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THE so-called Westminster Chambers matter has begun again to agitate the public of Boston, in consequence of the appearance of a petition, signed by a large number of members of the Master Builders Association, praying the Legislature to amend the statute which now limits to ninety feet the height of buildings on and near Copley Square, by making the limit one hundred feet. It will be remembered that, two or three years ago, contracts were made for the erection of an apartment-house on Trinity Place, near the Square, to be carried to the height of one hundred and twenty-five feet, then, as now, the general limit of height for Boston buildings. After the contracts had been made, and operations begun, the Trustees of the Museum of Fine-Arts, who had a tangible reason for their action, as the new building would have reflected a colored light into the skylights of their picture-galleries, with various other persons whose interest was simply that of citizens of aesthetic disposition, apprehensive that the lofty new structure would injure the effect of the lower buildings in the neighborhood, several of which have a public character, appealed to the Legislature for the enactment of a statute imposing a special limitation on the height of buildings around Copley Square, and within such a distance of it that the new apartment-house would be included. The Legislature, very properly, feeling that interference by statute with the lawful and innocent transactions of private individuals was a matter to be managed with caution, while it satisfied the petitioners by enacting the measure desired, gave a color of reason to it by constituting Copley Square a public park, and putting it, with the territory immediately adjacent to it, under the jurisdiction of the Park Commissioners, who, under the general park laws, have special authority over the character of buildings in such territory; at the same time it provided that whatever damage might be caused to owners of property on and near the Square through this special law should be made good to them by the City of Boston, for the benefit of whose citizens the municipal parks are established and maintained. The owners of the building immediately took steps to comply with the new statute. Finding that the ninety-foot limit would come below the ceiling of a story, they availed themselves of a clause permitting statuary and architectural ornaments to extend above ninety feet, and arranged to enrich the upper story with a row of caryatides and other decorations. Before carrying out this plan, they, as is asserted, consulted with the Park Commissioners, under whose authority they had been placed by the statute, and were advised by the Commissioners, in writing, that the work shown on the new drawings would be accepted as sculptured ornament within the meaning of the statute, and allowed to extend above the ninety-foot limit. Relying on this formal decision of the body within whose jurisdiction the Legislature had placed them, the owners carried the plans into execution. After the building was substantially

completed, complaint was made of the fact, which the owners had never attempted to deny, that the caryatid attic of the structure extended beyond the ninety-foot limit. This complaint did not come from the Trustees of the Museum of Fine-Arts, who alone would have suffered any tangible injury from non-compliance with the statute, supposing that the intention of the statute had not been complied with, but from amateurs; but the matter was made the ground of a suit, in which the owners were defeated, the court holding that the caryatid attic was not sculptured ornament within the meaning of the law; and, apparently, by inference, that the Park Commissioners had no authority to decide the matter.

MEANWHILE, the owners, who had, of course, been put to very great expense, applied to the city authorities for reimbursement of their damage, as the statute provided; but were met with the claim that the statute was unconstitutional and void, that, in consequence, no claim against the city could be founded on it, and that nothing would be paid. The owners, thus finding that the law was only efficacious in adding a new burden to their previous losses, while it had, apparently, no binding effect on those for whose benefit the Legislature had ordered the sacrifice to be made, endeavored to mitigate a little the unmerited hardship under which they suffered by having a bill introduced last winter in the Legislature, permitting them to maintain the building at its existing height. The bill was passed, but was vetoed by the Governor, on the ground that its approval would encourage people to violate the statutes of the Commonwealth; and the present petition is, undoubtedly, a movement in a different form in the same direction.

WHILE we should, of course, disapprove of anything which would encourage people to violate a statute, in the hope of having their offence condoned later, it seems to us that this theoretical view does not apply to the present case. If the statute were unquestionably constitutional and valid, and the directions of the officials named in it as having jurisdiction had been disobeyed, there could be no question of the propriety of insisting upon strict obedience; but, instead of this, the Legislature, as the facts now appear, induced, by illegal and invalid action, certain citizens to incur very great damage, for which it has left them without redress; and, in addition, by its careless and unwarranted definition of the authority by which its act should be interpreted, it has exposed the same citizens to additional damage. It is therefore the Legislature which is really on trial, and the bill passed last year, as well as that suggested by the Master Builders' petition this year, is simply a measure for the relief of the Legislature itself. Evidently, the owners of the building, in the last resort, must be indemnified. If the original statute was not binding on the city of Boston, it was not binding on the owners of Westminster Chambers, and the State, instead of the city, must pay the damage caused by compliance with it, including every sort of incidental and consequential loss connected with the affair. The cost of removing the present upper story of the building, if that is done, will, of course, come in as a part of the damage under this category, while, even if the statute as a whole should be upheld, the owners would have a second ground for claiming indemnity from the State, as having been misled by the Legislature in regard to the authority which they should obey. It is not pretended now that any one suffers, or ever will suffer, from the fact that the building has been innocently carried a few feet above what the courts have decided to be the true intent of the law; and, even if the Legislature wished to persecute citizens who have shown such willingness to comply with the law as in this case, which we cannot believe, it seems to us as if courtesy to the courts, as well as reasonable prudence, would suggest such action as might, at least, suspend further injury to the owners of the building until it is decided whether they were ever under obligation to incur any damage at all; and, if they were, who is bound to make it good to them.

THE project for requiring the licensing of architects in New York does not meet with quite the support that was anticipated. Only about eighty members of the profession attended the conference held to consider the subject a week or

so ago, instead of the six hundred who, as the newspapers said, were expected to be present; and these eighty were by no means unanimous, although a good majority voted in favor of the scheme submitted; and so influential a journal as the *Evening Post* takes strong ground against the expediency of the proposed measure. On the whole, the draft prepared by the Committee of the League may be commended. It provides for the employment by owners of non-resident architects, and also permits non-professional persons to make plans for their own buildings; and, if any license-law is desirable, it would be difficult to compose a fairer or more sensible one. Whether any such law is desirable is a matter about which we are not ourselves convinced; but the members of the League know better than we do how much the citizens of New York suffer from the lack of it.

