

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. LXVII.

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No. 1264.

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

MARCH 17, 1900.



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AT the very time that the bill of the Public Art League for the establishment of a National Art Commission is pending before Congress an extraordinary number of projects have been brought forward which demonstrate better than any argument the pressing necessity for such a commission. Only a few weeks ago we were informed that the "plans had been made" by an ingenious attaché of the Executive offices, entirely unknown as an architect or an artist, for a complete remodelling of the Executive Mansion after a design which, as it was described in the newspapers, would make that beautiful building, we will not say ridiculous, but at least discreditable to American civilization. A few days later we were told that "the plans were ready" for ruining the Capitol by thrusting a "eblohnaded pylon" out of the middle of it; and now the newspapers describe to us a "boulevard," which, if the bill now before Congress is passed, will start from the little park west of the Capitol, cut through the Mall, destroying the grounds of the Smithsonian Institution, spoiling the surroundings of the White House, and finally reaching the Potomac at the proposed memorial bridge.

THE reason given for the construction of this street is that it will afford sites for new Government buildings, where they will show to better advantage than they do scattered, as they are at present, at random over the city. It is true that Washington, apart from the Mall and its surroundings, is anything but a fine city, and that Pennsylvania Avenue, connecting the Capitol and the Executive Mansion, is very far from beautiful in appearance; but to make a new street would do nothing to improve the old ones, and Pennsylvania Avenue is undergoing a slow process of rebuilding which has, within the past twenty years, made a very great improvement in its appearance, and is likely to continue the transformation. Meanwhile, the faults of Pennsylvania Avenue do not seriously injure the great groups of Government buildings at each end of it, while a broad street cut through the Mall would certainly do so. In the case of the White House, the long perspective of green behind it, with the river and the hills beyond, all bathed in the tender Virginia haze, give a charm which those who have visited Washington can never forget; while the Capitol would lose half of its incomparable beauty if it were to overlook a wide street, lined with buildings, instead of the splendid expanse of verdure which now does so much to heighten the delicacy of its color and proportions. There are plenty of streets in Washington where public buildings can be advantageously placed, and, if the Government does not wish to pay the cost of Pennsylvania Avenue land for them, the matter will not be improved by cutting new "boulevards"; while there is great danger that the peculiar loveliness and

poetry of Washington, which distinguish it from all the other capitals in the world, and which it owes in a great degree to the freedom of its principal buildings from the visible neighborhood of other structures, and from obtrusive traffic, may at any moment be destroyed, through the persistency of some official with a hobby, or, still worse, of some ring of speculators.

NOTICE has been given by Massachusetts carpenters, bricklayers and stone-masons that they will demand an advance in wages May 1. Although this addition to the cost of building will lay a new burden upon architects, it cannot be said that it is unexpected or unjustifiable. Mechanics and their families, like other people, must live, and the increased cost of nearly all the necessities of life, due to the combination of manufacturers, bears severely on those who must spend most of their income on articles controlled by trusts. It is not surprising that building workmen, hearing of the gleeful condition of the industrial monopolies, one of which, the tin-plate trust, is said to have made about one hundred per cent profit on its capital during the past year, would be glad to share in a prosperity which has, so far, somehow failed to reach them, and have taken the only means that they know of for trying to secure some of it. Whether they will succeed, in the present condition of building business, is doubtful, but they cannot be blamed for making the attempt.

PLANS have been made, as we are told, for a University of the Federation of Labor of Baltimore, in which will be taught, not, as one might suppose, the art of starving non-union men, but such innocuous subjects as "Moral Philosophy, Parliamentary Law, Universal History, English and American History, Constitutional Law, the Organization and Structure of State, County and City Governments, Political Science, American Politics, the Organization of Political Parties in Nation, States and Cities, and Political Economy, embracing the various schools, which will include Trusts and Labor Organizations." As this rather extensive curriculum is to be treated in two one-hour lectures per week, we infer that either all the branches mentioned are not exhaustively studied, or that the course leading to a degree occupies a considerable period. The more modest courses of the existing universities require, on an average, about thirty hours a week of lectures and laboratory or library work, and, at this rate, it would take sixty years for a student of the University of the Federation of Labor to reach his graduation. Very likely it is intended to give instruction in American politics and the political economy of labor organizations mainly by field-work, outside the regular lecture-hours, but Universal History cannot be taught by packing primaries, or pursuing "scabs"; and, with all possible allowance for the valuable effect of these exercises in developing the intellect, we still think that the directors of the new University will find it advisable, if they wish to compete with the older institutions, either to add something to the time devoted to teaching, or to shorten their list of studies.

THE New York University, which has shown signs of vigorous life since the removal of its habitation to the upper part of the city, has in view a novel scheme. A gift of one hundred thousand dollars has been made to the University by an unknown donor, to be used in building a "colonnade" five hundred feet long, facing the Hudson River. This colonnade, or rather, we presume, the wall behind it, is to have one hundred and fifty large panels, on which are to be inscribed the names of "such of America's great men as are deemed worthy of commemoration." The present plan is for the Committee of Selection to receive from the public nominations until May 1 of every fifth year. Every name that is seconded by a member of the Committee is submitted to a certain number, not less than one hundred, of persons of repute throughout the country, and names approved by a majority of these persons are again submitted to the University Council, which must sanction the choice by a two-thirds vote before the name is definitely accepted. It is intended to select fifty names this year, and every five years hereafter. The names of persons born in the present territory of the United States who have been dead at least ten years are alone eligible. Architects, painters and sculptors, "rulers and statesmen," soldiers and sailors, and so on, may hope to have their names immortalized,

and we regret to see that "scientists" are included in the list of eligible candidates. We need hardly say that the word "scientist" is to be found in dictionaries of English, if at all, only as a vulgarism, and we trust that the Council of the University will make it clear that the people whose names are to be inscribed in their "Hall of Fame" will not be classified under titles invented by cheap newspaper reporters to advertise charlatans and quacks.

THE project for a new City-hall for New York has come up again, in a bill now pending before the Legislature at Albany. The new bill provides that the new building may cover the block bounded by Broadway, Chambers, Reade and Centre Streets, including the roadway of Chambers Street, which may be arched over, and also including a portion of the City-hall Park. Accommodation is to be provided for the various municipal offices, the surrogates' court and the County Register. This will afford, if well treated, a fine site for the new building, although an expensive one. The idea, however, of carrying Chambers Street through the structure, cutting the most useful story into two entirely separate portions, is hardly commendable, either from the aesthetic point-of-view or that of convenience, and it does not seem at all necessary. If Chambers Street, between Broadway and Centre Street, is to be entirely occupied by the City-hall, there is no real object in carrying traffic through it, instead of diverting it through Reade Street, and the space which it takes up would be of the greatest value to the municipal building. Even the passengers on street cars, bound through Chambers to Centre Street, would have little reason to complain of such a small diversion. The example of the Philadelphia City Building should serve as a warning against any future experiments in carrying streets through the ground-floor of office-buildings, and particularly of those devoted to the complex administration of a great city.

THE New York Rapid Transit Commission has proposed the very sensible plan of combining with the railway tunnels under its charge one or more pipe-galleries, in which sewer, gas, water and steam pipes, and electric-conduits, can be placed, where they will be at all times accessible, without the necessity for digging up the street pavements. It is singular that so obvious an improvement should not have been incorporated with the original plans, but the Transit Commission explains that it did not feel called upon to make provision for anything but the accommodations for the railways, and that, as the municipality controls the laying of pipes, it is the city officials who should make the application to the Legislature for authority to add the galleries to the tunnels. Of course, the Rapid Transit Commission will favor the application, as will every one who is interested in the welfare of the city. The necessity for devising some relief from the present system of obstructing the streets and destroying the pavements whenever a pipe is to be laid or repaired has long been evident, and taxpayers, city officials and stockholders in corporations which own pipes or wires will rejoice together at the prospect of relief from a grievous and perfectly useless burden of expense. The city, if the galleries are built, will lease space in them to the corporations desiring to use them, and some enthusiastic individual reckons that the rents will pay the entire cost of construction, calculated at about six hundred thousand dollars, in a single year.

EVEN with a liberal allowance for enthusiasm in this arithmetic, the probable rental value of a pipe gallery, or of a small tunnel devoted principally to pipes and wires, is so great that we have often wondered why private capital was not tempted into the construction of such tunnels as an investment. Probably no one can say how much money is spent every year in New York in digging up pavements, laying pipes, refilling and repaving, but the total must be well into the millions, and to the saving that would be effected by placing the pipes in accessible galleries must be added the value of the gas and water now wasted by leakage, which could be prevented through the opportunities for surveillance afforded by a tunnel. As at least one-fourth of all the gas which is made for the citizens of New York, and paid for by them, is lost in the ground, and probably one-fourth of the water-tax goes to pay for similar waste, a great indirect economy could be made in these items alone; so that the municipality could well afford to allow such a subway corporation to tunnel the streets, in

return for the use of the subways for sewers and water-pipes, and a reasonable rent-charge to gas, steam, telephone, telegraph and electric-lighting companies should pay a good and increasing interest on the investment for an indefinite period.

MR. FREDERICK C. MERRY, a well-known architect practising in New York, died at his house in that city a few days ago. Mr. Merry was born in England, but came to this country when a child, his family settling in Camden, N. J. When a young man, he was employed in laying out a portion of Fairmount Park, in Philadelphia, and gained an extended experience in building and surveying. For a time, he was principal assistant in the office of the late H. H. Richardson, in New York. Later, entering into business on his own account, he executed many important commissions, among them being Chickering Hall, the New York Hospital and the Williamsburg Fire Insurance Company's Building, in New York, besides private and public buildings in other parts of the country.

THE firm of Robinson & Wallace, of New York, builders, which now consists only of Mr. Andrew J. Robinson, assigned a few days ago for the benefit of creditors. As this was one of the most noted firms in the city, its troubles, which we sincerely hope may prove only temporary, have an interest for those who appreciate the anxieties and responsibilities involved in a great building business. The beginning of Mr. Robinson's misfortunes is said to date from his acceptance of the contract for the building of St. Luke's Hospital, four or five years ago. The sub-contract for the marble, of which there was a large amount in the building, was awarded to the owners of a Southern quarry. It is notorious among architects that there is almost always trouble about the cut-stone in a large building, and Mr. Robinson found that the marble was not furnished as he wished it. He was bound by his contract, and in the end, in order to secure materials for carrying it out, he was obliged to purchase the quarry, into which he is said to have put nearly four hundred thousand dollars. This took so much from the working-capital for his proper business, and he was obliged to borrow large sums, the repayment of which at a stated period was rendered particularly difficult by the uncertainties, delays and other disappointments to which a builder is exposed in collecting debts due him, and his inability to meet a note brought in a shower of heavy claims. According to the preliminary estimates the assets exceed the liabilities by more than one hundred thousand dollars, and if the quarry could have been sold, the firm would have been much more than solvent; but it is especially true in building business that the united effect of a number of debts can overcome a much larger aggregate of assets. Besides St. Luke's Hospital, the firm built the St. Paul Building, the New York Hospital, the Havemeyer Building, the East River Savings Bank, and many other important structures, and we trust that Mr. Robinson may yet build many more.

THE lovers of the strenuous life will be glad to hear of the production of a new apparatus, the Mauser automatic pistol, with which, as *Le Monde Moderne* informs us, much more rapid advance can be made in spreading Presbyterian gospel among the gentle and devout Catholics of the Philippine Islands, or in explaining to Dutch republicans the mysteries of British politics, than with the old-fashioned revolver. This interesting "tool," as Sardou calls it, contains a magazine for cartridges, with mechanism similar to that of the Maxim gun, for utilizing the recoil of the discharge of each cartridge for throwing out the empty shell and placing and fixing the next cartridge. All this machinery is contained in a weapon which can be easily held in one hand. The range is a thousand metres, or about two-thirds of a mile. Several shots per second can be discharged, but when set for "prolonged fire" the rate is from eighty to one hundred shots per minute. The bullet, as determined by experiment, will at a thousand feet penetrate an arm and break a shoulder-bone, besides making a hole three inches deep in the vital portions of another person beyond; or, if preferred, at a range of not more than two hundred feet, it will penetrate two men and enter deep into the body of a third. This invention has been welcomed with enthusiasm by the German General Staff, which has adopted it for army officers, and certain American clergymen will no doubt hasten to arm themselves, or their disciples, with it.

