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WE understood that a discussion of the methods followed in the architectural schools and by the editors of the various architectural journals was to be had at the recent convention of the Architectural League of America, and we have been hoping to find somewhere a full report of the views advanced during this discussion, as we have an interest in the second topic and believed it possible we might come upon some suggestions of value. But as we find no mention of the discussion, and so infer that it did not take place, we are moved to make the following remarks. Recalling how much more the generation we belong to knew about architecture twenty-five years ago than, by the confession of its individual members, it does now, and realizing that human nature does not change much from one generation to another, we believe we have a fair working knowledge of the altitude of the heights from which the young men of to-day launch their criticisms of the schools and the architectural press. The audacious assurance and self-complacency of youth is a glorious possession, and if we only knew how short a time it would last, our enjoyment of it would be still more intense, though perhaps our use, or abuse, of it would be still more profligate. But while of our generation it might be said, as of others, that it was "nothing if not critical," it can be said with equal truth of the present generation that it is "nothing but critical." Now, while criticism is one of the most useful of the tools of progress, hypercriticism is one that no good workman will use, and it is one of the misfortunes that the young so often mistake the tools they undertake to use. To allege that no school is good and all teachers are feeble-minded, or that no architectural journal is worth its subscription-price, is to assert an inanity, since the assertion is so easily controverted; yet this is just the kind of hypercritical or, rather, uncritical remark that can be heard in any gathering of young men to-day. The attitude is the outgrowth of the situation. Never has there been a time when so much was done for the rising generation as now, particularly for that part which is to practise architecture in the future. Whereas a generation ago there was only one architectural school, and that but just founded, now there are dozens; and the young man, seeing that he is so anxiously provided for, will have none of them—if the having must be accompanied by expressed approval. He appears to believe that he requires tuition vastly better than can be provided by his elders, tuition, in short, that can only be furnished by those of his own age—or by himself. So, too, with the American architectural publications, now so abundant, but once so rare, so rare that in lieu of them the young man of a generation ago anxiously "scrapped" all kinds of crude cuts he found in secular newspapers, catalogues and circulars, and kept his pencil busy tracing and sketching from the library of his employer. But the draughtsman of to-day daily

throws into the waste-basket circulars and catalogues filled with process-cuts of real architectural interest which he hardly deigns to look at, and as for spending money for books or architectural periodicals, that is apparently the last thing he thinks of. Why should he spend, when he disdains to use what would be bought? How can he be inventive, if he keep before him the precept and precedent that lie in the work of others? Later in life he will be ready to acknowledge that, after all, it is a pretty good world, that the architectural schools are really pretty good schools and the periodicals are not quite as bad as they might be. But just now he is anything but ready.

PROFESSIONAL journals are established for the benefit of the professions to which they severally devote themselves. Generally speaking, they are supported only by the members of those professions, and, as a rule, the best of them are loyally supported. Amongst the professional periodicals, those devoted to architecture hold a place by themselves, for not only are they agencies of professional instruction, and vehicles for good council and advice, just as legal, medical and religious journals are, but they afford a means of intercommunication between architects and the public, since in the last analysis the illustrations published accomplish two things; they afford instruction, foster emulation and give encouragement to professional readers, and, secondly, they serve to inform the public as to the artistic capacities of the architects whose designs are published. That is, they are excellent advertising mediums for the profession and all the more to be cherished and supported because the journals make no charge for the advertising afforded. In another particular the architectural periodicals hold a different place from that held by any other professional journal. No other professional men than architects, acting in unison and as a body, make deliberate attack upon the commercial prosperity of their professional journals. It is true that this has not always been the case: this attack by the whole body of the profession upon the architectural press is a new movement, unintended, doubtless, but none the less real and to be deplored and feared by those who have invested capital and spent years of anxious thought and conscientious labor in making the journals they conduct worthy exponents of professional thought and artistic performance. The attack is made by the rising generation in thoughtlessness, partly, and in part it is another symptom of the prevailing hypercriticism of the day. It is a sufficiently real injustice to induce us to describe it at length, and, in behalf of the entire professional press, draw public attention to the manner in which its vested interests are being brought in peril, how needlessly, and to how little gain to the profession. In all probability, it will do no good to speak, since the assault comes from what are really irresponsible sources, but sources, none the less, which receive the support of the body of the profession. The attack is that made by the exhibition catalogue. To most individuals, very likely to some other publishers, this will seem an extreme statement to make, but we believe we can make our allegation good.

THE income of a periodical comes from two sources only, from subscriptions and from advertisements. Now, it is a matter of observation on the part of publishers of architectural books as well as of publishers of the periodicals that sales and subscriptions, in late years, do not keep pace with the increase of architects and architectural draughtsmen in the country. In part, this is due to competition between the many publishers, but it is mainly due to the existence of the club library. There is no man so immovably fixed in his determination not to buy or subscribe as the one who can give as his reason the fact that he "sees the publication at his club." There is no cure for this. It is a reasonable position; but this fact shows that the existence of the clubs is not helpful to the periodicals, and it alone should make the clubs all the more hesitant to inflict another and less natural injury on the periodicals. The second source of income is the advertising field. Now, with most advertisers the amount of circulation counts for a great deal and it is impossible to make them believe that the single copy in the club library is as beneficial to them as a hundred copies would be in the hands of as many individual members.

Hence, the club library through affecting the extent of circulation affects also the income derivable from advertisers. This, too, is a natural and unavoidable injury done by the clubs to the periodicals. These natural injuries are inherent in the situation, and neither we nor any one else has any ground for complaint — even when the clubs expect to get their single subscriptions with the largest discount off. Within a few years, however, the club exhibition-catalogue has appeared, and each club attempts to make its catalogue larger and more costly than its previous one, or than any issued by its fellow-clubs. Sumptuous catalogues cost a good deal of money, the club's exchequer is too low to meet the cost, and the only recourse is to the advertising field, with the hope, not only of covering the cost of the catalogue, but also netting something over for general club expenses. Very natural, perfectly legitimate and quite business-like, but very unfortunate for the periodicals, which, with their regular circulations, are "legitimate advertising mediums," whose legitimate incomes are thus unfairly attacked by a certain portion of the very profession whose interests they aim to serve; and since the drawings exhibited at these club shows are contributed by the profession at large, and neither exhibition nor catalogue would be very interesting without the assistance of the profession at large, so does the profession at large join in making the attack on its own professional journals, and by depleting their advertising incomes prevent them from rendering as full a service as they might. Manufacturers do not spend indefinite sums of money, but confine their expenditures to fixed annual appropriations, and if they find they are blackmailed into advertising in club catalogues — we use the word advisedly, because a manufacturer has used it to us in speaking of these exhibition catalogues, and because a member of a club catalogue-committee used it to us in saying how much he disliked the work his office put on him — they naturally have less to spend on advertising in the periodicals, and the share of the annual appropriation that falls to each periodical grows smaller as the number of exhibition catalogues increases.

BESIDES this direct injury, the gradual cutting down of the advertising income, the catalogue has further a detrimental effect on the periodicals' subscription-lists. Every advertiser knows that catalogue sales amount to nothing, and they are shrewd enough to insist that they shall have something for their money, so the clubs promise the advertisers that they will send a copy to "each architect in the country," or to a stated number of them, and doubtless they do so. We, at least, in our individual capacities, usually get several copies of each — an indication that even this free circulation is a little forced. In this way, the profession, or, at least, the younger members of it, are provided, without personal cost, with a large amount of architectural illustrations, and the recipient, naturally asks himself why, when he gets such a mass of stuff for nothing, he should pay subscriptions to the established periodicals, and he usually decides that there is no reason. It is clear, then, that the catalogue is attacking the subscription income as well as the advertising income of the professional journals, and though we do not for a moment suppose the attack will stop, we would ask whether it is quite fair, and really worth while. Is the profession ready to have the periodicals, which exist because they have proved their worth and right to existence, replaced by the catalogues, which this year include text-matter — essays, disquisitions and other professional theorizings, prepared one year by one set of young men and next year by another set? Is the catalogue illustration just the kind of thing as to size and clearness of presentation that is most to be preferred?

WE believe the matter is worthy of serious consideration, else the situation, as it appears to us, would not have been developed here at such length. The profession and the advertising manufacturers are already called on to support architectural periodicals in numbers greatly disproportionate to the needs of the very small profession in this country, and the largest income any of them might be able to win in competition with its legitimate competitors would be none too great to enable its conductors to do for the profession what they have both the willingness and the intellectual and artistic capacity to do for it. But if the profession, by its own action, elects to deprive the periodicals of a portion of their legitimate incomes, it must expect some falling-off in the amount and value of the

matter which the periodicals are enabled to provide, and should be chary of finding fault with the character of the output, and as the illustrations published are a part of this output, it may be well to refer back to what we said a year ago of the manner in which drawings are locked up in these modern perambulating exhibitions and have, in a sense, become stale and not wholly desirable for illustration in the periodicals after the close of the last exhibition in the circuit.

A not unnatural mnemonic lapse led us last week in speaking of the new American Bridge Company to write the name of a former contributor to this journal in place of that of Mr. Charles M. Jarvis, of Berlin, Conn., who is one of the vice-presidents of the new corporation, and will be, as we said, in charge of the operating department. The Mr. Davis we accidentally mentioned, so far as we know, knows nothing about structural metal-work, whereas Mr. Jarvis's knowledge is comprehensive and practical.

ONE of the last appropriations made by Congress was one for \$6,000 to be spent in elaborating and perfecting a certain plan for the enlargement of the White House in Washington, which seemingly is being worked into shape in the Office of Public Buildings and Grounds under the charge of Colonel Bingham, U. S. A. The scheme now being developed is said to be the one conceived by Mrs. Harrison during her occupancy of the Presidential mansion, and developed with a good deal of elaboration by a young architect of her acquaintance, Mr. F. D. Owen. Whether Mr. Owen is now working on the drawing under Col. Bingham's oversight, we do not know, but the block-plan of the scheme as printed in the *Washington Star* is a less elaborate and more sensible one than we remember to have been the one made public during the Harrison administration. The present scheme has the good point of leaving the present White House unaltered, the needed additional accommodations being provided in the two wings, or rather two individual buildings set at right angles with, and somewhat to the rear of, the present building, the connection between them being through colonnades which fill the external angles between the old building and the new ones. These colonnades are repeated on the southern ends of the Official Wing and the Public Art Wing, and unite them with the long conservatory and palm-houses which close the quadrangle on the south. Enclosed by these four buildings is a small private garden, which, owing to the spaces between the new wings and the White House itself and the probable low height of the conservatory, promises to be sufficiently well lighted and aired. So far as the general scheme is concerned, it seems a fairly reasonable one, and has the merit of not injuring the architectural character of the home of our presidents.

SEVERAL young girls have this year taken advantage of the new regulation of the Paris School of Fine-Arts, admitting women on the same footing as men, and have passed the examination for admission. Of these, a few have entered the Department of Architecture, one of them passing with great distinction. As the traditions of the architectural ateliers are hardly yet sufficiently transformed to allow the admission of feminine students, it is to be presumed that the girls in this department will be obliged either to work alone, or in some special atelier. In either case they will lose the influence of the intimate association of students, under the lead of the "anciens," which is perhaps the most important element in the school training, and it remains to be seen whether their talent and perseverance will make up for the loss. It is at least conceivable that the freedom from atelier tradition and routine, at an age when young people are particularly disposed to pin their faith to formulas, may be advantageous in developing individuality in those girls who possess talent; and it will be interesting to watch the result. In an American school, it might be predicted that the girls, although industrious and faithful, would not, as a rule, succeed in the intense labor necessary to architectural design of real value; but, in Paris, the rewards offered for artistic merit are so great, the local atmosphere is so stimulating, and professional criticism is so catholic, as well as so just, that women, as well as men, are encouraged to do the best that they are capable of, and whether the best architectural work of women is equal to that of men is a point which may soon be decided.

