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IT will be remembered that a struggle took place some months ago between the owners of the new building known as Westminster Chambers, in Copley Square, in Boston, who wished to carry their building up to the limit fixed by the building-law, of one hundred and twenty-five feet above the street, and the owners or trustees of the Museum of Fine Arts, Trinity Church, the Public Library, and other important buildings in the neighborhood, who, for various reasons, did not wish to have a structure in the neighborhood so much higher than their own, and the public, a large portion of whom thought that the effect of the square, which is nearly surrounded by buildings of great architectural interest, would be injured by the intrusion of a lofty apartment-house. The contest ended in the passage, by the Legislature, of a special statute, providing that no building on the south side of Copley Square, on which the proposed apartment-house stands, should be carried to a height greater than ninety feet; but, as this special legislation, aimed at a single building, had a certain air of injustice, the statute also provided that the city of Boston should pay a suitable compensation to the owners of Westminster Chambers for the damage inflicted upon them through its operation. The statute further provided that church spires and "sculptured ornaments" might be carried above the ninety-foot limit, and the owners of Westminster Chambers took advantage of this provision to carry above this limit almost an entire story, profusely decorated on the outside with terra-cotta caryatides and other objects of the kind. The work was hardly completed before it had given occasion for a variety and complexity of legal disputes which seem likely to keep the Massachusetts courts busy for some time to come. The trustees of the Art Museum, who had the best reason for desiring to keep the building within its legal bounds, applied for an order to have the portion above the ninety-foot limit removed, as being in violation of the statute. This application was resisted by the owners of Westminster Chambers, on the ground that their upper story was a "sculptured ornament," within the meaning of the law, and this interesting controversy, although it has been once decided against the Westminster Chambers, has still to be heard in the court of final appeal. On the other side, the owners of Westminster Chambers, relying on the provision of the statute which required the payment of compensation to them for submitting to special restriction, sued the city for what they considered a reasonable sum, and were met with the plea that the statute fixing a special limit of height was unconstitutional and void, the part relating to the payment of damages as well as the rest. Meanwhile, as the Museum of Fine Arts is to be removed to the Fens, its trustees feel that they have no further interest in the matter, and have had themselves omitted from the court list of interested parties; while, in the Legislature itself, two bills are now pending, one of which repeals the present statute, while the other specifically approves the Westminster Chambers in its present condition; and last of all, the architect of Westminster Chambers threatens to bring suit against nearly every one concerned, for injury to his professional reputation by the arbitrary mangling of his design. So far, the owners of Westminster Chambers seem to be the principal sufferers. It is not unusual for hotel proprietors to reckon that a certain number of rooms, or floors, will pay their rent and running expenses, and that the remaining stories above can be counted upon for profit, and the enforced abandonment of these stories of profitable rooms, after all the plans had been made, the financial scheme prepared, and construction begun, might easily change such a building from a reasonably profitable investment into one which could never earn interest on the money put into it. Whether the Westminster Chambers is in this unfortunate condition we cannot say, and we sincerely hope that it is very far from it; but it is at least conceivable that a loss amounting to the greater part of the capital invested might easily be inflicted by such interference with a building scheme so far advanced as in this instance. Now, if the city's claim of the unconstitutionality of the limiting law is sustained, the owners of the building, who have suffered all the loss, will be obliged to look elsewhere for reimbursement, and it would not be easy to say whether any one can be compelled to make good their damage.

A CERTAIN artist, whose name we, on general principles, refrain from assisting to advertise gratuitously, recently created a sensation in New York by causing the arrest of the editor of an artistic journal on a charge of criminal libel, the charge being based, it is said, on an article which was at least no worse than a great deal of what passes for artistic criticism. Naturally, people who wish to carry out conscientiously the difficult and responsible duties of critics are rather alarmed at the quarrel, which, at best, will cause expense and annoyance to both sides, and the public at large is, or should be, deeply concerned in the matter. While we have no sympathy whatever with the sneering, clownish abuse which does duty in so many cases for artistic criticism, the greatest misfortune that could befall art, and American art in particular, would be to have any restraint put on the free and wholesome expression of opinion in regard to works of art offered for public appreciation. The worst influence that American art has suffered from has been the ridiculous laudation which ignorant journalists have poured out indiscriminately upon everything pretending to the name of art or artist. We remember a marine painter, who was accustomed to use laundry blueing to represent the ocean, because it was so much cheaper and handier than moist colors, whose works were extolled to the skies by the local newspapers; and even now, although a knowledge of art is far more widely diffused than it was a few years ago, the people who look upon the artistic development of the country as a movement of the deepest importance in the direction of humanity and morality, are continually shocked by the ignorant and mischievous adulation bestowed upon work which, even if good, does not deserve it, or, more rarely, by coarse ridicule of work which is seldom so bad as to merit it. The secret of good criticism is sympathy with the artist. Even if he is half spoiled by flattery, as so many American artists are, it is possible to call his attention to his shortcomings without jeering at him, and there must be little of the artist's heart in him if he would not really be grateful for such admonition; and where, as in most cases, there is something to praise, the feeling that the critic understands and appreciates his good points does more than anything else to reconcile an artist to condemnation of the bad part of his work, and to encourage him to correct it. In order, however, that this sort of criticism may be applied to works of art, the critic must be left as free as possible. While the idea that a hungry lawyer may be watching for an expression of disapproval on which to incite a libel-suit and earn a fee will make him afraid to call attention to faults, his own instinct will restrain him from distributing praises where he cannot also give

just blame, and good art will suffer, to save bad art from deserved rebuke. In the present case, therefore, while a definite, malicious intent on the part of the critic, if proved, should be properly dealt with, nothing else ought, even under our very severe libel laws, to restrict the judgment of the persons whose business it is to direct the public taste in artistic matters. If their judgment is faulty, and their mode of expressing their opinions objectionable, it is for the public to punish them by refusing to read their criticisms, not for the courts to pursue them with penalties.

NEW YORK owes to a distinguished engineer, Mr. Alfred B. Boller, one of the best suggestions that has yet been made in regard to the placing of monuments. Lamenting, as every one must, the insignificant and unworthy situations of nearly all the monuments in New York, he proposes that, in the designing of the bridges and viaducts which are rapidly multiplying around the city, provision should be made for monumental ornaments. He calls attention to the new Alexander II bridge, in Paris, which, beautiful and impressive as it is, might have been made far more so if it had been possible to give it ampler space, and says, most truly, that the wide rivers, the distant views, and the general grandeur of scale of the scenery around New York lend themselves in an extraordinary degree to the production of imposing artistic effects. Most of our readers have probably many times been impressed with the quiet, almost melancholy, beauty of the High Bridge, whose very simplicity, combined with its landscape surroundings, make it one of the most charming objects that New York has to show; and it is easy to imagine how, for instance, the Grant Monument, in a very different form, might have been arranged in connection with this, or some more carefully designed viaduct, so as to retain the advantage of the landscape setting, and in connection with it to produce an effect unequalled by that of any other monument in the world. Of course, it would take consummate talent to design a monument which would harmonize with such a setting, but talent in such matters is now more easily found here than a favorable opportunity for its exercise; and if such sites can be arranged, there will be no difficulty in procuring designs worthy of them. Mr. Boller proposes that, before the sad mistake is committed of erecting the Dewey Arch in permanent form in the middle of a crowded street, under the shadow of a row of enormous hotels, an attempt shall be made to combine it with one of the many bridges and viaducts which are now contemplated in the upper part of the city, and in connection with which it would have a dignity which it could never have in Madison Square.

FOLLOWING the example set by Harvard University, the Massachusetts Institute of Technology has established a course in landscape gardening, or landscape architecture, as it seems to be fashionable to call it. Mr. Guy Lowell, who graduated in architecture from the Institute in 1894, and has since studied with distinction in the School of Fine Arts, in Paris, besides making a special study of landscape work in Europe, will give instruction in landscape design. The course is open to second-year students in architecture and civil engineering, and will include, besides the necessary theoretical branches and the practice of landscape design, work in horticulture at the Arnold Arboretum.

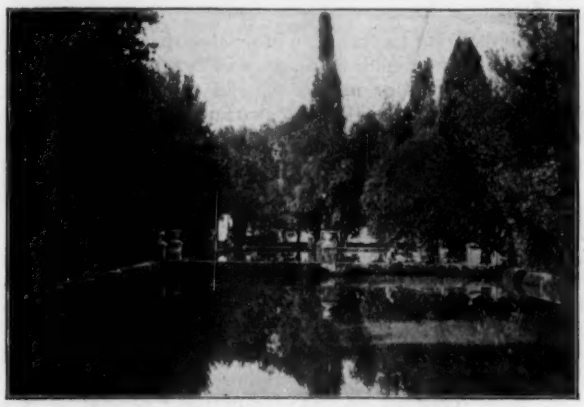
MILWAUKEE and St. Louis have been making some satisfactory experiments with portable school-houses. As used in Milwaukee, the buildings cost about seven hundred and fifty dollars apiece, and each will accommodate fifty-five children. They are made in sections, secured together with bolts, so that they can be taken down, removed, and set up anywhere on such foundation as may be available. Each has six windows, and the end wall is made into a blackboard. A stove furnishes all the heat required. Both Milwaukee and St. Louis have a rather shifting population, and these portable school-houses, which can be set up where they are needed, take the place very advantageously of the vacant dwellings and rooms which must otherwise be hired for schools. Taxpayers in cities will observe that these structures provide what seems to be suitable accommodation for the children at a cost of less than fourteen dollars per head, while the ordinary brick city school-house costs, as a rule, from one hundred and fifty to two hundred dollars per pupil, and is far more costly to maintain, and, usually, less satisfactory in lighting and ventilation than the simple one-story structures, with windows on each side. It would, of course, be unadvisable to abandon the system of providing large brick buildings for graded schools; but in the newer parts of large and growing cities, such portable structures could be extensively employed, with great advantage to the municipal treasury, as well as to the children, who are often obliged, in newly built quarters, to go for months and even years without proper school accommodation, while the slow processes of purchasing a site, securing an appropriation, and erecting a building, are going on.

M. PAUL SÉDILLE, one of the most noted of French architects, died recently, at the age of sixty-three. Paul Sédille was the son of a painter and architect of distinction, Jules Sédille, but was trained in his profession by M. Guénepin. He distinguished himself in the School of Fine-Arts, and, after his graduation, was appointed architect to the national manufactory at Sèvres. He soon gained an extensive practice, mainly in the way of private houses, both in city and country; but after the burning of the great department-store "Au Printemps," he was commissioned to replace it with a new building, and carried out his task with great success, the "Printemps" being one of the most beautiful constructions in Paris. Besides this building, he designed the church built to the memory of Jeanne d' Arc, at Domrémy, the Schneider Monument, at Le Creusot, and the vase presented by the city of Paris to the Emperor of Russia in 1897. Many years ago he received the gold medal offered by the Société Centrale des Architectes for the best example of domestic architecture. He was an honorary member of the Royal Institute of British Architects, Past Vice-President of the Société Centrale, and an officer of the Legion of Honor.

A RATHER interesting case in which an architect was concerned came before an English court the other day. An architect was employed to furnish drawings and specifications for a house, and superintend their execution. He agreed to perform these services for five per cent on the cost of the work, and actual travelling expenses, and his proposition was accepted by the owner in a letter in which he said that it was understood that this sum was to "cover everything." The architect wrote the specification, one clause in which provided, as is common in England, that the surveyor's charges for bills of quantities should be two-and-one-half per cent on the estimated cost, with a further charge for drawings, the understanding being that this fee should be paid by the builder, but that it should be added to the contract price. Estimates were obtained, and a contract entered into with a builder, in which the owner and builder agreed that the architect's final certificate should be conclusive as to the amount due him. The architect, without the knowledge, as it appears, of the owner, took out the quantities himself, and was paid for them, as well as for the extra drawings, by the builder. This sort of transaction is very common in England, but the executors of the owner, who had died in the meantime, thought there was something wrong in it, and sued the architect to recover what the builder had paid him, as well as an additional sum, as damages, for negligence in certifying the accounts, and in certifying charges which were erroneous. In regard to the first claim, they alleged that the architect had agreed that his charge of five per cent should "cover everything," so that it should cover the quantities; or, if it did not cover them, that the action of the architect in obtaining payment for them indirectly from the owner was in the nature of an attempt to secure a "secret profit" from his employer, and was therefore illegal. The architect, on the contrary, maintained that the services, as an architect, which he agreed to furnish did not include those of a quantity surveyor, and that, while London architects did not act as quantity surveyors on their own buildings, they often did so in the country, and such a course was not considered objectionable. The court, while it thought that the architect had not acted honorably in concealing from his employer the fact that he was to get indirect pay for the quantities, considered that the agreement between the architect and owner did not include this service, and that the latter was bound to pay for it according to his contract with the builder. In regard to the claim of damages for negligence, the Court said that, as no fraud on the part of the architect was alleged, and, as the owner and the builder had agreed to be bound, without appeal, by his decision, neither of them could be allowed, after the decision was given, to say that he had acted negligently or unskilfully.

THE ITALIAN GARDEN. — I.

THE Italian garden in the usual sense of this term — the garden of the Italian Renaissance villa — is, as a type, uniquely significant in the history of the art of garden design; for it represents at once the culmination of the ancient



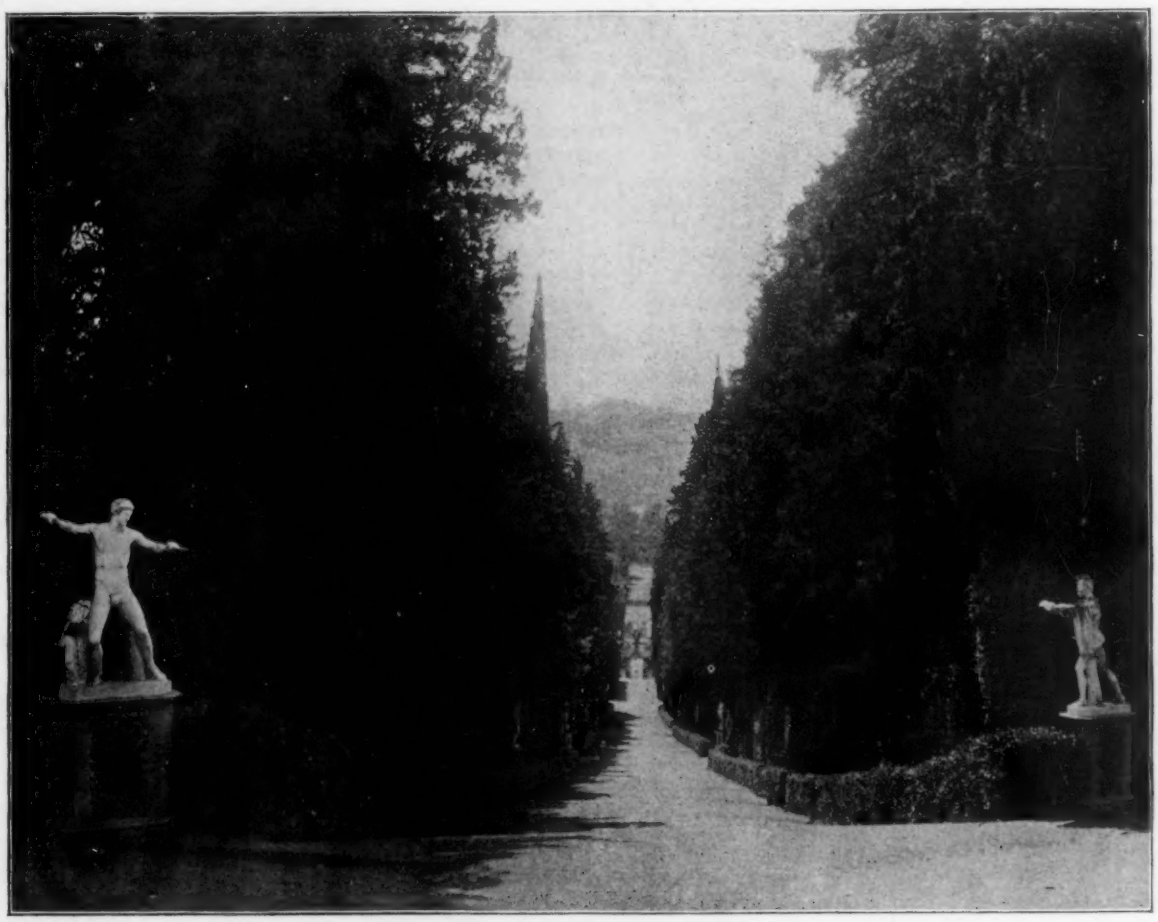
View in the Garden of the Villa d' Este, Tivoli.

and the inauguration of the modern formal garden. The ancient Romans brought together, from all parts of their wide empire, the ideas and materials from which their architects developed the Imperial Roman villa. The Renaissance Italian villa with its garden, directly inspired as it was by Roman examples and precedents, thus became the most important descendant of the villas of the ancients in different parts of the Roman world, and its garden the focus, as it were, to which the rays of tradition and custom from all the most important earlier gardens converged. Thus originated and composed, and embodying the accomplishment of the past, this type of garden became at the same time the prototype of practically all the subsequent formal gardens of the Romanic and Teutonic peoples, particularly those of France and of England, from the latter of which our own have been derived.