THE ITALIAN GARDEN.¹—III.

Main Alley: Palazzo dalle Ore Qurini, Vicenza.

CLOSELY associated with the water-system was the system of paths—main *avenues* and side *alleys*—which covered the grounds in a formal network, and made them accessible in all parts. And just as the water features followed in general the lines of the axes, which they marked, so the paths followed the axes and served also to mark them. Thus, along the main axis was the principal avenue, which often in a quite complexly beautiful way was literally interwoven with the principal water-course. For in its own course along the main axis, it continually divided and came together again about the principal water-basins and channels, while at other times serving architecturally to connect them above ground when by water-flow they were connected only by subterranean channels.² In the former case its two lateral divisions swung round the basin in segmental curves when the basin was circular, or followed along its sides when bounded by straight lines, always following in formal lines the formal outline of the basin, until these parted halves uniting as one avenue again the latter continued as before along the axis. At some points, as we have seen, the separated parts of the avenue were tied together by bridges, or cross paths, under which the water passed from one basin to the next.

The vista formed by this avenue was, at the farther end of the grounds, finally closed by some prominent architectural feat-



Villa d'Este, Tivoli: Stairs and Cypresses.

ure, such as a colonnade, pavilion, casino, temple, nymphaea, fountain, grotto, or other suitable work of art. In its course

¹ Continued from No. 1269, page 52.

² See illustrations in *American Architect* for Sept. 11, 1897, and May 13, 1899.

from the house portico or the immediate terrace, this main avenue generally descended at intervals by gentle slopes or simple stone steps, or more or less elaborate zig-zag or winding ramps or stairways, to lower and lower levels, the lowest level being, as we have seen, typically the most extensive. Generally, the stairways were open to the sky, but sometimes they were covered by arcades, open colonnades, or pergolas, and they were commonly balustraded, with rows of statues or busts, or urns, pots, or other sculptural objects along the coping of the balustrade. Such a system of balustraded stairways and ramps often formed a most impressive and beautiful whole, and led the eye up very effectively and agreeably to the house above, to which it formed at once the practical and the architectural approach.

The other axes were all similarly treated with paths, each closed by some architectural feature (designed with respect to the importance of its situation, but seldom less prominent than a statue), the effect of which was, of course, enhanced by such a perspective approach and enframement.

The paths themselves were edged, often not only by hedges which enclosed the beds, but by walls or simple curbing, and were embellished by statues, hermæ, urns, or pots of ornamental plants, at regular intervals along the sides. Most commonly these were simply backed by the hedge, but sometimes they



Entrance to a Covered Alleyway in the Boboli Garden, Florence.

were set in niches cut in the hedge, or were provided with architectural niches. Often the hedges were clipped so that in section the uppermost part jutted out over the path a foot or more at a height of some five or six feet; and along the paths, sometimes under such an overhanging canopy of verdure, were at intervals stone seats or exedrae, besides sometimes statues at intervals, their white marble standing out well against the deep shadow. Occasionally, notably in the Boboli, the hedges (in that case oak) meet overhead, being clipped so as to form a perfect barrel-vault. Sometimes the hedges were clipped to show various architectural forms (pilasters, for instance), and this was often well done and legitimately done with the idea of giving an effective transition from the purely architectural to the purely horticultural. Especially were niches cut into these hedges, as already stated, to hold statues or hermæ.

The parterre proper, generally the lowest terrace, or rather the lowest level of the garden, was cut up by its main axial avenues and series of parallel minor paths into formal beds, repeating in a way the general scheme as a part echoing the whole. The beds themselves, though of general rectangular form, varied in detail both in shape and treatment. Sometimes their individual formal patterns repeated still further the geometric scheme. The hedges with which these beds were bordered were generally of cypress, ilex, laurel, or box, and always clipped into scrupulous symmetry. Generally, these hedges were continuous in plan, except that in hedges of the larger beds, breaks were left for entrance and exit. But sometimes the hedges were discontinuous in plan, forming a series of blocks of equal size. The hedges in certain instances attained enormous height—in the Quirinal Gardens, Rome, 30 feet—and entrance and exit were then had by doorways, simple or arched, cut through the walls of green. The iron gates which one sometimes sees in these hedges seem to have been introduced in more modern times.

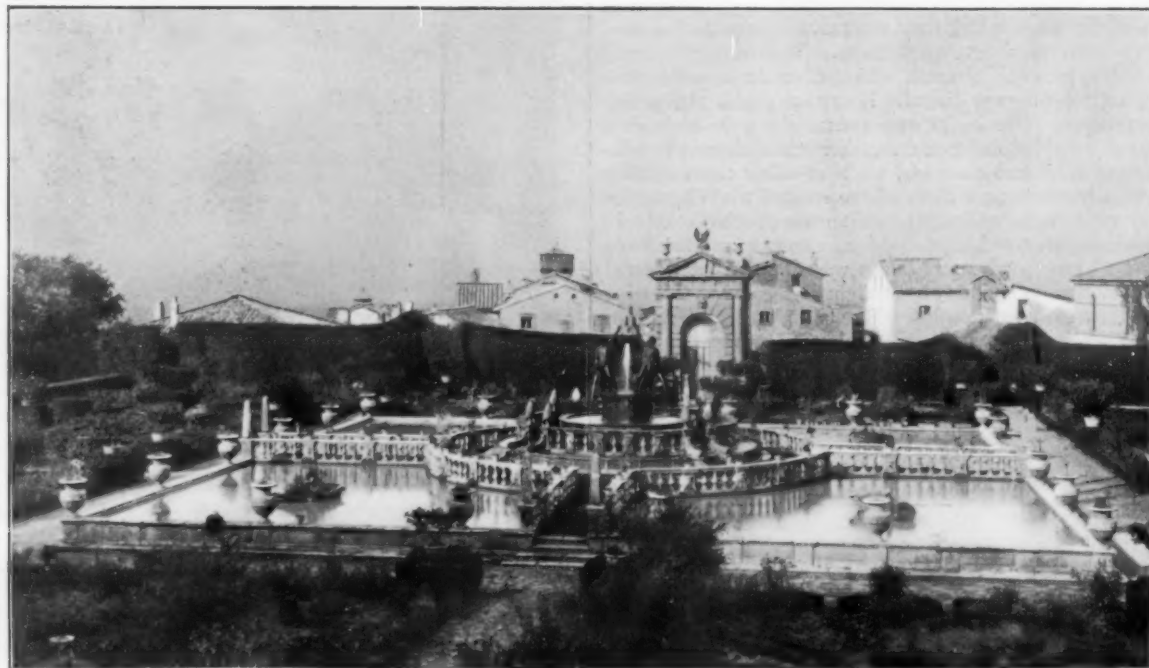
Within, the beds were planted with shrubs, flowering herbs, or simply grass. The use of isolated trees or small groups of trees for effective masses, which was such a feature in the French,

was never common in the Italian garden, but the plane-tree or sycamore, pines, oaks, and the semi-tropical palms were occasionally so used. The shrubs were sometimes trained as espaliers or in other artificial forms.

In the simplest case, the beds were plain rectangles, disposed in regular ranks and files, thus giving full square corners at the intersections of the paths, but these corners were very apt to be either straightly chamfered, or cut by a circumference the centre of which was at the intersection of the centre-lines of the paths, or by the two adjacent sides of a small square; the purpose of such a treatment being to facilitate the visitor's turning of the corner, or frequently also to provide a place for some piece of sculpture, or to fit or balance the curved or rectilinear outline of some feature placed at the centre of the intersection. Most commonly these different forms of corner treatment were combined in the same design, even in the different corners of the same bed, and since this was always done with an eye to formal symmetry, the variation thus introduced was such as to give pleasant alternation and consequent rhythm to the design. It was these intersections, and the termini of the vistas, that were everywhere emphasized, generally by some architectural feature. Even when it was only a matter of flower-pots, the largest flower-pots were placed at the corners. Altogether the commonest form of accentuation was the statue,

it sometimes closed the principal vista, as in the instance already noted. It seems to have been a combination of a more or less extensive orange-plantation with an out-house of some architectural claims, in which the orange trees and other tender plants were stored in winter, to be set out again in the spring. At first this house had an opaque roof, but in later times it came to have a glass roof, and was the precursor of our modern greenhouse. Indeed, until comparatively recent times, the latter was still known in England as "the orangery," as many of the old English works on gardening attest. It was often built against a side hill, or an enclosing wall of brick, for protection. The orange-trees were sometimes trellised to give more complete exposure to the sun, and were often trained against a wall, sometimes so that their forms might be reflected in the water-basin near at hand.

The pergola was often used to enclose the orangery, especially in the Genoese gardens, but was by no means limited to this use. It was a sort of open colonnade of which the roof was a trellis covered with vines, and the supports varied from simple wooden posts to marble columns. The whole formed a shady, more or less sheltered arbor for promenade, as well as a cool and pleasant resting-place beneath its leafy canopy, where seats of wood or stone were provided along the sides.¹ Sometimes this was built against a wall from which it was a lean-to,



Fountain at the Villa Lante, Bagnaia, near Viterbo.

usually of marble or other stone, but sometimes of bronze (as about one of the fountains in the garden of the Villa Lante at Bagnaia). In some gardens it seems as if there were statues of one kind or another at every turn, — they seem indeed to fill every available space, — statues of old men and youths, statues of maidens, of matronly dames, of children, and gods, and heroes, until by their quantity they often seriously impair the restfulness of the garden's effect. Indeed the garden becomes transformed; no longer truly and wholly a garden, it is rather become primarily a museum of sculpture.

The paths themselves were generally merely neatly-kept plain gravel walks, while, in some, gravels of various colors were combined in the execution of formal patterns, giving the effect of mosaic pavement. The principal avenues in the larger gardens, such as the Boboli, were passable by carriages. Generally they were open to the sky, but sometimes they were given a covered colonnade (or pergola), or a covering of arched trees, which in some cases were allowed to grow naturally, but in others were formally clipped, making a pleached way.

We have now to consider two common features of the Italian garden, already referred to in passing, which are quite characteristic of it as a type, namely, the orangery and the pergola. The orangery was usually either in close proximity to the house or at the farther end of the grounds. In the latter case

and sometimes it was independent, when the trellis-roof was horizontal. Sometimes the walk through the pergola was practically level, and the floor might be stoned or bricked, but sometimes it was a ramp or stairway; sometimes it was straight in plan, sometimes curved, sometimes turning at right or oblique angles in its course, as when enclosing the orange-plantation. When the plantation was much longer than wide, a cross-trellis often connected the middles of the long sides. The use of pergolas is well illustrated in the garden of the Corsini Palace, Rome. It goes almost without saying that the pergolas formed the chief feature in the vineyards which, when they were the leading element of the garden, gave to the villa the more specific name "Vigna"; as for example, Vigna Papa Giulia.

We have now considered all the features necessary to the Italian garden as a type. Some, however, of the larger gardens, as the Boboli, provided play-grounds for sports of various kinds, which were the scenes of mild tourneys, of masks, etc., and others, as the Borghese, race-courses. In the Boboli, also, a huge "amphitheatre,"² so-called, was the central feature, facing the Pitti Palace.³ It is reported that in one Italian

¹See *American Architect* for May 1, 1897.

²See *American Architect* for January 5, 1897, and February 19, 1898.

³The ends of this theatre were extended parallel to its shortest diameter, and it was backed by tiers of permanent seats, which were in their turn backed by a row of statues set in built niches (i. e., niches not in any wall, but independent).

garden to-day, there is a bicycle course! Some of the older gardens had, as an important feature, the aviary, which in modern times has, in a few, developed into a more extensive menagerie.