THE *Schweizerische Bauzeitung* gives an interesting description of the floods at Rome last December, when the Tiber rose to a height of nearly thirty-five feet above mean low water. During the month of November there were heavy rains in and about the city. It is said that in two days, at the end of November, more than five inches of rain fell, and the total rainfall for the month was nearly fourteen inches. The upper valley of the Tiber is bordered by bare, clayey hills, and the water ran from them directly into the river, carrying with it the yellow mud characteristic of the Tiber. On the second of December, two days after the period of maximum rainfall, the river rose rapidly, and, in the afternoon, attained its maximum height. By this time, not only were the streets near the river submerged, but those around St. Peter's, the streets and squares in the neighborhood of the Pantheon, and the whole Roman Forum, were covered with water to such a depth that they could only be traversed in boats. Beyond the city, the flood extended for several miles down the valley of the Tiber, inundating the plain around the church of St. Paul and the church itself, its walls alone standing up like an island in the water. Many houses in the city and suburbs were undermined, and either fell or were so compromised that it was necessary to abandon them; while the loss caused by the flood to the proprietors of the rich gardens below the city will reach several millions of francs. The new embankment-works, which have been carried out at great expense along the Tiber by the city, suffered severely. Following the example of Florence, Paris and London, the Roman municipality has recently lined the banks of the river with handsome quais, giving a different name to each section, as the "Lungo Tevere Anguillara," the "Lungo Tevere dei Cenci," and so on. One of the finest of these, the "Lungo Tevere Anguillara," after resisting for two days the effect of the waves, burst in several places, and fell; and the neighboring "Lungo Tevere Alberteschi" was so badly injured that portions of it will have to be taken down and rebuilt. On the opposite side of the river, the masonry of the quais is so seriously affected that extensive repairs will be needed, the cost of restoring the quais alone being estimated at three hundred thousand dollars.

THE Italian engineers ascribe the injury to the embankment walls partly to the undermining of their foundations, through the narrowing, and consequent concentration, of the stream, and partly to the springs in the soil, which, as the water from them could no longer pass away into the Tiber, saturated the ground behind the walls, increasing materially the pressure on the latter. So long as the river remained high, it afforded a counteracting pressure on the outer face of the wall; but when the flood receded, this counteracting pressure was removed, leaving the still saturated soil behind the wall to produce its effect. It will be observed that the floods of the Tiber, which now not infrequently inundate the Forum, and cover the floor of the Pantheon to a considerable depth, must, presumably, rise to a greater height than in ancient times, as it is hardly to be supposed that the Cæsars would have built their basilicas, or Agrippa his temple, in places where they would at times be accessible only by boats; and the inference is that the bed of the river has risen, in the course of centuries, so that even the low-water level is much higher than it was two thousand years ago. Professor Lanciani says that, in excavating for some of the new constructions on the river-bank, the bed of the stream was found to be filled with accumulated debris to a depth of something like thirty feet. If, therefore, all this debris could be removed, the highest floods would barely reach the present low-water mark, and, as a consequence, the

danger of overflowing the banks would be removed; while archaeological and artistic treasures of incalculable value would be recovered. Lanciani says that, in digging for a small foundation, several beautiful bronzes were brought to light; and, to say nothing of the golden candlestick from the temple at Jerusalem, which, according to the tradition, was thrown into the Tiber, it is certain that the stream must hide a vast accumulation of precious objects. The expense of excavating the river-bed has always been urged by the authorities as a reason for refusing the entreaties of the archaeologists to permit investigations to be made; but, if a million or two of dollars could be saved every few years, in damage to neighboring property, by excavating the channel, at the same time that the public collections were enormously enriched, the operation might, in the end, be a profitable one.

WE hope that our readers will not object to our calling their attention to the latest number of "*Topical Architecture*," which is devoted to Renaissance cornices. Independent of the four beautiful photographic plates that it contains, of the Strozzi and Riccardi palaces in Florence, and the Linotta and Spada palaces in Rome, plates which are much more satisfactory than the photographs sold in Florence and Rome, it gives details, geometrical and isometric, at a large scale, of the cornices of these buildings, which, it is unnecessary to say, rank among the best works of the Italian Renaissance. For the architect who cannot spare time to study the corrections necessary to produce, by details for execution, the exact effect of these splendid cornices, and who has little faith in the ability of his draughtsmen to do it for him, the measured geometrical drawings given are simply invaluable, and, as Italian Renaissance cornices, either of the rigidly Classical type, like that of the Strozzi palace, or of the bracketed variety, like the Riccardi cornice, the most beautiful bracketed cornice, in our opinion, in the world, must be produced by the score in every office which has Renaissance or Colonial buildings, public or private, in masonry or wood, to design and fit out with exterior and interior decorations and mantels, details of this kind, which are not only available for direct copying, if necessary, but train the taste of draughtsmen, and fill their minds with the best material of design, are more precious than those who have not tried them can readily believe.

THE New York Tree-planting Associates have had a prosperous, not to say an enthusiastic, year, and have set out more than four thousand trees in the city during the past twelve months. Naturally, they think that they have deserved well of their fellow-citizens, and it is a pity to disturb that faith; but we cannot help wishing that some statistics could be taken to illustrate the effect of tree-planting, in cities as closely built as New York, upon the health of the people affected. It was Downing, we think, who laid down the rule that a tree should never be planted at a distance from a dwelling-house less than twice its own height, when fully grown, for the reason that, if planted nearer, it would endanger the health of the inhabitants of the house by its shade. Of course, any such theory as this must be entirely thrown aside in planning for the planting of trees along the curbstone of streets of the average width of those in New York; and, as a matter of fact, the streets which now possess such trees are, in many cases, gloomy, through the shading of the lower windows of the houses, and ill-smelling, through the influence of the trees in checking the circulation of air over the roadways and gutters.

IF the roadways and sidewalks of New York were as wide as those of the Parisian boulevards, there would be little objection to tree-planting on them; but, as they are not, it would seem to be the part of wisdom to modify, if necessary, the horticultural scheme to suit the altered conditions. Some of the most attractive houses in New York have the spaces in front of them filled with shrubbery. With roses, althæas and spiræas a beautiful effect can be obtained in a few feet of space, without shading the windows of any inhabited rooms, and in most of the New York streets something could be done in the areas in front of the houses, and a good deal more, perhaps, by devoting to such ornaments an occasional portion of the sidewalk. In Paris, just now, shrubbery is very much in favor, and with good reason, for, while it does not obstruct light, it is far more effective and interesting than the mangy patches of grass which constitute the sole rural adornment of most cities.

THE PAN-AMERICAN EXPOSITION.¹—III.

THE SCULPTURAL SCHEME.