The significance of the Italian garden as a type thus being manifest, the study of this type becomes of correspondingly exceptional interest. Moreover, additional interest attaches at present to the study of the Italian garden, its distinctive scheme and special features, from its now growing popularity for use in this country.[1]

The subject has often been treated, historically and descriptively. Indeed, writers have hitherto almost exclusively concerned themselves with a series of descriptions of particular gardens. I know, however, of no satisfactory exposition of the principles underlying the design of the Italian garden as a type of formal treatment of the grounds about a residence; and this, primarily, will be my attempt in this paper. I will, then, consider first the general scheme of this garden as a type, and refer to variations of this scheme in some detail with illustrative examples from particular gardens. After this I will give a very brief history of the Italian garden in Renaissance times, closing with a short summary and estimate, and a word on the bearing of this study on present needs and customs of landscape art in this country.

Of the Renaissance Italian villa, unquestionably the most striking character is the harmonious relation of house and grounds. Both were rightly regarded as essential parts of one whole, of one composition. The house, being the more important, dominated, while the grounds, being subordinate, were designed to subserve the effectiveness of the house. The site in each case, however, was generally chosen with the possibilities of the garden very much in mind, and a position was sought which should to the greatest degree possible afford what may be said to have been regarded as the two chief requisites of a complete garden: namely, first an elevation which would command a wide and noble prospect, and second, an abundance of water for garden as well as household purposes. The site being fixed on, the house was designed with reference at once to its natural



Cypress Alley: Boboli Garden, Florence.

[1] Among our most interesting American examples is the Italian garden laid out by Mr. Charles A. Platt on the Sprague estate in Brookline. For a description of this garden see "Formal Gardens," by Charles H. Caffin, in *Harper's Monthly* for September, 1899, page 557.

surroundings, and to the garden which was to be laid out, as well as to its own essential functions as a house for residence or resort. And the garden in its turn was planned with reference first of all to the "setting off" of the house, and the forming of an agreeable transition from its art to wild nature; and secondly, to the garden's own peculiar duties of pleasure-giving. Thus the garden-plan together with that of the house was first of all controlled by the character of the site, its shape, extent, topography, etc., and secondly, was influenced by its relation to the house, the effect of which it was intended to enhance. For these reasons, and because no two sites were exactly alike, we naturally find no two gardens of like design, and it is indeed difficult to trace any considerable development in form or even the effect of one example on another. This difficulty is moreover greatly increased by the well-known and continually lamented fact that, since a garden, compared with a building, is by its nature far less permanent, very few of these old gardens exist in any considerable degree of preservation, while those that are now in the least ruined condition are so, thanks to "restoration" or other franker changes.

Two more or less separate classes of Italian villas with their gardens are to be distinguished, especially about Rome: first, those on the edge of the city proper, and second, those outside in the suburbs. The former were in general smaller, and, curiously enough, usually more naturalistically treated, as if to give the greater contrast with their more formal urban surroundings. Since, however, these sites had fewer natural advantages in the way of view and water-supply, they were treated with fewer terraces, and also with fewer reservoirs, fountains, grottos, and other ornamental features in which water played a conspicuous part. Here, the house itself, or "casino" as it was called, was seldom a residence, being generally little more than a rendezvous for the day-time entertainment of visitors, and for exhibitions of statuary, frescos, and other works of the fine-arts. Here especially were preserved and displayed the rich treasures of Classic sculpture often excavated in great numbers wherever old sites were built on. Here, too, the great artists of the time were employed to paint beautiful frescos, and since everything here could be pagan, the Neo-Classic spirit held full sway, and the subjects chosen were generally from the ancient mythology. Many of these museums are to-day museums of art and antiquities. One of the most beautiful examples of this first class of Italian villas is the well-known Villa Medici, just outside of Rome.

It was, however, only in the second class of these villas, those out in the suburbs, that the Italian Renaissance garden attained its fullest development. These assumed the greatest importance at the time, and had subsequently the most influence. To the consideration of these then, I shall hereafter almost exclusively confine myself, and to these, when not specifying, I would always be understood to refer. Only I beg that it be clearly understood that the two classes had much in common, that they were but varieties of one type, and that their differences were practically only such as sprang from, first, as concerned the house, the difference in magnitude and elaborateness of the establishment consequent on the difference in the permanence of its residential use throughout the year; and second, as concerned the garden, differences consequent on the difference in amount of land available, and in the natural advantages of the site, especially in the matters of view and water.

Of the buildings themselves, the residences, little here need be said. They were of course in the Renaissance style, and intended as houses of rest, and more or less rural luxury, of pleasure, gayety, and beauty. The need that a man's house should be his fortress had passed, and the villa, as such, did not present a forbidding or even majestic exterior, but on the contrary was distinctly more open and attractive in design, abounding in pleasant courts, and open colonnades, loggias, belvederes, and so on. Their style was characterized by comparative lightness of detail and elegance. Playful fancy was given more rein, grace and beauty took the place of the majesty and sombreness of the urban dwelling or palace. Again, since the sites were, wherever possible, chosen because of considerable elevation, where refreshing breezes blew, and since there was grateful shade always at hand in the neighboring garden and its grove, where the sound of plashing and dripping water contributed to the sense of coolness, there was no longer the same need that the house should be so built as largely to exclude the sun, and the walls were consequently here broken by more frequent windows and doorways. Obviously, it was this greater openness, and graceful, delicate beauty, which made possible the wonderfully harmonious relation between the house and the garden, for the garden, with all its formality, could hardly have been made to harmonize with the ordinary Tuscan palace façade. Sometimes, it is true, the building is a Tuscan palace; for instance, the Pitti.[1] But in such cases, however forbidding the street façade, the side toward the garden in the best examples is less severely treated, to bring house and grounds into agreeable relation.

It is interesting to note here in passing that all parts of the villa, house and grounds alike, were in these times designed by the same architect or architects, and that in designing the garden, as a suite of additional apartments to the house, convenience was seldom allowed to interfere with unity, or indeed in any way with beauty of effect.

Having now considered such preliminaries as have seemed desirable by way of introduction, and as conducing to the clearer and fuller exposition of the subject, it is time to consider specifically the garden itself.

Before proceeding to the special consideration of the garden of the Italian Renaissance, however, it may not be out of place at this point to consider briefly the character and function of any beautiful, humanly-made garden whatsoever, as such, whether of the so-called "formal" or "architectural," of the "landscape" or "naturalistic," or of the "composite" type. For this I cannot do better than quote from Sedding's "*Garden-craft*" passages which clothe in his charming style a garden's true significance. "A garden," he says, "is a place where these two whilom foes — Nature and man — patch up a peace for the nonce . . . and are leagued together in a kind of idyllic intimacy, as is witnessed in their exchange of grace for grace, and the crowning touch that each puts on the other's efforts . . . for neither can strictly say 'I made the garden' to disregard the other's share in it. True that behind all the contents of the place sits primal Nature, but Nature 'to advantage dressed,' Nature in a rich disguise, Nature delicately humored, stamped with new qualities, furnished with a new momentum, led to new conclusions by man's skill in selection and artistic concentration. True that the contents of the place have their originals somewhere in the wild — in forest or coppice, or meadow or hedgerow, swamp, jungle, Alp, or plain hillside. We can run each thing to earth any day, only that a change has passed over them; what in its original state was complex or general is here made a chosen particular; what was monotonous out there is here mixed and contrasted; what was rank and ragged there is here taught to be staid and fine; what had a fugitive beauty there has here its beauty prolonged . . . a garden is, at one and the same time, the response which Nature makes to man's overtures and man's answer to the standing challenge of open-air beauty everywhere."

Naturally, then, the garden, this common meeting-place of art and nature, forms at the same time the happiest and the most natural and easy transition from the one to the other, as represented respectively in the house, and in the natural surroundings. Such a transition, in heightening the effect of the house and harmonizing it with its environment, has always been pre-eminently the function of the formal garden. And the Italian garden was, as we shall see, the formal garden, *par excellence*.

Just as the house, casino, and the minor architectural features of the Italian villa were in style and design naturally the outcome of the architecture and other fine art of the period, so was the garden in its distinctive character pre-determined (as must inevitably be the general character of the garden of any country and people) by the natural landscape of the region, the soil, the climate and the indigenous flora, as well as by the instincts of the race. The last in this case ran, by long centuries of tradition and custom, to the formal in art, rather than to the naturalistic. As regards the existing landscape, Italy being naturally mountainous, afforded elevated sites, charming in themselves, which were, as we have seen, chosen because of the view they commanded, and because they were also more or less steeply sloping. These natural conditions combined with abundance of water at the top of the slope (which was always as we have also seen, wherever possible, provided for in the selection of the site) determined the type of the Italian garden, with its terrace treatment and succession of water-basins at different levels. For under these conditions, as Sedding shows, "Nature herself prompts the division of the garden-spaces into wide terraces, while Art, on her side, provides that the terraces shall be well-proportioned as to width and height, and

[1] *American Architect* for March 5, 1898.

suitably defined by masonry walls having balustraded fronts, flights of steps, arcades, temples, vases, statues, etc."

Finally, the soil and climate determined not only the indigenous flora which was the most important horticultural material used in the building of the garden, but equally the exotics which could grow there, and hence the whole vegetation of the grounds. Thus, in climatic conditions especially favorable to broad-leaved evergreens, the Italians could and did make the utmost use of them, and in the gardens deciduous trees are comparatively rare, the commonest trees and shrubs being the solemn cypress, the ubiquitous ilex (holm oak), and time-honored box with, often, noble pines and oaks, and, in the South, occasional palms.

Comparison of various plans shows that the garden might either form the approach to the house in front, or stretch back from it on the side away from the thoroughfare. In the former case the house itself is generally backed by a formal terrace, leading up to a formal grove or bosket which enclosed some conspicuous water feature, most usually the main reservoir. This is then the highest point on the estate, and the dark mass of the grove forms the background against which the house is seen from the garden below, while if the two be seen together from a greater distance, the garden with its parterre, its terraces and water features, its system of paths and ramps and stairways, serves to lead the eye up to the house, where it stands above, set off against its background of thick wood. Whichever side of the house it be to which the eye is thus led, this façade is designed, as we have seen, with especial reference to its effect from the garden, and the garden is designed to the especial end of giving this façade its greatest possible effectiveness, and this is true whether the garden be wholly open, so that the house can be seen from all parts of it, or whether the garden be so arranged, in accordance with greater diversity of existing or created topography, that the house can be seen only from certain predetermined points in it. Most frequently the house is at or near the highest point, from which it looks off over the garden in the foreground, to the more distant town, or rural, or wild landscape, to finally, often, in the farthest distance, the lovely shores and the great expanse of the ever-changing sea.

The view, the first thing sought by the garden-builder, seems also to be the thing which has most impressed the visitor to the Italian garden up to our own day, and led him into the most glowing descriptions. Hawthorne, for instance, in his Italian note-books, in speaking of the view from the Boboli gardens in Florence, says: "We went on through the garden-paths, shadowed quite across by the high walls of box, and reached an esplanade,[1] whence we had a good view of Florence, with the bare brown ridges on the northern side of the Arno, and glimpses of the river itself, flowing like a street between two rows of palaces. A great way off, too, we saw some of the cloud-like peaks of the Apennines, and, above them, the clouds into which the sun was descending, looking quite as substantial as the distant mountains." And Mr. Platt, in his account of the Villa d'Este, at Tivoli, says: "Looking down from the upper terrace, one sees through a deep cut in the foliage, over a series of fountains and stairways, the large circular fountain on the lower terrace, surrounded by gigantic cypresses, and beyond this, the immense expanse of the campagna. There are many cypresses throughout the planting which have now grown to an enormous size. These, with their hard-cut edges and sculpturesque forms and great depth of color, make a wonderful foreground for the infinitely increasing delicacy of the campagna as it loses itself in the sky at the horizon."

J. S. PRAY.

[To be continued.]

[1] *American Architect* for April 24, 1897.

JOHN RUSKIN.

IT is curious that the modern world turns to Mr. Ruskin's writings more for views upon Socialism than for opinions upon art; and yet to the sober set who have known the great Personality for fifty years, he is far grander and more reliable as an art teacher than as a Reformer. And yet he did great things towards amending our social system. The museum at Sheffield, the fight for improved education, the schemes for bettering the dwellings of the people, and for fairer wages and old-age pensions, were only a few of the reforms for which he was ridiculed years ago, but which have now ceased to be burning questions partly through his enthusiastic and vigorous pleading. But like all enthusiasts he often overstated his case and became unpractical; as when he advocated the same wages for the bad as for the good workman; notably in the volume "*Unto This Last.*" And the same may be said for much of his art criticism, though it is a mistake to speak of his admiration of Turner as blind, and often delusive. No biased devotee would write thus of his idol: "The sea painting is much overrated. . . . Turner's drawing of large waves left them deficient in lustre and liquidity. . . . The want of true foam drawing is a worse fault; none of the white touches in these seas have, in the least, the construction or softness of foam, and there is no spray anywhere." How true this is; but now note the keenness of Mr. Ruskin's criticism: "In reality, in such a sea as this of the 'Shipwreck,' the figures even in the nearest boat would have been visible only in dim fragments through the mist of spray; and yeasty masses of spume would have been hanging about the breakers like folds of cloth, and fluttering and flashing on the wind like flights of birds."

Mr. Ruskin's up-bringing was unconventional. A father in business as a wine-merchant, who took his wife and son about with him when he travelled for orders, thus combining business with pleasure, and giving the boy his first love of nature as they drove through the country, and his first education in art as they gazed at the private collections in country houses; and a devoted and anxious mother who forced him to learn long chapters of the Bible by heart, probably thus giving him the foundation of his noble style; for, as Mr. Frank Bullen reminds us, there is no study so good for acquiring a pure and lucid style of writing as that of the Holy Scriptures. The mother wished her boy to be an evangelical minister, but the boy had a horror of Sundays; and Sunday works; and even the joys of Monday, in being distanced seven days from the Sabbath, did not prevent a "lurid shade" of disagreeable anticipations overwhelming the last days of the week. To a youth possessing this kind of temperament, Holy Orders were neither attractive nor suitable. In early life Ruskin wrote verses, and the parents, of course, imagined their son a poetic genius. But as a poet he used the vehicle of prose, in spite of Matthew Arnold's dictum that Ruskin was trying to make prose do more than it can do perfectly — "that which he is attempting he will never be able to accomplish to his entire satisfaction," except in poetry. But he did accomplish the feat, not only to his own "satisfaction," but also to the edification of the reading public. There are passages in "*Modern Painters*" which, for poetic feeling and beautiful expression, are unsurpassed by any of our modern writers in prose or verse. That this is not extravagant praise, we see from the testimony of George Eliot, who considered that Mr. Ruskin's early volumes were written with the inspiration of a "Hebrew prophet"; and Carlyle desired Emerson to note the "fierce lightning bolts which Ruskin is copiously and desperately pouring into the black world of anarchy around him."

