Britain, Conn.
631,515. DOOR-HANGER.—Gustavus Wideman, Aurora, Ill.
631,529. METAL WINDOW SASH AND FRAME.—Charles McSherry, Pittsburgh, Pa.
631,540. INDICATOR FOR USE IN TESTING MATERIALS.—Gustavus C. Henning, New York, N. Y.
631,555. THERMOSTATIC AND ELECTRICAL VENTILATING DEVICE.—Oscar L. Billings, Philadelphia, Pa.
631,564. WINDOW.—William J. Dunn, Chicago, Ill.
631,652. CHIMNEY-COWL.—Pressley A. C. Moore, Woburn, Ill.
631,655. METALLIC COLUMN.—Frederick C. Noble, New York, N. Y.
631,710. ELEVATOR.—Ethelbert M. Fraser, San Francisco, Cal.
631,743. APPARATUS FOR MAKING ARTIFICIAL LUMBER.—Oliver L. Gardner, New York, N. Y.
631,753. AUTOMATIC DAMPER FOR HEATING AND VENTILATING SYSTEMS.—Charles W. Rogers, Chicago, Ill.
631,755. HEATER.—William H. Shick, Reading, Pa.
631,764. LUMBER-DRIER.—Aaron S. Nichols, Chicago, Ill.

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.

Adeline, Ill.—The M. E. Society will build a new church. William Finney, secretary.
Ambler, Pa.—The Upper Dublin Lutheran Church has decided to build a two-story Sunday-school building, in rear of the church. The structure will be 40' x 52', constructed of stone and red brick, with copper trimmings and slate roof; estimated cost is about \$6,000.
Ann Arbor, Mich.—M. C. Stanton, architect, New York, N. Y., will prepare plans for the Homeopathic Hospital for the University of Michigan, for which \$60,000 was appropriated. James A. Wade, secretary.
Atlanta, Ga.—Bruce & Morgan have prepared plans for a twelve-story office-building to be erected by Harry M. Atkinson et als. It is to be 38' 6" x 58' x 206', constructed of stone, brick and terra-cotta, steel frame fireproof construction.
Beaver Dam, Wis.—H. A. Betts, architect, of Milwaukee, has prepared plans for a music-hall to be erected for Wayland Academy. It will be two-story, brick and stone, 42' x 54', with slate roof and steam heat. Bids are being taken.
Birmingham, Ala.—Architect Henry Brauns, Baltimore, Md., is preparing plans for a large office-building and laboratory for the Birmingham Cement Co. The structures will each be 50' x 50' in size and two stories in height.
Binghamton, N. Y.—S. O. Lacey, Phelps Bank Building, has prepared plans for repairs to the stores of Fowler, Dick & Walker, on Court and Water Sts.; estimated cost, \$25,000.
Boston, Mass.—Loring & Phipps, 53 State St., are preparing plans for a five-story brick, stone and iron building to be erected by John F. and Wm. H. Falvey, on the corner of Broadway and F St., South Boston.
Bridgeport, Conn.—The Union Metallic Cartridge Co. have placed an order with the Berlin Iron Bridge Co., of East Berlin, for an extension to their three-story factory building on Barnum Ave., and connecting same with a bridge across Barnum Ave. to a factory building on the opposite side of the street.
Buffalo, N. Y.—Architect George A. Metzger has prepared plans for a three-story brick storehouse for the Thornton & Chester Milling Co., at 205-210 Erie St.; cost, about \$10,000.
Architect George W. Graves has completed plans for a fine new hotel to be built next Spring at Crystal Beach. It will be of frame and brick, four stories high, with a frontage of 130 feet. An im-

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

mouse roof garden will be a prominent feature. It will be invited soon for the work of construction. The specifications will call for the completion of the structure by June 1, 1900. It will cost about \$50,000.

Canton, O.—A. Glutner, of Akron, has prepared plans for a \$10,000 brick and stone R. C. church to be erected on S. Market and Lathrop Sts.

Charlestown, W. Va.—The congregation of the Capitol Street Baptist Church is considering plans for the erection of a new church, to cost \$25,000.

Chester Springs, Pa.—A new hospital building will be erected this fall at the Chester Springs Soldiers' Orphans' School.

Chicago, Ill.—Elin R. Krause has prepared plans for a four-story brick and stone apartment-house, 100' x 22', costing \$100,000, to be erected on Lake View Ave.

Cincinnati, O.—It is stated that Harberet & Co. are to have a new factory built at Berlin and Summers Sts., by Louis Hauck. The main building will be four stories high, 100' x 200'; cost, \$50,000.

Denison, Ia.—J. F. Atkinson, of Marshalltown, has received the contract for a \$20,000 school.

Des Moines, Ia.—C. R. Dawey, 538 Good Block, has prepared plans for a \$60,000 hotel to be erected by F. M. Halden, at 6th and Chestnut Sts.

Dixon, Ill.—It is announced that Prof. B. Dodge, president Grand Detour Plow Works, has given the city a site and \$20,000 for a library.

Dubuque, Ia.—St. Anthony's Catholic Society has had plans prepared by Guido Beck, architect, of this city, for a church to cost \$20,000. Will be constructed of brick with Bedford trimmings, slate roof and furnace heat. Bids close September 9.

East Orange, N. J.—Ludlow & Valentine, 100 Broadway, New York City, are preparing plans for a frame stable, 38' x 64', for Mr. Archer Brown, to be erected at this place.