"Torch-bearer." Philip Martiny, Sculptor.

FROM the present outlook the finest art in the Pan-American Exposition will be that of the third decorative factor, the sculptural scheme. In this there will be no startlingly new ideas incorporated as in the architectural and color treatments, and one's eyes will need be stretched only to see statues of unusual beauty in design and in thought. There will be a large amount of sculpture, but no excessive employment of it as of color. Elaborately sculptured fountains, crowning figures, statues in niches and a few trophies, escutcheons, etc., will complete its use.

What has been said about the intimate incorporation of color and mural decoration in the constructional scheme can be repeated for the sculptural, though modified to the extent that the sculptural will, in but a comparatively slight degree, figure as a supplementary factor in the architectural construction. That is, the sculpture will stand more by itself, in fountains and other independent constructions, and, so far as the main buildings are concerned, will but merely complement the decorative effect with niched statues, etc., on three or four of them.

Starting with the same block plan, the sculptural scheme seeks to develop the composition on the same theme as that of the architectural and color treatments: the Exposition is taken as the authorization for work more broadly allegorical, more openly suggestive and fanciful than that which good taste would allow for permanent sculpture. The proper interpretation of its working will be accorded by the same spirit that accepts the colored buildings as, first of all, schemed for a flowery exposition which, because it lives but for a summer, must bloom the more splendidly.

There will be no illustrations, and a few spandrels and shields and one frieze by Mr. Bitter will comprise all the mural decoration. With the exception of the sculpture on the Plaza all the work will be allegorical. Starting at the Esplanade, the sculpture, like the buildings, will represent the products of nature and the life of man, and, though the art of sculpture allows of no such crude treatment as is possible in architecture and color, the work will be bolder and heavier. Developing the composition, the sculpture of the Court of Fountains will be more buoyant, touching the earth more lightly as might a statue of Hermes, the work and achievements of man being represented. At the head of the court will be the main fountain, that of the "Genius of Man."

Behind the Electric Tower original work will stop, and the Plaza will be filled with antiques representing the sports and devotions of man. Nearly all the sculpture will be concentrated in the main courts. In the grounds at the east and west—Vanity Fair, the Stadium and the out-door exhibits—there will be no room for such work, and in the parkways before the Exposition there will be but occasional statues. At the approach to the forecourt will be two groups of fighting eagles by Maximilian Schwarzot, and on the Mall some resting buffaloes by Frederick Roth. A statue of importance

brutish intelligence. The right hand is on an open book held in the lap, standing for scientific intelligence, while the left hand holds the sphere, the symbol of divine law, with the figure of a man coming out of it, showing the cross upon which he has been crucified. The treatment of the lower part of the figure is classic, the torso is more modern, and the head is that of the American girl. The eyes are left undeveloped, because they, exhibiting the highest phase of intelligence, cannot be fathomed by mortal intellect.

Karl Bitter was chosen to direct the sculpture. He has schemed the work, chosen most of the sculptors, and has directed and combined the individual work to complete a beautiful composition. The spirit of the undertaking is best told by a letter of his, addressed to the Sculptors' Society. It reads as follows:—

"It is my opinion that an artistic decoration in any case should have a clear, distinct and well-defined meaning, that the subjects should be selected with great care, and even before questions of manner of rendering are considered. This is particularly desirable in an instance of such importance as this exhibition. The exhibits are housed in buildings which serve not simply as shelters, but are in themselves examples of the conditions of our people and our times. They are intended to be of an educating influence, in a measure perhaps as great as the exhibits themselves. Their artistic attributes may be considered as the phraseology of the sermon that is to be delivered. In order to make this sermon effective, its scope and principal lines are questions of primary importance.

"Happily, in our case, the grouping of the buildings suggests those principal lines. We observe that to the left, on the Esplanade, buildings are situated containing, in a measure, the examples of our natural resources. We find there a forestry, a mining, a horticultural building. We show with pride the natural wealth of our continent. We impress the visitor with the magnitude and abundance of the trees of our forests; their great varieties. We point to the unparalleled deposits of coal and iron, etc. All things that only nature can provide, and not man. These facts and the resulting thoughts of pride and gratitude to nature should be crystallized in the things that form the frame of our exhibits. The simple, cold facts demonstrated inside of the buildings should find an ideal and elevating expression in the paintings and sculptures about the buildings. It is needless to elaborate now on the field that opens before the eyes of the artists when we speak of the gratitude we owe to nature that has given us all that is, that grows and that forms the fundamental conditions of life.

"The other side of the Esplanade, surrounded principally by Government buildings, will invite to speak of our people and our institutions. We are aware that the natural wealth of the country means comfort and wealth to the people, only if they are the right kind, and their institutions such as to ensure liberal and peaceable enjoyment of such wealth. The institutions of our country form a worthy parallel to our resources. Again, the expressions in color and form must give inspiration to the mind, and assist reason that has been called upon by the contents of the buildings. Not a mere shell, beautiful and glittering, but empty inside, is the work that the painter and sculptor will have to give us here, and not here and there a spark of an idea, but step by step and link by link should our work lead the impressionable mind to grasp one big idea and ignite a fire of lasting, true enthusiasm.

"In distinct separation from the above two groups, we find another group of buildings devoted to machinery, electricity, manufacture and liberal arts, etc. What is shown therein is neither a direct product of nature nor attributable to any institutions, but is due solely to the genius of man, though on the basis of what material nature has given him, and what freedom the institutions of his country will allow him. Those buildings, and the Court of the Cascades, as well as the Mall, around which they are located, should be devoted to the allegorization of that subject. There is the wheel of progress, advancement and civilization that is revolved and moved by the mighty brain and the sturdy arms of the nation. Our inventive, industrious and ingenious qualities will be the motive for the painter and sculptor. Again, an enormous field

"Next in order is the group of buildings surrounding the Plaza



"Resting Buffalo." Frederick G. Roth, Sculptor.