When the family paid their first visit to the Continent, they journeyed by road, upon which subject Mr. Ruskin became, later on, eloquent, but unpractical. His comment upon modern travelling is intensely Ruskinian. "The poor modern slaves and simpletons who let themselves be dragged like cattle or felled timber through the countries they imagine themselves visiting, can have no conception whatever of the complex joys and ingenious hopes connected with the choice and arrangement of the travelling carriage of old times, and of the happiness in the evening hours, when from the top of the last hill he had surmounted, the traveller beheld the quiet village where he was to rest, scattered among the meadows beside its valley stream — hours of peaceful and thoughtful pleasure, for which the rush of the arrival in the railway-station is, perhaps, not always, or to all men, an equivalent." Just so; but were it not for railways, how many of us would ever have been out of our own country, and seen those wonderful towns and works of art which inspired Mr. Ruskin a generation ago? No doubt it is pleasantest to travel *en prince;* but surely we are not all vulgar "simpletons and modern slaves" who cannot do so? The sensation which prompted him "partly" to feel and "partly to vow," when he stood and gazed upon Jacopo della Quercia's exquisite tomb of Ilaria del Carretto, "that his life must no longer be spent only in the study of rocks and clouds," comes to hundreds of the cultivated poor, whose only means of receiving this inspiration is by way of the dirty and noisy railway-carriage; nor is it any fault of theirs if they have to rush through interesting lands by express trains, that they would fain explore at their leisure.

The first volume of "*Modern Painters*" appeared in 1843, under the anonymous authorship of an "Oxford Graduate." Mr. Ruskin was then only twenty-four, and his father thought his youth would tell against the book if the world knew by whom it was written. It arose out of *Blackwood's* fierce attack upon some of Turner's pictures, but the young author's original MS. defence of Turner has disappeared. It was intended for *Blackwood*, but Ruskin *père* sent it to Turner, who returned his thanks for the "young man's zeal, kindness and trouble." The original title of the book which was the outcome of this polemical essay was "*Turner and the Antients*"; but as it grew into a treatise upon the general principles of art, the actual title became more appropriate. "Art means more than the pleasing arrangements of lines and colors," was one of the writer's dogmas; "that it can and therefore ought to convey ideas, as being a kind of language," was another. And both were summed up thus: "That the best painter is he who conveys the most and highest ideas of truth, beauty, and imagination"; Turner being the example.

Venice and Tintoretto were revelations to the young author, and from their inspiration came "*The Stones of Venice*" and "*The Seven Lamps of Architecture.*" All through these books are the most careful and refined drawings, exquisitely engraved, and doubtless Mr.

Ruskin would have succeeded as an artist had he so willed. Adverse critics scoffed at him, as talking about things he could not do; but the little we have seen of his drawings makes us desire to see more, for that little has great artistic value and true feeling for nature.

Mr. Ruskin was sympathetic to those he loved and valued. He encouraged Rossetti, Millais and the rest of the P. R. Bs. He fought for them against a stupid, ignorant public; and even helped them as an art patron. But as an enemy he was bitter with withering satire and caustic expletives — witness his criticism of Mr. Whistler and of Millais when that painter emerged from what Mr. Ruskin considered the right path. As an example of this side of the critic's work, the following may be cited in reference to a "Symphony in Gray and Green," by Mr. Whistler: "'The Ocean.' We can paint a cat or a fiddle, so that they look as if we could take them up; but we cannot imitate the ocean or the Alps. We can imitate fruit, but not a tree; flowers, but not a pasture; cut-glass, but not the rainbow." Again, "The mannerism of Canaletto is the most degraded that I know in the whole range of art." This, of course, is gross exaggeration; but we know that he was frequently driven wild by disappointments in his social efforts for the good of mankind, and this fact may account for some occasional injustice to individual artists. But we owe an enormous debt of gratitude to the man who pointed out to us in our youth the nobility of the works of Tintoretto, of Giovanni Bellini and Carpaccio among the great Italians, and of Turner and Millais among the no less great moderns. He was, possibly, unjust to Michael Angelo and Raphael, but he taught us to love Niccola Pisano, Donatello, Verocchio, Quercia, and all the great unknown who built and decorated our Mediæval churches. If in "*Sesame and Lilies*" and some of the other later works his teaching is eccentric, exaggerated and inconsistent, it is always clothed in sentences of singular beauty. Nor must we forget that without exaggeration reforms would never be carried out. When Ruskin began to send thunder-bolts into the genteel society of the art-loving world, it was steeped in admiration of such painters as Carlo Dolci and Sassoferrato; but long ere he passed away the world had learned to appreciate Velasquez, Rubens and Rembrandt; not perhaps by his absolute influence and teaching (for he was sometimes at variance with those masters), but through his never ceasing guidance in the search after truth in nature and art. His example was ever good, in that he never bowed down to vulgarity, nor did he worship gold. He was rich, but he used his wealth for others. He taught us not to despise simplicity, but to ennoble it; if a drawing had to be made of a tea-pot or a water-butt, it should be executed with as much loving care and truth as if it were the sketch of a mountain range. He never pandered to success or worldliness, and throughout his writings it would be impossible to find one coarse or frivolous expression. He preached simplicity of life and labor, and he lived a laborious and a simple life.

Such was the noble spirit which has passed away from us; and surely no more appropriate words could be found to sum up these notes than the following, taken from "*Sesame and Lilies.*" They have not the eloquence and exquisite rhythm of some of his earlier work, but they explain the man's rule of life, which is of as much, or of more, importance.

"And whatever our station in life may be, at this crisis, those of us who mean to fulfil our duty ought, first, to live on as little as we can; and secondly, to do all the wholesome work for it we can, and to spend all we can spare in doing all the sure good we can."

S. Beale.

THE COUR DES COMPTES, PARIS.

THE Parisians who travel on the penny boats between Auteuil and the Pont d'Austerlitz will no longer have to answer the unavoidable question of the English tourist: "I beg your pardon, sir, what is that?" "That" was a somewhat sad spectacle, and the Parisian, though light-hearted enough, always winced a little in answering, more or less politely, according to his humor: "'That' is the remnant of the Palace of the Cour des Comptes, a fine building in its day." "Very long ago?" the English tourist would ask if not well versed in French history, often taking the imposing ruins for those of a Capitole or of a royal palace dating from the Merovingian epoch. "Not so old as that — first Empire; destroyed in 1871 by the Commune." And the Parisian would say no more to the "Engliche," for, as a matter of fact, he did not like to talk much about this dumb, reproachful testimony of national madness, which, for the last twenty-seven years has been left before his eyes, the last among the edifices destroyed by the Revolution of 1871. All the others have been razed to the ground or rebuilt. This last vestige, also, has now disappeared, and the Chambre des Députés, after discarding many others, has sanctioned the project which was brought before the Parliament in November, 1897, by the Orleans Railway Company, to buy the site occupied by the ruins and to build there a station, which is to be completed for the opening of the Exhibition in 1900. Visitors to Paris travelling over this line will be spared the tedious and expensive cab journey from the other side of the Jardin des Plantes; they will, instead, arrive on the Quai d'Orsay, in a square occupying the space between the River Seine and the Rues de Lille, Bellechasse and Poitiers.

The Cour des Comptes, originally intended for the Foreign Office, was commenced in 1810 under Napoleon I, who took the greatest interest in the plans which were prepared by the architect Bonnard, Prix de Rome. The emperor, who, as every one knows, had an unusual amount of confidence in himself, and meddled in everybody's affairs, insisted on having the plans brought to him once or twice a week, and, as the wretched Bonnard wrote to one of his friends: "The big red pencil of his Majesty makes such a network of new lines on my drawings, altering and rearranging every detail, regardless of the practicability of his ideas from an architect's point-of-view, that *le bon Dieu* alone knows if I shall ever be able to complete the plans." Bonnard's presentiments proved to be correct, for the fall of the autocrat and his own death took place before the completion of the palace. After the Restoration, and under Charles X, the work was carried on slowly and without enthusiasm by Lacornée, who was a pupil of Bonnard, and although in 1820 a sum of 5,354,101 francs had been already spent, it was only under Louis Philippe that the work was again taken up and at last finished, in 1842, at the cost of 9,874,480 francs.

It is generally believed that the members of the Commune were the sole destroyers of the palace; but a rumor circulated after the fall of the second Empire accusing the partisans of Napoleon III of the crime of destroying the building, or with having excited the infuriated mob to do so, the emperor and his principal ministers having good reasons of their own to wish for the total disappearance of some secret state papers too well conserved there. This is the way in which the good Republicans and the enemies of the Empire tell the story of the fire, but the true facts are that Eudes, one of the generals of the Commune, and Megy, together with a few other leaders of the Revolution, decided that the building should be searched and the Imperial documents brought to light. So they arrived one morning at the gates and forced M. Noel, the governor of the palace, to give up the keys of the private rooms entrusted to his care. They were, however, disappointed, and found only a few certificates of deaths, births and marriages in the Imperial family, and some autograph letters of Napoleon I. The believers in the rumor explain this by saying that M. Noel had foreseen the possibility of a search and had hidden any compromising documents which he had under his charge. He remained there unmolested till May 2, when the military chiefs of the revolution, seeing that resistance was impossible and that the troops sent by Thiers from Versailles would soon be within the walls of Paris, decided to destroy the principal monuments of the capital and leave behind them nothing but ruin and destruction. The reason of this determination is not easy for any Englishman to understand; perhaps the leaders of the Commune did understand it, but it is doubtful whether there was any other excuse except the love of wanton destruction, so dear to the hearts of the French mobs. Nôtre Dame escaped almost by a miracle, as did the Louvre, but the Cour des Comptes burned with the Tuileries, the Hôtel de Ville, and all the private houses of the aristocracy around them. The Palace of the Légion d'Honneur was saved owing to the extreme courage of two men, who, at the risk of their lives, entered the building, already partly in flames, and rolled away the barrel of powder put there by their friends. From the Palais Royal to the Champ de Mars there was nothing to be seen but a huge blaze surrounded by a joyous mob of lawless men and women, who were only prevented from committing further excesses by the timely arrival of the troops.

No one knows the names of the men who forced the gates of the Cour des Comptes and followed M. Noel through the rooms and the galleries, covering him with their guns till he was forced to leave his post of honor. Then they proceeded to smear the walls with petroleum. A barrel of powder was brought into the Great Hall and at a given signal, blown upon a clarion, the building was set afire and the secrets of state destroyed.

Paris did not lose a marvel of architecture, it is true: the palace was a hopeless mixture of styles,— the exterior was far from beautiful, and the interior decorations were heavy and without any character. The rooms in which for a time the Council of State was held were always said to be the most striking, but the Parisians who remember the huge building say frankly that it never was so beautiful and so picturesque before it had been gutted by the explosion of 1871. The principal frontage was on the Rue de Lille, though the best known was that on the Quai d'Orsay; both were somewhat alike, and showed evident proofs of their having been built by more than one architect and under more than one government. The columns of the *rez-de-chaussée*, which were raised about seven feet above the ground, were of the Doric order; those of the first floor were Ionic; the ornaments of the top were pure Renaissance, and the whole, to the lover of classical harmony, was a simple cacophony. The entire length of the building was pierced by nineteen arches, forming both on the side of the Quai d'Orsay and the Rue de Lille and round the large Cour d'Honneur open loggias on the ground and first floors, giving to the building a breadth of light and shade which made it striking. In the interior of the palace were three Cours d'Honneur, giving access to the different halls and state rooms, most of them decorated with panels of various merit. The best ones were those of the grand staircase (the work of Theodore Chassériau), which were not completely destroyed. The groups personifying Silence, Meditation, Study, War, Force (the last one being a masterpiece) consisted mostly of female figures skilfully treated.

As long as the question of the reparation of the palace was pending the pictures were left covered with linen and thick layers of brown paper; last year they were brought to light and found to be

in a fairly good state of preservation. They are going to be removed to the Louvre galleries. In the Salle des Séances some mural decorations by Gendron, representing the hours and the principal events in human life, have been very much spoiled. Some photographers have endeavored to reproduce a few panels that are to be kept in the National Library.

For some years before its final destruction no one except the workmen and one or two privileged artists was allowed in the ruins on account of the increasing danger caused by the constant falling of bits of walls and half-detached stones, treacherously hidden under creepers of all sorts, for during the twenty-seven years which had passed since the fire, the palace had been left untouched, and a most copious growth of vegetation had sprung up. Mr. Vallon, the well-known botanist, counts no less than one hundred and fifty-two kinds of plants, amongst which all sorts of animals, birds and reptiles live. For many years a large colony of rooks built their nests in the ruins, but, together with the other noisy tenants, they have been frightened away by the gang of workmen who came every morning with picks and axes to destroy their homes. And soon a modern building, which, let us hope, will be erected with enough taste not to spoil the fine view along the shore of the Seine, will stand on the spot which was once occupied by the ruins of the Cour des Comptes.— *George C. d'Albi in the Builders' Journal and Architectural Record.*

ILLUSTRATIONS

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

THE CASE MEMORIAL LIBRARY, AUBURN, N. Y. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

THIS library is now building at the cost of Mr. Willard E. Case as a memorial to his father.

It may be of use to point out that several designs submitted in the original competition for this building were published in our issues for November 26, 1896, and May 15, 1897.

MAIN PORCH OF THE SAME.

TOMB OF FRANCISCO TORNABUONI, IN STA. MARIA SOPRA MINERVA, ROME, ITALY.

THIS plate is copied from Fontana's "*Raccolta delle migliori Chiese di Roma e Suburbane.*"

A PORTION OF THE TOMB OF THE DOGE VENDRAMIN, IN SS. GIOVANNI E PAOLO, VENICE, ITALY.

THIS plate is copied from Cicognara's "*Le Fabbriche e i Monumenti conspicui di Venezia.*"

HOUSE AT WASHINGTON HEIGHTS, D. C. MR. W. B. WOOD, ARCHITECT, WASHINGTON, D. C.

THIS house, which cost $15,000, is built of brick, with stucco walls for the second story and slated roof.

HOUSE FOR W. S. PEACHY, ESQ., WASHINGTON, D. C. MR. W. B. WOOD, ARCHITECT, WASHINGTON, D. C.

THE cost of this house, executed in wood, has been about $6,000.

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

LIGHTS AND SHADOWS OF A BYGONE DAY. DRAWN BY MR. H. W. BREWER.

THIS plate is copied from *The Builder.*

[Additional Illustrations in the International Edition.]

NORTHEAST PIER OF THE DEWEY MEMORIAL ARCH, NEW YORK, N. Y. MR. PHILIP MARTINY, SCULPTOR.

[Gelatine Print.]

PARLOR MANTELPIECE: HOUSE OF ADDISON CAMMACK, ESQ., TUXEDO PARK, N. Y. MR. BRUCE PRICE, ARCHITECT, NEW YORK, N. Y.

[Gelatine Print.]

THE MECHANICS' NATIONAL BANK, PITTSBURGH, PA. MESSRS. ALDEN & HARLOW, ARCHITECTS, PITTSBURGH, PA.

[Gelatine Print.]

A CHURCH IN THE SUBURBS OF MUNICH, BAVARIA. HERR AUGUST THIERSCH, ARCHITECT.

[Gelatine Print.]

THE COURTYARD FRONT: "MINLEY MANOR," FLEET, HANTS, ENG. GEORGE DEVEY, ARCHITECT.

CHAPEL FRONT OF THE SAME.

COMMUNICATIONS

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

HOW TO CHEAPEN THE COST OF A BUILDING.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Architects are peculiarly subject to memorable experiences in the course of their professional activity in many ways, not the least of which is the frequent attempt on the part of the general public to obtain something for nothing when dealing with an architect: in the preliminary stages of the intercourse between client and professional adviser when a prospective building operation is the subject; or when, later on, the proposition having taken on more definite shape, active operations of building and construction are actually under way; or when, having been entirely completed, the adjustment of accounts between client and architect is taken up. Many dodges are resorted to, either to withhold part of the fees, or to refuse payment of fees on things which the owner has undertaken on his own account (after getting the necessary information from the architect) on the flimsy pretext that the architect "had nothing to do with" this particular part of the work, and which the architect reluctantly yields rather than gain at the end of uncertain litigation, — these and many similar cases, no doubt, every architect has encountered at some time in his career without special note, except to marvel at the coolness and adroitness with which the attempt is made.