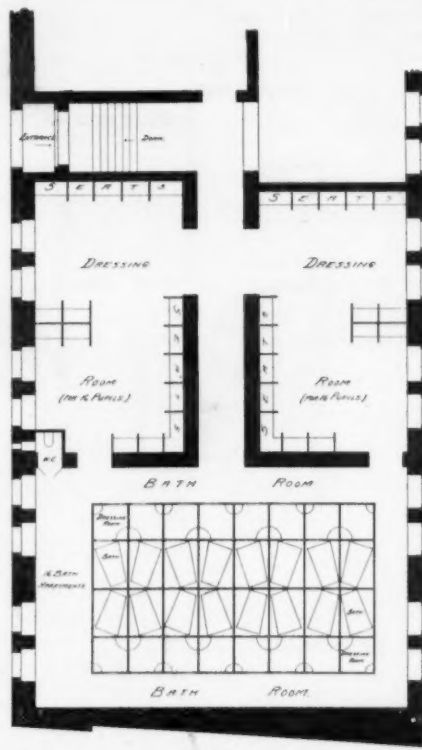
A PLEA FOR RAIN-BATHS IN THE PUBLIC SCHOOLS.¹—II.

Fig. 2. Spray-baths in Public School, Cologne, Germany.

hope, in the interest of the coming generation of our American school-children, that some pen, more facile and powerful than my own, will make a strong plea to our boards of education in favor of spray-baths in the public schools. I am convinced that this would incidentally help to solve, more than any elaborate mechanical arrangement, the question of school-room ventilation."

In the City of Boston, school-baths were introduced about 1896 at the suggestion of Dr. Edward M. Hartwell, at the new Paul Revere School, at the North End, designed by Messrs. Peabody & Stearns, architects, and soon after at another school in the West End. In the former school 1,000 children bathed in one week. When the baths were first contemplated, the Committee on Schoolhouses reported unfavorably, saying, "We hesitate to take the position that it is the duty of the school authorities to bathe the children in public schools because they may not be clean, for if this be granted, we see no reason why we should not clothe them if they be improperly clothed, or feed them if they are not properly nourished at home."

"But, outside of the legal questions involved, your Committee do not believe that it is in the interest of the public health to place these wash-houses in the basements of our public-school buildings, to there accumulate the uncleanness which may be brought in on the bodies of the children. More or less foul odors must necessarily come from this practice, and your Committee feel that the suggestion that eventually these wash-houses be used for the general public is not in the interest of proper sanitation."

It is to the credit of at least one member of the Committee that he replied to this as follows:—

"One would infer that the new Paul Revere School-house was not to be connected with the sewer at all. One would think that the accumulation of filth was to be kept there in the building. It is perfectly absurd to say that it is impossible in the basement of a public-school building, built as you have to build them in that section of the city, that a bath-house cannot be provided from which no odor whatever can arise. But, if we must have foul odors, let us have them in the basement and not in the schoolroom. It is not a wash-house at all, by the way, but simply bathing facilities in the basement of a school-building."

Later on, the Committee on Hygiene reported favorably, the vote standing eleven in favor of, and eight against, the sanitary measure. Mention was made at this meeting that though the Committee had spent about \$4,000 in one school to do away with unclean odors, they did not succeed in getting rid of them.

From the annual report of the School Committee of the City of Boston for the year 1899, I extract the following description of the school-baths at the Paul Revere School:—

"Not alone is the Paul Revere School notable for its attractive exterior and interior, its artistic decorations and the historic name it bears, but from the fact that it is the first school-house in Boston

IN a series of articles on "The Proper Arrangement of Water-closet and Bath Apartments," published in *Architecture and Building* in 1896, the writer again advocated the establishment of school-baths. He said, "It is a very desirable thing to have every public school provided with a few spray-baths. These can be located either in a separate, one-story pavilion, or else in the basement adjoining the children's playrooms. Scarcely any school-building is nowadays erected in German cities without this necessary provision for the health and cleanliness of the children, many of whom do not know in their homes the blessings and advantages of regular bathing. I

to contain bathing facilities for pupils. This school is located in one of the most congested sections of the city, inhabited by a dense population, consisting mainly of Hebrews and Italians, with a liberal percentage of other nationalities.

"It was fitting, therefore, that in this crowded section should first be tried the experiment of school-baths. Two sets were installed in the new Paul Revere School, one for each sex, at opposite ends of the basement, which are open every school-day. On the girls' side there are ten individual compartments, each containing a seat and a spray. These compartments are of slate on three sides, with the entrance screened by a rubber curtain hung from rings which can be drawn at the pleasure of the occupant. There are also in the same room thirty dressing-closets, each containing a seat, hooks for clothing and provided with a self-closing blind door. The floor is of concrete, covered with movable slatted walks, made in short sections. The 'Gegenstrom' system is in use, whereby the temperature of the water may be accurately regulated, and a matron is in daily attendance.

"No individual accommodations are provided for the boys, the showers being grouped in a space about ten by fifteen, so that twelve pupils may bathe at the same time. The remainder of the room is used for dressing purposes, an oaken bench running along two sides of the walls, above which are hooks for clothing. This room is in charge of the janitor.

"Soap and towels are furnished without expense to the pupils. The arrangements for the use of these accommodations are such as to afford an opportunity to every pupil to bathe once a week throughout the school-year, but this is not compulsory. A certain time for bathing is assigned each class, when those pupils who so desire are given an opportunity to avail themselves of the facilities described.

"Pupils in the grammar as well as the primary school are admitted to these privileges with the exception of those who are too young to undress and dress themselves without considerable assistance.

"The providing of these accommodations is largely due to the effort of Mr. Lewis H. Dutton, the principal of the district, who earnestly advocated the proposition to place baths in this building from the time its erection was first contemplated. Between 125 and 150 pupils bathe daily, and the success of the experiment, as it was termed, seems assured. The estimated expense of conducting the baths, including the salary of the matron, soap, towels, laundry and heat, is about \$85 per month."

The author has been favored with a courteous letter dated March 17, 1900, from the Superintendent of Public Schools of the City of Boston, Mr. Edwin P. Seaver, from which the following paragraph is quoted:—

"The best response which I can make at the present time to your letter of the 16th inst. seems to be to send you a copy of the annual report of the school-committee of this city, recently issued, on pages 28, 29 and 30 of which you will find the subject of baths in the Paul Revere School reported. This is the only printed information I have within reach at present. Speaking generally, the results of these baths have been satisfactory. I think they would be more so if it were possible to put the children into clean clothes after the baths."

In New York City, the report of the Mayor's Committee on Public Baths, issued in April, 1897, after describing the German school-baths, urged their hygienic importance and stated that the cost of their introduction in the public schools would be inconsiderable. "The basements of our public schools, which are in many cases very little used, are peculiarly fitted for the establishment of spray-baths for school-children. Where now the basement is used as a playground, a roof-garden playground might be substituted and so a double advantage secured."

The Superintendent of Public Schools expressed himself in favor of the baths, but no further move was made in the matter until quite recently. I learn it is now the intention to introduce baths in some of the new school-buildings.

The general requirements of school-baths are as follows: They should be cheap in construction as well as in operation; they should be of such form and arrangement that the cleansing of the body may be accomplished in the least time, with the least quantity of hot water, and in a small space. Both the bath-room and the dressing-rooms must be well heated, free from dampness and from dangerous draft, and be thoroughly well ventilated and lighted. The apartments should be light, clean and sanitary throughout. The bathing

water should be of crystal-like clearness and purity. The children should be made to feel comfortable and safe, all danger of scalding should be excluded, all steam noises which are liable to frighten children should be avoided. Plenty of time should be afforded for undressing, washing and spraying, drying and dressing: for boys from twenty to twenty-five minutes, for girls about half an hour. As the

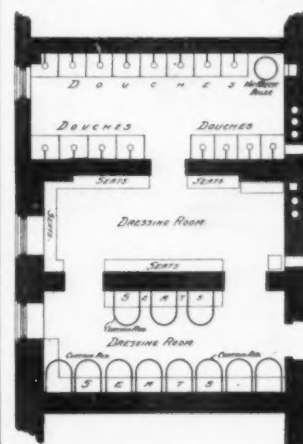


Fig. 3. Arrangement of Spray-baths, Public School, Munich.

¹A paper by Wm. Paul Gerhard, C. E., Consulting Engineer for Sanitary Works, read at the May 7, 1900, meeting of the American Social Science Association, held at Washington, D. C. Continued from No. 1281, page 13.

stream from a vertical douche upon the head is felt unpleasantly by many bathers, the douches should be set inclined. Participation in bathing must be entirely voluntary.

The zinc pans, originally used in the German school-baths, were soon done away with. It was found to be much better to arrange the entire floor of the bath-room with a pitch to a floor cesspool, or gutter with waste-pipe to the sewer. The placing of several children under one large douche is not as good as providing a separate douche for each bather; the distance between the douches should be from two-and-one-third to three feet, to give each child plenty of freedom in the movements of the arms.

In the plans of school-baths accompanying this paper, Figures 2 and 3 show examples of school-baths as arranged in school-houses at Cologne and Munich. It will be noticed that entirely separate bathing-cells are provided for each child in Cologne (Fig. 2), while in the Munich school (Fig. 3), the larger children have separate spaces, enclosed with curtains, for undressing. It would seem to me that baths like those shown in Figure 4, which illustrates the basement of a school in Wiesbaden, and like Figure 5, which shows a proposed school-bath for a large school, with separate bathing accommodations for boys and girls, designed by the writer, are far preferable. In both of these, the bath-room is entirely free and not divided into separate apartments. The plan of the Paul Revere School in Boston appears from the description to be a compromise between the two systems.

A general bath-room can be cleaned much better and quicker if the sub-divisions into compartments are omitted. I also hold that

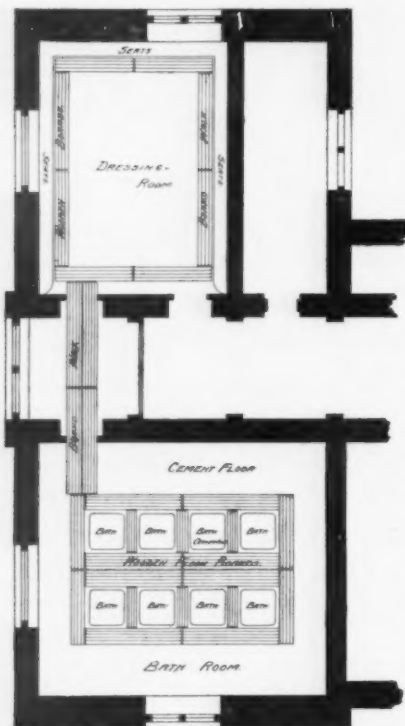


Fig. 4. Spray-baths in Blucher School, Wiesbaden, Germany.

The older children may be allowed to put on short bathing-tights or loin-aprons, though the necessity for using these hardly exists. It is desirable to arrange a suitable clothes-dryer for drying the towels used by the children. The bathing proper should not last more than five to ten minutes; the temperature of the water should be about 97 degrees to 98 degrees in winter and about 85 degrees in summer. It is well to provide a few douches for cold water, which, as already recommended, should be taken at the end of the bath as a protection from cold.

This paper does not intend discussing purely technical details, such as the means for heating the bath water and the mixing apparatus for the douches. I present, however, in Figure 6 an illustration which shows in vertical section the arrangement of a number of douches in school-baths, controlled and supplied from one mixing apparatus.

Passing on to the objections brought forth against school-baths, these may be said to come largely from men who are unfamiliar with their operation, and who have never witnessed the bathing of children under douches of tepid water, either in people's or in school baths. The objection arising from the fear that the basement of a school-house may become filthy is too absurd to deserve further notice. It is sometimes argued that bathing belongs to the home, and not the school, but what if the home is not provided with bathing facilities? And, again, where cleanliness is, perhaps, taught the pupils in school-courses on Physiology and Hygiene, is it not better

to go a step farther and let them learn, in a practical way, cleanliness and neatness in the school-bath?

Some raise the objection that it would be unwise to compel children to bathe, but experience teaches that, although bathing was nowhere made compulsory, the largest percentage of the children — 90 per cent and over — became eager to have a bath at least once a

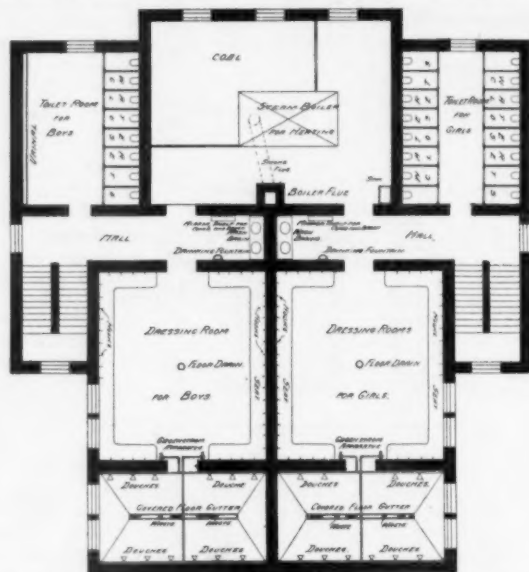


Fig. 5. Showing Spray-baths for Boys and Girls in Basement of large Public School.

week. Others fear the danger of exposing the children to colds, but if properly carried out, bathing in schools is less dangerous in that respect than bathing in the people's bath-houses, for here the children leave the building immediately after the bath, whereas in schools the bathing can be arranged in the middle of the morning or afternoon studies, and not during the last school-hour. Others, finally, argue in favor of establishing and maintaining free public baths, but consider school-baths unnecessary where the former are abundantly provided. Would it not be more sensible to arrange the school-baths so they could be used after school-hours by adults, like the public-baths, by simply providing separate outside bath-entrances in schools?