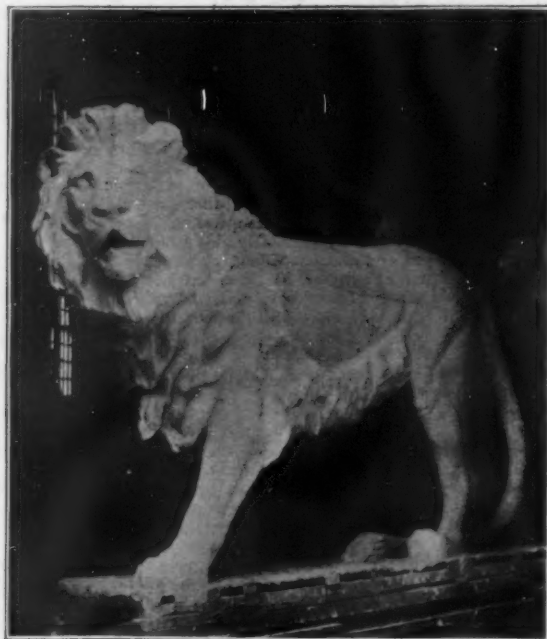
will be a large ideal figure of "Intelligence," modelled without order by F. Edwin Elwell, but which will probably be reproduced in permanent form for a place on the steps of the New York State Building. This female figure, with the dignified pose and spirit of one of those of the Parthenon tympanum, is seated with her feet on a stool. The feet of the stool are swine's feet, representing the low form of

We find here the gateways, on one side to the Stadium, on the other to Vanity Fair. We have left the practical side of life, and come to the more poetical, which will show us the temperament of the people, their games and sports, and their varied amusements. Again the subjects for decorations suggest themselves, and it is not necessary to point them out, but I will also here repeat that not the occasional reference to sport or stage or dance will suffice, or the repetition of the same idea in different forms, but that all decorations in those surroundings

¹Continued from No. 1306, page 5.

together should reflect in an ideal light, and in elaborate and distinct form the characteristics of the people.

"The, in many respects, most prominent feature at the Exhibition is to be the Electric Tower and its colonnade. The display of water about this tower suggests the following treatment of its sculptural and pictorial effects: Buffalo's importance, growth and prosperity are



"Lion of War." Augustus Lukeman, Sculptor.

chiefly due to the Great Lake System and the water-ways on which it is located; its commerce and wealth are a direct offspring of the 'Great Waters,' as the Indians called them. They connect this city with the many other cities that dot the shores of those big inland lakes. That will lead us to an allegorization of the 'Great Waters,' expressed already in the display of cascades and fountains, but now assisted by paintings and groups, in which reference is made to the gigantic rôle which the lakes, the rivers, the Erie Canal and the eleven railroads play in inland commerce. Statues of the early navigators and explorers who travelled over those water-ways could find a place there.

"The principal points remain for discussion, that is the Approach and the Bridge; for the former, it has been suggested to have an arch as the entrance feature, possibly the Dewey Arch, followed by groups or statues representing the various countries that take part in the Exposition.

"The Bridge, now, as perhaps the most ornate feature of the Exposition, should be given over to an apotheosis of the United States, an allegorization of National pride.

"In that way, to recapitulate shortly the lines laid down for artistic decorations, we would find first a welcome in the Arch, an introduction by the representations of the countries whose exhibits are shown, ending by the representation of the host as expressed in the Bridge. Then to the left are our natural resources, to the right our people and their institutions. We next speak of our qualities and abilities, our industry and drift. Before us is the Electric Tower, showing the 'Great Waters' and referring to commerce and inland intercourse, and, to wind up, the Plaza, expressing the temperament and the psychic side of our people.

"I have been asked to refer to the lesson that the Chicago Exposition has taught us, and I will simply mention the points that I believe



"Mineral Wealth." C. H. Niehaus, Sculptor.

should receive particular attention. It seems to me that insufficient time was given to many of the artists to carry out their work properly and successfully, and that to a certain extent a general plan was lacking that could have been seen and felt in all the many pieces of sculpture, and that would have united them all into one harmonious whole.

"The effect that sculpture forming a part of a monumental structure should give differs materially from the effect that sculpture housed in a museum may give. While in the latter case we observe each piece by itself, and are often greatly disturbed by finding the emotion that the one piece creates is destroyed by some other, we expect in the former instance groups and figures, and spandrels and reliefs will help each other, will supplement each other, and will increase the emotion that has been aroused."

The work of the sculpture for the Exposition has been determined upon and allotted as follows. Some of this is being given without charge, leaving the total expenditure upon the sculpture somewhat under a quarter of a million of dollars:—

ESPLANADE (Left Wing):—Main Fountain, "Nature," George E. Brewster; "The Fountain of Kronos" and "The Fountain of Ceres," F. Edwin Elwell.

Subordinate Groups: "Mineral Wealth," Charles H. Niehaus; "Floral Wealth," Bela L. Pratt; "Animal Wealth," E. C. Potter.

(Right Wing): Main Fountain, "Man," Charles Gaffy; "Prometheus" and "Hercules," Minor Fountains, Hinton R. Perry.

Subordinate Groups: "The Savage Age," John J. Boyle; "The Despotism Age," Isidore Konti and H. A. MacNeil; "The Age of Enlightenment," Herbert Adams.

COURT OF FOUNTAINS:—Main Fountain, "The Genius of Man," Paul W. Bartlett.

Subordinate Fountains: "Human Intellect" and "Human Emotions," Paul W. Bartlett.

Side Fountains: "The Birth of Venus" and "The Birth of Athene," Mr. and Mrs. Tonnetti.

Subordinate Groups: "Science," "Art," "Manufacture" and "Agricultural," Charles A. Lopez; Circular Fountain, "Abundance," Philip Martiny.

BRIDGE:—Four mounted standard-bearers of "Power" and "Peace" and accessory figures holding shield of United States, Karl Bitter;



"Heroic Music." Isidore Konti, Sculptor.

"Peace" and "Power," Trophies, Augustus Lukeman; Flag-poles, "Atlantic Ocean" and "Pacific Ocean," Philip Martiny.

Statues in Niches: "Truth," H. K. Bush-Brown; "Justice," C. E. Hamann; "Liberty," John Gelett; "Hospitality," George E. Bissell; "Patriotism," Gustave Gerlach; "Tolerance," H. N. Matzen; "Courage," J. S. Hartley; "Benevolence," Albert Jaegers.

TEMPLE OF MUSIC:—"Lyric Music," "Gay Music," "Heroic Music," "Sacred Music," "Children with Musical Instrument," "Swan," Isidore Konti.

ETHNOLOGICAL BUILDING:—(From United States Government Building, Paris Exposition), Tympanum, H. A. MacNeil; Quadriga, Phinister Proctor.