The following case, which has been recently mine, however, is so novel in some of its features, and one to which any architect may be unwittingly subjected, that I give it as an item of experience, the knowledge of which may be not without benefit to other professionals.

Some time since I entered into contract with a corporation to design and supervise the erection of several buildings, the whole being a project of some importance and prominence; my professional fees, as mentioned in the contract, being "remuneration on the cost" of the completed structure. After the signing of this contract by the principals, the interests of the owner were to be represented by a minor official, and my relations in the premises after this were entirely with him.

The contracts entered into with the contractors for the construction of the several portions of the work stated that payments were to be made on the first day of each month for the work performed during the preceding month, and that only seventy-five per cent of the value of the work performed was to be paid for at such time, the remaining twenty-five per cent being retained by the owner until thirty-five days after the completion of the work of the contract, to comply with the requirements of the State lien law.

In the course of time one of the contractors failed and abandoned his work; this occurred in the middle of the month, so that in addition to the unpaid twenty-five per cent of his contract, there was also due at the time of failure the value of materials furnished and work performed during the half month, together with the value of materials on the ground, involving, all told, a value of approximately five thousand dollars. This value the owner claimed as an offset for the loss it (the owner) sustained by virtue of entering into new contracts for the completion of this particular part of the work; incidentally this condition threw much additional work on the architect in the way of adjustments, etc.

A suit at law was commenced for the recovery of these five thousand dollars by the sub-contractors, etc., to the bankrupt contractor, and this suit was pending when, on completion, my bill for services was presented. It was disputed by the aforementioned official, and turned over to the attorney for the corporation to take action on in the absence of the higher officials. His reply explains the position an architect might easily be placed in under similar conditions by an over-zealous minor official who was straining at technicalities which were neither right nor just, and the enforcement of which was certainly dishonest. I quote from the reply:

"As to the items claimed under the abandoned contract for twenty-five per cent unpaid, work from beginning to middle of month, and materials on hand at middle of month, if the construction of the mechanics' lien law contended for by us be adopted by the Court, we shall not be liable to the material-men or laborers asserting claims against the contractor for any of these items, and if we shall escape payment of same, they will not, of course, constitute any part of the

cost of the buildings, and the architect would not be entitled to such commission. This matter is now in the courts in the mechanics' lien cases, and will doubtless be finally disposed of within a few months. In the meantime, the proper course with regard to architect's charge for commissions thereon would be to hold same in suspense until the determination of our liability by the Court, and settle with the architect for the remainder of his bill, with this understanding as to the items in question."

I would say in conclusion that the materials left on the ground by the bankrupt contractor were appropriated by the corporation and used in the continuance of work under the new contract. After waiting for six months and some controversy, my bill was paid, notwithstanding that the suit under the abandoned contract had not been terminated.

SANF.

"ELLICOTT SQUARE:" A CORRECTION.

81 PLYMOUTH AVENUE, BUFFALO, N. Y., February 3, 1900.

TO THE EDITORS OF THE AMERICAN ARCHITECT: —

Dear Sirs, — Mr. Burnham writes me that the mechanical plant was designed by Charles W. Wilkes, of the Burnham office, instead of the Jonathan Clark & Sons Co. It seems I was misinformed. Mr. Burnham would appreciate the correction of the error.

Yours very truly, F. L. WILSON.

NOTES & CLIPPINGS

ELECTRIC-POWER FROM GARBAGE. — Mr. George Westinghouse has written a letter to a New York paper which is big with promise of better things for the dwellers in cities. As is well known, the extension of electric traction in New York, as in so many other cities of the United States, is leading to the erection of vast power-houses in which steam-engines of enormous capacity are the prime movers. Mr. Westinghouse warns his brother engineers that this procedure is a mistake, and ought to be, if it is not, obsolete. By one blow he promises to demolish the difficulties that beset the path of the municipal engineer, and, while disposing of refuse, will solve the water problem, abolish smoke, and supply power for rapid transit. His plan is as follows: "There are," he says, "created daily in New York about five hundred tons of garbage, or at the rate of ½ pound *per capita*. Such garbage is about twenty per cent carbon and eighty per cent water. By a process well demonstrated on a small scale, and which is being rapidly brought to a commercial basis, all of this garbage can be economically, and without offensive odor, converted into a fuel-gas of great value. In the same apparatus, and by the same process, soft coal can be made into a gas suitable for power and heating purposes." The gas thus produced is to be used for operating gas-engines, which in turn will drive electric-generators, the current produced being used for lighting or power purposes. Refrigerating water for the gas-engines will be taken from and returned to the river. This will relieve the town water of the duty of feeding boilers, and as it is estimated, 20 per cent of the water-supply is used for generating steam, the growing difficulty of water-service in New York will be pushed into the background. The name of Westinghouse is one to conjure with. More than once already the great American engineer has shown the way to higher planes of engineering enterprise, and, while at first derided, has at last proved himself triumphantly right. His present suggestions are fascinating from their boldness and heroic proportions. He bids the chief engineering authorities in his own country, the chosen land of progress, pause in their titanic scheme of laying down 375,000 horse-power in steam-engines. "The plans," he says, "are based upon an imperfect knowledge of the subject;" they are "as far from the best as are the old cable systems for the propulsion of cars." Statements so positive, coming from an authority so high, cannot but cause any engineer to reconsider his position. We know already that by burning town refuse steam can be raised, and it will be interesting to learn from Mr. Westinghouse quantitatively what the economic value of garbage is, used in the manner he proposes; what proportion of the one-fifth constituent of carbon in the garbage will be needed for the evaporation or dissociation, as the case may be, of the four-fifths of water; and also what percentage of soft coal is consumed in the apparatus. We have no doubt Mr. Westinghouse can give thoroughly convincing figures on the whole problem. — *Engineering.*

ST. MARIA LIBERATRICE TO BE DEMOLISHED BY FORUM EXCAVATORS. — At last I am happy to be able to announce that the days of the Church of St. Maria Liberatice, an ugly little edifice familiar to all who have visited the Forum (through being wedged in between the roots of Caligula's palace and the temple of Castor), are numbered. Negotiations between the Minister of Public Instruction and the confraternity to which it pertains have been somewhat protracted, owing to the fact that the latter demanded for it no less a sum than 1,000,000 lire in compensation. Wiser counsels have, however, reduced this demand to something like 375,000 lire, and at this figure the church will disappear. Needless to say, there are other lovers of Rome to whose eyes, ugly as it is, it has become sacred by long associations. To them its removal will seem to be little short of a violent act of vandalism worthy of a new order of things in Italy for which they can have nothing but very hard words. Such divergences of view will always prevail while people value or condemn the same object according to such differing standards of estimation. Its history and name take us back to almost Pagan times; and in the mediæval days it was known as St. Maria dell' Inferno. This title originated in an early legend of a dragon whose pestilential breath killed all who came that way, but which was finally slain by S. Sylvestro. According to an ingenious and probable surmise of the late G. B. di Rossi, this dragon may merely have personified the Pagan fire-worship of the Vestals, which reluctantly succumbed to the powers of Christianity. The Vestal temple, it will be recollected, was situated within a stone's throw of the church. Whether this was the actual case or not is not provable. Nevertheless, we know that the ancient springs of Juturna, which are situated almost beneath it, have at various periods caused pits and pools to form thereabouts by reason of subterraneous erosion of the tufa rocks. Whether hot springs emitting vapor have made themselves temporarily aggressive on any of these occasions we are not told. One might almost venture to suggest a new idea, and question whether the pestilential breath of the dragon may not have been in reality that of the then-lost-sight-of "Cloaca Maxima," which, unbeknown to the mediævals, was running below their feet hard by, though perhaps now and then choked with rubbish. The removal of this church will be the first step toward the noble scheme in Signor Baccelli's mind for reuniting the Forum and the Palatine, which henceforward should have but one entrance in common. — *Rome Correspondence of the London Globe.*

CURIOUS INTERMENTS. — When Charlemagne's tomb at Aix-la-Chapelle was opened by the Emperor Frederic Barbarossa in 1165, he found the body not reclining in a coffin, but seated on a throne as one alive, clothed in the imperial robes, bearing his sceptre in his hand, and on his knees a copy of the Gospels. Murray's "*Handbook to Belgium*" may be consulted with reference to this. About the strangest kind of burial that I have come across during my researches is one chronicled in the register of Lymington Church, Hampshire, where the following appears under the year 1786: "Samuel Baldwin, Esq., sojourner in this parish, was immersed without the Needles, *sans cérémonie*, May 20." It seems that shortly before his death, Mr. Baldwin intimated his desire to be buried at sea, in order to disappoint the frequently-expressed intention of his wife that, if she survived him, she would, out of contempt for him, dance on his grave. There is a delicate vein of humorous irony conveyed in the husband's dying request, which I should think, had rarely been equalled on such an occasion. It is recorded that Mr. Charles Byrne, the famous Irish giant, who died at the end of the last century, urgently requested that he might be buried at sea, in order to escape the hands of the surgeons. This, however, was not complied with, for his skeleton, measuring 7 feet 8 inches, is now in the museum of the College of Surgeons. It is said that William Hunter purchased the body, giving £500 for it. — *Carpenter and Builder.*

THE COST OF STRIKES. — The report of the chief labor correspondent to the British Board of Trade on the strikes and lock-outs in 1898, which was issued recently as a parliamentary blue book, states that the number of disputes last year was 711, or considerably less than in any of the four previous years. If measured, however, by the number of persons involved, 1898 presents an exact average of the five years, and if judged by aggregate duration, it will, the report says, be found that 1898 presents a higher total of working-days lost than any of the four preceding years. A tabulated statement shows that the number of workpeople affected by strikes and lockouts last year numbered 253,907, while the aggregate duration of working-days thus lost was 15,289,478. This large aggregate, it is explained, is due to the fact that the one great dispute of the year, the Welsh coal-trade dispute, not only involved a greater number of persons, but lasted for an exceptionally long period. Tabular statements show that the number of workpeople directly affected by disputes beginning in 1898 was 200,769, settlements in favor of workpeople affected 45,490, while the settlements in favor of employers affected 120,667. Disputes affecting 34,501 workpeople were compromised. — *Boston Transcript.*

FELLING A HIGH CHIMNEY. — A brick chimney, 160 feet high and 8½ feet square at the base, and 4½ feet diameter at the top, has been overthrown in St. Louis by the use of hydraulic jacks, says the *Engineer*. The chimney was first undermined on one side, and three 10-ton hydraulic jacks were placed in position under the side. A hawser was then fastened about the chimney, 60 feet from the ground, and ropes led from this hawser to crabs placed at a distance of about one hundred feet. With eight men at each crab and men at the hydraulic jacks, the chimney was slightly lifted and pulled at the same time; the men at the jacks left their posts at the first warning crack, but those at the crabs continued their work until the chimney fell. — *Scientific American.*

AMERICAN ACADEMY IN PARIS. — An application has been before the Paris Municipal Council with a view to obtaining from that body a plot of ground for the construction thereon of an American Academy, wherein young persons of both sexes from the United States could terminate their literary, artistic, and scientific studies. The proposed foundation is to be organized on lines similar to those of the French school in Rome and Athens. The initiative in the matter is due to the American National Institute. It is affirmed that a sum of £50,000 has been set aside by the Institute mentioned for the construction of what will no doubt be called the American School in Paris, just as the French talk of their "Ecole de Rome" or "Ecole d'Athènes." The Paris Municipal Council has granted a site with a long lease for the new institution. — *London Telegraph.*

SURFACE-CAR TRAVEL IN NEW YORK CITY. — "In order to appreciate fully what it means to operate the surface roads in New York," said Mr. Vreeland, the president of the road, "and to keep things moving, one should know what we are expected to do. There are in the United States about 184,000 miles of steam railroads, and on these roads there were carried last year about 514,983,000 passengers. The Metropolitan Street Railway has about 284 miles of tracks, and carried on these about 255,835,000 passengers, nearly one-half the number carried on the 184,000 miles of steam railroads." — *Exchange.*

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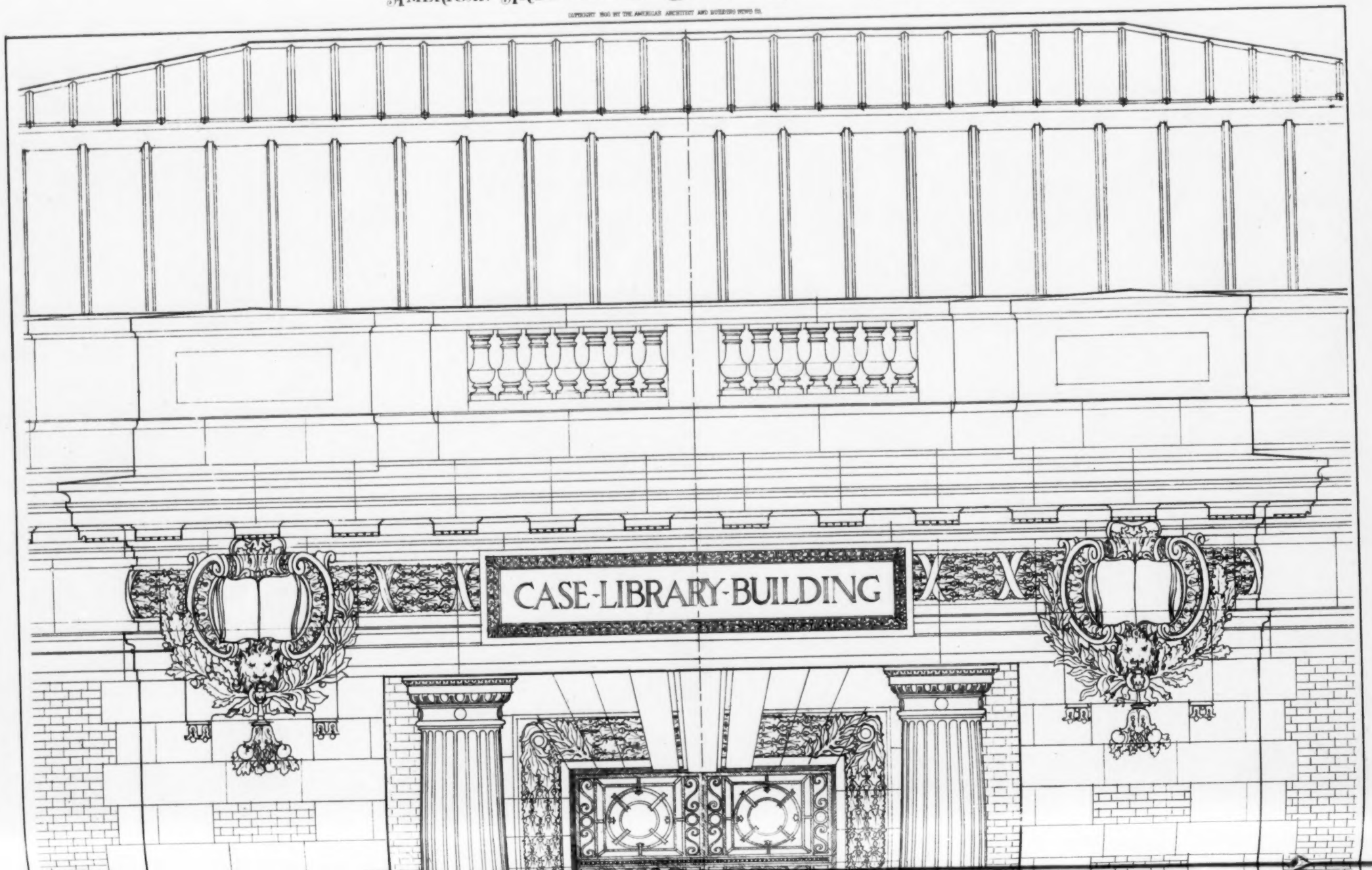