In all sections of this country, as in most other civilized and progressive countries, great attention is being paid to school sanitation. But, though much care is here devoted to lighting, ventilation and heating, to drainage and furniture in the school-room, comparatively little attention has hitherto been paid to the requirements of bodily cleanliness of the pupils. In the best modern school-houses, sanitarily planned, drained and ventilated, children are brought together who may, and often do, carry on their bodies and in their clothing the germs of infection. It was this very observation which compelled the hygienist, Prof. Fluegge, of Göttingen, after an examination of the healthful and clean school interiors of his city, to exclaim: "Of what good are all these modern sanitary arrangements, when dirty children, with disease germs lurking on their bodies or in their clothes, are brought into these healthful classrooms."

Now that the introduction of school-baths has been repeatedly

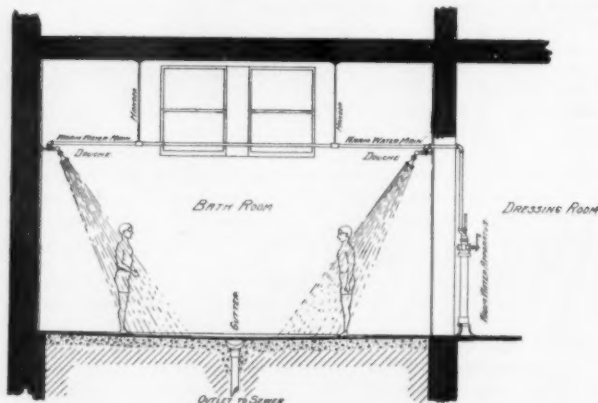


Fig. 6.

tried, so that it can no longer be called an experiment, we should not listen to voices which would deprive the children of an advantage the influence of which is sure to be far-reaching. All such attempts at blocking sanitary progress in school hygiene should be discontinued.

Teachers are unanimous in asserting that school-baths are beneficial, that they foster bodily vigor, brighten the minds of the pupils, increase the interest in the studies, dispel laziness, improve the air of class-rooms, and increase neatness, cleanliness and decorousness, as well as the general health and happiness of pupils.

School-baths are, consequently, destined to become useful factors in the welfare of the present and coming generations. May the day not be far off when every American public school-house attended by the children of the poorer classes is fitted up with a sufficient number of spray-baths!

COLLABORATION OF ARCHITECT, PAINTER AND SCULPTOR.¹



Rotunda of The Casino, St. Malo, France. From *La Construction Moderne*.

A PAPER written to be read in ten minutes should, I think, be both terse and suggestive; it certainly cannot pretend to be exhaustive. Its object should be the promotion of intelligent, even warm, discussion. If this paper is abrupt in its transitions as well as in statement of my views, the foregoing reasons must be my excuse for such defects. We all desire closer union than now exists between the three great arts, as well as a more intimate conjunction with them of the lesser arts and crafts.

It is the wish of all of us that the spirit of the true artist should preside over all our labors, great or small — a spirit which induces spontaneity of design, and which prompts sincere endeavor to carry it out with clearness, which shall be the expression of ourselves, and, therefore, with style. Style is what is wanted, and is so often absent — the impression of the mind and hand of the artist. Of "styles" most of us weary; their use more often than not implies absence of invention, and is but an attempt to revitalize corpses. Rather than follow them ought we not to be bound by the requirements of our age?

The collaboration of the architect, sculptor and painter ought not to be difficult. To be successful the architect should not interfere with the sculptor or painter, *qua* their designs; this he will not need to do if his style is his own, for if they are true artists, all of them, they will give and take according to the requirements of their arts as well as for each other's art. They will each respect the other's province, that of the architect as the designer, or builder (as Wren is named upon his tomb), of the structure, of the sculptor as the designer and carver of effigies, ornament and its attendant parts, of the painter, the designer and executant of the pictures, their borders, etc., and their color-scheme.

But both sculptor and painter must give way to the architect upon matters of scale, of proportion of part to part, so that their work will be harmonious in scale with his; of quantity, of projection, whether in the round or relief, of the fairness or depth as to tone, of the painter's scheme. So will they labor in harmony.

¹ Paper, by Sir W. B. Richmond, read at the Congress of the Royal Institute of British Architects.

While architects insist upon "styles" they will get no first-rate sculptors or painters to aid them or to work with them. For the adornment of "styles" they have to continue to go to "firms" where they can be provided with as many shams as they require, all quite lifeless and hopelessly out of touch with the movement of this, or, for the matter of that, with any, period, because they do not reflect it.

As long as "styles" are abjectly adhered to, art must remain dead! No artists, as far as we know, imitated the work of their predecessors; they wrought in the vernacular of their environment. In recent times Viollet-le-Duc, admirable antiquarian and voluminous writer, has given an example of the inevitable failure which must attend upon "styles" of decoration in many of the churches of France. Witness his cartoons in the Louvre and his wall-paintings in Notre-Dame, about which nothing can be said but that they are wholly uninteresting.

Santa Maria Novella, in Florence, is a nest of anachronism, according to the modern standard. The wall-paintings there by Cimabue, Gaddi, Giotto and Ghirlandajo, and by later painters also, are side by side. Ghirlandajo did not paint in the style of Giotto; he painted as his period dictated. The west circular window contains glass of the early fourteenth century; the west window is late fifteenth in the style of the period. Side by side are monuments which date from the fourteenth to the seventeenth centuries in the style of the period. So the church, as it were, breathes history from its walls; its monuments and paintings are sincere demonstrations of their authors' originality and spontaneity. This is one instance out of hundreds which might be brought forward which proves the universal law that no art is really valuable which does not emanate from the spirit of the period which gave birth to its author. It is because of its sincerity of purpose that art interests us. Fancy Ghirlandajo decorating the portion of the church assigned to him after the manner of Giotto, or Giotto in that of Cimabue, because Cimabue painted on the walls of the church at the time of its erection; they would not, could not, have been such slaves to pedantry.

As soon as architects design original buildings — which, by the way, here and there they do, irrespective of severe canons of proportion and orders, but structurally consequent and individual — they will find plenty of sculptors and painters to work with them; but as long as they design in styles, no original men will be slaves to them; they must continue to get the adornments for their structures from "the trade." Is not it a mistake to specialize early? The young painters — indeed, the old ones also — know nothing or little about architecture; nor is the young sculptor made aware of the position that his work ought to hold in relation to spaces. Neither does the architect get a chance of working in conjunction with sculptors and painters, who should be his colleagues in his earliest days of training; they are brought up separately and they remain separate; consequently neither their interests nor sympathies are concurrent.

Finally, of course, the architect is the responsible person; therefore he should be a thoroughly-equipped artist. Would it not be possible to avoid too early specializing? How few architects there are who know anything about color! How few painters are even indirectly interested in architecture, and how few sculptors learn to be attendants upon architecture! And what a loss it is to each that he is so ignorant of his sister arts!

The great men of past times were rarely specialists. Every one knows that Giotto was painter, sculptor and architect. So was Raphael, so was Brunelleschi, so were Michel Angelo and Leonardo. Phidias was the son of a painter, and was educated in that craft; Ictinus was a sculptor as well as an architect. I suspect they worked harmoniously, and no doubt whoever designed the color-scheme of the Parthenon did so in conjunction with his colleagues.

The well-equipped designer is able to cover a large field of action. If he can design in one material, why not in another? None of the techniques are so enormously difficult, either of building, carving or painting, that they cannot be acquired by patience, given the artistic temperament. It is the artistic use of techniques acquired by experience which succeeds, or the reverse, in exact relation to the quantity of intelligence and judgment that has been put into it.

Our age is one of "harking back" — archaeological more than creative. Certainly this applies to architecture. But in the arts of painting and sculpture such a term applies with far less accuracy. The best work being now done in them reflects the spirit of our time. Do the majority of our buildings do that? Does the Tower Bridge reflect our time, for example? When architects do so, the sculptors and painters will almost automatically come into touch with them, and the crafts also with them.

To reiterate: no original designer, painter or sculptor would execute in the thirteenth, fourteenth, fifteenth or sixteenth century style to satisfy the pedantry of an architect, though if he had made an excursus into any of those styles he might be able to do so; but if he did, his work *qua* art and style would be quite valueless. The sculptor makes statues, the painter makes pictures; they do not design them only. Should not the architect make buildings? And just as the painter and sculptor learn anatomy, should not the young architect be apprenticed to a builder, that he may learn the anatomy of his art and become in the highest sense a builder?

I confess to thinking that art education cannot be commenced too early or be too broad and inclusive. Specialism would follow according to the bent of the student's capacity.

Should not a young architect practise decorative painting and sculpture up to a certain point? It could do him nothing but good. And the same principle should, I think, apply to the education of sculptors and painters; early instruction concerning plan and structure could do them nothing but good.

Advanced students should, I think, be encouraged to collaborate. Given a model designed in conclave, made by the architect, to be sculptured by the sculptor and decorated by the painter, how interesting such efforts would become! What a stimulus they would give to the three arts! Each student having thus become conversant with the arts of his colleagues would be in a position to criticise as well as to appreciate them.

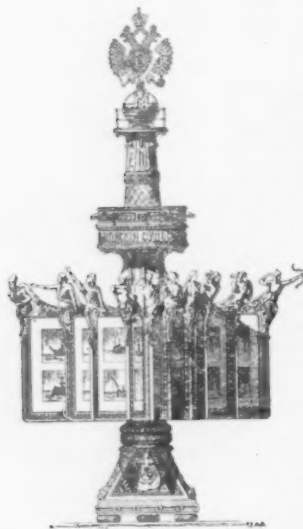
The three arts would thus grow up, as it were, together; they would not be strangers to one another. The great mother of the arts, architecture, would take to her children again, who have separated from her, as she has from them, to their and to her privation.

The purist may imagine that Greek temples, Early and Late Gothic Churches, or even Early Renaissance, were bald and colorless; but they were not. We know, on the contrary, that they were highly colored and decorated, probably with what we, with love of faint anæmic tints, would call crude colors. And modern buildings may be decorated with strong colors. Why not? Crude color soon tones down if the shades are harmonious.

Purity does not reside only in form; form is not its only exponent. Color can be rich, splendid, strong and yet be chaste. Chastity is not weak and anæmic, it is the sign of vigor and strength. Sculpture may be colored even vehemently; painted woodwork, marbles, gold and other metals can be introduced lavishly without one jot of purity being injured. But such a revival cannot come all of a sudden; we have to become used to experiments: these may be uncommon, unconventional, and as such they must take time to become established in and recognized by the public mind.

We have the material, minds and matter for the most rich and splendid work, but upon account of the divorce of the three great arts and of the crafts from them more or less that material is only serviceable within a narrow range and under unduly restricted conditions. Once get young students, architects, sculptors and painters into touch with one another's art, and a really vital school will spring up with astonishing quickness. Architects will then take their proper position as artists and sculptors and painters with them in conjunction. Pedantry and its near relative, dulness, will cease to exist; painting will no longer be considered as "The Art," and the other two as minors. To the attainment of this end we should, I think, struggle; an end which means union, wherein there is strength; share in the struggle and help, not hinder, each other's efforts. It is not precedence that any of us desire, but concord, mutual progress and unity. We are individually striving to render England more beautiful; let us try to do so collectively; let us strike out for freedom, not license, but freedom based upon the only sound formation, sincerity, combined with knowledge of the various branches of what after all is but one art.

LORD ROTHSCHILD'S BEQUEST TO THE BRITISH MUSEUM.



Picture Show-case for the Russian Navy Department. From *Stroitel*.