ELECTRIC TOWER:—Top Figure, "Goddess of Light," Herbert Adams; Escutcheon, (?) "The Great Waters in the Days of the Indians" and "The Great Waters in the Days of the White Man," George Gray Barnard; "Genius of Progress," "Shipping, Railroads," etc., Philip Martiny; "Niagara" and "Buffalo," spandrels, Weinmann; "St. Lawrence" and "St. Clair," spandrels, Charles H. Niehaus; Keys, (?) THE SIX LAKES, seated figures, "Lake Erie," Ralph Goddard; "Lake Huron," Louis A. Gudebrod; "Lake St. Clair," Henry Baerer; "Lake Ontario," Philip Martiny; "Lake Superior," C. E. Tefft; "Lake Michigan," Philip Martiny; Sculptured Frieze, Karl Bitter; Torch-bearer, Philip Martiny.

A great deal of the sculpture has not been completed and some has scarcely been designed, so at the present writing it is only possible to give a very partial account of several of the fountains. The accompanying plates show some of the best work, and it seems

but fair to say that many of the other statues do not deserve mention in comparison with them. At the left and right of the Esplanade, where the "Fountains of Nature" and "Man" go, respectively, the plans have been so changed that large water-basins completely replace the gardens. Each basin is, roughly, of the plan of a Gothic cathedral of short apse, the aisles extending towards the centre of the



"Horse-tamer." Frederick G. Roth, Sculptor.

Esplanade: the choirs are taken up by the main fountains, the wings of the apses by subordinate fountains, while symbolic groups will be in the position of buttresses.

The "Fountain of Nature," in front of the Horticulture Building, by George E. Brewster, is an exquisite composition, its symbolism impressive and clear. The sphere of the world is divided by meridional lines, which serve to shed the water so that it falls down over the figures beneath and carries out the intended lines of the fountain. Below this line the under-earth is represented, shaded and crouched figures strongly suggesting the motive. Four pairs of caryatides, carrying out the lines of consoles, represent the music of the earth, the metals of the earth, forestry and the shells of the shore and the inner forces of the earth, while lower down and between these groups are recumbent figures of the four seasons, upon which the world revolves. Pinnaced on the upper hemisphere, left bare, as being the field of man, are seated in a sculptured pillar of clouds the gods of the four elements, simple in treatment yet Olympic in aspect. Above their heads, on the pillar of clouds and between two boys representing stars, stands the figure of the "Sun," a naked woman,

holding between her hands the star of light. The figure is devoid of all sensual suggestiveness and produces an effect that is thrilling.

The secondary groups in the wings of the "Nature" basin are typical of the good work of F. Edwin Elwell, in that they are most pregnant with meaning and most pleasing in their simplicity and purity of design. The figure of "Kronos" will be more than merely one of the most beautiful of the Exposition. The problem given Mr. Elwell was to define Time, but as he was not sufficiently well acquainted with the venerable father he under-



"Mystic Man": Part of the "Fountain of Man." Charles Grafly, Sculptor.

took to combine his given attributes. The stalwart figure commonly attributed to Kronos stands upon a tortoise, symbolizing the sluggishness and steadiness of time, the stride forward indicates the advance of time, while for its flight he is given wings. At the length of the

outstretched arms the hands hold two spheres, representing the extent of time from sphere to sphere. Whatever is said, time remains a mystery, so the head is veiled. But through the veil is half seen the face of Christ, who said "I am Alpha and Omega, the beginning and the end." The tortoise is half submerged in the water, and at the sides will be groups of moose-fish, the moose being combined with the fish of Saturn, or Kronos, because of their local interest. Such is the "Fountain of Kronos;" a beautiful thing that the unwise may name at first sight, be pleased with and pass on, while for him who understands it will be a figure in a poetic sculptured story of Nature's world.

Opposite is the "Fountain of Ceres," goddess of agriculture. Ceres rises from the domain of Pluto, having given fertility to the earth, and as she ascends to the light she salutes the East, her head thrown back, her arms outstretched, and holding in her hands the symbols of spiritual and natural life — the horns of Apis, with the wings of Horus, and the serpents of wisdom and an ear of corn. Her foot rests on the head of an ox, and surrounding her are animals of land and sea over which she rules — double headed fish-horses, representing the dual principle of Nature, that of male and female, the one being rampant, the other docile.

Because of the equal excellence of all its groups, this west basin promises to be the most perfect sculptural composition and, in detail, the most interesting in the Exhibition. The purely allegorical "Fountain of Nature," with the subordinate fountains, more concrete in subject, of the mythical and poetic side of the natural world, covering the dominion of land and sea, and surrounded by a realistic story of mineral, floral and animal wealth, will give character and meaning to the whole exhibit of Nature: it will be a beautiful introduction to the Exposition and, technically, will show perhaps more strongly than the other arts the advance and "arrival" of American fine-art.

In the east basin of the Esplanade, counterbalancing the "Fountain of Nature," and in front of the buildings representing the



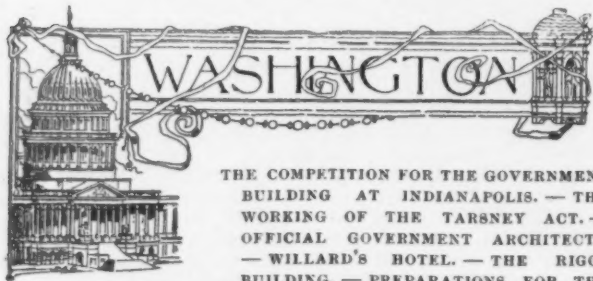
history and society of man, will be Charles Grafly's "Fountain of Man," another group of statuary that will be distinguished in its beauty of design and conception. The architectural part of the fountain is undergoing changes, but in general mass, proportion and height (41 feet) it will be similar to the "Fountain of Nature." The basin will be supported by four groups of two figures each, representing the emotions of man — love and hate, ambition and despair, sympathy, etc. Five secondary figures above the base represent the senses, nude figures of great quality in procession around a basic drum, their arms and hands interlocked. An unadorned shaft will probably be the pedestal for the crowning figure, that of "Mystic Man," a most human face, and the body seen behind the robes of mystery that always veil the identity of man. Mr. Grafly's idea in making this psychological study was that no emotions should be produced by artificial effects — tricky treatment of draperies or accessories, etc., but that the solution should be found in man alone, in the character of a figure in action, in expression of face and hands and composition. These qualities in the five figures should tell their story. The crowning figure alone is intended to approach the symbolic and to give an emotion, the stirring of an emotion alone marking its success.