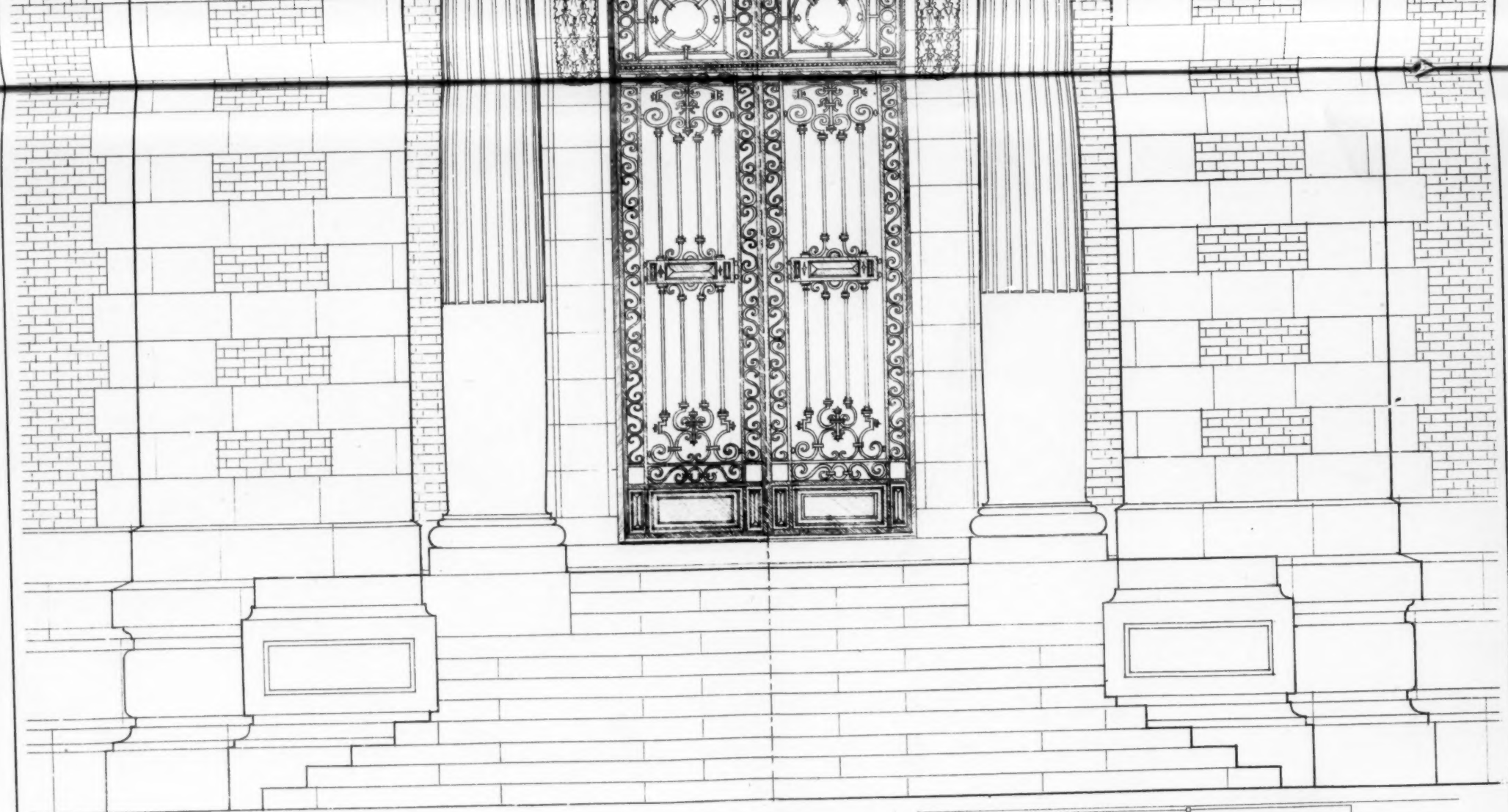

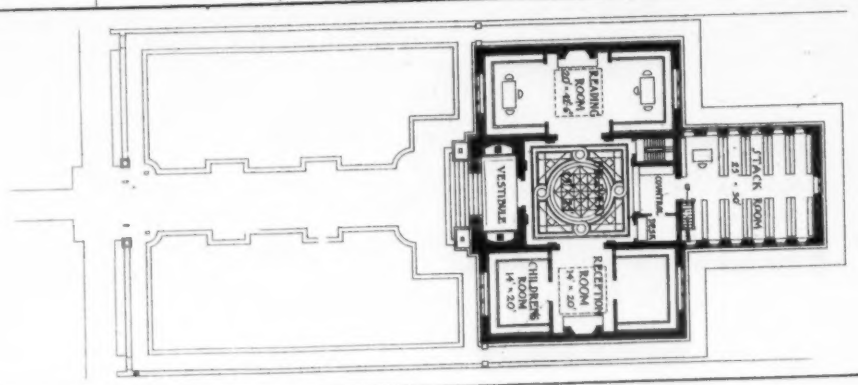

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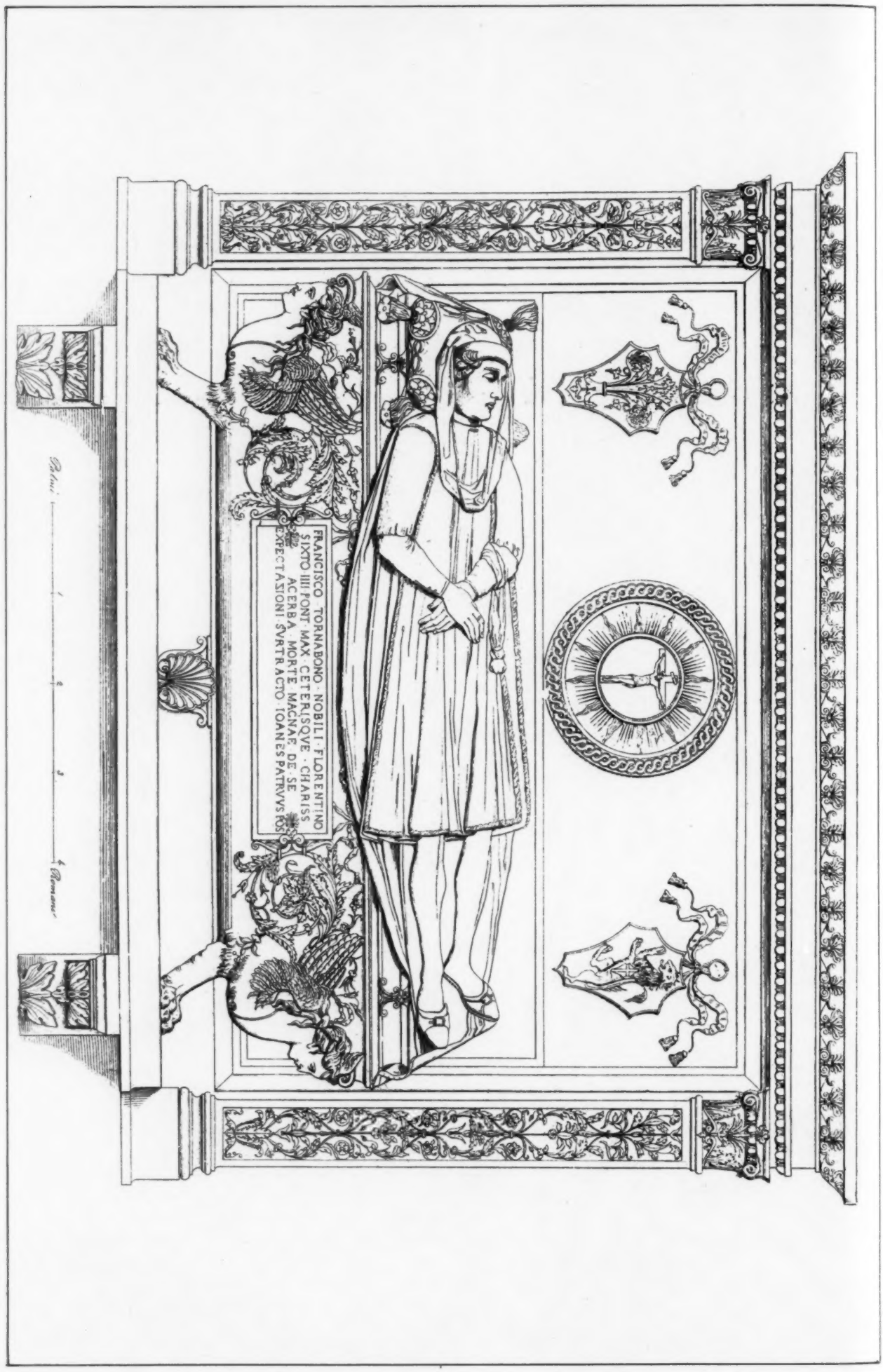
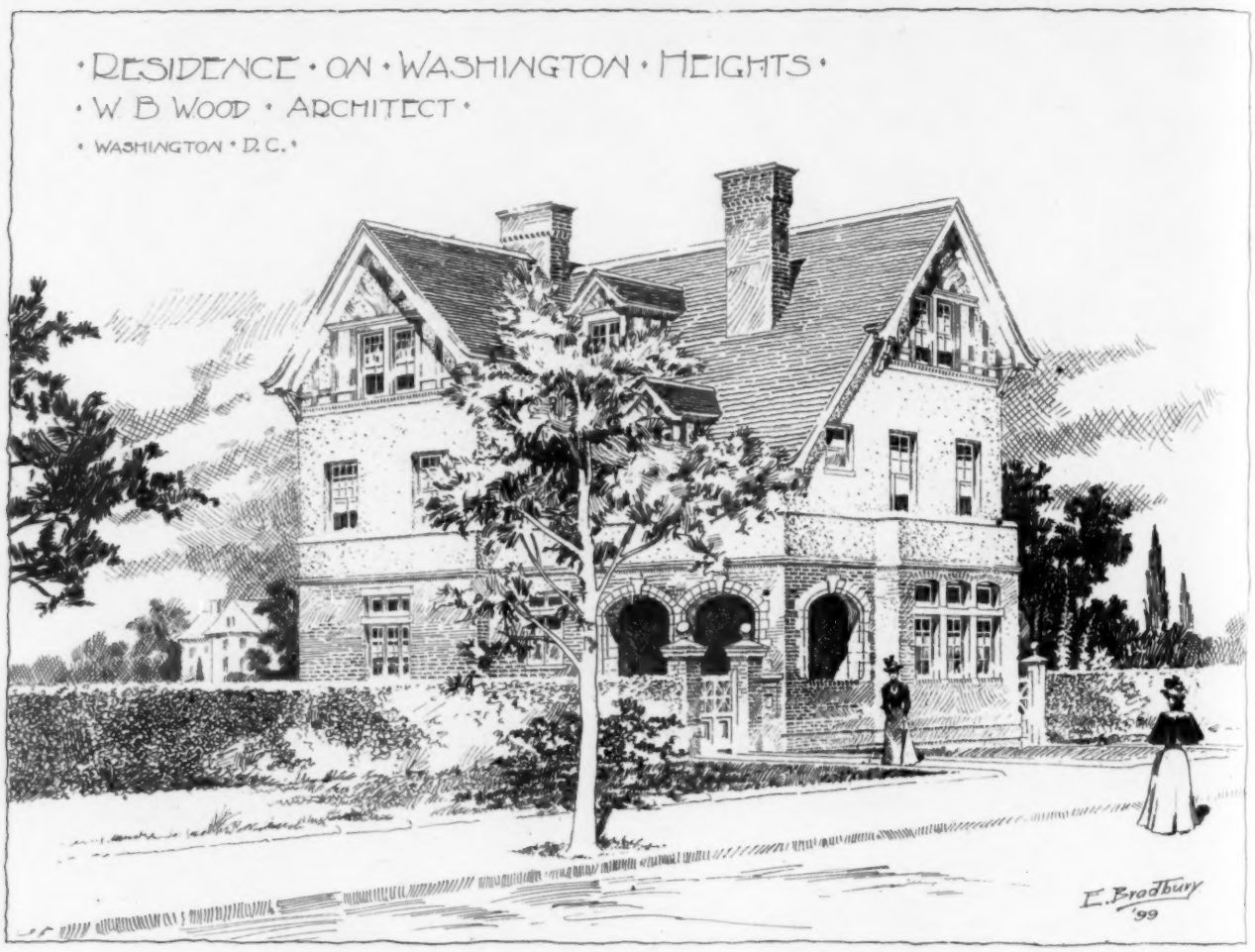