Finally, the whole area of the garden was always walled-in, either with masonry, or with a great hedge of clipped cypress, ilex, or even box. This formal bound served at once to insure privacy and seclusion to the owner and to protect his flowers from depredation and from injury by the strong and harmful winds; moreover, it was, of course, architecturally most important in affording a frank and effective transition from the formal garden within to the wilder nature without, enhancing the effect of each by its contrast with the other. Often, at least on the side toward the prevailing wind, just outside the hedge, was a thick backing of evergreen trees showing over it, serving both as a further protection and as the completing of a still more agreeable and effective background for the whole. The breaks in this hedge, through which entrance was had to the garden, and passage had thence along the central avenue to the house itself, were often made use of as opportunities for more or less elaborate architectural gateways. Perhaps the most pretentious of these was the triumphal-arch gateway at the entrance to the grounds of the Villa Doria-Pamphily, at Rome, though such ornamental arches sometimes spanned the avenues even in the garden midst.

These, then, are the usual elements of the Italian garden, and this the general character of their arrangement in its composition. Among the special problems arising in special situations, a not uncommon one was that of making an area which was in actuality comparatively small, in effect as large as possible. For this end, two means were generally employed together. First, the paths were made long by making them wind as much as the unevenness of the surface would justify, and if this were insufficient for the purpose, further obstacles were introduced which should warrant, by requiring, greater circuitousness of approach through the garden to the house. And secondly, the greater effectiveness of this lengthening of the paths was assured by complete concealment of one part from another by dense hedges or other barriers. In this way the element of mystery or uncertainty and that of more considerable distance actually travelled were skilfully combined so as often



An Alleyway in the Giusti Garden, Verona.

greatly to increase the apparent magnitude of the garden. Another means of increasing the apparent size of a given area was used, though, doubtless, often unconsciously, in exhibiting

a countless number of plants in pots, effective and impressive by their indefinitely great quantity. This is done in that part of the Boboli Garden immediately about the fountain of Oceanus.



Fountain of Oceanus in the Boboli Garden, Florence.

A problem, unique so far as I know in Italian gardens, was presented to the architect of the Colonna Gardens at Rome, where the house and the main grounds were separated from one another by a highway. The villa thus "divided against itself" was skilfully brought into harmonious unity, by sinking the highway, and crossing it with suitable bridges, which, since the highway was practically invisible (at least entirely unobtrusive) from both house and grounds, served to tie the parted elements together most effectively.

One villa, the Villa Falconieri, a few miles southwest of Rome (not the Villa Falconieri at Frascati) is in style a combination of the villa of a nobleman and the residence of a wealthy farmer. The house and gardens are in the midst of a huge farm, and the farm lands come within a stone's throw of the house, but, being completely screened from it by ilex trees (*Quercus ilex*), in no way interfere with the purpose or effect of the house-garden. These are but samples to show the necessary independence of each garden of all others in scheme as well as specific treatment.

JAMES STURGIS PRAY.

[To be continued.]

RECLASSIFYING THE PAINTINGS AT THE LOUVRE MUSEUM.



Incandescent Lights.

CLAUDE PHILLIPS writes, in the *London Telegraph*, February 10:—
The fashion for collecting in some central room of a vast mixed gallery the most celebrated pictures of various schools has for some years past been on the wane in the great European museums with which it was formerly identified. At the National Gallery, the Berlin Museum, the Dresden and Munich galleries and the Hermitage it has never found favor. The Tribuna of the Uffizi has lately been compelled to give up some of its chief treasures, and these have been distributed among the surrounding salons in accordance with their schools. It now, in its transitional state, fulfils neither the decorative nor the scientific ideal. Only the other day, on the occasion of the Velasquez fêtes, the no less famous, and, as regards its contents, infinitely more remarkable, Sala de la Reina Isabel II, at the Prado of Madrid, which rivalled the Salon Carré itself in the beauty and celebrity of the pictures brought together on its walls, was set aside entirely for the works of the greatest of Spanish painters; Giorgione, Titian, Raphael, Rubens and Van Dyck being rather unceremoniously turned out and sent back to their own groups.

The great gallery of the Musée Condé, at Chantilly, still remains — and, unfortunately, under the provisions of the late Duc d'Aumale's will, must ever remain — in the hopelessly chaotic state of former years. Now the turn of the Louvre has come. Although the Salon Carré itself is not yet formally attacked, it will have to deliver up, on the occasion of this methodical classification, all its Rembrandts, Rubenses, Van Dycks and Flemish pictures, and like demands will be made upon the Salle Lacaze, in which there have hitherto been preserved all the pictures, of whatsoever kind, left to the French nation by the patriotic donor of that name. When English visitors to the forthcoming exhibition seek to renew pleasant acquaintances with their old friends in this the wonderful central museum of France, they will be at first strangely puzzled. The huge Salle des États, which projects over the gardens of the Carrousel, has been divided into two large top-lighted galleries, two high vestibules and fourteen cabinets, in the style of those of Dresden and Munich, these last being lighted by windows looking upon the quay and the gardens. One of the two large galleries thus made available will contain the whole "History of Marie de Médicis," painted by Rubens and his pupils for the Luxembourg; the other will be devoted to the Flemish masters generally — to Rubens, Van Dyck, Jordaens, Gaspar de Crayer and the rest.

The great innovation will, however, be the classing of the unsurpassed collection of Rembrandts by themselves in two of the new cabinets. In this particular, the example of Berlin has been followed. Three more cabinets will be devoted to the small pictures of the Flemish school. Four more will be set aside for the French and Dutch pictures of the Salle Lacaze; the collection hitherto contained in which will thus be cut in two. Then again, the architectural divisions which exist already in the Long Gallery will be utilized so as to group certain schools strictly by themselves. One will, for instance, be accorded to the German, another to the English school. Other panels or wall-spaces will show the Raphaels, the Titians, the works of Paolo Veronese and his school, as much as possible by themselves. The two great galleries, containing respectively the French works of the seventeenth and eighteenth centuries, will remain as they are, with the important exception that the "Triumph of Alexander," by Lebrun, will be moved into the square gallery, where there has of late years been brought together, in imitation of the Uffizi, a Painters' Gallery; that is, a collection of the portraits of notable painters done by themselves or by brother artists. To this mixed but interesting group of pictures, galleries on the second floor will now be allotted.

It will be seen that these radical changes constitute practically a re-hanging, and a new classification of the vastest and, in some respects, the greatest collection of pictures in the world. Only the gallery which now shows the Italian works of the Trecento and Quattrocento will be spared. There can be little doubt that the student, the lover of great pictures who looks upon them as something beyond furniture and decoration of the higher order, will gain enormously by such a change, if only it be intelligently worked out. If the re-classification be managed with taste and discretion, there can be little doubt, too, that the decorative aspect of the Louvre's matchless galleries will be improved also. The only question open for discussion is whether it is or is not wise to keep the great masters entirely by themselves; that is to say, to reserve Rembrandt for the company of Rembrandt alone; to keep each great Venetian apart, instead of allowing him to consort, not, indeed, with all the centuries and all the schools, but, at any rate, with his fellows. It would appear that even the new Velasquez room at the Prado is not above criticism as to its general effect, while the Rembrandt room at the Berlin Museum unquestionably errs in the direction of sombreness and lack of immediate sensuous gratification to the eye.

BOOKS AND PAPERS

IT is, perhaps, fortunate that we cannot mention names in connection with this collection of views,¹ as they appear without specific titles. But as they are offered to the public as a collection of views "chosen" by an American architect, and as we are thus bound to suppose they represent the work of the best modern French architects, as appreciated by one cis-Atlantic *confrère*, it might not be flattering to have the hearty disgust we feel, and must in a measure express, directly associated with any particular persons. It evidently did not occur to Mr. Selfridge that in allowing to be republished as selected by himself the set of photographs he had collected, he was putting on exhibition his own taste in architecture quite as much as that of the men who had created these aberrations and abominations.

It is not possible to believe that these buildings are the creations of men trained in the École des Beaux-Arts: they must rather be the result of the combined effort of the speculating *entrepreneur* and an association of *rapins* who had spent a few weeks in the *ateliers* cleaning *godets* and collecting the *calques* that showed the discarded and unused imaginings of some *élèves de seconde classe*, who found their *patrons* would not allow them to incorporate such details,

formless, exaggerated and unscholarly, in the *projets* they were trying to force into some approximation to architectural form.

It is as much a matter of wonder that any one seeing such buildings should think they were worth photographing, as that any one should be willing to buy the photographs when made, and later be able to find a publisher willing to put them on the market as a series of reproductions. If the chain of folly is to be completed, we must wonder at the Americans who can find it worth their while to add to their working libraries this collection of inferior subjects reproduced in a markedly inferior way. As to the publishers' part in the matter, we can only say that it is painful to find them willing to have their excellent series of "English Country Houses," published last year, followed by this debasing collection of prints, got up outwardly in the same manner but not one in twenty of which should have been accepted from the printer. To be sure, it is in some sense a mitigating attribute that many of the prints are so poor that it is quite impossible to see how very much poorer the obscured details probably are than they seem to be.

When the writer, who thoroughly believes in the training that used to be furnished by the École des Beaux-Arts, was studying in Paris, it used to be the fashion for his French fellow-students to laugh at the exuberance and eclecticism displayed by the *nobles étrangers, les Américains*. But no American then dreamed of attempting such eclecticism as is shown here, nor can Milwaukee or Philadelphia show in their buildings of a decade ago more exuberance to the square foot than is shown on Plates 28, 29, 60, 65, 75, 83, 84. Here and there there are a few subjects that show their authors had some understanding of what restraint and sobriety really mean, and fairly indicate that some of the *patrons* still believe in laying stress on proportion and composition. It seems clear that the inclusion in this collection of Plates 24, 48, 49, 87, 88, and a very few besides, must have been accidental, not intentional.

If there is one thing that is more amazing than another in all this display of modern French genius, it is to discover how entirely these moderns misunderstand and misuse the beautiful French Renaissance of the Francis I period, for oddly enough there is a very apparent attempt to revive this style and apply it to street architecture. Yet of all the funny perversions of the styles, perhaps the funniest of all is shown in Plate 29, where, pendent and hanging free from the Gothic bed-mould of the cornice, are a series of claws, like the claws of a dredging-machine or a hay-hoist, which look as if they might be intended to be lowered down independently of one another until each had grappled some ornament or feature below it, so that on the application of power such decoration or feature might be at will stretched into some other form or given some different proportion. If the publication is not a joke it is surely misbegotten, and it is a great pity that it was not still-born.

THE versatility of the great Flemish painter Rubens² is unique. He could paint anything and everything; he was a diplomatist, a genial companion, an excellent father, a devoted lover, a well-regulated worker, a good husband, an upright, moral man and faithful friend. He collected works of art and lived amongst them. He had a valuable library and could read books in several dead and living languages. He was a religious man, rising at 4 A. M. in order to begin the day with prayer by attending mass. He was the friend of the Infanta Isabella, and by her was sent to the Court of Spain on diplomatic business, and possibly Philip IV, the patron of Velasquez, was the only person who ever snubbed him. The king was astonished that his aunt, the Infanta, should "employ a painter in affairs of such importance. It might throw deserved discredit on the monarchy, for its prestige must suffer if ambassadors were forced to discuss such grave matters with a man of low rank." But Rubens, holding that "war is a chastisement from heaven, and that we ought to do our best to avoid the scourge," and to seek to obtain "that most excellent masterpiece, peace," put up with the king's haughty impertinence, and won him over as an admirer of his work. Philip had "excellent taste in painting," said Rubens; and how could it be otherwise when we know his estimation of Velasquez was so great? But Rubens was more than a painter, and he felt confidence in his own powers of winning over every one to his cause. "He thought he should be welcome anywhere." And so we find him the friend and adviser of sovereigns and statesmen in spite of his "low birth," which, by the way, is pure fiction.

The taste of the day led the painter into the most extraordinary anachronisms. As Tymandre, quoted by M. Michel, says: "What, pray, have Cupid, Hymen, Mercury, the Graces, Tritons, and Nereids to do with the history of Henry IV and Marie de' Medici? And what connection is there between the divinities of mythology, the ceremonies of the church and our customs that they should be joined and confused together, as by Rubens, in the works you have just mentioned?" Naturally this was an "abuse," but one which prevailed in all the art of the seventeenth and eighteenth centuries; and looking at these mythological absurdities, we must fain admit that, brushing the anachronisms aside, there is much which is admirable in color and design.