At the entrance to the Court of Fountains, right between the buildings of Ethnology and Music, will be Philip Martiny's "Fountain of Abundance." The style of work begins here to be lighter, more fanciful and airily decorative, the subjects of the main fountains being abstract and the treatments purely sculptural. Mr. Martiny's fountain is not finished, but in plan it is circular, a pyramid of low steps being surmounted by the figure of "Abundance," exaggerated in pose and with flying drapery. It has a lot of "go" to it and the composition is altogether pleasing. Figures and other motives will

spout water in carefully arranged lines over the terraced base and around some dolphin-mounted boys by Jeanette Scudder, and other motives at the base will spout it back again from many jets, to build up a base of water.

The sculptural composition as a whole will not culminate exactly at the Electric Tower, but at the head of the Basin of Cascades, between the Buildings of Manufactures and Machinery. For the final chapter of the Exposition story and the visual climax in the sculptural scheme, the "Genius of Man," Paul W. Bartlett has made a superb blaze of sculpture: a double quadriga, with surmounting human figures, the whole being a serious type of exposition sculpture.

F. MAURICE NEWTON.



THE Commission appointed by the Secretary of the Treasury to examine the competitive plans for the Court-house and Post-office Building at Indianapolis met at the Treasury Department on January 15. Prof. H. Langford Warren was chosen to preside and Mr. Edward B. Green acted as Secretary. The other members were James Rush Marshall, James Knox Taylor and D. H. Burnham. The report of the Commission sets forth that eleven sets of drawings were examined and that one set, for some reason not stated, failed to come to hand.

"Among the eleven sets of drawings examined"—so runs the report—"it was discovered that one set bore a distinguishing mark whereby the authors might be identified. In addition, it developed that information had been given to one of the members of the Commission disclosing the identity of the authors of this design. After careful deliberation, the following resolution was unanimously carried:—

"Whereas, Sections Nos. 9 and 10 of the Department regulations for the enforcement of the 'Tarsney Act,' read as follows: 'It must be understood that a competitor will forfeit all privilege under these regulations who shall violate any of the conditions governing this competition, or who shall seek in any way, directly or indirectly, to gain advantage by influencing in his favor any of the Commission.

"Each set of drawings with its accompanying description must be securely wrapped and sealed, addressed to the Secretary of the Treasury, Washington, D. C., plainly and conspicuously marked with the name of the building under competition, and without any distinguishing mark or device which might disclose the identity of the competitor,' and

"Whereas, One set of drawings offered in competition has a very plain distinguishing mark (viz, three stars), both upon the drawings and the accompanying typewritten description, and upon the envelope containing the names of the authors, and

"Whereas, Further, the identity of the authors of this design has been disclosed to a member of the Commission, therefore be it

"Resolved, That this Commission declines to examine the drawings so marked."

The Commission awarded first place to the design of Rankin & Kellogg, rating the design of Eames & Young a close second. Three others were commended, and the Commission finally recommends the selection of the first-named as architects of the building and the award of the commission to them.

The selected design has a rectangular plan, 320' x 155', with a long facade which consists of a dignified colonnade of fourteen Ionic columns of Greek character, with strong flanking pavilions in which are the entrances. The colonnade of the front is mounted by a strongly marked balustrade, while the pavilions are emphasized by an attic rising somewhat higher than the balustrade. The doorways are emphasized by flanking groups of statuary. These pavilions return on the ends of the building, where are also placed important doorways. The entrances are connected by the long Post-office lobby, behind which is the Post-office working-room, while the Money-order and Stamp Department and Postmaster's rooms are on the opposite side toward the front. The courts are placed on the second floor, in the pavilions, and in the centre of the front.

The designation of Rankin & Kellogg to take part in this competition was mainly, I believe, at the instance of the Secretary of the Treasury, upon their own request. If somewhat in the nature of a departure from the rule of procedure usually followed by the Supervising Architect in these cases, which is to distribute opportunities as equably as possible among members of the architectural profession in good standing, this second distinction, falling after a very short interval to men so comparatively young in important practice, must be reckoned as well earned by the all-round success of their first Government building. Their small building at Camden, beside giv-

ing us one of the most refined and dignified exteriors in recent Governmental architecture, stands in all respects of plan and execution among the satisfactory results achieved under the Tarsney Act. Naturally the Secretary feels, and without prejudice to, as yet, unrecognized talent, that the Department should avail itself of proved capacity. And the result of this Indianapolis competition bears him out very convincingly.

Mr. Taylor's plan, to make winners of Government competitions eligible to take part in all subsequent competitions at their pleasure, seems a good one. It has been urged against this plan that it would foster the growth of a privileged clique, but there does not seem to be any serious menace in that. Competence is apt to be, and should be, privileged. Mr. Taylor carries this idea somewhat farther, in the suggestion that winners of Government competitions should be authorized to use the title of "Government Architect" if they should so desire. This would become the designation of a body of architects, of proved capacity in Governmental work, who might be drawn upon at need. This body would be of slow growth. Examination would swell its ranks to the desirable fullness at once, but this would lack the convincing character of the practical test.

It is a noteworthy fact that under the working of the Tarsney Act the larger architectural offices have won practically nothing, while younger and comparatively obscure firms have carried off the prizes. This may mean greater strenuousness of effort on the part of the younger men, to whom the opportunity naturally promises much more. It may possibly mean that the younger men are the better men. The seniors have growled over it a bit, but at any rate it tends to keep them hustling, and we are as a people inclined to consider that result a good thing. It would seem that the Government is getting excellent results under the Act.