Englewood, N. J.—The Council has passed an ordinance authorizing the issue of \$60,000 bonds for new schools.

Eufaula, Ind. Ter.—H. H. Brickley has prepared plans for a hotel and bank building for C. E. Foley. It will be constructed of brick and stone, have asphalt and slate roof, and cost about \$16,000.

Great Barrington, Mass.—Architects Page & Hayes, Springfield, are preparing plans for a new engine-house to be built here, to cost in the neighborhood of \$12,000.

Greenville, Ill.—The Presbyterian Society has accepted plans prepared by L. Cass Miller, 219 N. 4th St., St. Louis, Mo., for a church to be erected at a cost of \$20,000.

Haverford, Pa.—Field & Medary, architects, 1414 S. Penn Sq., Philadelphia, are at work on plans for the \$50,000 gymnasium building to be erected for Haverford College.

Honestead, Pa.—A stock company to be known as the Honestead Brewing Co., will erect an \$80,000 brewery, after the plans of the Oscar Beyer Co., 706 Garden City Block, Chicago, Ill.

Hudson, Mass.—Harrison H. Atwood, of Boston, is preparing plans for a \$25,000 frame dwelling, to be erected by Congressman Apsley at this place.

Hyde Park, O.—Bonds to the amount of \$15,000 have been voted to build a town-hall.

Indianapolis, Ind.—The Talbot Building Co., E. Gates, pres., is about to erect 16 double houses on Penn and 16th Sts.; cost, \$100,000; architects, J. G. Tourtellot, local block, and Dupont & Johnson, Stevenson Building.

Kalona, Ia.—The Council has decided to erect a jail in the near future.

Kansas City, Mo.—A new building will be erected by Bethany Hospital to cost about \$40,000.

The contract for the erection of the new Cudahy plant was awarded to George Parks, of South Omaha, Neb. It is stated that the plant will cost about \$1,000,000.

Plans prepared by Van Brunt & Howe, 1214A Main St., for a Children's Home, to be erected at 22d St. and Tracy Ave., have been accepted. The building will cost about \$30,000.

Kenosha, Wis.—The County Board is considering the erection of an Insane Asylum to cost \$40,000 to \$50,000.

La Crosse, Wis.—The La Crosse Hospital Association has been formed to erect a building to cost about \$20,000. It will be non-sectarian, but under Methodist supervision.

Louisville, Ky.—A. J. Ross will build a \$20,000 apartment-house on 4th St., between Chestnut and Walnut Sts.

The Polytechnic Society of Kentucky is considering the matter of erecting a library.

Marietta, O.—It is reported that Washington County Commissioners have decided to build a \$125,000 court-house.

Marshall, Tex.—The contract for a court-house has been awarded to Sonneckfield & Emmins, of Dallas, for \$94,169.

Milwaukee, Wis.—Plans have been prepared by A. C. Clas for remodeling the exposition building into a convention hall. It will have a seating

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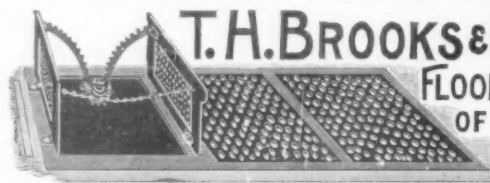
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

capacity of 20,000, and the improvement will cost about \$10,000.

Montreal, Can.—Next year the authorities of the faculty of McGill University will build an important addition to their building. The annex will accommodate the departments of practical hygiene, pharmacology and medical jurisprudence. The new building will cost upwards of \$70,000, exclusive of equipment.

Nashville, Tenn.—The E. & N. Manufacturing Co. will rebuild their plant recently destroyed by fire. The new building will be of brick, four stories, 60' x 250'; cost, \$10,000.

Neenah, Wis.—The Presbyterian Society has raised funds for the erection of a church. A \$30,000 building is proposed.

Newark, N. J.—The Trustees of the Central Presbyterian Church have filed plans for an addition estimated to cost \$24,000.

New Comerstown, O.—Architect C. C. Ellis, Lorain, has prepared plans for 2 six-room school-buildings for the Board of Education; brick and stone, slate roofs, furnaces; cost, \$16,000.

New Orleans, La.—It is proposed to build a 12-room brick school on Perrier St.; probable cost, \$27,000.

New Rochelle, N. Y.—A committee has been appointed to inquire into the matter of sites and cost of new high school, which it is stated will cost not less than \$80,000.

North Adams, Mass.—Lapointe & Bond, have prepared plans for a four-story, 55' x 79' addition to the plant of the North Adams Manufacturing Co. It will be of the slow-burning mill type of construction, and the contract for erecting it has already been placed.

Northfield, Mass.—C. H. Webster will soon break ground on Parker Ave. for a new block, 40' x 66'. It is to be of wood, two stories high with a cellar, and will contain three stores.

Philadelphia, Pa.—George Watkinson & Co. are about to erect a large three-story addition to their rubber shoe factory, at 37th and Reed Sts.

W. A. Hurlock & Son, 427 Stephen Girard Building, have received the contract to erect a stable for the United Gas Improvement Co.; cost, \$12,000.

Wilson Bros. & Co., architects, Drexel Building, Cope & Stewardson, 320 Walnut St., are completing plans for the new dormitory at the University of Pennsylvania, estimated to cost \$100,000.

Contractor Charles McCaul will erect the additional dormitory buildings and memorial tower for the University of Pennsylvania adjoining the present structure, at 36th St. and Woodland Ave.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

The contract price is \$200,000, and the buildings are to be completed by August 1, 1900. Work will be started at once.