"THE Waddesdon Bequest" is at last on view at the British Museum, and a most splendid gift it is that we owe to the generosity of Baron Ferdinand de Rothschild. It is not a large collection numerically, but it is a very choice one, owing to the delightful capacity of the Baron's purse for stretching to any price demanded. For years agents were on the look-out, and practically they had *carte-blanc*, to purchase anything which was first-rate of its kind. Thus the collection possesses some of the most beautiful specimens of Renaissance enamels, silversmithing, wood-carving, glass and jewelry which can be seen outside the Louvre or the Dresden Green Vaults. The Classical period is represented by four examples only, of which the two beautiful little bronze heads on the handles of the litters are unique.

Among the cups and vases in rock-crystal and other hard stones, the mottled agate vase must be cited, the body of which is ancient Roman cameo-work, while the mounts are Italian Renaissance.

The Lyte jewel is a superb specimen of seventeenth-century goldsmith's work, possibly by George Heriot, or the painter of the miniature, Hilliard, who was also a goldsmith. The portrait of King James is a good example of the painter's work. His Majesty, we are told, was so enraptured with the pedigree that Mr. Lyte produced

for him, that he gave him this "picture in gold set with diamonds, with gracious thanks." This miniature was eventually sold by the descendants of Lyte to the Duke of Hamilton, and being included in the Hamilton-collection sale, was purchased by Baron de Rothschild for £2,835. Among the enamels are specimens of Jean de Court, Suzanne Court, Jean Courtois, the Pénicaud family, M. Courtois and Jean Limousin. Some microscopic wood-carvings are extraordinary: two in boxwood, about three square inches in size, contain the most elaborate representations of the Last Supper, the Crucifixion and the Resurrection, and have multitudes of figures whose limbs are perfectly formed, although they are no larger than a common pin. They are Flemish [1511-42].

A very rare specimen is a mosque lamp of the fourteenth century. Another glass cup of Eastern origin is interesting as being in form similar to the earliest shapes which were made in Venice. The ornament is quite Oriental in character; the figures strike one as being of the Hindoo type.

A grand damascened shield, made in 1554, came from the Demidov collection.

Some of the drinking-cups of silver parcel-gilt are quaint in design—representing animals, huntsmen, birds, etc. Most of the cups and goblets are of German origin. So is an ebony casket said to have belonged to Henri IV of France. It is ornamented with silver-embossed panels, engraved, one of which is very similar to the "Diane de Poitiers" by Jean Goujon.

The sketches and studies of Rosa Bonheur, sold shortly after in Paris, have been on view for a month in London. Anything more fascinating than some of these beasties, great and small, cannot be imagined, especially the pencil-studies of lionesses and horses; but my heart goes out mostly to one of the dearest, meekest, cleverest looking donkeys in water-colors one has ever beheld.

There are some equally fascinating Dutch people at the Dowdeswell gallery—strange men and boys in baggy legs, and little girls with long frocks and close caps; quite fit companions for Rosa Bonheur's gray donkey. Imagine a *mayonnaise* of Holbein, Mortimer Menpes and a real Jap painter, and you may arrive at something approaching Mynheer Nico Jungmann's quaint drawings and brilliant colorings. Of course the artist's "originality" is somewhat forced, may be affected—it is surely impossible that even the inhabitants of Dutchland can really look like the "Marken Baby" and the "Little Girl lecturing her Doll." But for all that, these drawings are delightful, and the "Return of the Pilgrims from Kevelaar" is not only a most clever rendering of evening light, but a charming study of color. They march, these men and women holding Chinese lanterns, over a wooden bridge *à la Japonais*. The church and houses are lighted up; the sky is starlit. One thing only is perplexing. Whence comes the light upon the faces of the people in the foreground? Possibly from a lighted house behind the spectator; but there is no evidence thereof.

From Mynheer Nico to Turner is a jump backwards or forwards, according to the point-of-view—but certainly an abyss divides the two painters. At the Fine-Art Society, however, visitors are able to study the beautiful collection of water-colors belonging to the late Mr. Ruskin. All are interesting, some priceless; but not the least charming are two or three very rapid sketches of fish in body-color on gray paper. No more agreeable study could be made by a real student of art than by giving a couple of hours' work to these two galleries. No one for a moment would place the Dutch artist on a level with Turner; but the equal truth to nature in both painters' work is proof positive of the versatility of art and the diversity of minds and eyesight.

Some letters of Turner's in a glass case are interesting reading, especially one to a fond parent who had asked the painter's advice as to a school for his highly gifted, artistic son. Turner asks him if he be prepared to supply the boy with the means of living which it "behoves" him to do, as art requires more perseverance, assiduity and time than most professions, even if successful. Evidently Turner's opinion of art as a calling was that its pursuit did not always meet with any very great success. S. BEALE.

BOOKS AND PAPERS.

AS a writer, M. Jules Breton is not entirely unknown to the public outside France; but as a distinguished painter, he is the friend of us all. Who that has seen his "Bénédiction des blés," at the Luxembourg, has not followed him year by year at the *Salons*? And it is just because he has been before us so long as an exhibitor, that he is not only a safe guide in criticising the painters of the century, but a pleasant companion while relating divers anecdotes of his friends.

The book commences with reminiscences of the *atelier* Drolling in 1847, when the author began his career as a student, and with criticisms upon the work of David, Delacroix and Ingres. There is no doubt there can be two opinions as to the merits of Delacroix as a colorist and of Ingres as a draughtsman (witness the series of pencil-portraits in the Louvre); but as to the honest convictions

"Nos peintres du Siècle." Par Jules Breton, de l'Académie des Beaux-Arts. 3.50 fr. Société d'Édition artistique, Paris, 32 rue Louis-le-Grand.

of David many opinions may be held, for with him, politics and the safety of his own person seem to have had very intimate connection, and were more his guiding-stars than the pure love of art.

But it is when reviewing and criticising the artists of our own time that M. Breton becomes especially interesting, in pointing out, for example, that the early Barbazon painters made no pretension to any new discoveries, but based their work upon that of their fore-runners. "The masters of Corot were Poussin and Claude Lorrain," whom he studied when he could escape from the shop where he was condemned by his father to pass his days. He was, however, a good son, and it was some years before he rebelled and devoted himself entirely to art. He escaped at times and rushed to the Louvre to study his favorite painters; but his real master was Nature, which he observed from morning to night, "courtisant la belle dame" in all the mystic glory of dawn and twilight. Napoleon III used to say he could not judge of the truth of the painter's effects, as he was not in the habit of rising so early in the morning. When in Italy, Corot revelled in the beauty of the Campagna and the Lake of Nemi when bathed in malarial mists; and on his return to Paris he chose Ville d'Avray as a home mainly for its pond and its nearness to the Seine. At Neuilly there is still (or was two or three years ago) a little temple upon the island that figured in many of Corot's pictures.

Nor was Rousseau an innovator, for the Dutch School, and especially Hobbema, afforded the models upon which he built his exquisite art.

Horace Vernet, whose enormous canvases decorate the palace of Versailles, was one of the favored of this world. He was the friend of royalties, and in order to paint battle-scenes he got himself up as a *chasseur d'Afrique* and accompanied the troops. He was the most popular of painters, having a studio in the palace, where he worked midst the din of music and fencing without being disturbed. When his huge "Prise de la Smalah" appeared at the Salon (then held in the Louvre) a critic wrote: "*Les Noces de Cana de Paul Veronese doivent étouffer sous ce pâle lincoln.*" M. Breton "trembled with respect" when the great man corrected his drawing at the Beaux-Arts—he was so much upset that he only half took in what the master said! But Vernet's advice, in spite of his conceit, was worth attention. When a model was sitting on a pile of boxes, the professor found fault with the student's work because he had slurred over the painting of the boxes: "You should learn how to do everything." And yet M. Breton speaks of this attention to insignificant detail as showing the "vulgarity" of the painter. Why should the "glossy coat of a horse," and the "foreshortening of a rifle" be beneath the attention of a painter? Doubtless there is much that is false in the war-pictures of Vernet, and he has been put into the shade by our later painters, M. Detaille and the incomparable De Neuville; but rather for the artificiality of his methods and composition than for his truth to detail. The older painter saw war from the staff-officer's point-of-view, the modern men (including Verestchagin) from the soldier's.

M. Breton's estimate of Couture is much nearer the mark than the latter's great reputation of some years ago warranted. His enormous "Décadence Romaine" is artificial, not wholly well drawn, and poor in color. How did he attain his position in the world of art? Possibly, our author hints, because he was successful in impressing upon the public his high estimation of himself. "This is the secret of many a reputation which falls with the worker. *Celui qui doute de soi fait aussi passer le doute chez les autres.*" How different was Flandrin as a man and a painter! Will not his refined, sympathetic work live for all time?

What a certain instructor of youth translated "sketching in plain air" is passed in review by our author in his account of Courbet's career. This painter may be called the first impressionist; but he damaged his talent, which was great, by his insufferable self conceit. His work is daring, and frequently interesting in color and effect; but his air of patronage in speaking of other artists made him the laughing-stock of all but his own little circle of admirers, who were ready to praise an ill-drawn nudity as "worthy to be placed by the side of Titian! 'Eh bien! c'est ça qui l'aurait embêté vol' Titien!'" replied the painter, with his Franche-Comté accent. Courbet's vanity went the length of thinking his friends in the right when they suggested that the men of the future would substitute his effigy for that of Napoleon on the summit of the Vendôme column—that column which he destroyed during the Commune! And yet some of his work is anything but contemptible; and, possibly, had his vanity allowed him, he might have given the world many pictures as fine as his "Wave," and vastly superior to the much-lauded "Enterrement à Ornans." Who now studies the work of this man, who said of himself, "*Je peins le mieux de tout Paris!*"

Of Paul Baudry, "*Paoliccio mio*," as Edmond About called him in the dedication to one of his books, M. Breton speaks as one would expect, most sympathetically; and he points out that had the great painter allowed some lesser artists to do the mechanical part of the Grand-Opéra decorations, he might have been spared for greater work. But Baudry was determined to paint every square foot himself, and so Charles Garnier's meretricious masterpiece undermined the artist's health and eventually killed him.

The question of posterity reversing the estimation in which Meissonier has been held by our generation is discussed by M. Breton. Certainly, his marvellous draughtsmanship is not equalled by his colorations, which are crude, and his painting is always more or less hard and unsatisfactory; but the wonderful movement in some of

his pictures, and his business talents and personal vanity will probably keep up his prices among millionaires for some time to come.

The self-named impressionists are passed in review by M. Breton, and those two great artists, Bastien-Lepage and Puvion de Chavannes, meet with just eulogy as well as with well-studied criticism from his pen, the latter being the text for a chapter upon modern decorative art. Probably, we are still too much under the influence of Puvion de Chavannes to place him in his proper niche of glory; but a stroll round the Panthéon ought to convert even the sentimental public which rejoices in poor Doré's monstrosities and other clap-trap of feeble religious painters. De Chavannes knew well that Nature cannot be copied in all her fulness; but surely he, as regards decorative painting, was one of the few artists who distinctly understood the adaptation of Nature to the requirements of art, and especially art in its broadest sense. With this great artist, painting, and especially decorative painting, was but one of the arts; for he treated the subjects of his frescos in relation to the buildings they were designed to decorate. With him painting and architecture were sisters who should be sympathetic, each working on her own lines, neither despising nor depreciating the other. He worked in the spirit of the great Cinque-Centists, but was, nevertheless, all himself, and possibly among moderns he was the one painter who was content to sit side by side with the architect, developing his ideas and beautifying his walls. Certainly, there can be little doubt in any mind that the walls of the Panthéon upon which Puvion de Chavannes worked are the most successful in the building.



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

REAR VIEW OF MEMORIAL HALL, WEST POINT, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

CULLUM MEMORIAL HALL, WEST POINT, N. Y.

ENTRANCE-DOORWAYS: CULLUM MEMORIAL HALL, WEST POINT, N. Y.

PUBLIC LIBRARY, JERSEY CITY, N. J. MESSRS. BRITTE & BACON, ARCHITECTS, NEW YORK, N. Y.

COTTAGE RESIDENCE FOR M. W. NORTON, ESQ., HARTFORD, CONN., IN 1899. MR. F. R. COMSTOCK, ARCHITECT, NEW YORK, N. Y.

THE interior of this cottage is entirely of white pine, with the exception of the shoe of the base at the floor and all interior window-sills, also hand-rail of stairs, and all interior doors of building, which are of selected red birch stained mahogany. The floors are of quartered oak. The manner in which the staircase-hall opens up from the entrance, and the connecting rooms, with the general scheme of decoration, make a very pleasing effect.