M. Michel refutes the modern notion that many works formerly attributed to Rubens are by Van Dyck, and he thinks modern criticism is as faulty in giving over to the younger painter so many

¹ "Modern French Architecture." One hundred views chosen by Russell Selfridge, architect. Boston: Bates & Guild Company, 1899. Price, \$10.

² Rubens, *His Life, His Work, and His Time*, by Emile Michel; translated by Elizabeth Lee. London: Heinemann. New York: C. Scribner & Sons. \$2.25.

masterpieces as the older writers were in the contrary opinion, for Van Dyck was so short a time working with his master that it would have been wellnigh impossible for him to have "assisted" in so many works.

Rubens's criticism of London is worthy of quotation: "The island in which I now am seems to me a place well worthy the curiosity of a man of taste, not only on account of the charm of the country, the beauty of the race, the outward appearance of luxury in a wealthy people, happy in the enjoyment of peace, but also on account of the incredible number of excellent pictures, statues and antique inscriptions possessed by the court." How soon was war to take the place of peace, and all these art treasures to be dispersed!

Rubens was happy in his wedded life, and both his wives are prominent figures in many of his works. At Munich there is a charming portrait-group of himself and Isabella Brandt, who often figured as saint and the Blessed Virgin herself. His second wife, the beautiful girl of sixteen, Helena Fourmant, whom he married when forty years her senior, was painted over and over again in more questionable pictures, and it may be suggested that possibly a wife somewhat more mature might have held his hand from executing subjects which we may sometimes regret should have been signed by so refined a man as Rubens. The type of mind which could go to mass in the morning and then set to work on some of the pictures of the later period must ever remain a riddle to most of us. This glorification of the nude, his worship of color, his passion for movement, do not explain it fully, because we find his earlier work free from the coarseness of the later. In his "Kermesse" he may have wished to draw a moral, for we cannot for one moment believe he could revel in that example of drunkenness and buffoonery. But other works are not so easily explained.

One may ask here why many painters delight in landscape when life is ebbing? Rubens was not an exception. He bought a country-house, the Chateau von Steen, and then poured forth a mass of landscapes which, says M. Michel, influenced Gainsborough and Constable not a little. Doubtless; but what painter can escape the influence of such a man? "What a magician!" said Eugène Delacroix. "I am sometimes angry with him and quarrel with his coarse forms, his lack of refinement and elegance. But how he rises above the small qualities that are the whole baggage of the others! Rubens does not correct himself, and he does well. . . . I notice that his chief quality, if it be necessary to put one before another, is his extraordinary vividness; that is to say, his extraordinary life. There is no great artist without this gift. . . . Titian and Veronese are lifeless beside him." "A just eulogy," says M. Michel, "save for the last words, which betray an excessive partiality." Surely not, for neither of the great Italians painted movement as did the Flemish painter. Think for a moment of some of the Bacchanalian pictures — "The Battle of the Amazons," "The Fall of the Damned," and those delightful little Cupids and Angels (step-brothers) who swarm in the skies of so many of the great master's works.

The summary at the end of the second volume is as masterly as it is correct, and I will conclude with a few extracts from it.

"His marvellous variety is one of his distinctive qualities. His work is a whole world, and he has touched every style. He only found rest in change of work. . . . Few men were so well endowed as he was by nature. His luminous intelligence, his strong good sense, his extraordinary imagination and memory, his vocation itself were inborn. . . . The son of an heroic mother, brought up in exile, in the hard school of poverty, he early became conscious of his responsibility, and while still young, had to depend on himself." His mother sacrificed much for him, and he returned her love by affection and diligent study of all kinds. He went to Italy and copied innumerable examples of the Italian masters. There he improved his art and acquired a cultivated taste. He explored Rome and sketched its ruins. Thus "when he returned to Antwerp, his sense of life was enlarged, his talent was formed. . . . His eye was keener, his hand was lighter, his taste purer." But he kept all the qualities of painting which were peculiar to himself. He painted mostly on a whitish ground, and was most careful in the preparation of his colors and in leaving his work to dry properly. Indeed, he sometimes made his patrons impatient when, as in the case of his pictures for Philip IV of Spain, he would not send them off for two months because they were not dry. When he conceived the subject he dashed off a sketch, and he rarely altered his first impression, preferring rather to paint another of the same subject.

"Nothing," to return to the author, "is more hateful to him than chicanery, disputes and war. . . . His dream of a golden age pre-supposed security and peace, the free development of the nation's active forces, then wasted in barren, murderous struggles in the direction of productive labor. His aspirations were for inward peace, a well-balanced mind, always master of itself, the power to be of use and to devote himself to worthy tasks. The story of his life proves how greatly reason, a well-regulated mind, habits of wisdom and morality, enter into the composition of such genius as his. . . . He knew himself well, and invariably worked with due regard to his aptitudes and temperament. . . . He was free alike from the exaggerated illusions and the periodical depression of less well-balanced natures. He produced with facility. . . . He saw quickly and clearly. . . . His production is the most abundant, and his field of activity the vastest to be found in the history of painting. . . . His intelligence and eager desire for knowledge enabled him to understand and

express everything . . . with a firm, individual touch. . . . He always relied on Nature and was capable of extreme simplicity."

"One of the last representatives of great art vanished with Rubens. When he died in the fulness of his glory, the greater number of his friends had gone before him, or were soon to follow him, to the grave. . . . In our own time Fromentin, in the exquisite pages he devotes to the master, has, in his turn, helped us to understand Rubens by describing in eloquent words of admiration some of the great works that his country has preserved. . . . As for us, . . . we shall be satisfied if we have given some idea of so vast a genius, so alert an intelligence, so well filled and regular a life, a life that does honor to the human race by the gifts with which it was endowed, and the use it made of them."

M. Michel's two volumes are exquisitely illustrated with forty colored plates, forty photogravures, and nearly three hundred illustrations in the text. The English translation is fairly well done, though it of course loses the particular charm of the original, and the translator seems to have no fixed idea as to the language in which her proper names should appear. "Lewis XIII and Marie de Medici," is a curious combination of three languages; and there are many such in the book. After M. Michel's panegyric it may be entertaining to give Horace Walpole's estimation of the great master: "His scholar Vandyke contracted a much genteeler Taste in his Portraits;" and "what serv'd other Painters for models of beauty, was to him a Standard of miscarrying."



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

BUILDING FOR THE F. L. AMES ESTATE, BOYLSTON STREET, BOSTON, MASS. MR. C. H. BLACKALL, ARCHITECT.

THIS structure is to occupy the site of the old Public Library. The exterior is to be constructed entirely of Milford pink granite, the stone all being finished with a fine hammered surface. The columns extending through the two upper stories are in full relief, and are structural in the sense that they support themselves and the cornice independently of the steel framework. The building is to be constructed on the steel-skeleton plan, using altogether nearly three thousand five hundred tons of steel. The main portion of the building will be occupied by offices, but in the rear, covering nearly half of the total ground-area of 21,000 square feet, and extending through sub-basement, basement, first, second, third and fourth stories, there is to be a theatre with a seating-capacity of a little over one thousand five hundred. In the upper six stories the office portion of the building is to be carried back over the theatre auditorium, being carried by girders spanning 84 feet, and weighing 160,000 pounds. The main entrance to theatre will be from Boylston Street, from the right on the front, with a second entrance to the gallery on the extreme left. The name selected for this playhouse, which is to be leased by Rich, Harris & Frohman, is the "Colonial Theatre."

DETAILS OF THE SAME: TWO PLATES.

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

THE NEW YORK "BOX-STOOP,"—X: NO. 4 EAST 78TH ST., NEW YORK, N. Y.

[Additional Illustrations in the International Edition.]

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

[Gelatine Print.]

DINING-ROOM CHIMNEYPIECE IN THE SAME HOUSE.

[Gelatine Print.]

ROOD-LOFT AND CHOIR: CHURCH OF STE. CECILE, ALBI, FRANCE.

A RECENT issue of the *Churchman* closes an interesting account of the great cathedral church at Albi with these words:—"It might have been thought that after raising Notre Dame du Puy and Notre Dame de Paris the resources of French architectural genius had been exhausted, but such a supposition is contradicted by the existence of the church at Albi—perhaps in many ways the most amazing ecclesiastical structure in all France."

Amazing is just the right word, for if the exterior of this great brick structure is impressive, its interior, with its intricate decorative treatment, is surely amazing, and of the character of this treatment these two plates from Baron Taylor's "*Voyages pittoresques en France*" give an even better idea than the photographic view we published January 18, 1890.

THE CHOIR: CHURCH OF STE. CECILE, ALBI, FRANCE.

PROPOSED PUBLIC LIBRARY, DUMFRIES, SCOTLAND. MR. F. G. GRIERSON, ARCHITECT.



[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.]

THE PRESENT YEAR IN ROMAN NUMERALS.

MILWAUKEE, Wis., March 7, 1900.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Could you inform me as to the correct manner of writing 1900 in Roman numerals? Is it MCM or MDCCCC?

Yours truly, REMUS.

[The system of Roman notation is comparatively simple and may be stated thus: If the symbol of a smaller quantity is written before that of a larger one the quantity so expressed is the difference between the larger and the smaller quantities. But if the symbol of the smaller quantity follows that of the larger, the quantity expressed is the sum of the two quantities. The clock-dial affords the commonest example of the rule, where IX which means really X-1, is known to stand for 9 o'clock, while XI (X+1) stands equally for 11 o'clock. Seemingly, then, the year 1900 might be written as MCM, that is, 1000+900, or as MDCCCC. We believe, however, that the first form is the more scholarly, and that the latter is sanctioned by the analogy of the 4 o'clock symbol on the dial, which in place of reading IV, as it should, actually reads IIII, because of a royal whim, as every one knows.—EDS. AMERICAN ARCHITECT.]



REMARKABLE USES OF PEAT.—One of the most interesting and attractive exhibits at the Vienna Exposition of last year was a building containing the most diverse articles made from peat. Everything in the building, from the carpets on the floor to the curtains at the windows and the paper on the wall, had been made from peat. These were but representatives of what will undoubtedly soon become a great industry and give to the peat-bogs of the world a value never before dreamed of. Credit for the discovery of the possibilities of peat belongs chiefly to a Vienna gentleman, Herr Karl A. Zschörner. His investigations into its nature began some twelve years ago with a study by means of the microscope of what is called in Austria "torfstreu." This is the layer of moss which covers the surface of most peat-bogs. It has hitherto, by those who have made use of the peat for fuel, been, at considerable expense, removed and thrown away. Herr Zschörner's examination showed that the plant-remains which make up this layer abound in hollow spiral cells. These absorb water and other fluids with great avidity. While ordinary straw cannot absorb over four times its weight of fluids, this peat-straw will absorb ten times its weight. The peat-straw, moreover, possesses the antiseptic and disinfectant qualities of peat, qualities which have long been known, but of which little use has been made. Herr Zschörner accordingly hit upon the idea of drying the straw and using it as an absorbent in stables, breweries and various manufactories. For such purposes it proved most admirably adapted, and the demand for the product soon grew large. Having greater absorptive power than ordinary straw, the peat-straw can be used much longer in any given place and yet will have proportionally greater manurial value. It gives a healthy, resilient footing also for animals. For packing of both perishable and breakable articles it is also better than ordinary straw, since it is more elastic and less easily penetrated by heat and cold. Another form of peat which was found to be a better absorbent for some places was the peat itself, dried and ground to a powder. This is especially adapted for use in earth-closets and about sinks and drains, its absorbent power and disinfectant properties making it admirably adapted for these uses.—*Journal of the Franklin Institute.*