Ground has been broken for the erection of a fine new \$30,000 parochial school-house for the congregation of the newly-founded parish of Our Lady of Victory, at 54th and Summer Sts., of which Rev. P. F. McNulty is pastor. The building will be one of four to be erected on the lot at 54th and Vine Sts., which has a frontage of 230' on 54th St. and 175' on Vine St. On the corner of these streets a church will be eventually erected. The parish house will be located in the rear of the church, and a convent between the church and parochial school. The school will be built in the Romanesque style of architecture, as will the other three buildings, and will occupy 65' on 54th St. and 108' on Summer St. The building will be three stories in height, and the walls will be built entirely of Port Deposit stone. It is estimated that the school will accommodate about 1,000 pupils.

Architect Rowland W. Boyle has been engaged by Rev. P. F. McNulty, rector of the new Catholic Church of Our Lady of Victory, at the southwest corner of 54th and Vine Sts., to prepare the drawings for the group of buildings that are to accommodate the new parish. The combined school and chapel will be built first.

Pittsburgh, Pa.—Architects Rutan & Russell have been commissioned to design the new 33d Street passenger station for the Pittsburgh Junction Railroad.

Architect Joseph Anglin has plans for the erection of ten residences, to be erected at Bellevue, for J. B. Hamilton, to cost about \$10,000 each.

Portland, Me.—An order has been passed authorizing the remodeling of the Park Street School, cost not to exceed \$21,000.

Princeton, N. J.—James Westervelt, of New York City, and of the class of 1892, in association with other alumni, intends erecting a large building and have for this purpose purchased the Scudder and Leigh properties on the corner of Nassau Street and University Place and opposite University Hall. The property has a frontage of 80' on Nassau St. and 204' on University Pl. While provision will be made in the building to be erected on this property for stores and offices, it is the purpose of Mr. Westervelt and his associates to make special provision for rooms for alumni reunions and banquets.

Richmond, Ind.—Press report states that Clarence Gennett is to build a \$25,000 theatre from plans by Oscar Cobb, Chicago, Ill.

Roslyn, L. I., N. Y.—McKim, Mead & White, 160 Fifth Ave., New York City, are preparing plans

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

for a summer residence to be erected here for Mrs. Clarence H. McKay, at Harbor Hill.

Sacramento, Cal.—California is to have a new Governor's mansion of granite and brick in Capitol Park, and the cost is now estimated at \$50,000. It is to be two stories in height, with attic and basement, and will cover a ground area of 74' x 98'.

St. Joseph, Mo.—A parochial school will be built at a cost of \$30,000. Address Rev. James P. Brady.

St. Louis, Mo.—Louis Weissbecker, 715 Locust St., has completed plans for the church to be erected by St. Theresa's Catholic Society; estimated cost, \$50,000. Rev. J. A. Connolly, pastor.

Plans for a new church for St. Kevin's Catholic congregation have been prepared by Architects Barnett, Haynes & Barnett, to be constructed of Bedford stone; cost, \$100,000. Rev. Father E. J. Shea, pastor.

San Francisco, Cal.—Edw. McLaughlin is about to erect a \$75,000 brick block on Mission St., near 3d St. George Geddes, architect.

Trenton, N. J.—The Common Council has passed an ordinance appropriating \$125,000 for the purchasing of a site and erecting the new high school.

Utica, N. Y.—Rumrill & Carter, of Buffalo, have received the contract for the main building of the Central New York Telephone Co., to be erected on Bleeker St., at a cost of \$50,000.

Vicksburg, Miss.—Plans have been prepared by William Stanton for a club-house to be built by the Red Lights Club. It will be constructed of brick and frame, have composition roof, and will cost about \$25,000.

Watertown, Wis.—F. L. Lindsay, architect, has prepared plans for a brick livery stable for Albert Friedrich; cost, \$7,000.

Waukesha, Wis.—Patton, Fisher & Miller, 115 Monroe St., Chicago, Ill., are preparing plans for a \$25,000 college building to be erected by the Carroll Presbyterian College.

West Chester, Pa.—Architect Henry Saye, Chester, has plans for a \$15,000 factory for the West Chester Knitting Co.

Worthington, Minn.—Geo. O. Learned, Sibley,

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Ia., has been awarded the contract for the erection of the Presbyterian Church; cost, \$10,000.

ALTERATIONS AND ADDITIONS.

Buffalo, N. Y.—Interior alterations costing about \$35,000 are to be made to the interior of the Holy Angel's Church on Porter Ave.; Metzger & Greenfield, architects.

APARTMENT-HOUSES.

Chicago, Ill.—Monticello Ave., nr. Diversey St., three-st'y bk. & st. flats, 48' x 93', flat roof, steam; \$42,000; o., M. A. Link & Co., 6445 Emerald Ave.; a., A. G. Ferree.

New York, N. Y.—One Hundred and Fourteenth St., nr. 1st Ave., 2 six-st'y bk. stores & flats, 32' 6" x 87'; \$60,000; o., Solomon & Marcus, 14 W. 120th St.; a., G. F. Peilham, 503 Fifth Ave.

Ninety-second St., nr. W. Central Park, ten-st'y bk. & st. apart., 100' 8" x 116'; \$600,000; o., Patrick Norton, 1035 Third Ave.; a., Geo. Keister, 140 W. 84th St.