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

THE SPANISH BUILDING: PARIS EXPOSITION OF 1900.

This plate is copied from *La Construction Moderne*.

PORTICO OF THE CHÂTEAU D'EAU: PARIS EXPOSITION OF 1900. M. EDMOND PAULIN, ARCHITECT.

This plate is copied from *l'Architecture*.

[Additional Illustrations in the International Edition.]

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MASONIC TEMPLE: HOLBORN RESTAURANT, LONDON, ENG. MR. T. E. COLLCUTT, ARCHITECT.

RIVER FRONT: SHILLINGFORD HILL, BERKSHIRE, ENG. MR. GEORGE HORNBLLOWER, ARCHITECT.

THE QUADRANGLES: LINEN AND WOOLLEN DRAPERS' INSTITUTION COTTAGE HOMES, MILL HILL, MIDDLESEX, ENG. MR. GEORGE HORNBLLOWER, ARCHITECT.

NOTES AND CHIPPINGS

THE COURTS ON THE RIGHT TO LABOR.—The right of an employer to discharge an employe without being criminally liable for so doing has just been asserted, says the New York *Evening Post*, in a vigorous opinion by Judge Waterman of the Cook County (Ill.) Criminal Court. An employer had been indicted under a section of the criminal code which assumed to make it a criminal offence, punishable by fine and imprisonment, for an employer to prevent an employe from joining a "lawful labor organization" or to discharge him "because" of his connection with such an organization. In quashing the indictment the judge said: "Liberty includes the right to acquire property, and also includes the right to make, to enforce, and to terminate contracts, subject only to such civil obligations as may ensue from such making and such termination. Liberty includes not only the right to labor, but to refuse to labor; and consequently the right to contract to labor and to terminate such contract—in other words, to break it." It followed, the judge said, that "the right to hire labor and the right of the laborer to work and to agree so to do, the right to discharge and the right to abandon service, are all essential parts of the property right of contract, and protected by the constitution. Nor can these rights be destroyed or impaired by legislation pronouncing criminal a discharge or refusal to work for what is legislatively declared to be an unlawful or unworthy motive." And Judge Waterman added this as to freedom: "One of the essentials of freedom is the right to have opinions not in harmony with those of the public authorities or of the majority. The major portion, if not all of the prejudices of mankind, are foolish; nevertheless, free men are entitled to hold prejudices. The constitutional guaranty to every person of the right to freely speak, write, and publish on all subjects, necessarily involves the right to have opinions on all subjects, however much they may be condemned either by the legislature or the public. Every citizen has a constitutional right to believe the Presbyterian, the Catholic, the Unitarian, the Mormon Church, or the journeymen plumbers' labor organization to be prejudicial to good morals and harmful to society; so believing, he has a right to attempt to prevent the tutor of his children joining such society, and to discharge such teacher if he persist in uniting." So much boycotting, picketing, wrangling, and fighting is now going on over the rights of free men to work at their trades in this land of free institutions that the language of Mr. Justice Bradley, of the United States Supreme Court, in the celebrated slaughter-house cases (16 Wall., 36), might well be spread broadcast for general reading. He said: "The Declaration of Independence, which was the first political act of the American people in their independent sovereign capacity, lays the foundation of our national existence upon this proposition: 'That all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these rights are life, liberty, and the pursuit of happiness.' Here, again, we have the great threefold division of rights of free men asserted as the rights of man. Rights of life, liberty, and the pursuit of happiness are equivalent to the rights of life, liberty, and property. These are fundamental rights which can only be taken away by due process of law, and which can only be interfered with, or the enjoyment of which can only be modified, by lawful regulations necessary or proper for the mutual good of all; and these rights, I contend, belong to the citizens of every free government. For the preservation, exercise, and enjoyment of these rights, the individual citizen, as a necessity, must be left free to adopt such calling, profession, or trade as may seem to him most conducive to that end. Without this right, he cannot be a free man. The right to choose one's calling is an essential part of that liberty which it is the object of government to protect; and a calling, when chosen, is a man's property and right. Liberty and property are not protected where these rights are arbitrarily assailed."

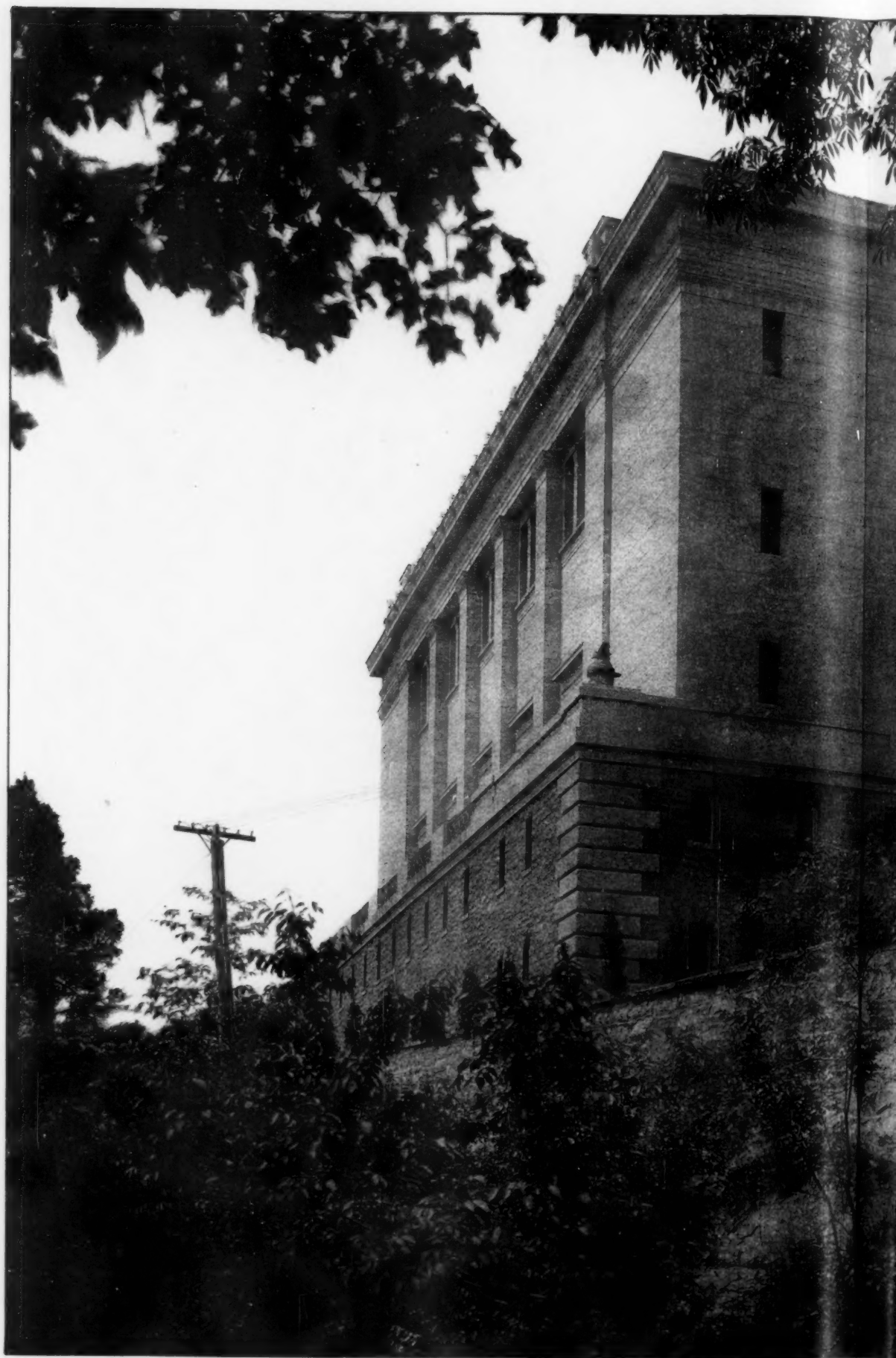
CHARLES BARRY, ARCHITECT.—We regret to announce the death of Mr. Charles Barry, F.S.A., past-president of the Royal Institute of British Architects and Royal Gold Medallist, of Stanley House, Forest Hill, and Parliament Mansions, Westminster, eldest son of the late Sir Charles Barry. Mr. Barry, who died June 2 at Victoria-terrace, Worthing, was born in 1823, and was therefore in his 77th year. He was educated at Sevenoaks Grammar School, and was trained in his father's office for the profession of an architect, and for several years assisted in various important works, including the Houses of Parliament. Subsequently, Mr. Barry had an extensive and varied practice, and among his larger undertakings may be mentioned Burlington House, Piccadilly, the College at Dulwich, and the great Industrial School at Feltham for the County of Middlesex. One of his most recent works was the new Institution of Civil Engineers in Great George Street, Westminster, built at a cost of £80,000, which will probably be removed in a few years' time to make way for Mr. J. M. Brydon's new Government Offices. He was architect for the Dulwich College estates, and as such designed the Passmore Edwards Free Library in Lordship Lane, S. E. He was frequently consulted as referee in competitions (including that for the Glasgow Municipal Buildings) and as arbitrator. Some years since he took his son, Charles Edward, into partnership. He joined the Royal Institute of British Architects as an Associate in 1846, became a Fellow and Life-member in 1854, and in 1876 was elected President of the Institute, and held that position

for three years. In his second year of office, 1877, he was nominated by his colleagues to receive the Royal Gold Medal for eminence in architecture, a distinction which twenty-seven years previously had been conferred upon his father. He was one of the Royal Commissioners for the Paris Exhibition of 1878, and acted as the sole representative British member of the small international jury of the Fine Arts section for making the awards for architecture from the various countries represented. In recognition of this service the French Government, at the instance of the Prince of Wales, conferred on him the distinction of the Cross of an Officer of the Legion of Honor. He was also an honorary member of the Imperial and Royal Academy of Arts in Vienna. His wife, the daughter of Mr. Thomas May, of Exeter, predeceased him. Of his brothers, one, Sir James Wolfe Barry, K.C.B., LL.D., F.R.S., is a past president of the Institution of Civil Engineers; the late Mr. Edward Matthew Barry, F.R.I.B.A., was Professor of Architecture at King's College, London; and a fourth son of Sir Charles is Dr. Alfred Barry, who was from 1884 to 1889 Bishop of Sydney, New South Wales, and now holds a Canonry at Windsor. — *Building News*.

DAMMING THE NILE.—Herophilus is said to have described the best quality of a physician as "the power to distinguish the possible from the impossible." This is also true to-day of the world's engineers, and one cannot but wonder what the immortal shades hovering about Philæ think of the five years' work which has for its object the damming of the great river which for countless ages has leaped joyfully through the granite rocks. The work of the last two years has been so far a great success, and now at lowest Nile all the eastern channels are stopped and a huge granite wall is rising like a mighty breakwater. An army of 7,000 Egyptians is working at a high rate of pay, and about five hundred Italians are cutting granite, because they do it so much more quickly and better than the natives. All are under the orders of 150 British artisans, and practically all the engines and railway plant and huge cranes have come out for the work from England. And the present motto is "Hurry!" because in three months the Nile flood will be down, and then no more can be done to strengthen foundations and to eat out the gray granite which is not considered good enough to take part in a work which will some day rival the Pyramids and the Suez Canal, and stand, whatever may happen, as a permanent monument of the English occupation of Egypt. The low Nile of this year is a nuisance to every one but the engineers at Assuan, because it enables them to delve down sometimes 100 feet to look for faults in the rocks and to blow up with dynamite any masses of doubtful consistency. At a quarter to twelve every morning a warning siren sings and every one scuttles away from the works to lunch and safety, with the exception of half a dozen firemen who remain behind. At noon the siren is again heard, and from a vantage ground in the distance the men can be seen running nimbly about the abysses to light the fuses to which the long dynamite cartridges are attached. And then is heard a sort of artillery *feu de joie*, and for ten minutes at intervals, masses of granite hurtle through the smoke and plunge into the pools of water yards away. And all this work must go on every day except Sunday and except during the three months of the Nile flood, until three more years are over, and the Europeans must be content to live without luxuries in mud-brick huts, the walls of which are often made 3 feet thick. For this is the only way to keep out the sun by day and to get comparatively cool nights in a tropical summer where the midnight temperature is often as high as 100 degrees Fahr. But the men are healthy enough, and those who do not drink and who wear huge helmets stand the hot sun very well. — *Correspondence London Lancet*.