TOMB OF FRANCISCO TORNABNONI, IN STA. MARIA SOPRA MINERVA, ROME.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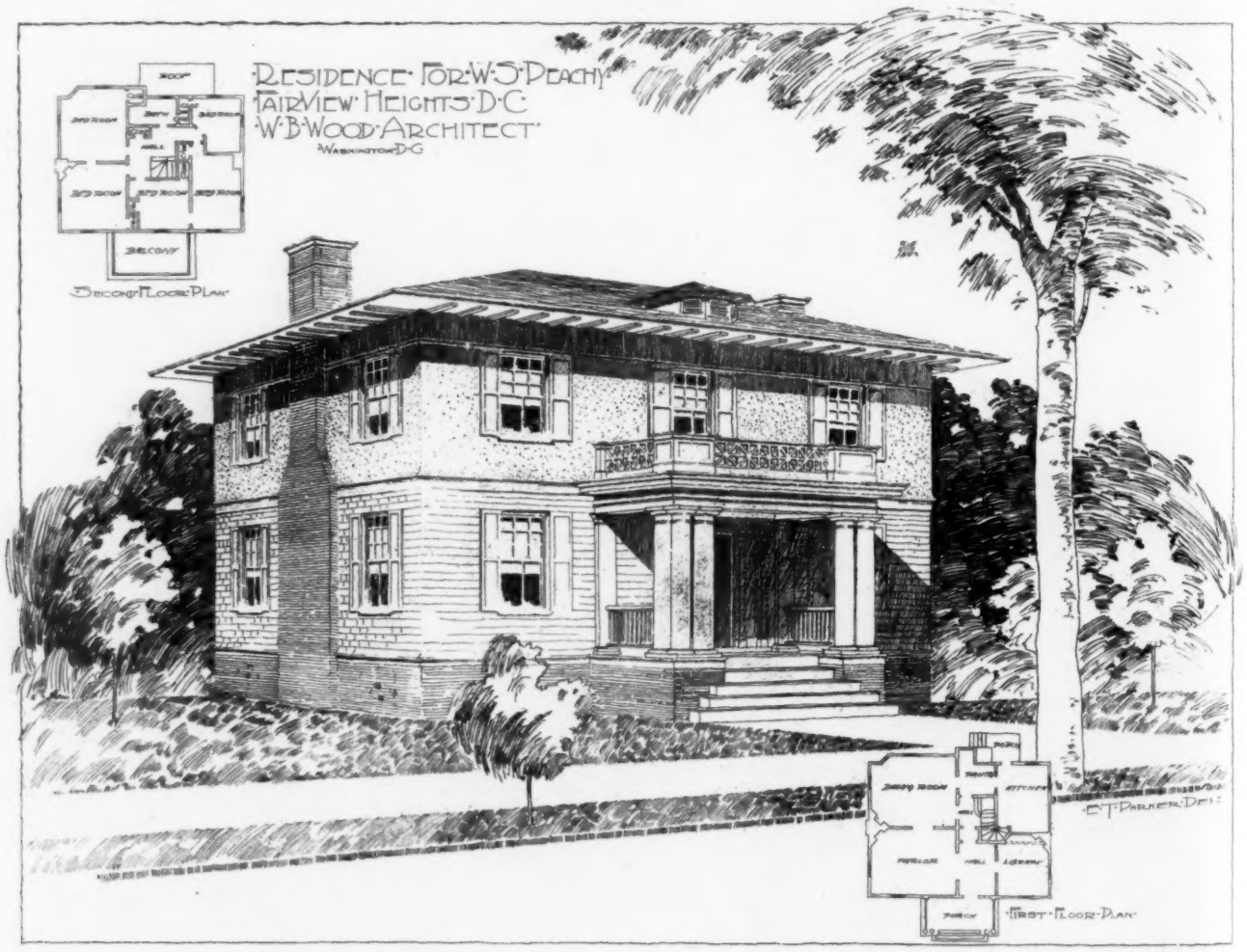
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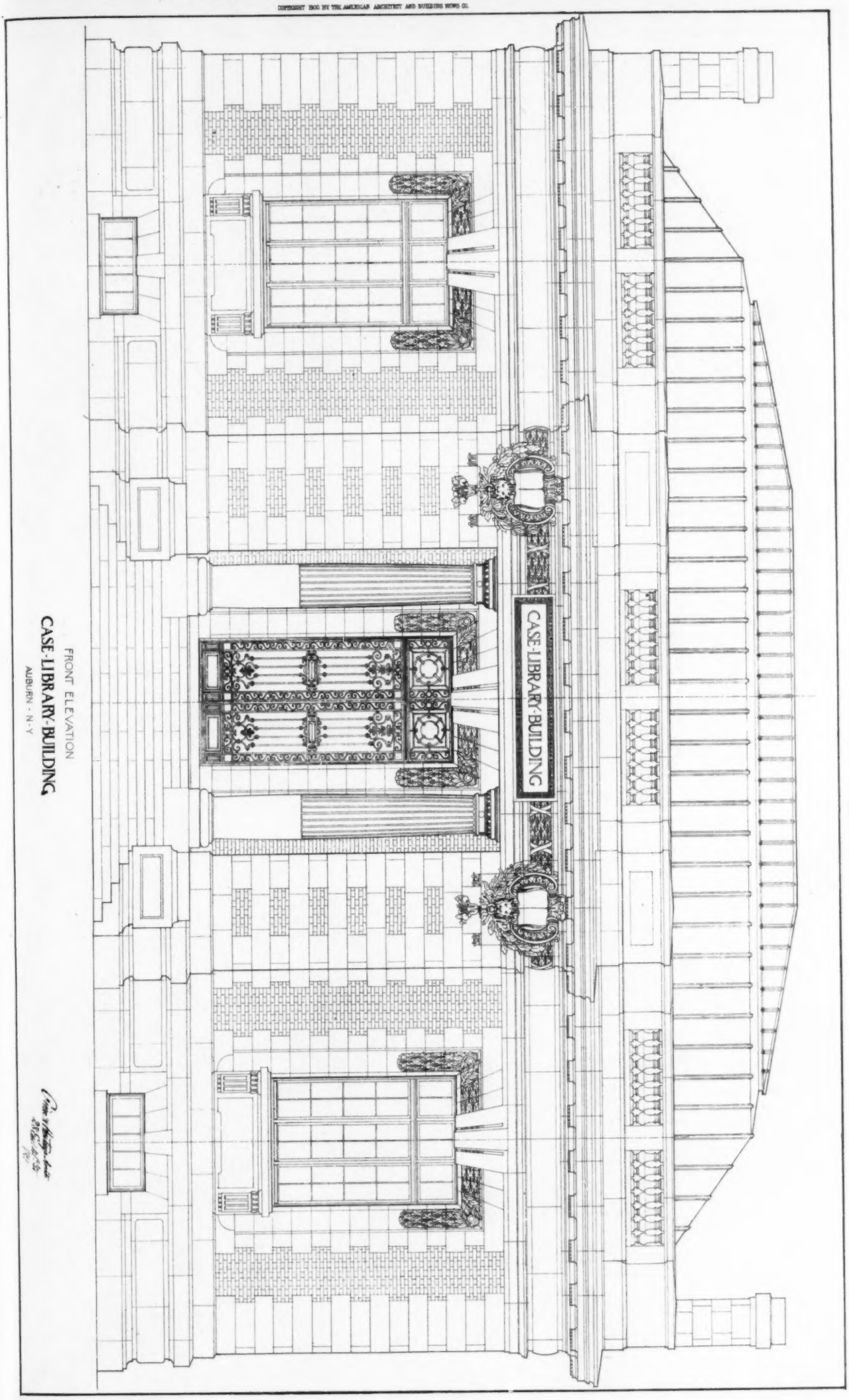

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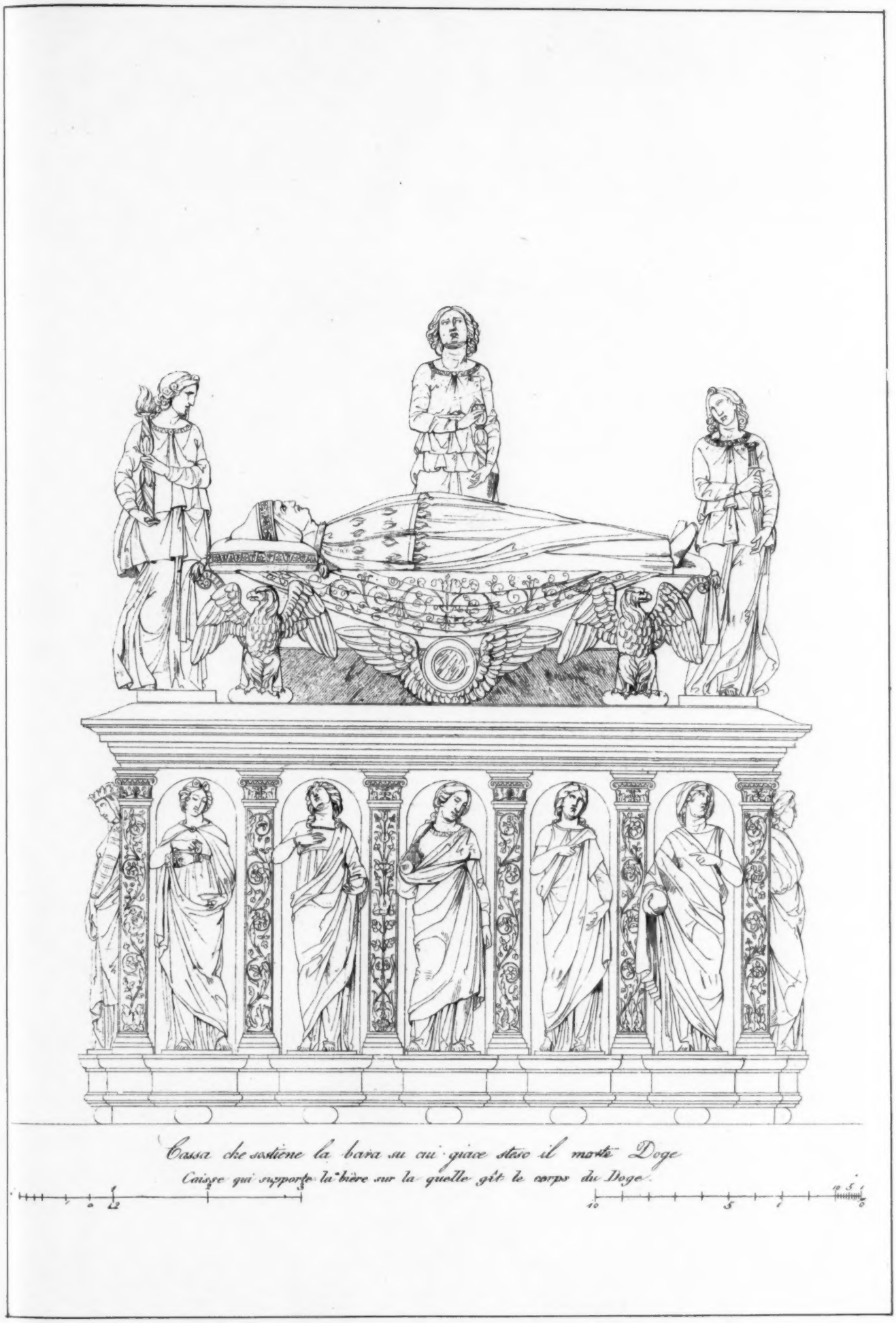

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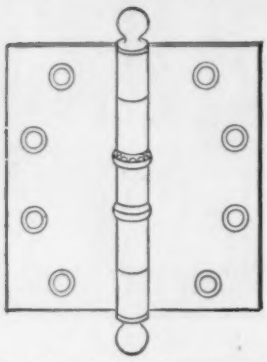

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Dimension	@	5 00 ℔ ton.	@ 5 00
Block	@	4 60 ℔ perch.	Conshohocken
Rubble	@	1 25 @ 1 50	1 45 @ 2 50
Sandstone:			
Longmeadow	@ 80	80 @ 90	
Kibbe	@ 90	90 @ 1 10	95 @ 1 05
Brown (Connecticut)	1 00 @	1 00 @ 1 30	
Amherst Ohio	90 @ 95	90 @ 1 00	1 05 @ 1 25
Berea "	75 @ 1 00	85 @ 90	85 @ 95
Berlin "	75 @ 1 00	80 @ 90	55 @ 75
Belleville	80 @ 1 25	25 @ 1 35	85 @ 95
New Brunswick (Dorchester)	@ 1 00	75 @ 90	1 00 @ 1 10
Potsdam Red	@ 1 30	@ 1 40	1 05 @ 1 15
Caen	@	@ 2 00	@ 1 40
Carlisle, English	@ 1 05	@ 1 05	1 25 @ 1 35
Corse Hill (Scotch)	@ 1 05	@ 1 05	95 @ 1 05
Granite: (*Maine*)		@ 60	95 @ 1 05
Limestone:			55 @ 65
Bedford	45 @ 1 25	95 @ 1 00	75 @ 85
Joliet	1 00		Richmond
Lemont			℔ 75 @ 1 50
Serpentine		10 50 per ton.	Perch 4 50 @ 5 50
Bluestone: (℔ *sq. ft.*)			
Sidewalk	30 @ 5 00	40 @ 1 75	1 in. th. 10 @ 25
Planed	50 @ 6 00	@ 75	37 @ 50
Marble: (℔ *cu. ft.*)			
Lee, Mass.	@	1 75 @ 2 50	2 00 @ 2 50
Rutland, white and blue	@	@ 3 00	2 00 @ 3 00
Sutherland Falls	1 25 @ 1 75	@ 2 00	1 70 @ 3 00
Glens Falls, black	@	@	4 00 @ 4 50
Italian, blue-veined	@	@	2 50 @ 2 75
" Sienna	@	@	@ 5 00
Tennessee, red	@	@	4 00 @ 6 00
" Knoxville	@	@	3 00 @ 4 00
Pennsylvania, blue	@	@	2 00 @ 3 00
Vermont, white	@	@	2 25 @ 3 00
Slate: Roofing (℔ *square*)			
Green	5 00 @ 6 00	4 75 @ 5 25	2 90 @ 3 60
" unfading	5 00 @ 6 00	5 50 @ 6 50	4 25 @ 5 00
Purple	5 00 @ 6 00	5 50 @ 6 50	4 50 @ 5 50
Red	@ 10 00	10 00 @ 11 00	11 50 @ 13 00
Black, Lehigh	4 25 @ 4 75	@	4 00 @ 4 35
" Chapmans	@	@	4 50 @ 5 00
Genuine Bangor	4 35 @ 5 50	4 75 @ 5 90	4 35 @ 5 50
Unfading black,	6 00 @ 8 50	6 00 @ 8 50	6 50 @ 9 00
" "	5 50 @ 8 00	5 50 @ 8 00	6 50 @ 9 00
Tiles, Am. ℔ M	@	@	@ 28 00
N. Peach Bottom, war. unfading	@	@	5 76 @ 6 25
Fire Clay Roof Tile on cars at fac.	8 00 @	8 00 @	8 60 @
LUMBER. — ℔ M.			
Boards: (*Ordinary dimensions.*)			
Pine, 1st quality, clear	65 00 @ 75 00	70 00 @ 80 00	47 50 @ 60 00
" 2d quality	55 00 @ 60 00	65 00 @ 70 00	38 00 @ 48 50
" 3d quality	18 00 @ 22 00	55 00 @ 60 00	27 50 @ 36 50
Spruce	@ 25 00	19 00 @ 25 00	15 00 @ 21 50
Hemlock	ea13½ @ 14	15 00 @ 19 00	11 50 @ 13 75
Yellow pine	20 @ 40	21 00 @ 35 00	14 00 @ 29 00
Cypress	@	35 00 @ 55 00	30 00 @ 38 00
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Pine	@	35 00 @ 55 00	14 00 @ 25 00
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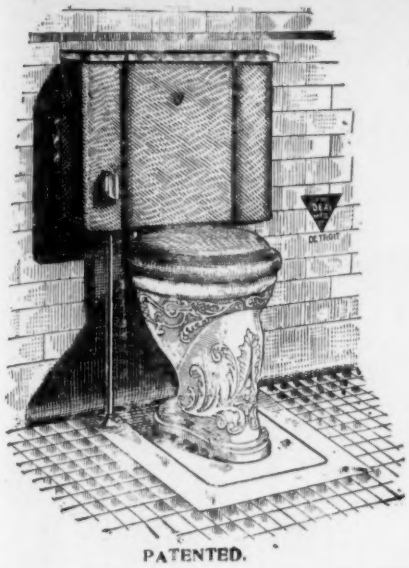
Pine			25 00 @ 37 30
Spruce	14 00 @ 16 00	20 00 @ 23 00	15 00 @ 21 50
Hemlock	12 00 @ 16 00	15 00 @ 18 00	14 00 @ 20 00
Yellow pine	18 00 @ 21 00	30 00 @ 55 00	22 50 @ 30 00
Laths:			
Pine ..... Round Wood	@		
Spruce ..... Slab	@ 3 50	2 25 @ 2 50	2 75 @ 3 00
		3 25 @ 3 75	2 30 @ 2 38
Shingles:			
Pine, shaved ℔ M	5 00 @ 6 00	@	
Pine, sawed " "	4 00 @ 5 00	@ 450	
Spruce, sawed " "	1 50 @ 2 00	1 50 @ 2 00	
Redwood ℔ 125.	1 40 @ 1 60	3 50 @ 4 00	30" $35 @ 40
Cedar split ℔ M	@	@ 6 00	24" 8 @ 21
Cedar sawed " "	@	3 00 @ 4 00	20" 35 @ 14
Cypress, Split 7 x 24 " "	18 00 @ 20 00	5 00 @ 6 50	11 00 @