St. Louis, Mo.—Page St., nr. King's Highway, two-st'y bk. flat, 44' x 55', slate roof, furnace; \$8,000; a., A. Blair Ridington, Lincoln Trust Building.

CHURCHES.

Alton, Ill.—Bk. & st. church, slate roof, furnace; \$15,000; o., First Baptist Society; a., W. A. Cann, St. Louis, Mo.

Brooklyn, N. Y.—Fourth Ave., cor. Orington Ave., bk. church, 62' x 78', slate roof, steam heat; \$30,000; o., Adrian B. De Nyse, President, 7th Ave. & 79th St.; a., G. W. Kramer, 1 Madison Ave., New York.

Carthage, Ill.—Fr., bk. & st. church; \$10,000; o., Presbyterian Society; a., Geo. W. Payne & Son.

Carrollton, O.—Bk. & st. church, slate roof, steam heat; \$10,000; o., Methodist Episcopal Church; a., L. W. Thomas, Canton.

New York, N. Y.—One Hundred and Forty-first St., nr. St. Ann's Ave., two & three-st'y bk. & st. church & rectory, 75' x 79' & 46'; \$40,000; o., Reformed Church, Eugene G. Fuessle, pastor; a., F. A. Minuth, 289 Fourth Ave.

North Peoria, Ill.—Bk. & st. church; \$10,000; o., Arcadia Presbyterian Society; a., Albert Kiefer, 227 Main St., Peoria.



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CLUB-HOUSES.

Brooklyn, N. Y.—Fulton St., nr. Sackman St., one-st'y fr. club-house, 100' x 100'; \$9,000; o., Bedford Athletic Club; a., Herman E. Funk, 1561 Broadway.

EDUCATIONAL.

Mishawaka, Ind.—Two-st'y & base, bk. school of 8 rooms, slate roof, hot air; \$16,000; o., School Board; a., Freyermuth & Maurer, South Bend.

Parkersburg, W. Va.—Two-st'y bk. & st. 10-room school; \$30,000; o., City; a., Wm. Howe Patton.

FACTORIES.

Brooklyn, N. Y.—Front St., nr. Main St., seven-st'y bk. factory, 50' 9" x 70', tar & gravel roof; \$25,000; o., A. Tergas & Sons, 59 Front St.; b., T. S. Goodwin, 450 Eleventh St.

Columbia, S. C.—Bk. steel-fr cotton-mill, 151' x 550', asphalt & gravel roof; \$125,000; o., Olympia Cotton Mills; a., W. B. Smith Whaley & Co.

Columbus, O.—S. Fourth St., six-st'y bk. factory, 145' x 195', comp. roof, steam; o., United States Carriage Co., N. 4th St.; a., Jos. Dauben, Eberly Block.

Davenport, Ia.—Four-st'y & base, bk. & st. carriage factory, 40' x 75'; \$7,000; o., J. L. Mason; a., Claussen & Burrows.

Elizabeth, N. J.—Trumbull and First Sts., five-st'y bk. L-shaped factory, 192' 8" x 629'; o., Singer Mfg. Co.; gen'l c., Chas. McCaul, Philadelphia, Pa.

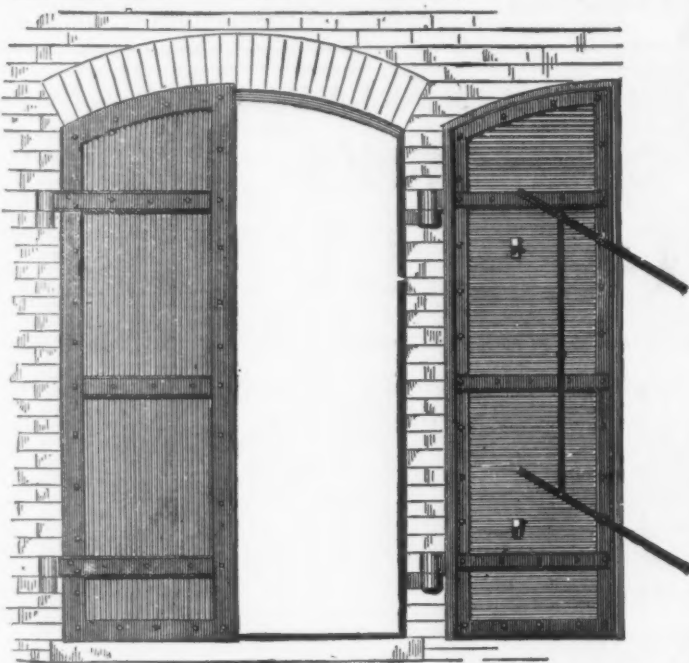
New York, N. Y.—Eleventh Ave., cor. 38th St., three-st'y bk. bakery, 98' 9" x 125' 6"; \$80,000; o.,

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HOSPITALS.

Redfield, S. D.—Three-sty & base st. & bk. hospital building, 51' x 76'; \$30,000; o., Ira B. Cook; b., Paul Mueller; a., Dankmar Adler, Auditorium Building.

HOTELS.

Chicago, Ill.—E. Van Buren St., Nos. 45-47, five-sty bk. hotel, 51' x 76'; \$30,000; o., Ira B. Cook; b., Paul Mueller; a., Dankmar Adler, Auditorium Building.

HOUSES.

Boston, Mass.—Draper St., nr. Bowdoin St., Ward 20, two-sty fr. dwell., 28' x 42', pitch roof, furnace; \$5,000; o. & b., H. E. Hunnewell, Melrose.