THE MARQUIS OF BUTE'S CASTLE.—Our multi-millionaires are not the only builders of palaces. No less a personage than Lord Bute has been twenty years at the construction of a princely seat in the island of Bute, but not until the chapel, now almost completed, is ready will Mt. Stuart be truly finished for all future generations. The entrance-hall of the house has alone cost \$500,000. Monolith columns of rare and beautiful marbles support the arched gallery, which, in its turn, is rich in marble and bronze, and blazes with blue and fawn color and gold. The floor is like that of the Colonna Palace in Rome—huge blocks of purple porphyry and marbles of infinite variety and hues and markings. Marble has been used lavishly throughout the whole house. Only one room, says a recent visitor there—the pleasant "garden parlor"—is without it, and here the woodwork and white paint are a charming change from the somewhat oppressive stateliness of the rest of the great building. Not one library contents the Marquis of Bute. He has three, the white, red and blue libraries opening out of one another, and bearing evidence of his eclectic taste, not only as regards the contents of the shelves, but the scheme of decoration and the few priceless pictures which find place on their walls. The dining-room is chiefly remarkable for an exquisitely carved antique mantelpiece, in purest Parian marble, and for the graceful crystal shields to the electric-lights. The crypt of the unfinished chapel is now used for daily service, and here the Roman Catholic residents in Bute are always welcome. The superstitious people of Rothesay believe, when the sound of the masons' trowels and the carpenters' hammers shall cease at Mt. Stuart, where they have been busy for nearly a quarter of a century, the knell of the marquis will be sounded! Perhaps he can persuade the workmen to go on a strike, and so delay matters a bit. — *Boston Herald*.

A TURNER STORY.—An old but good story of Turner is again going the rounds. It is related that a rich and supposedly cultured woman once called on the great English artist. It was before he had become the fashion. The visitor took exception to the colors in a landscape. "Why, Mr. Turner, I have seen that place ever so often, and I am sure I never saw such colors as those." "Indeed?" Turner answered with real or affected surprise and concern, "but don't you wish you could, madame?" — *N. Y. Evening Post*.



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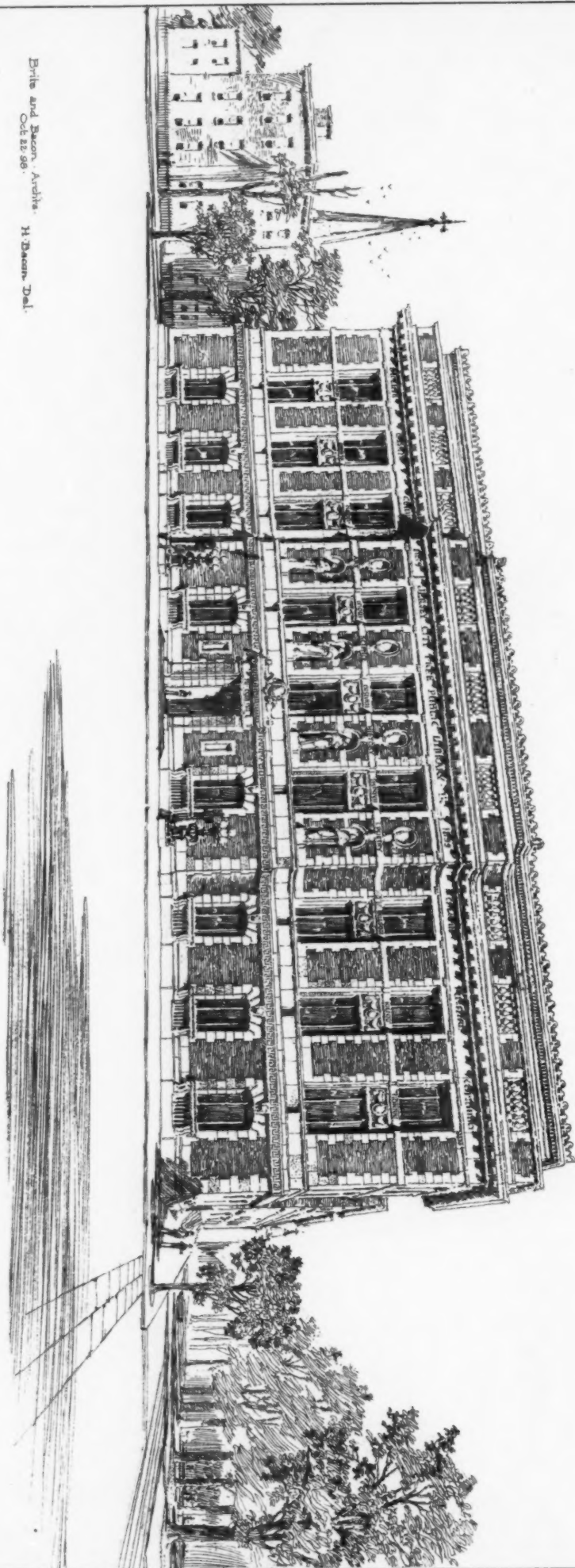
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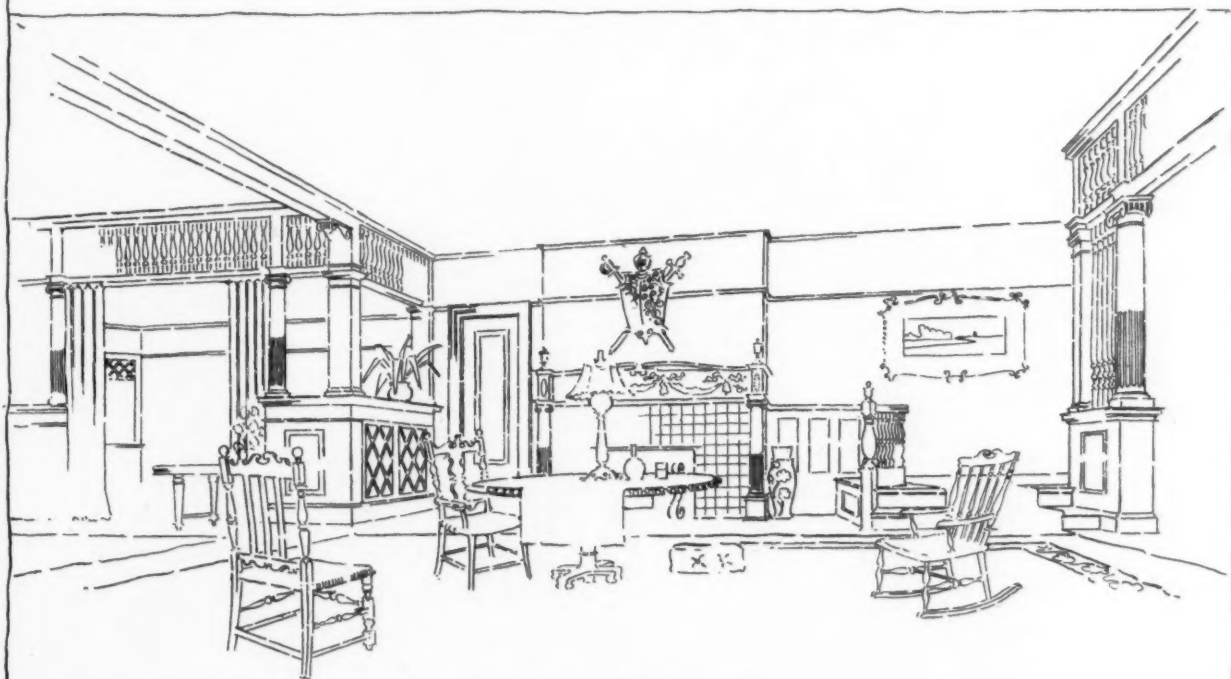
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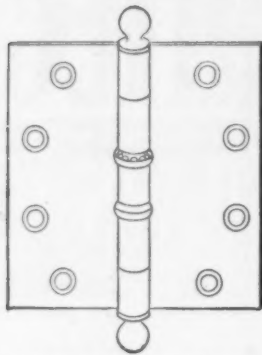
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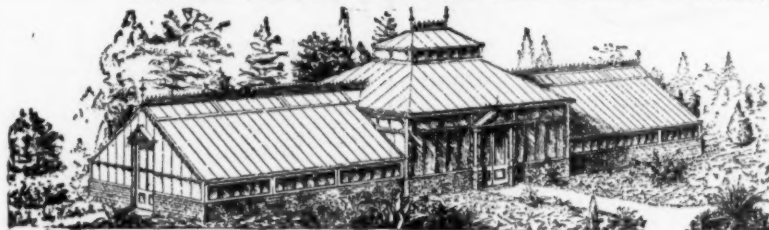
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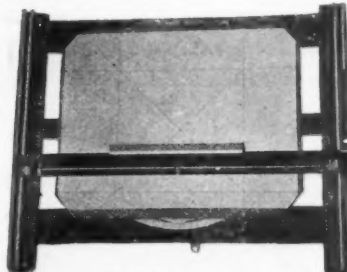
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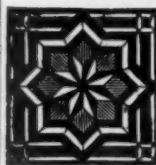
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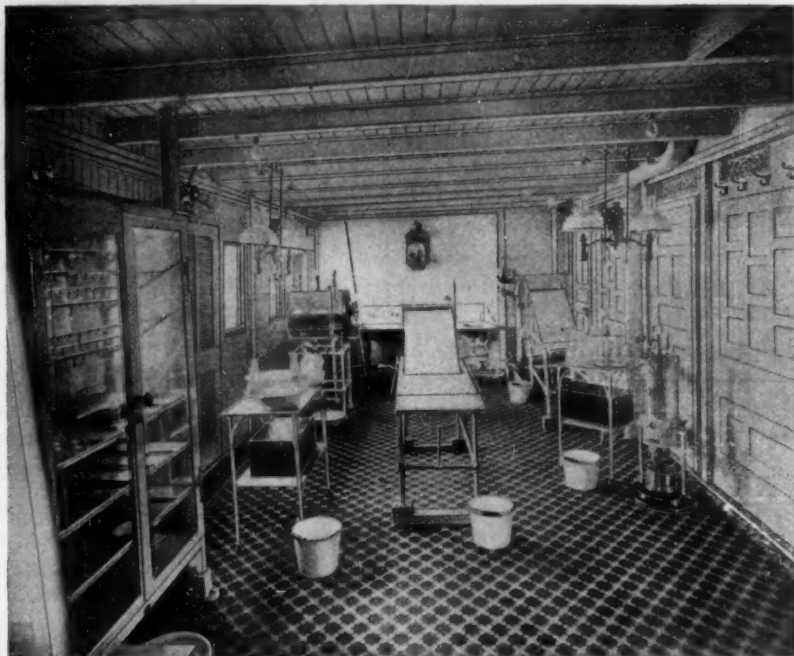
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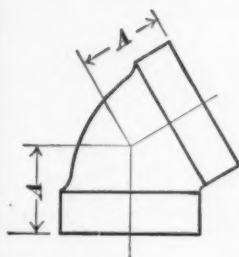
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(Advance Rumors Continued.)

school-building. It will be a brick structure, costing \$14,000.

Des Moines, Ia.—C. R. Dewey, architect, is preparing plans for a large modern apartment-house to be built by local capitalists; cost, \$100,000.

Dighton, Mass.—The School Board will erect a one story and a half frame school-house after plans by J. M. Darling, architect, Fall River; cost, \$10,000.

Dudley, Mass.—Architects Cutting, Carleton & Cutting, Worcester, are making drawings for a public library building to be erected here. It will be brick with stone trimmings.

Duluth, Minn.—The commissioners of St. Louis Co. contemplate starting a movement looking toward the erection of a \$100,000 court-house.

Faribault, Minn.—The plans of A. F. Ganger, architect, St. Paul, have been accepted for the proposed church to be built by the German Evangelical Lutheran Trinity Society. It will be a brick and stone structure, 50' x 80', costing \$12,000.

Janeville, Wis.—Sylvester & Son, of New York, will erect a four-story brick tobacco warehouse, to cost \$15,000.

Lewiston, Me.—William R. Miller, architect, is preparing plans for a hospital building to be erected for the Sisters of Charity. It will be constructed of brick and stone, be four stories high, 50' x 200', and cost \$50,000.

Marshall, Mich.—William A. Otis, architect, has prepared plans for a new high-school building to be erected here, at a cost of about \$22,000.