SEARCH FOR WATER WITH DIVINING-ROD.—The use of the so-called divining-rod for the discovery of hidden springs or underground water-courses is about to be scientifically investigated. A commission has been appointed in France to study all apparatus and methods employed by sorcerers, "water-seers," wizards, and all specialists in occultism, in the discovery of water in other ways than by those recognized in geology and hydroscopy, such as the divining-rod, exploring pendulums, hydroscopic compasses, magnetic and electric apparatus, etc. The president of the commission is M. Brothier de Rollière, a French engineer. Says *Cosmos*: "To get at the truth, M. de Rollière will procure, seek and collect, all devices, works, reviews, journals, experiments, reports, and observations for and against the divining-rod and other like apparatus, with names and addresses of the authors or inventors; he will put himself in communication with all persons who have experimented or written on the subject, with a view to holding a meeting of them, and clearing up, if possible, these cloudy questions that ought to be treated in public. He wishes, therefore, to collect the largest possible number of addresses of sorcerers and wizards. . . . It is said that these exist everywhere, in all parts of France and of Europe; but when they are sought they cannot be found. It would, nevertheless, be very interesting to know them; for if their science is exact, they will, of

course, find lucrative employment and will render valuable service. If their knowledge is worthless, it will be so proved, and people need no longer employ them. M. de Rollière, therefore, makes an appeal to all persons, in France and elsewhere, to furnish him with the necessary documents in great numbers. We take great pleasure in making known a request which will interest all students of science, both theoretical and applied." All facts or documents for M. de Rollière may be sent to the office of *Cosmos*, 8 Rue François Premier, Paris. It may be doubted whether scientific hydroscopy will gain much from this inquiry, but it ought to bring out a rich collection of facts for students of folk-lore, the psychology of superstition, etc.—*Translation made for the Literary Digest.*

ANCHOR-ICE AND ELECTRICITY.—A novel use has been found for an electrical stove by the Water Board of Marquette, Mich. The stove has been put in the intake-pipe which supplies the water to the city works from Lake Superior, and its purpose is to keep anchor or needle ice from forming on the sides of the pipe and finally stopping the flow. The stove is the invention of the superintendent of the local electrical plant. It is a resistance-coil like those used for heating street-cars, and is made in circular form to fit within the intake-pipe, the water passing through it. Current is furnished to the stove at slightly above one hundred volts, and the plan is to keep it in constant operation when weather conditions are favorable for the formation of needle-ice. It is not necessary that any great quantity of heat should be generated, a rise of two or three degrees being sufficient to melt the ice as fast as it forms. The cost of the apparatus is \$25, and this expenditure will save at least \$100,000 for a new and deeper intake.—*N. Y. Evening Post.*

AN OLD PALACE AT AUCTION.—The magnificent palace of the old Flemish Dukes of Arenberg, in Brussels, one of the great sights of Belgium, is to be sold by auction. It was built in 1548, and was formerly the residence of Count Egmont. The present Prince of Arenberg has resolved to give up his Belgian nationality and settle in Germany, and he will take the famous Arenberg gallery of paintings to his new home. It is said that the Belgian government and the Common Council of Brussels have agreed to buy the historic old palace at any cost, to prevent it from falling into private hands, and to utilize it as the future home of several learned and scientific societies under the title of the "Palais des Savants."—*Westminster Gazette.*

EXHAUST STEAM-POWER OF ENGINES FURTHER UTILIZED.—What amounts to a revolution in mechanical economics is reported to the State Department by Consul-General Mason at Berlin. Professor Joase, of the Royal Technical High School at Charlottenburg, has succeeded in advancing the efficiency of the modern compound steam-engine 50 per cent by the absorption of heat from the exhaust steam through sulphurous acid, which, being evaporated, drives an auxiliary engine.

TO SAVE THE BIG TREES.—At the opening of the Senate's session, March 6, Mr. Hansbrough, of North Dakota, reported the House joint resolution directing the Secretary of the Interior to place under bond the "Mammoth Tree Grove" and the "South Park Grove of Big Trees" in Calaveras and Tuolumne Counties, California. The idea is that the Government should acquire the groves. The resolution was adopted.

THE FUNCTION OF PARIS STREETS.—An article in the March number of the *Century*, "Paris of the Faubourgs," by Richard Whiteing, author, and André Castaigne, illustrator, throws a bright light on the difference between the lives of the laboring classes in the French capital and in London. The Parisian lives in the streets, and prides himself on their beauty and cleanliness; the Londoner has less to boast of in this respect, and takes less interest in the external aspect of his city. The people of the faubourgs, the humble folk generally—small traders and small annuitants, as well as workmen—like all the rest of us, are the product of their surroundings. They are shaped by the private life and by the public life, by the street, and the home. These people in Paris owe a great deal to the public life. It condescends to their needs for color, variety, movement, in a way universal among the Latin nations. Out-of-doors is merely their larger home, and they expect to find adequate provision there for every kind of enjoyment. Our own race tends to regard that domain as a mere thoroughfare between the workshop and the fireside, where all our interests are centered. If it serves that purpose that is about all we ask of it. It may be as ugly as it likes, and, within certain limits of indulgence, almost as dirty. To the Frenchman it is more than a place of transit; it is almost a place of sojourn. So the Parisian common man has his share of the Champs Elysées and of the boulevards in his freedom of access to their fountains and promenades, and their bordering alleys of tender green. He comes downstairs to them, so to speak, as soon as the scavengers have done their timely work. He descends to his thoroughfare as the millionaire expects to descend to his breakfast-room or his study, with all its appointments fresh from the broom, and shining in their brightness of metal and glass. So, whatever the gloom of the domestic prospect, his street helps him to feel good. The beauty of the statuary, of the public buildings, is a means to the same end. For nothing the poorest of poor devils may see the glorious bronzes in the terrace-garden of the Tuileries, the outdoor figures of the Luxembourg, the great horses of the Place de la Concorde, the magnificent compositions of the arch. The very lamp-post that will light his way at nightfall serves the purpose of a thing of beauty all through the day. Compare it with the English bar of cast-iron, hideous to the eye in form and color, foul with the mudstains of years of traffic. The Frenchmen must have it suave and shapely in its lines, a model of a good Renaissance ornament in its decorations, bronze in its material, and washed and polished every week or so to keep it smart.

AMERICAN ARCHITECT AND BUILDING NEWS, MAR. 17, 1900.

No. 1264.