Waubesa St., nr. Humboldt Ave., Ward 21, two 21-sty fr. dwells., 26' x 36', pitch roofs, furnaces; \$10,000; o., French, Cole & Shea; b., Thos. Wills. Greenbriar St., No. 11, Ward 20, 24-sty fr. dwell., 30' x 48', pitch roof, furnace; \$5,000; o. & b., G. L. Davidson, 69 Harvard St., Dorchester.

Monroe St., nr. Harold St., Ward 21, six 21-sty fr. dwells., 28' x 55', pitch roofs, furnaces; \$40,000; o., H. P. Nawn, 82 Savin St.; b., F. X. Julian; a., W. H. Bezarick.

Howard Ave., nr. Woodcliffe St., Ward 16, three-sty fr. dwell., 24' x 55', flat roof, furnace; \$3,500; o., John Mahan; b., L. Boulter, Wyoming St. Riverside St., nr. Brooks St., Ward 25, two-sty fr. dwell., 35' x 48', pitch roof, furnace; \$5,000; o., Ralph B. McDaniel, 11 Mountford St.; b., F. H. Colpitts.

Millett St., nr. Harvard St., Ward 20, two-sty fr. dwell., 24' x 35', pitch roof, furnace; \$4,000; o., Annie M. Hoyt; b., E. B. Moxon, Warner Ave.

Heda St., nr. Dorchester Ave., Ward 20, three-sty fr. dwell., 27' x 48', flat roof, furnace; \$4,500; o. & b., Daniel F. Riley, 30 Speedwell St.

Monadnock St., No. 19, Ward 16, two-sty fr. dwell., 26' x 48', pitch roof, furnace; \$5,000; o., Louise P. Arnold; b., J. H. Holmes, 4 Ramsey St., Dorchester.

Lyon St., nr. Dorchester Ave., Ward 20, 2 three-sty fr. dwells., 27' x 48', flat roofs, furnaces; \$8,000; o. & b., Wm. Riley, 22 Auckland St.

Cottage Park, nr. Bowdoin St., Ward 20, two-sty

BUILDING INTELLIGENCE.

(Houses Continued.)

fr. dwell., 26' x 44', pitch roof, furnace; \$4,500; o., T. P. Sullivan, on premises; b., W. H. Webster.

Charles St., No. 34, Ward 20, three-sty tr. dwell., 23' x 39', flat roof, stoves; \$3,800; o., Henry F. Johnson; b., Eldredge Bros.

Bay State Road, Ward 11, four-sty bk. & st. dwell., 26' x 75', flat roof, steam; \$25,000; o., Fred'k E. Snow; b., Whidden & Co., 43 Milk St.

Yeoman St., Nos. 3-5, Ward 17, three-sty bk. store & dwell., 20' x 40', flat roofs, stoves; \$6,000; o., John McWeeney; b., T. Connelley, 5 Mt. Pleasant Ave.

Hinckley St., No. 15, Ward 16, 21-sty fr. dwell., 30' x 50', pitch roof, furnace; \$6,000; o., Margaret Quinn; b., Howard Bros.

Bay State Road, Ward 11, 4 three-sty bk. & st. dwells., 24' x 55', flat roofs, furnaces; \$30,000; o., George Wheatland, 27 State St.; b., W. D. Vinal.

Albion St., nr. Dover St., Ward 9, four-sty bk. dwell., 13' x 17' x 57', flat roof, stoves; \$6,000; o., Jos. Malandy, 106 Brighton St.; b., B. Foterick.

Brooklyn, N. Y.—Avenue C, nr. E. 22d St., 21-sty fr. dwell., 31' x 40', shingle roof, hot water; \$5,000; o., Mary E. Vanderveer, Howard & Sutter Aves.; a., Bennett & Ryder, Van Sicklen Ave. & Avenue T; b., S. S. Bennett.

Seventy-fourth St., nr. 14th Ave., 3 two-sty & attic fr. dwells., 20' x 34', shingle roof; \$9,000; o. & a., John Kinsey, 73d St., near 14th Ave.

Atlantic Ave., cor. Beach 37th St., 21-sty fr. dwell., 25' x 55', shingle roof, hot air; \$7,500; o., Geo. C. Thayer, 65 Henry St.

E. Fourteenth St., nr. Beverly Road, 21-sty fr. dwell., 29' x 10' x 36', shingle roof, hot air; \$4,500; o., J. Parkins, Albemarle Road; a., J. J. Petit, 186 Remsen St.

Putnam Ave., nr. Ralph Ave., 4 three-sty bk. dwells., 25' x 65'; \$24,000; o. & b., C. Melcher, 350 Evergreen Ave.; a., B. Finkenselper, 93 Broadway.

E. Fifteenth St., nr. Albemarle Road, 21-sty fr. dwell., 35' x 38' x 39', slate roof, hot water; \$8,500; o., James R. Wietberger, Rutherford, N. J.

Chicago, Ill.—Magnolia Ave., No. 1819, two-sty fr. dwell., 26' x 48'; \$5,400; o., F. Schrader; b., G. H. Binder.

Everett, Mass.—Thorndike St., three-sty fr. dwell.; \$5,000; o., Z. Rankin; b., C. D. Rankin.

Houghton, Mich.—Three-sty fr. dwell., 50' x 105', comp. roof, hot air; \$15,000; o., J. C. Edwards; a., C. A. Pearce, Hancock.

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(Houses Continued.)