Memphis, Tenn.—The Virginia-Carolina Chemical Co., C. E. Borden, Richmond, Va., gen. mgr., will erect a \$100,000 fertilizer factory.

Menomonie, Wis.—Senator Strout will erect a public gymnasium and bath, after plans prepared by Architect John Charles. It will be a two-story fireproof building, 60' x 130', costing \$35,000.

Milwaukee, Wis.—Ferry & Glas, architects, are preparing plans for a large two-story addition to the Republican House.

Nebraska City, Neb.—The First Presbyterian Society will erect a brick church, 40' x 70', after plans by Pan & Schippel, architects, Mankato, Minn.; cost, \$8,000.

New Martinsville, W. Va.—Geo. L. Matheny and M. Douglass, of Martin's Ferry, O., will erect a glass plant at a cost of \$50,000.

New York, N. Y.—Hugh Lamb, architect, 1291 Broadway, has drawn plans for Mary E. Hanley, care of E. A. Loring, 1270 Broadway, for a large office-building to be erected at Broadway, corner of 33d St. It will be twenty stories high; cost, about \$1,250,000.

Schickel & Ditmars have drawn plans for a hospital building to be erected at Lexington Ave. and 77th St., for the German Hospital and Dispensary. It will be a five-story brick building, 45' x 81', costing \$120,000.

Ontonagon, Mich.—Charlton, Gilbert & Demar,

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

of Milwaukee, are preparing plans for a poor-house for Ontonagon County. It will be a brick and sandstone structure, costing about \$15,000.

Pembroke, N. H.—Pembroke Academy which was destroyed by fire will probably be rebuilt soon. Plans have been drawn for a modern structure of brick and stone, containing a main building to be used as recitation rooms, etc., and two wings to be used as dormitories; cost, about \$25,000.

Pittsburgh, Pa.—Architects Rutan & Russell have drawn plans for a \$40,000 residence to be erected on Shady Ave., Squirrel Hill, by W. H. Schoen, of the Pressed Steel Car Co.

Seattle, Wash.—The Danes of this city contemplate the erection of a church, to cost about \$20,000.

Spokane, Wash.—The Sisters of Providence will erect a modern hospital building, to cost about \$100,000.

Swissvale, Pa.—G. K. Hemfeldt, of the Carrie Furnaces at Rankin, has had plans prepared by Architects Alden & Harlow, Pittsburgh, for a three-story stone and brick residence, to cost \$20,000.

West Superior, Wis.—The Odd Fellows will erect a lodge building with all modern conveniences, to cost about \$20,000.

Whitinsville, Mass.—Architects Cutting, Carleton & Cutting, Worcester, have drawn plans for a private residence and stable for Geo. E. Trowbridge. It will be two and one-half stories; estimated cost, \$6,000.

Worcester, Mass.—Architect John P. Kingstons has finished plans for a three-family house for J. Tunberg to be erected on Forbes St. It will be three stories, 30' x 50'; estimated cost, \$5,000.

Architect J. P. Kingstons is drawing plans for a large addition to the factory of J. C. French on Hermon St. It will be brick, two stories, 50' x 70'.

Architect O. E. Nault has completed plans for a large apartment-house and business block for Fontaine & Couetes. It will be of brick, four stories, 50' x 65'. The first floor will be arranged for stores. Steam heat, open plumbing, gas and electric lights; estimated cost, \$20,000.

Barker & Nourse have plans for a three-tenement house on Arlington St., for William Schollard.

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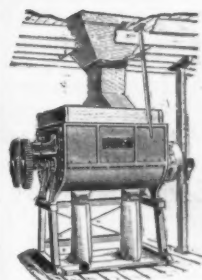
APARTMENT-HOUSES.

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Carroll St., nr. 8th Ave., 3 five-story bk. flats, 23' x 72' 6", steam; \$15,000; o., Elizabeth A. Asp, 224 Sixth Ave.; a., R. Dixon, 213 Montague St.

Adams St., cor. Nutria Lane, 2 four-story bk. aparts., 25' x 80', gravel roof; \$17,400; o., D. E.

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Amity St., nr. Clinton St., four-story bk. flat, 33' x 87', steam heat; \$21,000; o., H. Roth, 1058 Broadway; a., A. C. Parfitt, 26 Court St.

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Chicago, Ill.—Sheridan Road and Edgecombe Pl., four-story bk. aparts., 63' x 115', tile & gravel roof, steam; \$65,000; o., C. A. Sawyer; a., Henry L. Newhouse.

Perry St., nr. Belleplaine St., three-story st. & bk. aparts., 50' x 92', comp. roof, steam; \$22,000; a., Charles A. Strandell.

Columbus, O.—W. Rich St., three-story st. aparts., 36' x 38', comp. roof; \$12,000; o., W. H. Fish; a., H. A. Linthwaite.

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One Hundred and Twenty-sixth St., nr. Amsterdam Ave., five-st'y bk. flat & store; \$20,000; o., Timothy O'Connell, 536 W. 131st St.; a., Harry T. Howell, 138th St. & Brook Ave.

Eighty-ninth St., nr. Columbus Ave., 4 five-st'y bk. & st. flats, 27' x 36' 11" & 37' 10"; \$109,000; o., C. W. Lindsley, 181 Broadway; a., G. F. Pelham, 503 Fifth Ave.

Melrose Ave., cor. 163d St., five-st'y bk. flat & store, 21' x 100'; \$25,000; o., Baldwin & Green, 60 W. 100th St.; a., W. C. Dickerson, 149th St. & 3d Ave.

E. Fourth St., Nos. 374-380, 3 six-st'y bk. flats & stores, 27' 11" x 84'; \$76,500; o., Henry Hertz, 99 Nassau St.; a., Schneider & Herter, 46 Bible House.

Second Ave., No. 139, six-st'y bk., st. & terra-cotta apart. & stores; \$28,000; o. & b., Chas. Weinstein, 302 Broadway; a., Schneider & Herter, Bible House.

One Hundred and Twelfth St., nr. 7th Ave., seven-st'y bk. flat, 50' x 90' 11"; \$120,000; o., Hallahan & Aberson, 78 W. 131st St.; a., G. M. Robinson, 39 Hancock Pl.

Marion Ave., cor. 195th St., 2 four-st'y fr. flats & store, 20' & 30' x 78' & 85'; \$30,000; o., Geo. McGregor, 464 Madison Ave.; a., Henry Davidson, 101 W. 21st St.

W. Twentieth St., No. 230, six-st'y & base. bk. flat, 26' 0" x 62' 10"; \$25,000; o., Chas. Shapiro, 10 Beekman Pl.; a., M. Bernstein, 245 Broadway.

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Longwood Ave., cor. Brookline Ave., three-st'y bk. dwell., 20' x 51', flat roof, stoves; \$8,000; o., Martha Stanley; b., Holmes Bros.; a., J. Holmes.

Stratford Ave., No. 56, 2-st'y fr. dwell., 32' x 39' x 47', pitch roof, furnace; \$7,000; o., Florence A. Condy; b., J. A. Condy; a., J. Murray.

Kenswood Road, nr. Huntington Ave., two 2-st'y fr. dwells, 28' x 51', pitch roofs, furnaces; \$12,000; o., a. & b., J. C. Spillane.

Arboretum St., cor. Pond St., 2-st'y fr. dwell., 45' x 52', pitch roof, steam; \$10,000; o., Joseph Engel; a., R. A. Watson.

Waukegan St., 2-st'y fr. dwell., 29' x 47', pitch

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roof, furnace; \$6,000; o., Sarah Eaves; a. & b., H. A. Black.

Brooklyn, N. Y.—Sterling Pl., nr. Underhill Ave., 5 three-st'y & base. bk. dwells, 20' x 46', gravel roof; \$35,000; o., Bessie L. Martin, 360 Cumberland St.; a., A. S. Hedman, 371 Fulton St.

Bedford Ave., nr. Avenue C, two-st'y & attic fr. dwell., 24' x 48', shingle roof, steam; \$5,000; o., G. W. Halske, Avenue B & Nostrand Ave.; a., T. J. Sinnott, 409 E. 19th St.

Jersey City, N. J.—Boulevard cor. Grifflord Ave. 2-st'y fr. dwell., 39' x 59'; \$15,000; Jno. L. Menagh; a., Edw. B. Gumaer, 39 Cortlandt St.

Martinsburg, W. Va.—2-st'y fr. dwell., 30' x 45'; \$5,500; o., Edw. Rutledge; a., Child & De Goll, 62 New St.

Milwaukee, Wis.—Tenth St., nr. Cedar St., two-st'y bk. dwell., 49' x 60', shingle roof, hot water; \$10,500; o., B. Dillman; a., R. O. Eschweiler.

New York, N. Y.—Riverside Drive, nr. 106th St., three 4-st'y & base. bk. & st. dwells, 25' x 64' 4" & 68'; \$120,000; o., Stewart & Smith, 459 Western Boulevard; a., Hoppin & Koen, 160 Fifth Ave.

Fifty-second St., nr. 5th Ave., four-st'y st. dwell., 30' x 64', tile roof; \$71,000; o., Robt Olyphant, 3 E. 65th St.; a., Harney & Purdy, 35 Nassau St.

Fifty-second St., nr. Madison Ave., four-st'y bk. dwell., 47' x 50' & 77'; \$100,000; o., H. T. Proctor, Williamstown, Mass.; a., Donn Barber, 16 E. 23d St.

Eighth Ave., cor. 49th St., 4 two-st'y bk. dwells, & stores, 29' 11" x 60'; \$30,000; o., Cushman Estate Syndicate, 172 Ninth Ave.; a., E. K. Bourne, 18 Broadway.

Sixty-third St., nr. 5th Ave., six-st'y & base. bk. & st. dwell., 25' x 78' 1", brick tile roof; \$50,000; o., C. W. Bowen, 130 Fulton St.; a., Heins & La Farge, 5 Beekman St.

Clinton Ave., cor. 175th St., two-st'y bk. & st. dwell., 24' x 43'; \$12,000; o., L. Lizzio, St. Paul's Pl. & Brook Ave.; a., R. Werner, Webster Ave.

Nelson Ave., cor. 167th St., three-st'y fr. dwell. & store, 19' 2" x 47' 1"; \$5,900; o., Jas. Branigan, Nelson Ave., 167th St.; a., W. A. Gorman, 1059 Ogden Ave.

Philadelphia, Pa.—Thirty-third St., nr. Diamond St., three-st'y st. dwell., 32' x 79'; \$17,000; o., Chas. A. Miller; b., Charles P. Nesbitt.

St. Louis, Mo.—2-st'y bk. & st. dwell., 30' x 54', slate roof, hot water; \$6,000; a., G. Blair Ridington.

Wausau, Wis.—Two-st'y fr. dwell., 48' x 54', shingle roof, hot water; \$12,000; o., C. B. Yawkey; a., Van Ryn & De Gelleke, Milwaukee.

Yonkers, N. Y.—2-st'y fr. dwell., 26' x 46'; \$6,000; o., F. R. Heinrichs, a., A. J. Van Stenudale.

OFFICE BUILDINGS.

Boston, Mass.—Washington St., Nos. 277-279, 1 k. office-building, 28' x 31' x 50', flat roof, steam; \$10,000; o., A. S. Porter & Co.; b., Thos. Dolan & Co.; a., H. S. Ball.

New York, N. Y.—E. Forty-second St., Nos. 5-7, en-st'y & base. bk. & st. office-buildings, 60' x 94',

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No. 563,276, May 25, 1897
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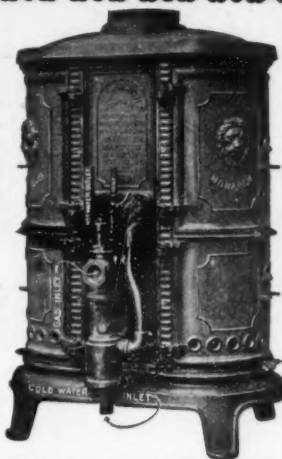
No. 620,588, Mar. 14, 1899
No. 601,436, Mar. 29, 1898
No. 608,540, Aug. 2, 1898
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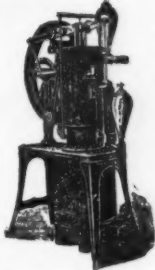
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St. Louis, Mo.—Two & three-sty bk. & limest. livery stable, 100' x 130', comp. roof; \$8,000; o., W. F. Little; a., A. Blair Ridgdon.