Beyond doubt, however, the Government's interests would gain by some legislation permitting the Secretary to offer compensation to unsuccessful competitors; the Government would then become the owner of plans presented and could use certain details of them—sometimes, perhaps, to the betterment of the plans selected as best on the whole. A clause to this effect was contained in the original draft of the Tarsney Act, but was stricken out in its passage through Congress, and the law as it stands, while it does not actually forbid the Secretary's paying for all plans submitted under his invitation, contains no explicit authority to him to do so, but intends on the contrary, inferentially, that there shall be no such payment. In the case of the Baltimore Custom-house competition there was a suggestion in the Secretary's letter inviting competition that those accepting and notifying the Department of their intention to compete should at the same time agree, if successful, to assign so much of the commission as would make a reasonable payment to unsuccessful competitors. This was done. But it met with criticism and objection from the profession-at-large, as working injustice to the winning architects, and as permitting Congress to infer that since they could afford to relinquish so much of it, the commission allowed might be diminished in that proportion. This course was not followed in the Indianapolis case and no compensation was provided for the losers in that contest. It is surprising that architects are found willing and able to give the amount of knowledge, study, invention and skill of graphic presentment which are displayed in the drawings submitted in these competitions for the mere chance of being chosen out of the number of contestants. Of course, there is in the victory something more than the reward of ordinary success; there is the honor of being called to work in the public service. But it would seem that the Government should not be content to let the enthusiasm and energy put forth in such a cause go altogether unrewarded except to the winner. There is no reason why the Government should not offer terms as generous as those which intelligently directed private enterprise has found it proper to adopt for competitive work, and the country would surely be satisfied to see this matter put upon the right footing.

Some large business concerns are taking architectural form here this winter on a scale of expenditure and artistic excellence new to Washington, and marking a long step forward toward that ideal of dignity and beauty which her people have set for the city, and which the country and the world begin to recognize as capable of realization. The most important of these is the new Willard's Hotel, which is now getting under roof. So far as completed, the design promises a success, on Mr. Hardenburgh's special lines. Throughout the great gray bulk there is a pleasing consistency of scale. The indications are that exteriorly no excess of ornamentation is to mar the result. It is to be hoped that the same reserve will be maintained within. The manner in which the construction has been carried forward, since it was begun in the early summer, has been a lesson in organization.

The untimely death of Mr. George B. Fuller, who was the founder and head of the construction-company contracting for this work, is a great loss to the business public and to the body of architects. The aid given the architect in the carrying out of his designs by a man of education, and at the same time of great practical ability, can scarcely be overestimated. In this case it forces its recognition. Should the architect see fit to sign this building, which he may be proud to do, it were a graceful act and a just tribute to cause the builder's name to be inscribed beneath his own. The part nearing completion is only one-half of the building intended. It occupies the Pennsylvania Avenue front of the lot. The old building still covers the balance of the ground back to F Street, and the hotel business goes on in it. It will be pulled down, and the ground built upon, as

soon as the new part is in occupancy. The undertaking represents about a million and a quarter of money, and the owner, Mr. Joseph Willard, is a young man who is thus investing in an intelligent and public-spirited way what is presumably a large part of a generous patrimony amassed, in part, upon this very ground.

It is to be hoped that Congress will see its way to a definition of its intentions as to taking over the south side of Pennsylvania Avenue for Government uses before more of these tall buildings, such as Willard's and the *Star Building*, are erected along the north side of that street. For, in order to secure a good effect for the street, it will surely be necessary to establish a limit of height. Otherwise the future Government structures will be ridiculously overshadowed and the balance of the *ensemble* utterly destroyed. The great width of the avenue will, however, permit a standard of height which will amply satisfy the rights of ownership. In this respect the new building for "the Bank"—as the old banking-house of Riggs & Co. is known—is very satisfactory. It stands opposite the north front of the Treasury Building, which it nearly equals in height, and one might say of it that it is in all respects worthy of its position. The front is that of an Ionic portico, with broad piers at the angles, enclosing on either hand a bold fluted monolithic column, and carrying a proper entablature and pediment enriched with carving of Roman character. The centred doorway is recessed sufficiently to give a good shadow behind the columns. Over it is a great window-opening in iron. Presumably, necessities of lighting did not permit the use of stone in this, otherwise a broadly perforated wall over the stonework of the doorway would have been a gain to the design. As it stands, it might be well to use some strong color in the framing of this window, say a deep, rich red with some gold, and to carry the same red into the carved fret about the doorway. The design loses in the fact that the actual front wall of the building is higher than the pediment, whose effect is thus solely ornamental rather than structural. A horizontal line for the finish of this wall would have cut the peak of the gable, and, to my mind, would have been preferable to ramping up on the rake of the pediment, as has been done. The material, pink granite, so called, is agreeable in color. There will be some bronze sculpture on low bases against the corner piers. The building is, in all, a handsome one, and we are grateful for the beauty it adds to this part of our city, and yet there are doubtless some of the older folk among us who will hope that its arrival may not doom to demolition the low and square yellow-washed stucco, but decent and staunch, old building on the corner, where the bank for so many years has made its home and which is endeared to the town by many associations with men who have grown great amongst us.

We are just now in the midst of our great quadrennial flusterment. We are getting ready for "Inauguration Day." This is Washington's great day. We get together fifty or sixty thousand troops and a multitude of civic organizations, and we escort the President down to the Capitol to take the oath, and then we escort him back, and he stands for several hours out in the cold reviewing his escort. As yet, only one President has died of it. In the evening we give him a great ball in a great barn of a place, and thousands pay to go and look at him as he sits in the gallery. There is no dancing, because of the fearful crush, but after a while we get the President down to the floor, and forming a football line of stalwart committeemen, we pass him up a lane through the struggling crowd. What people pay to witness this function amounts to as much in all as \$50,000, and more, and it is enough to refund all that our citizens have subscribed for the expenses of inauguration, and to leave a tidy sum over for charity.

The work of preparation is going forward for weeks and months beforehand, in the hands of committees whose aggregate numbers swell to hundreds, perhaps into the thousands. At the head of things is usually a gentleman of eminent administrative ability in business affairs. His function is that of a *chef* whose magic touch finally clears the broth which too many cooks may have muddled.

The architects are usually well represented on these committees. Heretofore they have not made the professional hand very strongly felt. But they have kept on trying, and this year they have made some small successes. Pageants of this character elsewhere are usually designed by artists and architects. But we rather pride ourselves that our show is conducted on business principles. However, a little group of architects, in the committee on street-stands, has devised something in which there is that blending of practical good sense with æsthetics which is good architecture and good business. They have roofed the stands, which is eminently prudent, and, enclosing them on back and sides, have painted them a warm red inside, which will make—at least by suggestion—for comfort on the day, and a festal cheeriness. The outside is white. The ends have a simple panelling. The front shows a solid base about 8 feet high. Above this, on plinths, are a pair of Doric columns at the corners, single columns recurring at intervals along the front, and between them are slender posts with Pompeian caps and fretted brackets. These latter are touched-in with gay colors. These uprights support a beam of good depth, on which are laid, with a strong projection forward, the rafters, with ornamented ends. These are also red. Along the eaves will be laid a decoration of vines. The rail between the columns is worked in an open pattern of a Colonial sort, like the rail over the east portico at Mount Vernon. This is also white, and will be relieved against an orange-tinted cloth drawn flat behind it. That is all. No bunting. No flummery. No imitation of stone forms, but a proper wooden effect, and an accentuation of the temporary and festal character. There will be four of these stands erected along the curb-line of

the avenue, two across the streets flanking the White House, east and west, and two opposite them across the streets flanking Lafayette Square. This leaves the White House clear to view. In the broad, open street before them will be set up some groups of columns forming "triumphal pylons," as they are describing them, and a sweep of detached columns, as stands for large electric-lights, will follow the curve of the walks up to the door of the President's house. The committee on ball-room decorations has not worked up a scheme for itself, but has considered propositions from decorators, florists and electricians, finally selecting three persons, one from each of the lines named, to carry out the work.