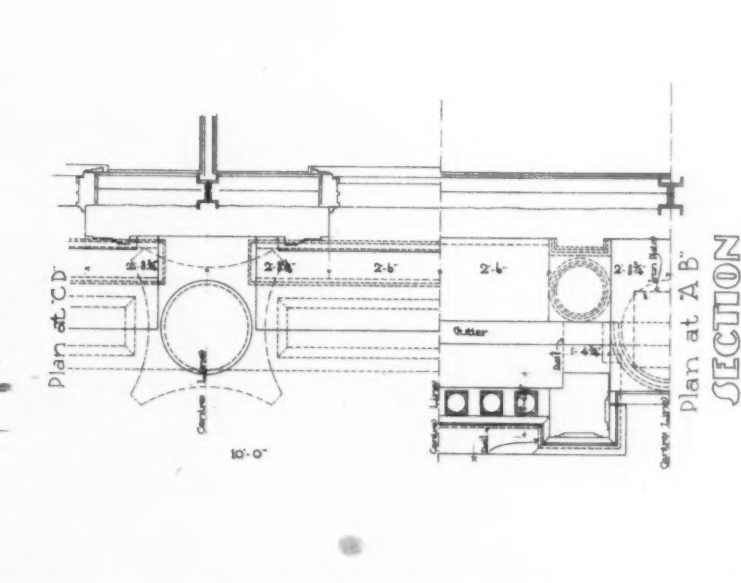
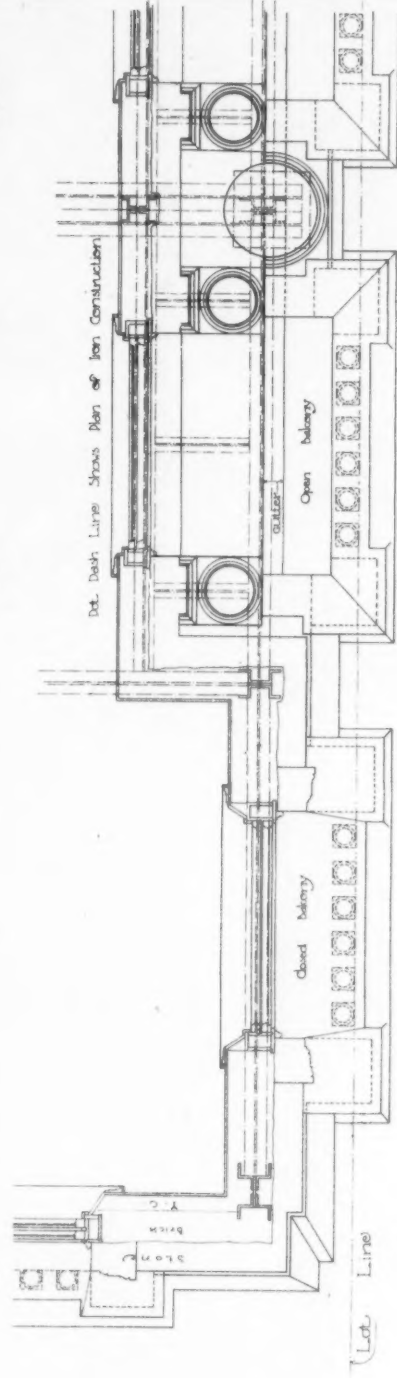
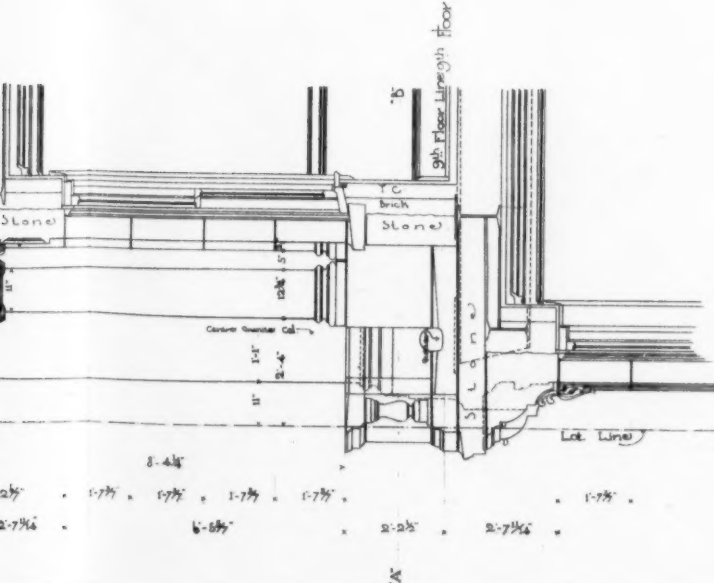
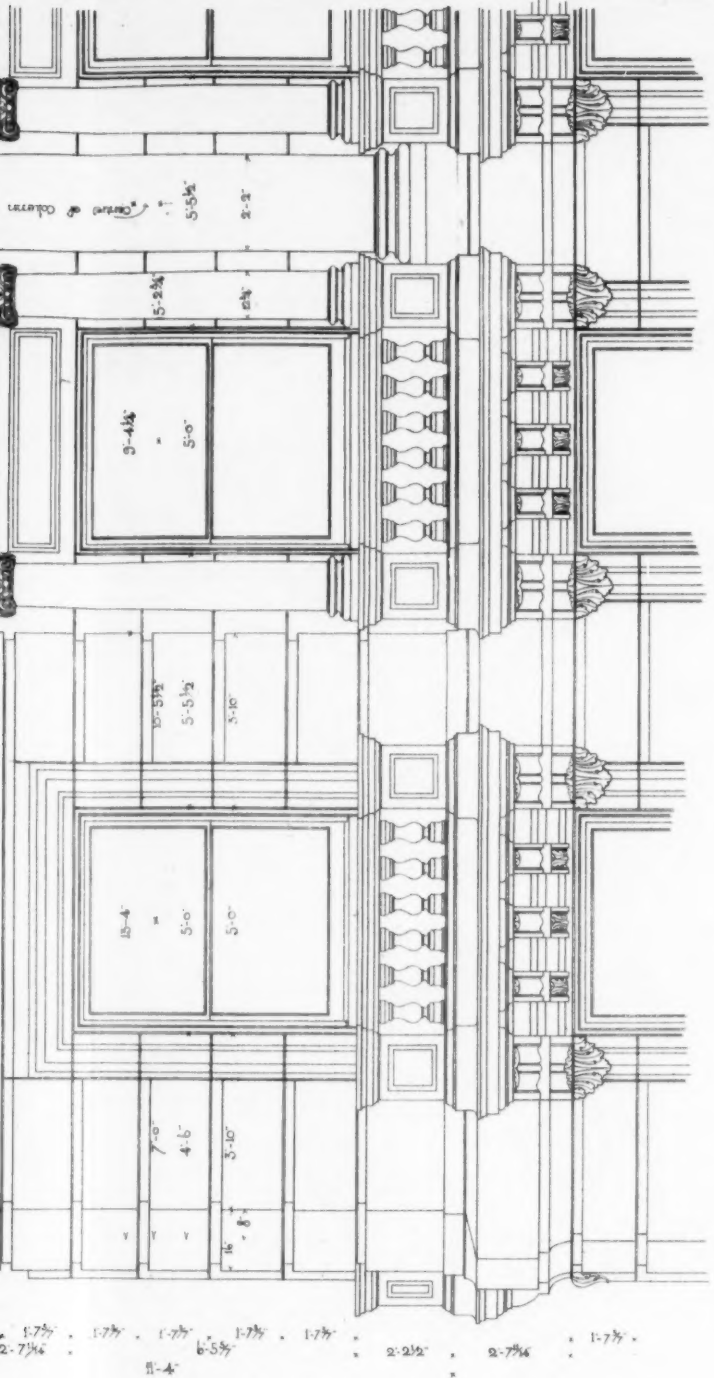
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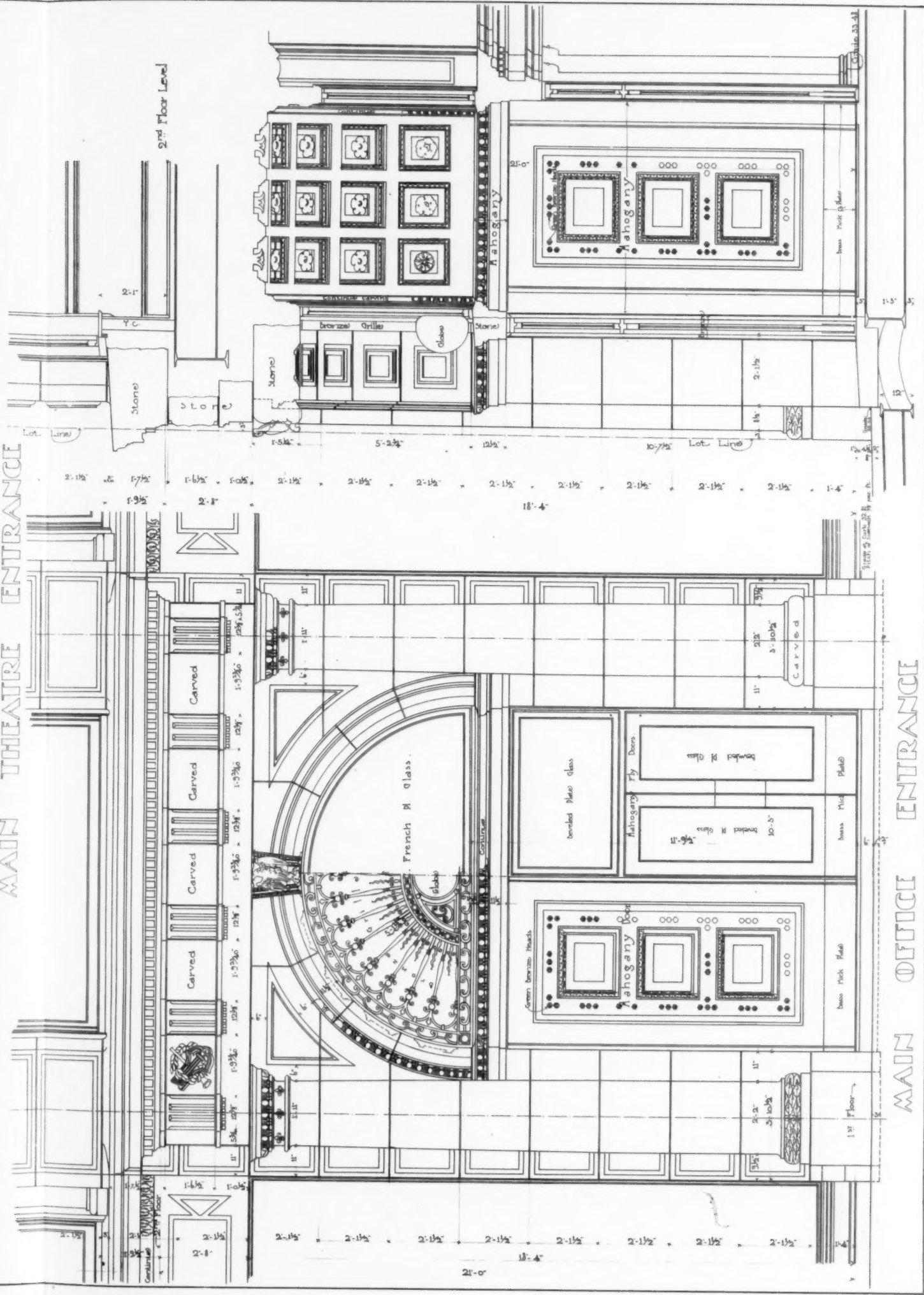
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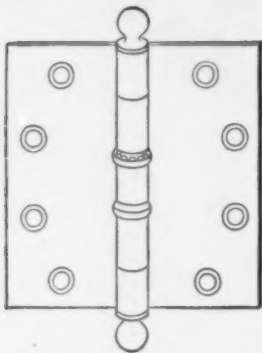
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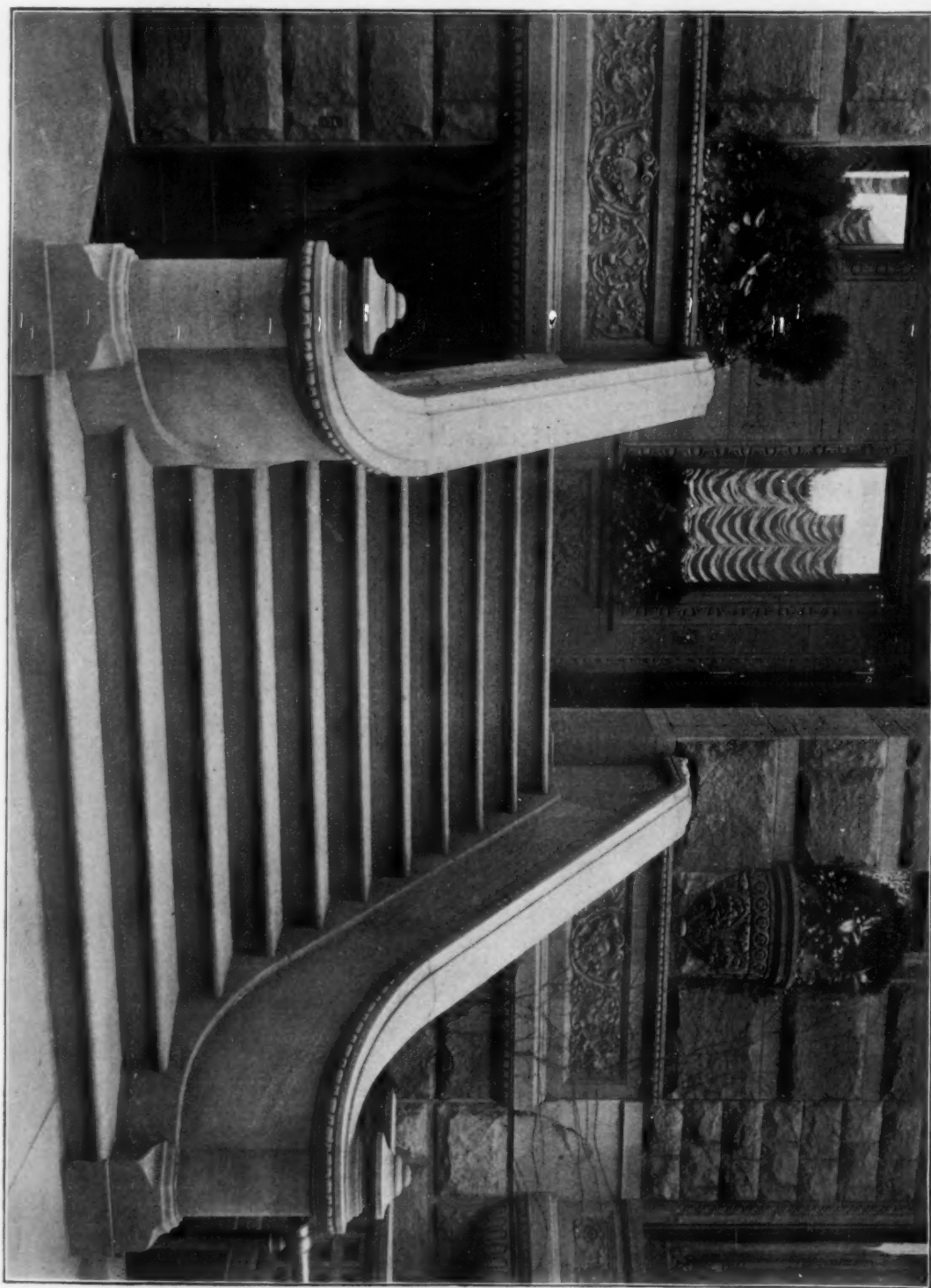
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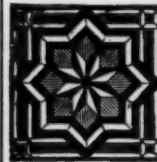
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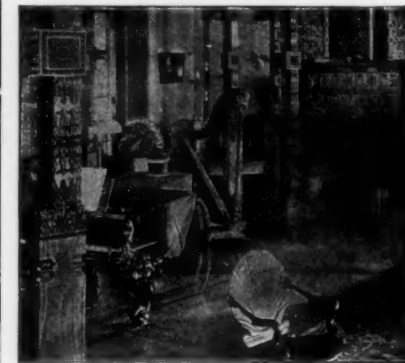
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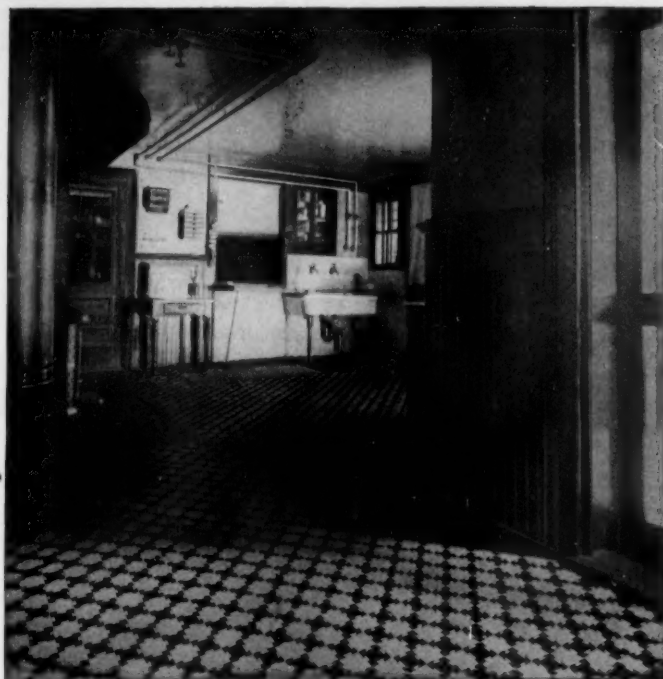
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Payment should be made to American Architect and Building News Co. direct, either by draft or post-office order.

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Folsom Snow Guard Co.
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Hartman Sliding Blind Co.
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Nelson, C. T., & Co.
New Jersey Zinc Co.
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Vance Boiler Works.

THE Berlin Iron Bridge Company, of East Berlin, Conn., will open an office at Rooms Nos. 900-901, Stephen Girard Building, Philadelphia, Penn., on the 15th. The office will be in charge of Mr. L. H. Brumbaugh, who has been with the Bridge Company for a number of years.

ARCHITECTS' REMOVALS, Etc.