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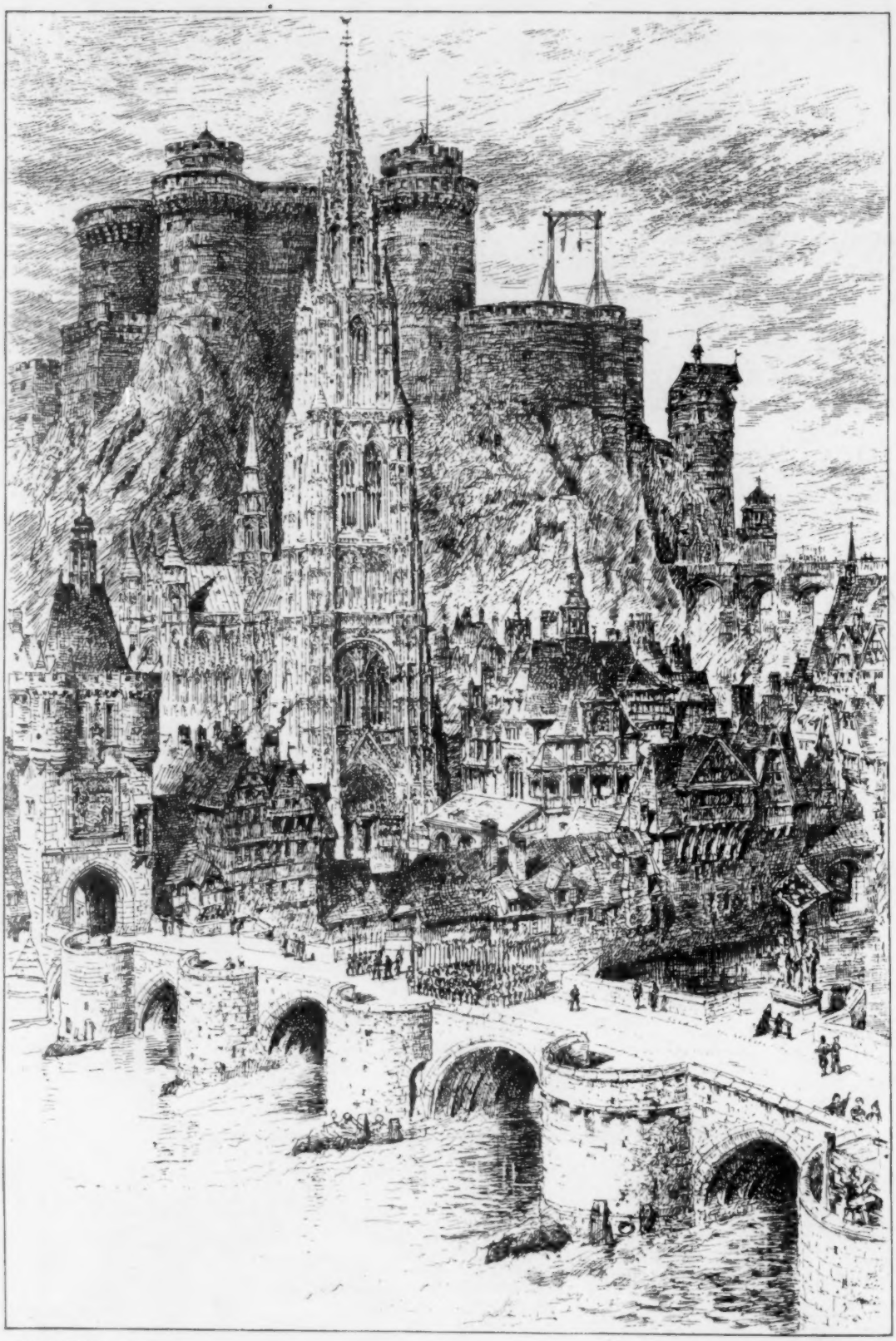

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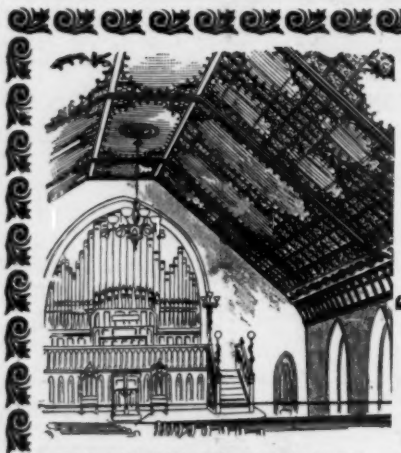

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641,911. Heating Apparatus. — John T. Wilkins, William H. Wells and William Baker, Baldwinsville, N. Y.
641,918. Fireplace. — Lewis C. Andre, Mars, Pa.
641,942. Building Construction. — William J. Donaldson and Cyrus Borgner, Philadelphia, Pa.
641,982. Combined Door-Hanger Track and Weather-Shed. — Saxton J. Morgan, Albany, Wis.
642,056. Metallic Lathing. — George A. Turnbull, 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.

Akron, O. — The German-American Hall Association will erect a hall and auditorium, to cost about $50,000. P. E. Warner, president.

Albany, N. Y. — It is reported that William H. Keeler will erect at the corner of Maiden Lane and Broadway, a twelve-story hotel, to cost $250,000.

Allegheny, Pa. — William A. Emick, 4th Ave., has plans for a six-story brick apartment-house, 44′ x 135′ and 76′ x 90′, to be erected on North Ave., near Sandusky St.; cost, $80,000.

Ann Arbor, Mich. — The Farmers' and Mechanics' Bank will erect a $10,000 brick bank building, after plans by W. A. Otis, 175 Dearborn St., Chicago, Ill.

Appleton, Wis. — Herman Wildhagen, 842 College St., is reported to be completing plans for a $30,000 building for the St. Elizabeth Hospital.

Attleboro, Mass. — All Saints Mission is to build a brick church on County St., to cost $7,000.

Augusta, Ky. — B. C. De Camp, Neave Building, Cincinnati, O., has prepared plans for a $15,000 school-house to be erected here.

Barren Hill, Pa. — Milligan & Webber, 520 Walnut St., Philadelphia, will prepare plans for a brick church to be erected by St. Peter's Lutheran Society; cost, $20,000.

Bird Island, Minn. — Fritz Rohlis, architect, of Shakopee, has prepared plans for a hotel building for William McMahon.

Birmingham, Ala. — The Grasselli Manufacturing Co., of Cleveland, O., will erect a $500,000 chemical plant here. Operations will begin soon.

Blackburn, S. C. — The Blackburn Cotton-mills Co. has been incorporated with a capital stock of $100,000 to build a plant here.

Braddock, Pa. — The congregation of the Braddock

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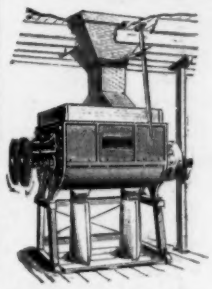
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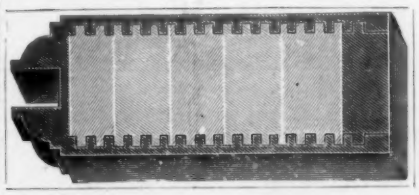
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BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

Baptist Society will erect a new church at the corner of 7th St. and Talbot Ave.; cost, about $20,000. J. D. Simons, William Wallace, R. W. Edmunds, trustees.

Bridgeport, Conn. — The Wheeler & Wilson Mfg. Co. are having a machine-shop built for them by the Berlin Iron Bridge Co., of East Berlin.

Butte, Mont. — The D. J. Hennessy Co. will build a three-story and basement brick warehouse, 40′ x 95′; cost, $9,000.

Cambridge, Mass. — Peabody & Stearns, Boston, have prepared plans for the $43,000 boat-house to be built by the Harvard Club.

The River Bank Court Trust Co. has been formed by Bingham & Whiting with Samuel Carr, Francis Peabody, Jr., and Benjamin D. Hyde as trustees, to erect a building to cost $750,000. The site will be on Massachusetts Ave. and Amherst St. The building will be erected from plans by Henry B. Ball, calling for a six-story structure of red brick, with stone trimmings, forming three sides of a hollow square, giving a spacious entrance court facing the Charles River. It will contain 173 non-housekeeping suites.

Canon City, Col. — The congregation of the First Presbyterian Church will erect a $30,000 edifice. S. H. Atwater, Chmn. Bldg. Com.

Canastota, N. Y. — Eastone Taber and others are interested in a $16,000 canning factory to be erected here at once.

Chicago, Ill. — Charles A. Strandel has designed a $10,000 three-story stone and pressed-brick apartment-building, 25′ x 94′, to be erected for A. Erickson on Perry Ave., near Belle Plain Ave.

The Amberg File & Index Co., 71 Lake St., will erect a $50,000 brick building, 100′ x 250′, at the northwest corner of Sheldon and Fulton Sts.

Cincinnati, O. — The Church of the Assumption, Walnut Hills, will erect a parochial school on Gilbert Ave., to cost about $20,000. Rev. Fr. Kennedy, pastor.

Clayton, N. C. — A company has been formed with Ashley Horne, president, to build a cotton-mill here, to cost $10,000.

Clinton, N. J. — A cannery, to cost $10,000, is to be erected here.

Chattanooga, Tenn. — A cotton-mill costing $100,000 will be built here. The matter is in charge of the Chamber of Commerce, a committee of which is securing the necessary subscriptions.

Coal Center, Pa. — Andrew Carnegie has offered to give $50,000 for a public library for the benefit of the citizens of Coal Center and California.

Columbia, Pa. — It is reported that plans are being prepared for a pipe manufacturing plant to be erected here at a cost of about $600,000, for the Atlantic Iron & Steel Co. Chas. A. Porter, Pres., Girard Building, Philadelphia.

Crookston, Minn. — The County Board voted to erect a court-house, the cost not to exceed $60,000.

Duluth, Minn. — St. James Catholic Society, of West Duluth, is raising funds for the erection of a church, to cost $10,000.

Emmetsburg, Ia. — M. L. Brown has the foundation complete for a $10,000 residence. Work will be started in the spring.

Enfield, N. H. — The management of the Baltic Mills has let the contract for an addition to the plant, to be three stories, with brick basement, 50′ x 170′.

Everett, Mass. — The Berlin Iron Bridge Co., of East Berlin, Conn., are putting up two large double buildings for the National Coal Car Co.

Farmington, Me. — Isaac Cutler, Esq., of Boston, together with his brother, John L. Cutler, have signified their intention of presenting to the Library Association the sum of $10,000 for a public library building to be erected in memory of their father, Nathan Cutler,

Hamilton, O. — It is reported that Music Hall will be remodelled into a 12-room school, at a cost of about $17,000.

Indianapolis, Ind. — Architect Horner V. Place, 22 N. Penn St., is preparing plans for a large brick block, to be located at the corner of Washington and California Sts.; cost, about $30,000.

BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

Ithaca, Mich. — A new county court-house, to cost about $70,000, will be built in this city.

Jackson, Mich. — Plans have been prepared for an addition to St. Mary's Catholic Church. The improvements will cost about $8,000.

Jacksonville, Fla. — The Episcopal Church of the Good Shepherd in Riverside will erect a new church, to cost about $20,000, in accordance with plans prepared by Charles S. Bushnell. C. B. Rogers, D. T. Gerow, A. B. Vance, wardens.

It is stated that Henry M. Flagler will erect a $500,000 hotel at Mayport.

Knoxville, Tenn. — The Southern Railway will erect a new station here after plans by Architect Frank Milburn. The structure will be of Tennessee marble and brick, two stories in height, with a train-shed 300 feet long in the rear; cost, about $60,000.

J. H Sibley, of Gardner, Mass., is interested in a project to establish a wooden-ware factory here. The place will be one of the largest of its kind, costing complete, about $100,000.

La Crosse, Wis. — A movement has been started for the erection of a new court-house, to cost about $100,000.

Lafayette, Ind. — J. F. Alexander & Son, Perrin Bank Building, have prepared plans for the new Jenks school-building, which is to be erected during the summer It will be constructed of pressed brick, and will cost about $40,000.

Lansdale, Pa. — Plans are in course of preparation for a hospital building to be erected here. The structure will be built of brick and stone, three stories high, and will contain about 40 rooms. All modern appliances and improvements will be introduced. Work will begin in the spring.

Lawrence, Mass. — William Forbes & Son will erect a five-story brick and stone dwelling on Essex St., after plans by Geo. G. Adams

Lorain, O. — The Board of Education contemplates the erection of a high-school building, to cost $35,000, and two additional school-houses, to cost about $20,000.

Louisville, Ky. — William Patterson has had plans prepared for improving the old Buckingham Theatre property. When completed it will be occupied by a furniture and house furnishing store; cost, $20,000.

Lyons, N. Y. — A plant with a capacity of 500 tons per day is to be located here by the Empire State Beet Sugar Co., which has recently filed articles of incorporation. Capital $400,000.

Mabel, Minn. — A high-school building will be erected here to cost $12,000.

Madison, Wis. — Gordon & Paunack, 14 E. Mifflin St., have prepared plans for the $15,000 school-house to be erected in the 7th Ward.

Mansfield, O. — Reports state that the Stocking Estate, W. S. Ward, agent, are having plans prepared for remodelling the Stocking Building at Main and 4th Sts.; cost, $16,000.

Marion, Ind. — The I. O. O. F. contemplates the erection of a $25,000 society building. E. L. Cox, trustee.

BUILDING INTELLIGENCE

(*Advance Rumors Continued.*)

Mason City, Ia. — It is reported that the Catholic Society will build a new $75,000 church. Father Carolan, pastor.

Mason, Mich. — The First Presbyterian Society is about to erect a $12,000 stone church. Clark & Munger, of Bay City, architects.

Middletown, N. Y. — The Middletown Gas & Electric Co. are having a power-house erected for them by the Berlin Iron Bridge Co., of East Berlin, Conn.

Milwaukee, Wis. — The Italian Catholic congregation of the 3d Ward contemplate the erection of a church, to cost about $20,000.

Minneapolis, Minn. — Chas. R. Aldrich, architect, has begun work on plans for a parlor furniture factory building to be erected at St. Anthony Park by Fred C. Genze & Co.; cost, $8,000.

Montgomery, Ala. — A new Jewish temple, to cost about $30,000, will be erected by the congregation of Kohl.

Montville, Conn. — The Berlin Iron Bridge Co., of East Berlin, are building a car-barn and power-house for the Electric Railroad Co.

New Castle, Pa. — Plans are being prepared by H. M. Wirsing for a new church for the First United Presbyterian Society. It will be of brick, with slate roof, costing about $15,000. Rev. R. A. Browne, pastor.

New Freedom, Pa. — Reports state that a wire-cloth factory, to cost $100,000, is to be erected here.

New York, N. Y. — The Berlin Iron Bridge Co., of East Berlin Conn., are putting up a large steel building covering pier 13.

The Berlin Iron Bridge Co., of East Berlin, Conn., are building the iron roofs for the new plant of the Nichol's Chemical Co.

Omaha, Neb. — Henry Haman has the contract to erect a brick warehouse on Leavenworth St., for the Avery Manufacturing Co., after plans by Chas. Cleaves; cost, $50,000.

Overlook, Pa. — Architects Field & Medary, Philadelphia, have completed plans for a three-story stone residence for Edward C. Blahen, to cost about $15,000.

Palmyra, Mo. — At the election in Marion County, January 23, the citizens voted to issue $100,000 bonds to build new court-houses in this city and Hannibal, the money to be divided equally between the two cities. Suther McKay, Co. Clk.

Peekskill, N. Y. — The Peekskill Gas Co. are having a gas plant constructed by the Berlin Iron Bridge Co., of East Berlin, Conn.

Penn Yan, N. Y. — The Berlin Iron Bridge Co., of East Berlin, Conn., are building a retort house for the Penn Yan Gas Light Co.

Philadelphia, Pa. — Brewers Weisbrod & Hess will build a four-story brick and steel stock-house, 46′ x 64′ 8″, on the corner of Martha and Adams Sts., Kensington, to cost $25,000. Work will begin about March 1st.

Work will begin soon on the new Centenary Hospital to be erected on Chestnut St., between 29th and 30th Sts. The building will be of fireproof

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92 bars	3 inch	4 pounds per ft.
87 "	4 "	5¼ "
160 "	5 "	6½ "
219 "	6 "	8 "
176 "	7 "	9¾ "
291 "	8 "	11¼ "
97 "	9 "	13 "
116 "	10 "	15 "
87 "	10 "	16 "
110 "	12 "	20½ "

I BEAMS.

101 bars	3 inch	5½ pounds per ft.
216 "	4 "	7½ "
110 "	5 "	9¾ "
87 "	6 "	12¼ "
191 "	7 "	15 "
116 "	8 "	17½ "
127 "	9 "	21 "
114 "	10 "	25 "
87 "	12 "	31½ "
62 "	12 "	40 "
101 "	15 "	42 "
175 "	15 "	50 "
42 "	15 "	60 "
160 "	20 "	65 "

In addition we also have all sizes on Angles both with even and uneven legs, from 1 x 1 x ⅛ in. to 6 x 6 x ¾ in., and Plates from 6 in to 60 in in width. We also have a fair stock of Zee Bars, Tee Iron and special shapes.

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BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

construction, with basement story of solid masonry and cut limestone, supporting the first story of buff Bedford stone, and walls and pilasters over the same of gray brick, trimmed in gray terra-cotta. It will be six stories high; cost, about $250,000.

Reading, Pa — A new $65,000 school-building will be erected in this city.

Salem, Mass. — It is reported that a long lease of the Barton Square Church property is being negotiated. The site will probably be improved by the erection of a new mercantile building and opera-house.

Salt Lake City, Utah. — W. E. Ware, Hooper Block, will prepare plans for two new buildings, to be erected by the Sheldon-Jackson College; cost, about $50,000.