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Parkersburg, W. Va.—Market St., three-sty bk. & st. store & office building, 25' x 110', tin roof, gas heat; \$10,000; o., J. M. McKinney; a., Wm. H. Patton.

Waterloo, Ia.—Two-sty bk. business block, 60' x 82', gravel roof, steam; \$15,000; o., O. C. Miller and E. S. Phelps; a., Murphy & Ralston.

TENEMENT-HOUSES.

Brooklyn, N. Y.—Morrell St., nr. Varet St., five-sty bk. store & tenement, 25' x 80' 8"; \$14,000; o., J. C. Halpin, 715 Broadway; a., Sass & Smalheiser, 23 Park Row, New York.

New York, N. Y.—St. Mark's Pl., No. 109, six-sty & base. bk. tenement, 25' x 80' 5"; \$30,000; o., Louis Bachrach, 32 Nassau St.; a., M. Bernstein, 245 Broadway.

Amsterdam Ave., cor. 146th St., 2 five-sty bk. tenements & stores, 24' 10" x 25' x 85' & 95'; \$48,000; o., Niels Hansen, 1770 Amsterdam Ave.; a., E. L. Angell, 245 Broadway.

One Hundred and Forty-second St., nr. Willis Ave., 3 five-sty bk. & st. tenements, 25' x 83'; \$54,000; o., M. M. Brodie, Linwood, L. I.; a., Richard R. Davis, 247 W. 125th St.

Seventy-fourth St., nr. 1st Ave., 8 six-sty & base. bk. tenement, 25' x 85' 4"; \$200,000; o., Sobel & Kean, 1487 First Ave.; a., M. Bernstein, 245 Broadway.

THEATRES AND HALLS.

Woodfield, O.—Four-sty bk. theatre & business block, 40' x 90', tin roof, steam; \$40,000; a., McAllister & Resteigneux.

WAREHOUSES.

New York, N. Y.—Chatham Sq., Nos. 7-8, six-sty bk. & st. warehouse, 49' 4" x 127' x 128'; \$85,000; o., Peter Herter, 1032 Lexington Ave.; a., P. Herter & Son, 1032 Lexington Ave.

MISCELLANEOUS.

New York, N. Y.—Train Yard, Grand Central Depot, bet. 45th & 46th Sts., one-sty bk. baggage-room, 20' x 238'; \$20,000; o., N. Y. Central & H. R. R. Co., Grand Central Depot; a., S. Huckel, Jr., 132 Park Ave.

COMPETITIONS.

FACTORY.

[At Hillsboro, Tex.] Plans and specifications will be received for a cotton factory by the Hillsboro Cotton Mill Co. A. L. LOWREY. 1282

COURT-HOUSE.

[At Waco, Tex.] Plans will be received by the Commissioner's Court of McLennon County until August 11th, for a court-house. J. N. GALLAGHER, county judge. 1284

HOTEL.

[At Greenville, Minn.] Plans are invited until August 5th for a hotel. JAMES ROBERTSHAW. 1284

COMPETITIONS.

HIGH SCHOOL.

[At Plainfield, N. J.] All architects desiring to submit designs in an open and unpaid competition for the above will please send their names to F. B. Clark, Clerk of the Board of Education, Plainfield, N. J., before July 22d, by whom further particulars will be sent them. 1282

SCHOOL-HOUSE.

[At Key West, Fla.] Plans and specifications are wanted September 6 for a brick school. GEO. W. REYNOLDS, county clerk. 1283

ARMORY.

[At Key West, Fla.] Plans and specifications will be received until September 6th, for a brick armory building. GEO. W. REYNOLDS, county clerk. 1283

PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., July 11, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 25th day of July, 1900, and then opened, for furnishing and delivering the drafting materials required in accordance with the specification and schedule, copies of which may be had at this office. JAMES KNOX TAYLOR, Supervising Architect. 1283

PENITENTIARY.

[At Walla Walla, Wash.] Sealed proposals will be received until July 28th, for an addition to the penitentiary. E. A. HITCHCOCK, Dept. Interior, Washington, D. C. 1282

SCHOOL-HOUSE.

[At New York, N. Y.] Bids will be received until July 23d, for erecting School 134, Boro. of Brooklyn, and School 184, Boro. of Manhattan. RICHARD H. ADAMS, Chmn. Com. of Bldgs., Bd. Educ. 1282

ARMORY.

[At Scranton, Pa.] Sealed bids will be received until July 25th, for the erection of an armory. ARMORY COMMISSIONERS. 1282

COURT-HOUSE.

[At Blue Ridge, Ga.] Sealed bids will be received until August 21st, for the erection of a court-house for Fannin County. THOS. J. WILSON, ordinary. 1284

ENGINE-HOUSE.

[At Washington, D. C.] Sealed proposals will be received at the office of the commissioners until July 21, for constructing a chemical engine house for the fire-department. HENRY B. F. MACFARLAND, et al., commissioners. 1282

FIREPROOFING.

[At Philadelphia, Pa.] Sealed proposals, in triplicate, will be received until August 4th, for roofing over and putting floors in the courtyard of the fireproof building at Schuylkill Arsenal, also for rearrangement of inspecting and issuing department at Schuylkill Arsenal. LT. COL. JOHN V. FUREY, Deputy Quartermaster, General U. S. Army. 1283

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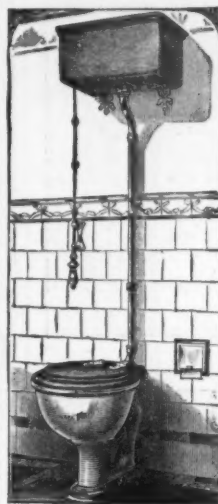
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PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., July 6, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 30th day of July, 1900, and then opened, for furnishing the heating and ventilating apparatus complete in place, for the U. S. Post-office building at Newport, Kentucky, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Newport, Kentucky, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1282

Treasury Department, Office Supervising Architect, Washington, D. C., July 9th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 7th day of August, 1900, and then opened, for the erection and completion (except electric work, heating, water supply and other pipes) of Covered Way and Ferry House at the U. S. Immigrant Station, Ellis Island, New York Harbor, in accordance with the drawings and specification, copies of which may be had at this office, or the office of Messrs. Boring & Tilton, architects, 32 Broadway, New York, N. Y. JAMES KNOX TAYLOR, Supervising Architect. 1282

Treasury Department, Office Supervising Architect, Washington, D. C., July 9th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 7th day of August, 1900, and then opened, for the construction including heating and ventilating, but excepting electric-light wiring, of Surgeon's House at Ellis Island, New York Harbor, in accordance with the drawings and specification, copies of which may be had at this office or the office of Messrs. Boring & Tilton, architects, 32 Broadway, New York, N. Y. JAMES KNOX TAYLOR, Supervising Architect. 1282

Treasury Department, Office Supervising Architect, Washington, D. C., July 9th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 7th day of August, 1900, and then opened, for the construction except heating and ventilating and the electric-light wiring of a Hospital Outbuilding at the U. S. Immigrant Station, Ellis Island, New York Harbor, in accordance with the drawings and specification, copies of which may be had at this office or the office of Boring & Tilton, architects, 32 Broadway, New York, N. Y. JAMES KNOX TAYLOR, Supervising Architect. 1282

Treasury Department, Office Supervising Architect, Washington, D. C., July 9, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 7th day of August, 1900, and then opened, for the heating and ventilating work for the following buildings: Hospital, Hospital Outbuilding, Kitchen and Restaurant, Bath-house and Laundry Building, Connecting Corridor and Covered Ways at the U. S. Immigrant Station, Ellis Island, New York Harbor, in accordance with the drawings and specification, copies of which may be had at this office or at the office of Boring & Tilton, architects, 32 Broadway, New York, N. Y. JAMES KNOX TAYLOR, Supervising Architect. 1282

JAIL.

[At Bennettsville, S. C.] Bids will be received August 18, for a jail. D. J. EASTERLING, Co. Superv. 1282

STATE-HOUSE.

[At Columbus, S. C.] Sealed bids will be received until August 1st, for the completion of the State-house. M. B. McSWENEY, chmn. State-house commrs. 1283

SCHOOL BUILDING.

[At Washington, D. C.] Sealed proposals will be received at the office of the district commissioners until July 28, 1900, for constructing a manual training school-building. HENRY B. F. MACFARLAND, et al., commissioners. 1282



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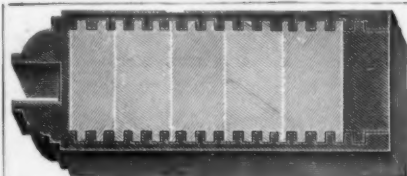
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SECTION 2. A Member having any ownership
in any building material, device or invention,
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SECTION 5. It is unprofessional to offer draw-
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SECTION 7. It is unprofessional to make altera-
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SECTION 9. It is unprofessional for a Member
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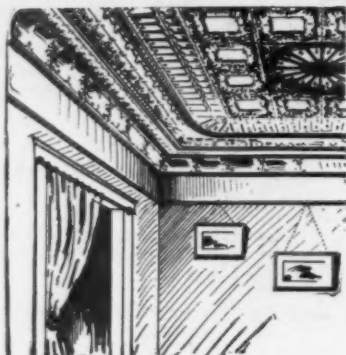
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tects' "schedule of charges" represents mini-
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SECTION 13. No Member shall compete in
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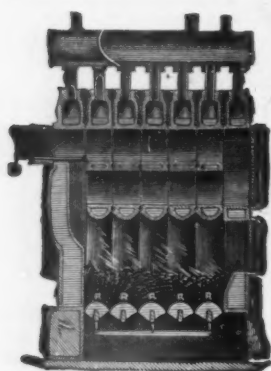
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E. Thiele, New York.....

CHLORIDE ACCUMULATOR.

Electric Storage Battery Co., Phila-
delphia, Pa.....

COMPOSITION ORNAMENT.

Seifert, Frank A., St. Louis, Mo.....

CONSERVATORIES.

Lord & Burnham Co., Irvington-on-
Hudson, N. Y.....

CONTRACTING.

Flynt Building & Construction Co.,
Palmer, Mass.....

CORDAGE.

Samson Cordage Works, Boston.....(eow)

COURT-HOUSE EQUIPMENT.

Art Metal Construction Co., James-
town, N. Y.....

CREOSOTE STAINS.

S. Cabot, Boston.....

CUTLER PAT. MAILING SYSTEM.

Cutler Mfg. Co., Rochester, N. Y.....

DEAFENING QUILT.

Samuel Cabot, Boston, Mass.....

DECORATORS.

L. Haberstroh & Son, Boston.....

DOOR AND WINDOW SCREENS.

Hartman Sliding Blind Co., Crestlin,
Ohio.....

DOORS (Interior Finish).

Compound Door Co., The.....

DRAINAGE FITTINGS.

Crane Co., Chicago, Ill.....

DRAWING-TABLES.

Alexander Mfg. Co., Grand Rapids,
Mich.....

Laughlin-Hough Co., New York.....

DRAUGHTSMAN.

E. Eldon Deane, New York.....

DRAWING MATERIALS.

Keuffel & Esser, New York.....

DUMB WAITERS.

Kinkade & Liggett Co., Columbus, O

ELEVATORS, ETC.

Dayton Automatic Elevator Co., The,
Dayton, Ohio.....

Morse, Williams & Co., Philadelphia.

Whittier Machine Co., Boston.....

ENGINES (Hot-Air).

Rider-Ericson Engine Co., New York.

FILING DEVICES.

Art Metal Construction Co., James-
town, N. Y.....

FILTER.

Loomis-Manning Filter Co., Phila., Pa.

Sealife & Sons, Wm. B., Pittsb'g., Pa.

FIREPROOF BUILDING.

Pioneer Fireproof Construction Co.,
Chicago, Ill.....

Saritan Hollow and Porous Brick
Co., New York.....

FIREPROOF LATHING.

Hayes, Geo., New York.....

FLOORS (Intaid).

National Wood Mfg. Co., New York..

FLOOR POLISH.

Butcher Polish Co., Boston.....

FOLDING BLINDS.

Hartman Sliding Blind Co., Crestlin,
Ohio.....

GALVANIZED IRON.

American Sheet Steel Co., New York.

GATES.

Wm. R. Pitt, New York.....(mon)

GLASS (Stained and Ornamental).

Flanagan & Biedenweg Co., The
Chicago, Ill.....

GRATES, ETC.

Wm. H. Jackson & Co., New York...