MR. A. W. FULLER, Albany, N. Y., has formed an association with Mr. W. B. Pitcher, and the practice of architecture will be continued at 95 State St., under the names of A. W. Fuller, W. B. Pitcher, architects. 1264

WANTED.

DRAUGHTSMAN.—Wanted, first-class architectural draughtsman; give experience, reference and salary wanted. Address "C. H.," American Architect. 1264

WANTED.

DRAUGHTSMAN.—Wanted, first-class architectural draughtsman; Beau-Arts man preferred. State experience and salary wanted. Address "Paris," care American Architect. 1264

WANTED.

SUPERINTENDENT.—Wanted, a superintendent of good address, capable of managing branch office. "South Western," this office. 1264

WANTED.

DRAUGHTSMAN.—Wanted, a rapid, all around design and detail draughtsman; water-colorist preferred. "South Western," this office. 1264

WANTED.

POSITION.—First-class draughtsman and superintendent. Fifteen years' experience; best of references. Have had full charge of work. Will be disengaged after April 1st. Address "Experienced," care American Architect. 1264

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POSITION.—Architectural draughtsman desires position; six years' office experience; just returned from three years spent in travel and study in Europe. Address "Rome," 606 Temple Court, New York City. 1264

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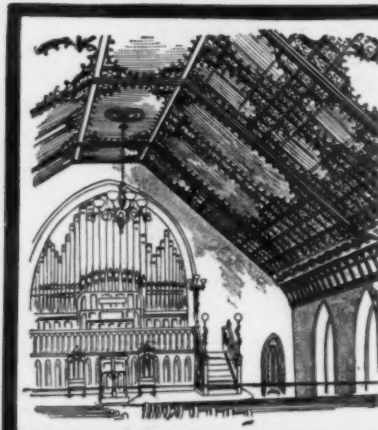
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BUILDING PATENTS.

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

614,098. ELEVATOR SAFETY-CATCH.—Isaac N. Rogers, New York, N. Y.
614,106. APPARATUS FOR HEATING BUILDINGS.—Isaac D. Smend, Toledo, O.
614,138. BUILDING WALL OR PARTITION.—Edmund Ketchum, Montclair, N. J.
614,142. TRAP.—James A. Mulherin, St. Louis, Mo.
614,150. WINDOW-FRAME.—Henry C. Smith, Somerville, Mass.
614,176. WALL-TIE.—John D. Johnston, Newport, R. I.
614,226. HEATING AND VENTILATING SYSTEM.—Casper Fluor, Oshkosh, Wis.
614,228. LIBRARY OR OTHER SHELVING.—Paul L. Hay, Pittsburgh, Pa.
614,255. LOCK.—John C. Meyer, San Francisco, Cal.
614,327. SCAFFOLDING.—Luther L. Knox, Pittsburgh, Pa.
614,335. VENTILATOR.—Robert H. Schumacher, Navasota, Tex.
614,354. WINDOW SHUTTER OR BLIND.—George H. Hamalian, Paterson, N. J.
614,376. SHUTTER-FASTENER.—William H. Swift, Revere, Mass.
614,415. ROOF-COLLAR.—Henry C. Folger, Somerville, Mass.
614,473. VALVE OR FAUCET.—Richard Sellers, New York, N. Y.
614,488. WATER-CLOSET OR URINAL.—Moses J. Adams, Harrogate, Eng.
614,530. TILE AND PROCESS OF PRODUCING SAME.—Henry C. Mercer, Doylestown, Pa.
614,559. COUPLING-FASTENER FOR DOOR-KNOBS, ETC.—Vincent W. Lewis, Harriman, Tenn.
614,657. WINDOW-SASH.—Melchior Zugermayer, New York, N. Y.
614,777. COLUMN.—George J. Pfahl, White Plains, N. Y.

BUILDING PATENTS.

644,792. HEATER.—Stanhope Roal, Piqua, O.
644,821. FIREPROOF COMPOSITION FOR BUILDING PURPOSES.—Harold W. Hathaway, Boston, Mass.
644,839. ROOFING-LAP.—William P. Whitmore, St. Louis, Mo.
644,845. DOOR-HANGER.—Joseph D. Cael, Elizabeth, N. J.
644,856. OVERFLOW-RESERVOIR FOR CISTERNS.—John Gaa, Columbus, O.
644,882. FLUSHING APPARATUS FOR WATER-CLOSETS, ETC.—Friedrich Wangelin, Dresden, Ger.
644,912-914. FIREPROOF CONSTRUCTION.—Abraham L. A. Himmelwright, Newark, N. J.
644,941-942. FIREPROOF CONSTRUCTION.—William Orr, Trenton, N. J.
644,919. SASH-BALANCE.—Thomas M. Spinks, Shubuta, Miss.
644,953. PROCESS OF MANUFACTURING ARTIFICIAL STONES.—Alexander Ulleb, St. Petersburg, Russia.
614,961. STEAM-HEATING SYSTEM.—Charles A. Ball, Washington, D. C.
644,986. FALSE WORK FOR CENTERING CONCRETE OR OTHER FLOORS.—Jefferson L. Lechner, Allegheny, Pa.

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 vestry of St. Paul's Episcopal Church is stated to have decided to build a \$35,000 edifice.
Amesbury, Mass.—Architect Penn Varney has submitted plans for the new public library to be erected here. The building will be after the Romanesque type of architecture, with the construction material of Milton granite and trimmings of Indiana limestone and gray brick. It will have a capacity of 40,000; cost, about \$20,000.
Atlanta, Ga.—Ground will be broken within a few weeks for the federal prison to be erected near here. Only one wing will be built at present, and this will cost \$600,000. It is expected that the other wing will be built within a year. The structure will be built of Georgia marble and when completed will cost \$1,000,000.
Atlantic City, N. J.—William S. Hewitt, of Philadelphia, Pa., has prepared plans for a new stone church for the M. E. Society, to be built at the corner of California and Pacific Aves.; cost, about \$25,000.
Bradford, Pa.—Architects Green & Wicks, of Buffalo, N. Y., are preparing plans for a four-story brick fireproof hotel to be built for John Holly. The structure will have all modern conveniences, and will cost about \$75,000.
Bridgewater, Pa.—The Bridgewater Steel Co. has organized with a capital of \$20,000, and proposes to build a plant for the manufacture of iron and steel.
Buffalo, N. Y.—Architects Esenwein & Johnson are drawing plans for the erection of the Schoellkopf Estate for a four-story brick addition to music hall, at the corner of Main and Edward Sts. The improvements will cost about \$50,000. Several local capitalists, E. G. S. Miller and Geo.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Sandrock among others, contemplate the erection of a fine hotel building at Washington and Clinton Sts. The structure will probably be eight stories in height, fireproof, and have a capacity of about 400 rooms.

Cairo, Ill.—Kelly & Kusener have drawn plans for a city hall, to cost about \$50,000.

Catasauqua, Pa.—Architects Jacoby & Weishampel, Allentown, have prepared plans for a two-story brick silk mill, 50' x 142', with slate roof, for the Wahnetah Silk Co.; cost, \$10,000.

Cedar Rapids, Ia.—Joselyn & Taylor Co., architects, have prepared plans for an addition to St. Luke's Hospital. It will be three-story, brick, 33' x 122', shingled roof, steam heat, pine finish, gas and electric light, electric elevator, etc.; cost, \$30,000.

Chambersburg, Pa.—Geo. C. Baum, architect, 630 N. Broad St., Philadelphia, is stated to have prepared plans for a music hall for Wilson College, to cost about \$25,000.

Chicago, Ill.—L. Wolff, Jr., 91 Dearborn St., has purchased a lot in Buena Park, having a 60-foot frontage on Hazel Ave., north of Buena Ave., upon which he will erect a \$20,000 residence.

Colorado City, Col.—Reports state that a large chlorination plant will be erected in this city, to have a capacity of 500 tons per day; cost about \$750,000.

Conway, West Village, N. H.—The estate of the late Dr. Thomas L. Jenks will give this village a library building to cost between \$30,000 and \$40,000. Architect Thomas W. Silloway is preparing the plans.

Cutbank, Mont.—Plans are being prepared in Washington for a \$70,000 boarding school to be erected on the Indian reservation.

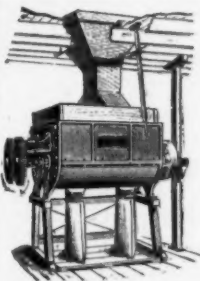
Durham, N. C.—A \$150,000 addition is to be made by the Golden Belt Manufacturing Co. to its plant here. The main building will be a cotton-cloth factory, 103' x 335', two stories and basement. Bag factory building will be 78' x 161', two stories high. Engine and boiler house will be 47' x 121'.

Fairmont, Minn.—Omeyer & Thorl, architects, are preparing plans for a building to be erected here for H. W. Sinclair. It will be 52' x 100', three stories, constructed of brick and stone; cost, \$16,000.

Fond du Lac, Wis.—The School Board is considering the erection of a 10-room school-building, at a cost of \$27,000.

Germantown, Pa.—D. F. Waters will build a two-story brick dye, stock and boiler house, 40' x 121', at the corner of Lena and Collum Sts.; cost, \$10,000.

Greensburg, Pa.—Architects Geyer & Mowbray have prepared plans for a brick residence for W. A. Huff; cost, about \$15,000.



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Harvey, Ill.—The Buda Foundry Co., whose main offices are at 917 Monadnock Block, Chicago, have purchased two acres adjoining their present plant, and will erect a \$35,000 foundry thereon.

Hinsdale, N. H.—Frank L. Barrett, 216 Industrial Building, Providence, R. I., is preparing plans for a two-story brick town-hall to be built here. F. W. Robertson, chairman building committee.

Indianapolis, Ind.—Architects Vonnegut & Bohn, Indiana Trust Building, have prepared plans for a seven-story brick and terra-cotta building, 32' x 129', to be erected at 18-20 E. Washington St., for Carl Von Hake and Franklin Vonnegut; cost, \$45,000.

Indian Orchard, Mass.—St. Aloysius French Catholic congregation has completed arrangements to erect a church edifice and a parochial school building this season. The proposed church structure is to be built at the junction of Main and Parker Sts., and is to be completed before September 1st. It will have a seating capacity of 1,000, and will cost \$25,000. The school-building will be erected on Worcester St., and is to be completed before fall. It will accommodate 480 children; cost, \$8,000. Rev. Fr. J. E. Marcoux, pastor.

Jacksonville, Fla.—Architect Arthur B. Gilkes is preparing plans for a four-story pressed brick and terra-cotta building, 69' x 105', for Mrs. C. C. Baldwin; cost, \$30,000.

Joplin, Mo.—Architect John P. Kingston, of Worcester, Mass., has recently completed plans for an apartment hotel to be built here. It will be of brick veneer, 49' x 72', three stories in height.

KallsPELL, Mont.—Bell & Kent, architects, of Helena, are preparing plans for the erection of a court-house for Flathead County, to cost complete about \$50,000.

Keokuk, Ia.—J. P. Hubbell, architect, has prepared plans for E. S. Baker for a three-story and basement dwelling, of pressed brick and terra-cotta; cost, \$25,000.

Leaksville, N. C.—Reports state that the Leaksville Woollen Mills will shortly build a \$20,000 addition to their plant.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Louisville, Ky.—Architect Fred Ehrhart, 7th and Jefferson Sts., has prepared plans for five brick factory buildings for the Kentucky Refining Co.; cost, \$120,000.

Lynn, Mass.—Definite and practical action in erecting a fund for a Y. M. C. A. building has been taken, which will make a new building a certainty, although it may be some time before enough money is raised to start building operations.

Macon, Ga.—The Southern Sanitarium and School of Magnetic Healing contemplates erecting a sanitarium to cost about \$50,000. Prof. J. D. Moss, secretary.

Marshalltown, Ia.—The Glucose Co. will erect a syrup factory and make other improvements at a cost of \$100,000.

Minneapolis, Minn.—Kees & Colburn, architects, are preparing plans for a residence to be erected on Lowry Hill for H. Poehler. It will be 44' x 47', two stories, attic and basement, pressed brick veneered, shingle roof; cost, \$10,000.

Mobile, Ala.—G. L. Norman, architect, Atlanta, Ga., is at work on plans for a six-story and basement hotel to be built on the corner of St. Francis and St. Joseph Sts., for Miss Margaret Hickey; cost, about \$250,000.