San Antonio, Tex. — D. & A. Oppenheim propose to build a $21,000 storehouse on Commerce St. Architects, Coughlin & Ayers.

Seattle, Wash. — The A. Hambach Co. will erect a brick and stone warehouse, to cost about $20,000.

Sioux City, Ia. — It is stated that the Sioux City Brewing Co. will enlarge its stock house and bottling factory; cost, $200,000.

Sioux Fall, S. D. — Bishop W. H. Hare, who is the head of All Saints' School, is working to raise $10,000 for the purpose of enlarging the college building.

South Hadley, Mass. — A new school-building, to cost $20,000, will be erected here, work to begin probably in the spring.

South Lawrence, Mass. — J. H. Horn & Sons Co. are having two large buildings erected by the Berlin Iron Bridge Co., of East Berlin, Conn.

South Norwalk, Conn. — The Norwalk Iron Works are having a new machine-shop built by the Berlin Iron Bridge Co., of East Berlin.

Spencer, Ia. — The Commissioners of Clay County have accepted plans prepared by F. W. Kinney, architect, Austin, Minn., for the $50,000 court-house, to be built in this city.

St. Paul, Minn. — D. C. Shepard is preparing to rebuild the Griggs, Cooper & Co.'s building on E. 3d St., damaged by fire; cost, about $30,000.

Tariffville, Conn. — The Berlin Iron Bridge Co., of East Berlin, is building a new power-station here.

Terre Haute, Ind. — It is stated that plans are being prepared for remodelling the Williams Hospital; cost, about $35,000.

Topeka, Kan. — Plans are being prepared by H.

BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

M. Hadley, 627 Kansas Ave., for the $20,000 industrial building for the State Reform School.

The Wolff Packing Co. contemplate the erection of a new brick building to be erected near the present plant, to cost about $30,000. Work will begin early in the spring.

Tuscola, Ill. — It is stated that plans are being prepared for a $30,000 business building on Main and Central Sts., for Wortham Bros. Co.

Wakefield, Mass. — A brick engine-house to cost about $15,000 is to be built at the corner of Crescent and Mechanics Sts.

Washington, D. C. — Joseph E. Willard, owner of Willard's Hotel, has accepted plans for a new building to take the place of the old one which is soon to be demolished. The new hotel is to be of magnificent proportion and architectural pretentions.

Webster City, Ia. — The Catholic Society will start work on a new church in the early spring; cost, $15,000.

Winchester, Va. — The Directors of the Shenandoah Valley National Bank will erect a $25,000 building.

EDUCATIONAL.

Hanover, N. H. — Three-st'y bk. & terra-cotta dormitory, 52' x 120', tin roof, steam; $50,000; o., Trustees of Dartmouth College; b., N. C. Edwards, West Chelmsford, Mass.

Madisonville, O. — Three-st'y bk. school, 80' x 110', slate roof; $60,000; o., Town of Madisonville; a., Samuel Hannaford & Son, Cincinnati.

FACTORIES.

Boston, Mass. — *Conant St.*, nr. Phillips St., bk. bottling house, 50' x 101', flat roof, steam; $10,000; o., Continental Brewing Co.; a., John A. Fox.

Philadelphia, Pa. — *Hancock St. and Allegheny Ave.*, four-st'y bk. & fr. factory & power-house, 54' x 191'; $43,000; o., Moss Rose Mfg. Co; b., William Steele & Sons.

HOTELS.

Florence, Ala. — Three-st'y bk. & terra-cotta hotel, 90' x 100', tin roof, steam; $40,000; o., Charles W. Negley; a., Golucke & Stewart, Temple Court, Atlanta.

Havre, Mont. — Three-st'y bk. hotel, 80' x 132' tin roof, steam; $25,000; o., Samuel Crosson; a., Bell & Kent, Helena.

HOUSES.

Boston, Mass. — *Rosemary St.*, nr. South St., 2½-st'y fr. dwell., 25' x 48', pitch roof, stoves; $5,000; o., Matthew McGuirney; a. & b., Martin Flynn.

BUILDING INTELLIGENCE.

(*Houses Continued.*)

Massachusetts Ave., nr. Everett Sq., 6 three-st'y bk. dwells., 23' x 52', 23' x 47', flat roofs, steam; $48,000; o., J. D. Mackay; a., E. C. Page.

Mozart Pl., nr. Mozart St., 4 three-st'y fr. dwells., 22' x 44', flat roofs, stoves; $20,000; o., F. G. Harney; b., J. W. Priesing; a., G. W. Priesing.

Fowler St., No. 55, 2½-st'y fr. dwell., 32' x 47', pitch roof, furnace; $5,500; o., Mary L. Plunkett; b., J. S. McLean; a., L. T. Plunkett.

Draper St., nr. Bowdoin St., 2½-st'y fr. dwell., 28' x 42', pitch roof, hot water; $5,000; o., Arthur H. Linton; a. & b., John Harney.

Stratton St., No. 31, 2½-st'y fr. dwell., 26' x 50', pitch roof, furnace; $6,000; o., Mary Hannah; a. & b., R. J. Yeo.

Nightingale St., nr. Bernard St., 2½-st'y fr. dwell., 30' x 44', pitch roof, furnace; $6,000; a. & b., Frank Cummings; a., Charles Hamilton.

Milwaukee, Wis. — *Highland Boulevard*, 2½-st'y bk. & st. dwell., 40' x 43', pitch roof, hot water; $10,000; a., C. F. Ringer.

Chestnut St., nr. 30th St., two-st'y bk. dwell., 30' x 46', pitch roof, furnace; $6,000; a., Wolff & Ewens, 12th & Walnut Sts.

Ninth Ave. and Mineral St., two-st'y fr. dwell., 32' x 53', pitch roof, hot water; $5,500; o., Jacob Dudenhoefer; a., O. C. Nehling.

Shephard Ave., No. 630, two-st'y fr. dwell., 32' x 46', shingle roof, hot water; $5,500; o., P. R. Sanborn; a., H. J. Rotier.

Booth and Lee Sts., two-story fr. dwell., 26' x 52', pitch roof, hot water; $5,000; o., William Ellis; a., John Roth.

Kinnikinnic Ave., two-st'y fr., bk. & st. dwell., 27' x 70', comp. roof, hot water; $8,000; o., Dr. Graham; a., Fernekes & Cramer.

Newark, N. J. — *Clinton Ave.*, No. 474, three-st'y fr. store & dwell.; $5,000; o., S. F. Wilson; a., E. A. Wurth.

Springfield Ave., cor. Hunterdon St., three-st'y bk. saloon, billiard-room & dwell.; $7,800; o., Union Brewing Co.; a., Gustav Staehlin.

Pittsburgh, Pa. — *Bayard St.*, 2½-st'y bk. dwell., 50' x 50', slate roof, steam; $15,000; o., Geo. Heard; a., J. L. Neal.

Stanton Ave., 4 two-st'y bk. & st. dwells., 30' x 45', hot air; $32,000; o., George A. Brooks; a., L. A. Raisig, Wilkinsburg.

Newark, N. J. — *Stratford Pl.*, 2½ st'y fr. dwell., 36' x 38', pitch roof; $5,000; o., H. L. Doren; a., Hurd & Sutton.

Highland Ave., No. 891, 2½-st'y fr. dwell.; $5,000; o., Theo. Titus; a., Ten Eyck & Grant, Belleville.

Holland St., 2 three-st'y bk. dwells. & stores, 50' x 63'; $10,000 each; a., Wm. K. Schoenig.

New Brighton, S. I., N. Y. — 2½-st'y fr. dwell., 32' x 35'; $5,500; o., Mrs. Mayo.; a., H. C. Pelton, 1133 Broadway.

Newton, Mass. — *Arlington St.*, two-st'y fr. dwell., 29' x 34', pitch roof, hot water; $6,000; o., W. J. Dimock.

New Ulm, Minn. — Three-st'y bk. & st. dwell., 52' x 72', tin & metal roof, hot water; $8,000; o., Rev. Fr. H. B. Sandmeyer; a., Martin Heer, Dubuque, Ia.

PUBLIC BUILDINGS.

Boston, Mass. — *Warren Ave.*, nr. Clarendon St., bk. engine-house, 40' x 96', flat roof, steam; $40,000; City of Boston; b., W. L. Clark & Co.; a., J. A. Fox.

TENEMENT-HOUSES.

Brooklyn, N. Y. — *Osborne St.*, nr. Glenmore Ave., 4 three-st'y fr. tenements, 25' x 60'; $22,000; o., Rosabella Bass, 416 Rockaway Ave.

Union St., nr. 6th Ave., 2 four-st'y bk. flats, 27' 6" x 75'; $20,000; o., Jacob Scherich, 316 Myrtle Ave.

Dean St., nr. Albany Ave., three-st'y fr. tenement, 25' x 50'; $5,000; o., F. Berkeley, 633 Carlton Ave.

Irving Ave., n w cor. Stockholm St., 4 three-st'y bk. double flats, 25' x 65'; $25,000; o. & b., Jacob Blank, 638 Willoughby St.; a., Walter B. Wills, 17 Troutman St.

W. Fifteenth St., nr. Mermaid Ave., four-st'y bk. tenement, 75' x 53'; $17,000; o., I. Frickman; a., Oscar Lowison, 37 Cortland St., New York.

Washington Ave., nr. Douglass St., 7 four-st'y bk. tenements, 28' x 63'; $70,000; o., W. G. Groves, Hollis, L. I.; a., S. Driesler, 1432 Flatbush Ave.

Washington Ave., s w cor. Douglass St., four-st'y bk. tenement, 28' x 66'; $15,000; a., B. Driesler.

Washington Ave., w s, 63' 9" n Sterling Pl., 5 four-st'y bk. tenements, 28' x 63'; $50,000; o., W. G. Groves, Hollis, L. I.

Washington Ave., s w cor. Sterling Pl., four-st'y bk. tenement, 50' x 80'; $20,000; o., W. G. Groves, Hollis, L. I.

Washington Ave., n w cor. Douglass St., similar tenement, 50' 6" x 63'; $20,000; o., W. G. Groves, Hollis, L. I.

THE KENNEY FLUSHOMETER

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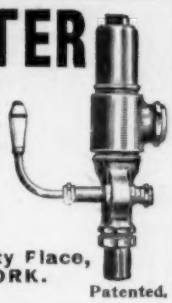

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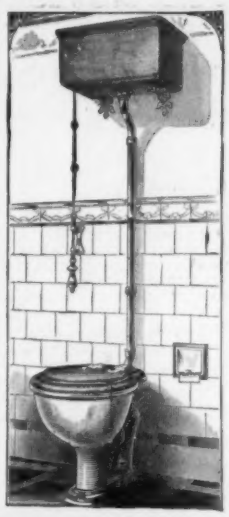

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WAREHOUSES.

Brooklyn, N. Y. — *Van Dyke St.*, nr. Richards St., two-st'y bk. storage building, 40′ x 56′, gravel roof; $5,000; o., Otto. L Peterson, 91 Eighth Ave.

Imlay St., nr. William St., one-st'y bk. storehouse, 90′ x 135′, felt & gravel roof; $12,000; o., Wm. L. Bass, 9th Ave. & 6th St.; a , A. Smith, 39 Cortlandt St., New York.

New York, N. Y. — *West St., Nos.* 250-255, eleven-st'y steel construction warehouse, 179′ x 229′; $1,200,000; o., F. C. Linde Co., Beach & Varick Sts.

Seventh Ave., nr. Greenwich Ave., six-st'y bk. warehouse & stores, 142′ x 224′; $130,000; o., Rhinelander Estate, 155 W. 14th St.; a., Clinton & Russell, 32 Nassau St.

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Spring St., Nos. 96-104, eight-st'y bk. lofts & stores, 61′ 3″ x 100′ 2″; $150,000; o., The Mercer Building Co., 160 Fifth Ave.; a., Clinton & Russell, 32 Nassau St.

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E. Twenty-second St., No. 26, nine-st'y bk. loft building, 30′ x 93′; $130,000; o., A. H. Olsen, 1799 Fox St ; a., John Woolley, 111 Fifth Ave.

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New York, N. Y. — *Ninth Ave.*, s e cor. 54th St., four-st'y bk. car-house, 135′ 10″ x 525′; $350,000; o., Metropolitan St. R. R. Co., 621 Broadway; a., A. V. Porter, 621 Broadway.

One Hundred and Thirty-eighth St., nr. Cypress Ave., three-st'y engine-house, 25′ x 100′; $24,000; o., City N. Y., City-hall; a., Bldg. Supt. N. Y. Fire Dept., 157 E. 67th St.

Milwaukee, Wis. — Two-st'y fr. salt shed, pitch roof; $15,000; o , L. Petit Co.; a., Ferry & Clas.

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LIBRARY. [At San Diego, Cal.]

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PROPOSALS.

Treasury Department, Office Supervising Architect, Washington, D. C., February 3d, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 5th day of March, 1900, and then opened, for the installation of a wiring system for the U. S. Custom-house and Post-office Building at Bristol, Tenn., in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Bristol, Tenn., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1261

MEMORIAL ANNEX. [At Lincoln, Neb.]

Sealed proposals will be received **until February 14**, for the construction of the Nebraska Soldiers' Memorial annex to Grant Memorial Hall, upon the university grounds in Lincoln. J. S. DALES, Secretary Board of Regents, University of Nebraska. 1259

SCHOOL. [At North Platte, Neb.]

Bids are wanted by the Board of Education **until February 17**, for a 13-room brick school. L. B. ISENHART, Secy. 1260

PROPOSALS.

COURT-HOUSE. [At Park Rapids, Minn.]

Plans and specifications will be received by the County Commissioners **until February 20**, for a court-house; cost, $15,000. FRANK HEISEL, Co. Aud. 1260

HOTEL. [At Shreveport, La.]

Sealed bids will be received **until February 10th**, for the erection of a hotel and store building. SAENGER BROS. 1259

CHURCH. [At Youngstown, O.]

Sealed proposals will be received **until February 15th**, for a church for St. Columbia's parish. W. P. GINTHER, Akron, O. 1259

COURT-HOUSE. [At Port Washington, Wis.]

Bids will be received by the County Commissioners **until February 25**, for the construction of a $40,000 court-house. COUNTY COMMISSIONERS. 1260

GYMNASIUM. [At Lincoln, Neb.]

Bids will be received by the University of Nebraska **until February 15**, for a stone and brick armory and gymnasium, to cost $25,000. G. H. ELLSWORTH, Supt. of Construction. 1259

COURT-HOUSE. [At Blue Ridge, Ga.]

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

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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.

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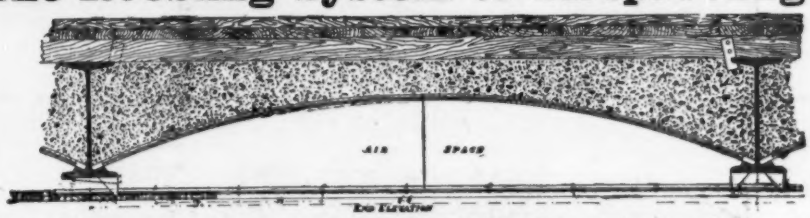

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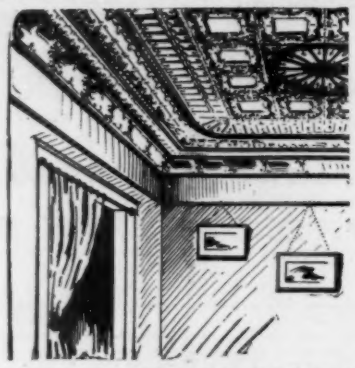

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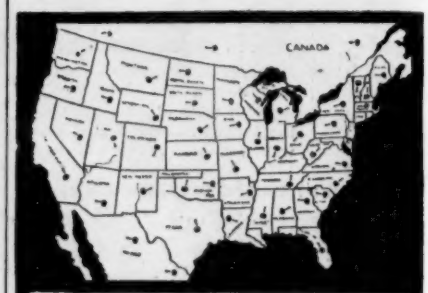

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