Minneapolis, Minn.—Ashland St., nr. Kent St., two-sty bk. dwell.; \$6,000; o., H. T. Quinlan; b., Donohue & Hoffman, 620 Waba ha St.

New York, N. Y.—Kingsbridge Ave., No. 38, two-sty fr. dwell., 25' x 61' 6"; \$5,000; o., Clara W. Holbert, 36 Kingsbridge Ave.; a., F. A. de Meuron, Getty Sq., Yonkers.

Topping Pl., nr. 174th St., three-sty bk. dwell., 24' x 58' 3"; \$15,000; o., Mrs. H. Herter, 1108 E. 156th St.; a., Schneider & Herter, 46 Bible House.

Hampden St., nr. Grand Ave., six 21-sty fr. dwells., 20' x 60'; \$24,000; o., Rob't C. Wood, Riverdale; a., Chas. S. Clarke, 719 E. 177th St.

Loring Pl., nr. Hampden St., 2 three-sty fr. dwells., 27' x 42' 6"; \$10,000; o. & a., W. S. Phillips, on premises.

Philadelphia, Pa.—Allegheny Ave., No. 1501, three-sty granite & bk. dwell., 22' x 81', mansard roof; \$14,000; o., Walter S. Hine; b., W. P. Wells & Co.

St. Louis, Mo.—Compton Heights, 21-sty bk. dwell., 28' x 52', tile roof, hot water; \$7,000; o., Dr. W. A. Fries, 15 4 S. Broadway; a., Ernest J. Hess.

Westminster Pl., two-sty bk. dwell., 28' x 33', comp. roof, furnace; \$5,000; o. & a., A. M. Baker, Columbia Building.

Victoria Ave., two-sty bk. dwell., 30' x 42', slate roof, furnace; \$4,000; o., John G. Hewitt; a., Matthews & Clark, Union Trust Building.

OFFICE-BUILDINGS.

Belvidere, Ill.—Two-sty & base, store & office building, 48' x 90', tin roof, steam; \$12,000; o., Paul Udelowski; a., Bradley & Carpenter, Rockford.

Boston, Mass.—Pemberton Sq., Ward 6, eleven-sty bk. & st. store & office building, 80' x 100', flat roof, steam; \$300,000; o., Moses Williams et al.; a., Fehmer & Page, 87 Milk St.

PUBLIC BUILDINGS.

Portland, Ind.—Two-sty bk., st. & steel jail & sheriff's residence, slate roof, steam; \$25,000; o., Jay County; a., Tally & Jaqua; a., Wing & Mahurin, Fort Wayne.

STABLES.

Brooklyn, N. Y.—Fiftieth St., nr. 15th Ave., 11-sty fr. stable, 22' x 26', shingle roof; \$550; o., Geo. Weidig, on premises; b., W. J. Mannering, 913 Bedford Ave.

E. Fourteenth St., nr. Avenue B, 11-sty fr. stable, 20' x 25'; \$500; o., Joseph Halsted, on premises; a., Thos. Bennett.

Newton, Mass.—Westbourne Road, one-sty fr. stable, 31' x 45'; \$1,500; o. & b., J. R. O'Connor.

New York, N. Y.—One Hundred and Seventy-ninth St., nr. Bronx Park Ave., two-sty fr. stable, 15' x 40'; \$600; o. & a., Charles Knapp, Clarkson Ave., Van Nest City.

Philadelphia, Pa.—Washington Ave., No. 1312, two-sty bk. stable, 30' x 50'; o., Chas. H. Cafferty; b., M. J. Ford.

Rye, N. Y.—One-sty fr. stable, 76' x 100'; o., Apawamus Golf Club, a., S. Edson Gage, 3 Union Sq., New York City.

TENEMENT-HOUSES.

Brooklyn, N. Y.—Spencer St., nr. Myrtle Ave., 2 five-sty bk. flats, 25' x 78', gravel roof; \$20,000; o., Julius A. Jozek, 644 Hamburg Ave.

New York, N. Y.—Second Ave., Nos. 60-62, six-sty & base, bk. flat, 41' x 100' x 115'; \$15,000; o., Philip Siegel, 5 E. 106th St.; a., Michael Bernstein, 245 Broadway.

E. Sixty-ninth St., No. 415, five-sty bk. flat, 25' x 86'; \$12,000; o., John E. Gerlach, 201 W. 118th St.; a., J. Boekell & Son, 54 Bond St.

THEATRES AND HALLS.

Muskegon, Mich.—Three-sty bk. & st. Masonic Temple, 66' x 115'; \$26,000; o., C. T. Hills; a., Sidney J. Osgood, Grand Rapids.

Pleasant Hill, Mo.—Bk. & st. opera-house building; \$15,000; o., George M. Kellogg; a., George P. Washburn, Ottawa, Kan.; day-work.

WAREHOUSES.

Chicago, Ill.—Rockwell and Twenty-sixth Sts., five-sty bk. warehouse, 80' x 150'; \$35,000; o., W. W. Kimball & Co.; b., A. Linguist; a., Wm. Strippelman.

Detroit, Mich.—Lieb St., five-sty steel-fr. bk. warehouse, 40' x 100', comp. roof, steam; o., Berry Bros., Ltd., Leib and Wight Sts.; a., George D. Mason.

MISCELLANEOUS.

Chicago, Ill.—W. Twelfth St. and Campbell Ave., four-sty bk. fireproof stock-house, 57' x 90'; \$50,000; o., Standard Brewery; a., Fred. W. Wolf Co., 139 Rees St.