Montevideo, Minn.—J. & E. C. Haley, architects, are preparing plans for a hotel and three stores to be erected here by Mrs. Elva K. Hunt. The hotel will be 34' x 63', four stories, of pressed brick front. The stores will be 60' x 75', two stories, of pressed brick; cost, \$25,000.

Newton, Mass.—The plat of land at the corner of Lake Ave. and Lakewood Road has been sold to Parker W. Whittemore, who has plans in preparation for a dwelling to be erected thereon.

New York, N. Y.—An organization of women has been effected for the purpose of aiding in the erection and maintenance of a hospital for women and children, adjoining and in connection with the Homoeopathic Medical College for Women now in operation at 19 W. 101st St.

It is reported that the Pennsylvania R. R. Co. has secured additional property on Courtlandt St.,

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

near West St., and that it intends to erect a large office-building on this site.

North Adams, Mass.—The Methodist Episcopal Society will erect a parsonage at the corner of N. Church and Main Sts., to cost \$6,000.

Oberlin, O.—Press reports state that Mrs. Lucien C. Warner, of New York, has offered to donate \$50,000 to Oberlin College for a men's gymnasium.

Ogdensburg, N. Y.—Williams & Johnston, 40 Ford St., have prepared plans for a \$10,000 brick orphan asylum to be built on Congress St.

Omaha, Neb.—Calvary Baptist Church will erect a new church at a cost of \$20,000.

Pine Bluff, Ark.—Architect Charles L. Thompson, Little Rock, is preparing plans for a pressed brick, stone and terra-cotta telephone building for the S. W. Telegraph & Telephone Co.; cost, \$20,000.

Portland, Me.—Frederick A. Thompson, architect, is drawing plans for the Union Mutual Life Insurance Building soon to be erected on Exchange St. The structure will be six stories in height, 83' x 125', and will be of fireproof construction. The first story will be built of granite, and the upper stories of brick and terra-cotta.

Provo City, Utah.—Jesse Knight & Son have plans in preparation for an office-building, 14' x 150', of pressed brick and sandstone; cost, \$25,000. R. C. Watkin, architect.

Richmond, Va.—The plans of Percy Griffin, 48 Exchange Pl., New York, N. Y., submitted in the Charlotte Williams Memorial Hospital competition have been accepted. The hospital will be built at 12th and Broad Sts., near the old Governor's Mansion, and will have a frontage of 160 feet on each street. The prevailing style of architecture will be Renaissance. The structure will have four stories.

Roanoke, Va.—Architect H. H. Huggins, has prepared plans for a brick and stone cold-storage plant for the Virginia Brewing Co.; cost, \$15,000.

South Orange, N. J.—Steps will be taken toward securing a new school building in the Maplewood section. It is hoped by the School Board to secure about \$25,000 for this purpose.

Springfield, Mass.—The plans for the new Williams St. public school submitted in competition by Guy Kirkham have been accepted. The proposed building will be constructed of red brick and Longmeadow stone, and will be two stories high and 75' wide by 180' long.

St. Louis, Mo.—Thomas P. Dunn, Franklin Ave.,

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

has had plans prepared by Architect J. L. Wees, Commercial Building, for a six-story brick and stone building for light manufacturing; cost, \$60,000.

John E. McKinney has purchased a plot of ground at the corner of Jefferson Ave. and Mills St., upon which he will erect a bakery, to cost \$100,000.

St. Paul, Minn.—The contract for constructing the dome for the State capitol building has been awarded to the Butler-Ryan Co., for \$278,734.

Templeton, Ia.—Sacred Heart congregation has received plans from Cordes & Schaefer, architects, of St. Louis, Mo., for a pressed brick and stone church. It will be 75' x 135', with shingled roof, hot air heat, cypress finish, pews, pulpit, altar, etc.; cost, \$26,000.

Tennille, Ga.—A \$60,000 yarn mill will be erected here, contracts for buildings and machinery to be awarded at once. Messrs. H. M. Franklin and J. A. McCrary, of this place, and W. S. Witham, of Atlanta, are the parties to own this plant.

Tullahoma, Tenn.—Architects W. Chamberlin & Co., Knoxville, have prepared plans for a \$30,000 residence for D. Aydelett.

Worcester, Mass.—Architects Earle & Fisher have recently completed plans for the proposed alterations to the brick building of the Pratt heirs recently leased to Besse, Bryant & Co. The front will be remodelled and a two-story plate-glass and iron show window will be put in. Fred S. Pratt represents the owners.

The Greendale Improvement Society is said to be raising money for its proposed club-house from plans recently made by Architect W. H. Harvey. Fred Clark is one of the members of the Building Committee.

A syndicate known as William Bannaghan & Co., with William Bannaghan, real estate, 729-730 State Mutual Building, as its head, proposes to do considerable building this spring on land recently purchased by the syndicate which is bounded by Green Lane, Channing, Perkins and Westminster Sts., which contains about 35 house lots. The plans are being drawn by Architects Earle & Fisher. About 12 houses will be erected at first.

Architect William H. Harvey is preparing plans for a frame residence to be built on Westland St., for B. W. Childs. It will be two and one-half stories high, 33' x 44', with ten rooms. The specifications will include open plumbing, leaded glass, gas and electric lighting, concrete basement, granite ashlar underpinning and furnace heat; cost will be about \$6,000.

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BUILDING INTELLIGENCE.

APARTMENT-HOUSES.

Boston, Mass.—Westland Ave., cor. Hemmenway St., three-st'y aparts., 35' x 92' x 118', flat roof, steam; \$200,000; o., E. A. Bange et als., trustees; b., F. S. Robbins; a., John Lavallo.

New York, N. Y.—W. Thirty-fifth St., Nos. 229-231, seven-st'y bk. flat 41' 6" x 86' 9"; \$75,000; o., G. W. Eggers, 109 W. 101st St.

E. Eleventh St., Nos. 233-239, 4 six-st'y & base. bk. flats, 25' x 90', 93' 6"; \$80,000; o., Ruff & Hocher, 29 E. 34 St.; a., Kurtzer & Kohn, 122 Bowery. One Hundred and Eighth St., nr. Broadway, six-st'y bk. & st. flat, 75' x 88' 3"; \$100,000; o. & a., Schneider & Herter, 46 Bible House.

Cauldwell Ave., cor. 161st St., four-st'y bk. flat & store, 30' x 67' 6"; \$20,000; o., P. J. Owens, 887 Trinity Ave.; a., M. J. Garvin, 3307 Third Ave.

Stanton St., s.e. cor. Suffolk St., 2 six-st'y bk. flats & stores, 25' x 88' 4", 95' 2"; \$43,000; o., Schlesinger & Strasbourger, 132 Nassau St.; a., Horenburger & Straub, 122 Bowery.

HOUSES.

Boston, Mass.—Blue Hill Ave., nr. Devon St., 2 three-st'y bk. dwells., 20' x 22' x 67', flat roofs; \$12,000; o., James Mulloy; a., S. Rantin & Son.

Wolcott St., cor. Erie St., 24-st'y bk. dwell., 28' x 48', pitch roof, furnace; \$5,000; o., John Vanerlin; a., C. A. Russell.

Fisher Ave., nr. Hayden St., three-st'y fr. dwell., 26' x 48', flat roof; \$5,000; o., James Kilroy; b., P. H. Moore; a., A. M. Hatfield.

Fisher Ave., nr. Hayden St., three-st'y fr. dwell., 25' x 46', flat roof; \$5,000; o., Daniel Kenney; b., P. H. Moore; a., A. W. Hatfield.

Francis St., nr. Huntington Ave., 24-st'y fr. dwell., 25' x 62', pitch roof, furnace; \$6,000; o., Patrick Cannon; a. & b., P. J. Cantwell.

Josephine St., nr. Geneva Ave., three-st'y fr. dwell., 24' x 47', flat roof; \$5,000; o., Jessie A. McDonald; a. & b., Daniel McDonald.

PROPOSALS.

Treasury Department, Office Supervising Architect, Washington, D. C., March 10th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 19th day of April, 1900, and then opened, for the labor and materials required for the erection and completion of a boiler-house, also a bath and laundry building, kitchen and restaurant building (except electric work, heating, ventilating and elevators) for the Immigrant Station, at Ellis Island, New York Harbor, in accordance with drawings and specifications, copies of which may be had at this office or at the office of Messrs. Boring & Tilton, architects, 32 Broadway, New York. JAMES KNOX TAYLOR, Supervising Architect. 1265

HIGH SCHOOL.

[At Madisonville, O.] Bids will be received at the office of the clerk of the Board of Education until March 31, for the erection and equipment of a new high-school building. G. L. KRIEGER, clerk. 1266

COURT-HOUSE.

[At Santa Ana, Cal.] Proposals are asked until March 26, for the erection of a court-house. W. A. BRACKETT, County Clerk. 1265

CITY-HALL.

[At Bellaire, O.] Bids will be received until March 27, for the erection of a city-hall. F. A. JACKSON, City Clerk. 1265

ASYLUM.

[At Wapello, Ia.] Bids will be received until April 2d, for the erection of a poorhouse and county asylum. H. W. ZEIDLER, Muscatine, Ia., architect. 1264

COURT-HOUSE.

[At Minnewauken, N. D.] Bids will be received until 3 P. M. April 3, for the erection of a court-house. A. A. LINDAHL, County Auditor. 1264

SCHOOL-HOUSE.

[At Brownsville, Tenn.] Sealed bids will be received at the office of the Brownsville Bank, in Brownsville, Haywood County, Tenn., until March 20, 1900, for furnishing of all material and labor necessary to erect and finish complete (with and without heating apparatus) a public school building at Brownsville. BROWNSVILLE SCHOOL BOARD. 1264

HIGH SCHOOL.

[At Fairmont, Minn.] Bids are wanted until March 17, for the erection of a high school. M. ALDRICH, Secretary, Board of Education. 1264

SCHOOL BUILDING.

[At Holyoke, Mass.] Sealed bids will be received until March 23d, for the erection of an 8-room school-building. BOARD OF PUBLIC WORKS. 1264

CHURCH.

[At Fulda, Minn.] Sealed bids will be received by the German Lutheran Society until March 30th, for the erection of a church. F. BRASCH, secretary. 1265

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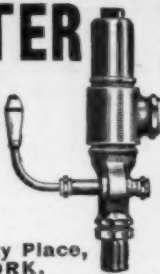
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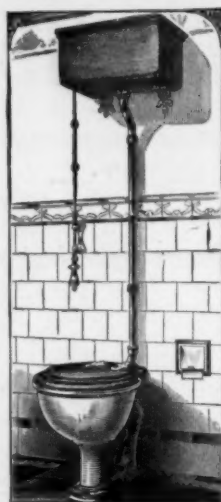
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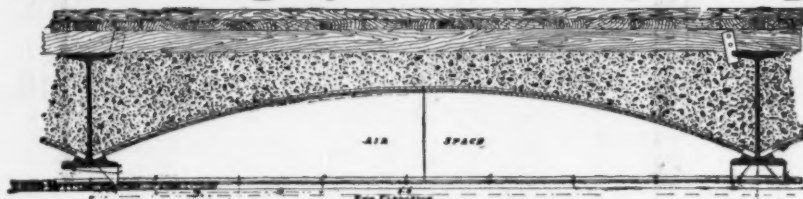
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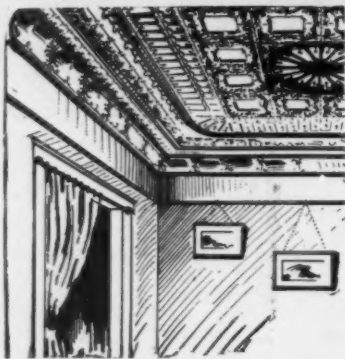
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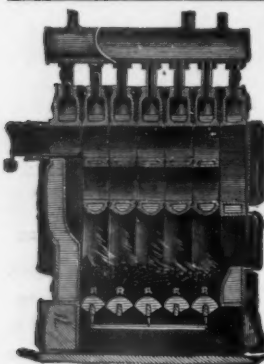
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