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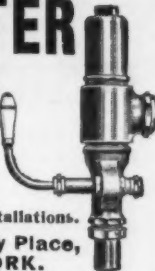
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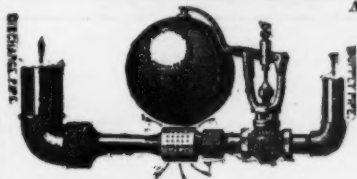
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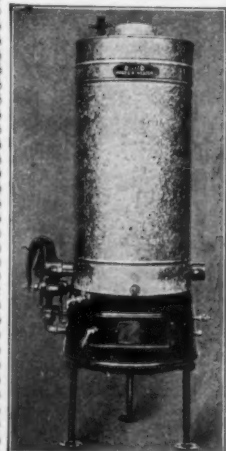
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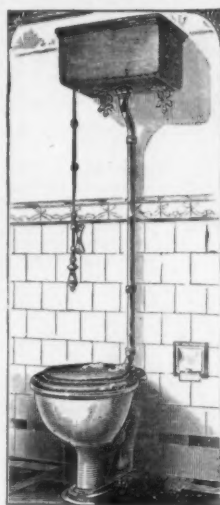
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PROPOSALS.

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HEATING.

[At Charleston, Ill.]

It is stated that bids are wanted September 12 for heating the county court-house. W. R. PATTON, Chmn. Bd. Co. Supervisors. 1237

SCHOOL.

[At North Adams, Mass.]

Bids are wanted September 11 for a school to be erected near hospital grounds. W. H. PRITCHARD, Secy. School Com. 1237

COLLEGE BUILDINGS.

[At Salt Lake City, Utah.]

Bids are wanted September 15 by the University of Utah for the construction of four buildings, including steam-heating plant, plumbing, sewerage, boiler-house and tunnel. 1237

SCHOOL.

[At Cleveland, O.]

Bids are wanted September 16 for the Lincoln High School. H. I. SARGENT, School Dir. 1237

INTERIOR WOODWORK.

[At Topeka, Kan.]

Sealed proposals will be received until September 12 by George A. Clark, Secretary of State, for the carpentry required for the completion of the State Library room in the Capitol Building, also for construction of book stacks. 1237

SCHOOL-HOUSE.

[At Boston, Mass.]

Contractors are invited by the School Committee of the City of Boston to furnish proposals for erecting a primary school-building on Dighton Pl., Brighton, for the City of Boston. The bidder must fill out and leave the proposal and a certified check for \$1,000, at the office of the Secretary of the School Committee, Mason St., in said city, before 4.30 o'clock P. M., of September 11, 1899. EDWARD I. ALDRICH, Chairman of the Committee on New Buildings of the School Committee of said city. 1237

SCHOOL-HOUSE.

[At Boston, Mass.]

Contractors are invited by the School Committee of the City of Boston to furnish proposals for erecting a new grammar school-building in East Boston, for the City of Boston. The bidder must fill out and leave the proposal and a certified check for \$1,500, at the office of the Secretary of the School Committee, Mason St., in said city, before 4.30 o'clock P. M., of September 11, 1899. EDWARD I. ALDRICH, Chairman of the Committee on New Buildings of the School Committee of said city. 1237

HOSPITAL BUILDINGS.

[At Terrell, Tex.]

Bids will be received until September 11 for the erection of a two-story brick laundry and a three-story brick annex to the north Texas Insane Asylum. JOHN L. TERRELL, President Board of Managers. 1236

PLUMBING.

[At Stapleton, S. I., N. Y.]

Sealed proposals will be received at this office until noon of Tuesday, September 5th, 1899, for plumbing work for the Marine Hospital Service at Stapleton, New York. Schedules and further information may be obtained upon application to the undersigned. GEO. W. STONER, Surgeon, M. H. S., in command of Station. 1236

COMPETITIONS.

CHURCH.

[At Roanoke, Va.]

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

PROPOSALS.

SCHOOL.

[At Forest City, Ia.]

Bids are wanted September 18 for a school in Grant Township. C. I. ANDERSON, Pres. School Bd. 1238

HOSPITAL.

[At Auburn, Cal.]

Bids are wanted September 18 by the City Clerk for a hospital to cost not more than \$15,000. 1238

ALTERATIONS.

[At Harrisburg, Pa.]

Bids are wanted September 20 by the County Commissioners for remodelling the county prison. 1238

ELECTRIC LIGHT PLANT.

[At New London, Conn.]

Sealed proposals for furnishing and delivering electric light plant at New London, Conn., will be received here until noon, September 27, 1899, and then publicly opened. Information furnished on application. SMITH S. LEACH, Major, Engrs., U. S. engineer's office. 1238

CONSTRUCTION.

[At Bedford, N. Y.]

Bids are invited for the following work at the New York State Reformatory for Women at Bedford, New York: Grading excavation, road making, masonry work, cut granite, addition to boiler-house, machinery and steam connections in same, retaining walls, altering prison building, etc. The Board of Managers will open the bids publicly on September 15, 1899, at 2 P. M. All bids must be sealed and

PROPOSALS.

addressed to the HON. JAMES WOOD, President of the Board of Managers. 1237

Treasury Department, Office Supervising Architect, Washington, D. C., August 23d, 1899. Sealed proposals will be received at this office until 2 o'clock P. M. on the 2d day of October, 1899, and then opened, for all the labor and materials required for the electric work in the main building at the U. S. Immigrant Station, Ellis Island, New York Harbor, in accordance with the drawings and specification, copies of which may be had at the discretion of the Supervising Architect, at this office or at the office of Boring & Tilton, architects, 32 Broadway, New York City. JAMES KNOX TAYLOR, Supervising Architect. 1237

Treasury Department, Office Supervising Architect, Washington, D. C., August 21st, 1899. Sealed proposals will be received at this office until 2 o'clock P. M. on the 20th day of September, 1899, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the addition to the U. S. Post-office Building at Canton, Ohio, in accordance with the drawings and specification, which will be furnished at the discretion of the Supervising Architect on application at this office or at the office of the Custodian, U. S. Post-office, Canton, Ohio. JAMES KNOX TAYLOR, Supervising Architect. 1237

Treasury Department, Office Supervising Architect, Washington, D. C., August 23d, 1899. Sealed proposals will be received at this office until 2 o'clock P. M. on the 28th day of September, 1899, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Custom-house and Post-office Building, Bristol, Tenn., in accordance with the drawings and specification, which will be furnished at the discretion of the Supervising Architect on application at this office or at the office of the Postmaster, Bristol, Tenn. JAMES KNOX TAYLOR, Supervising Architect. 1237

HOME.

[At Marietta, O.]

Sealed bids will be received until September 15 for the construction of a brick, stone and terra-cotta building for a home for the Marietta Lodge No. 477,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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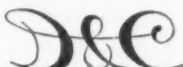
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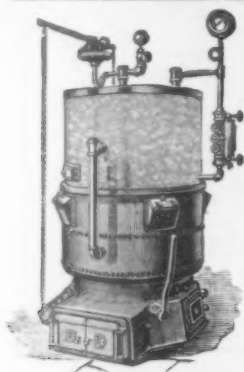
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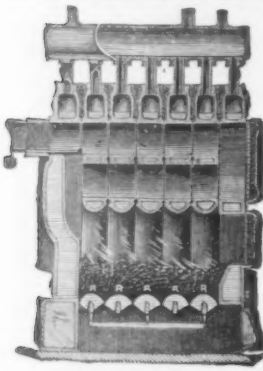
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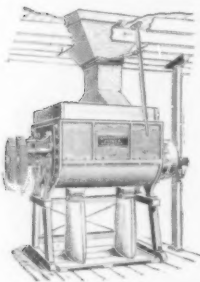


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(Wholesale Prices.) (Prices to Builders and Contractors.)				
Common: Cargo afloat.				
Pale.	1 75 @ 2 00			
Jersey.	4 75 @ 5 25			
Long Island.				
Up River.	4 75 @ 5 25			
Haverstraw Bay 2d.	5 25 @ 5 75			
1st.	7 00 @ 7 50			
Hollow.				
Fronts:				
Croton, Brown.	12 00 @ 12 50			
" dark.	12 00 @ 12 50			
" red.	12 00 @ 12 50			
Chicago pressed.				
" Moulded.				
Baltimore.	37 00 @ 41 00			
Philadelphia.	19 00 @ 21 00			
Trenton.	17 50 @ 18 50			
Milwaukee.				
Moulded:				
Red Pressed.	29 00 @ 30 00			
Buff.	27 00 @ 28 00			
Moulded Red & Buff.	45 00 @ 50 00			
Enamelled: Imp.	85 00 @ 100 00			
Enamelled (edge and end.)	90 00 @ 110 00			
CEMENT, LIME, etc. (Per cask.)				
Rosendale Cement.	90 @ 1 00			
Louisville.				
Utica, Akron, Buffalo, Milwaukee.	Not sold.			
Portland, Eng. (Gibbs).	2 25 @ 2 50			
" (K. B. & S.).	2 50 @ 3 00			
" (Black Cross).	2 25 @ 2 50			
" (Burnham).	2 50 @ 2 50	2 20 @ 2 50		
" (White's).	2 65 @ 3 00			
" French (Lafarge).	3 60 @ 3 75			
" Ger. (Alsen).	2 90 @ 3 25	2 75 @ 3 00		
" (Fowler).	2 25 @ 2 40	B'ks, Shoobridge & Co.,		
" (Vorwöhler).	2 50 @ 2 90	English 2 30		
" (Lagerdofer).		2 75 @ 3 00		
" (Dyckerhoff).	2 75 @ 3 00			
" (Hanover).	2 35 @ 2 45			
" Stettin, (Anchor).	2 75 @ 3 00	3 50 @ 4 00		
Roman.	2 75 @ 3 00	8 00 @ 9 00		
Keene's coarse.	4 25 @ 4 75			
" superfine.	6 50 @ 7 00			
Lime:				
Lime of Tell.	4 00 @ 4 50			
Hydraulic Lime.	1 45 @ 1 50			
Chicago Lime in bulk.	{ St. John			
Wisconsin Lime.	80 @ 85	90 @ 95		
Rockland and Rockport, (Com.).	90 @ 95			
Kelley Island Lime, finish.				
State, Com. cargo rates.	65 @ 75			
State, finishing.	1 30 @ 1 40	1 85 @ 2 00		
Plaster-of-Paris (calcined).	1 40 @ 1 60	2 25 @ 2 50		
" (casting).	14 @ 16	25 @ 30		
Hair (cattle) & bush.	17 @ 19	30 @ 35		
" (Goat).	1 00 @ 1 25	1 00 @ 1 75		
Sand, & load.				

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