There was some advocacy of decoration on architectural lines, but its adherents were routed horse and foot, and bunting with cut flowers will prevail. A very beautiful project, admirably rendered, and carrying out the decoration on architectural lines and with taste and a proper sumptuousness, was presented, but was barred on the score of cost.

The ball-room is the covered court of the Pension Building. There is a floor-area of, roughly, 90' x 300', surrounded by an arcade in two stories rising to about 20 feet in all. The architecture is Italian, an Ionic order over a Doric, and is bold rather than bad. It is generally a muddy buff in color. Above the arcades is a gulf of ugliness up to the unadorned trusses of an iron roof.

Dividing the vast floor-area into thirds stand two rows of great columns, four to each, tapering aloft like giant sequoias, as some one has said. These imitate Sienna marble in the shaft, which has a diameter of 8 feet at the greatest, and they have Corinthian caps, bronzed. These, then, are the data of the problem, and they are not uninteresting. The committee has decided to build a balcony for the President and his party on the second-story floor-level of the arcade, above the west door, and to mass the music opposite at the east end, both on the major axis of the building. It was also decided that the big columns should be left as they are.

Former efforts to disguise them have not given good results. In one or two other details the architecture will be left; the caps, perhaps, may not be covered, perhaps left to view and gilded; the beautiful line of the arches will be saved. Otherwise all will be concealed, the columns swathed, the spandrels and panels draped and covered. All will be in light yellow, and above the capitals of the great columns a canopy in darker yellow. Yellow will cover the walls behind the arcades.

A light floral decoration of garlands, etc., with some groups of bloom, will be carried over this. The electrical effects will follow obvious lines, and will be brilliant and beautiful, no doubt. There will be an orchestra of one hundred and twenty-five and a band of seventy. It was hoped to make a strong central decorative feature of the music-stand, but the intention of those in charge to insist upon leaving clear every possible foot of floor-space threatens to string out the musicians in a shallow line across the east end of the hall, which will decidedly diminish their effect as either music or decoration.

In establishing a principle or motive for the decoration of this ball-room, where thousands of men and women will be jammed together on the night of the inauguration and, practically, the entire household of the Administration present, the question of safety must, of course, become a prime one. On that ground, if on no other, the architectural treatment, as opposed to the bunting one, might be expected to commend itself, and it will, no doubt, at some other time prevail.



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

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

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For description of this and the following subjects see article elsewhere in this issue.

THE "FOUNTAIN OF CERES": PAN-AMERICAN EXPOSITION, BUFFALO, N. Y. MR. F. EDWIN ELWELL, SCULPTOR, NEW YORK, N. Y.

THE "FOUNTAIN OF MAN": PAN-AMERICAN EXPOSITION, BUFFALO, N. Y. MR. CHARLES GRAFLY, SCULPTOR, PHILADELPHIA, PA.

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THE "FOUNTAIN OF NATURE": PAN-AMERICAN EXPOSITION, BUFFALO, N. Y. MR. GEORGE E. BREWSTER, SCULPTOR, NEW YORK, N. Y.

NOTES AND CLIPPINGS

"THE WESTMINSTER CHAMBERS CASE."—The latest phase of this singular case is this. Attorney-General vs. Henry B. Williams, trustee, *et al.* This is the Westminster Chambers case, so-called, before this court on its merits. Several questions are raised. The proceeding is an information in equity to restrain the defendants from maintaining the Westminster Chambers in Copley Square above 90 feet, the limit in height put upon buildings on that side of the Square under Chapter 452, of the Acts of 1898. The building, as completed and occupied, stands 96 feet, which is 6 feet higher than the limitation. The case is submitted with a statement of agreed facts showing the history of the building before the statute was passed, the history of the statute, and also the history and geography of Copley Square. The plaintiff claims that these facts are incompetent, and inadmissible to the determination of the questions in the case. Upon these facts, the respondents contend in substance that the information should not be maintained because the plaintiff has been guilty of *laches*; because Copley Square is not a public-park, and the Legislature did not pass the statute for the protection of its light and air as a park (the ground upon which they say the information proceeds); because the building constitutes no substantial violation of public right, in any view of the purpose of the statute, under which circumstances a court of equity will not enjoin a building erected in good faith under a claim of right; because the cutting down of the building, as sought, would effect no perceptible addition to the light, air or view of Copley Square, and would result in substantial public detriment by impairing the appearance of the building and of the Square as a whole. The defendants also contend that the statute is unconstitutional. They also contend that the City of Boston, which is required by the act to pay any damages recovered by those whose property is injured, should have been made a party to the case. The plaintiff rests upon the former decision of this court in this case that the statute is constitutional; contends that the motion to join the city as a party was properly overruled; that Copley Square is a public-park, and whether a public-park or open square the Legislature may legislate for its light, air and prospect; that the court will not inquire to find out what motives actuated the Legislature to pass the statute; that the act promptly provides adequate compensation if compensation is necessary; that the Boston Park Commission's approval does not legalize the building under the statute; and that the equities of the case are with the plaintiff. Unfinished. S. J. Elder and E. A. Whitman for plaintiff; A. E. Pillsbury for defendants.—*Exchange*.

FUTURE OF THE PLAINS OF ABRAHAM.—At a late meeting of the Quebec City Council, the question of the Plains of Abraham came up. Mayor Parent reported that the Ursuline nuns were willing to give up the idea of building on Canada's great battlefield, and to sell the property to the Federal Government, on the condition that the latter should hand it over to the city for a park or public-garden; that no buildings be erected thereon, and that the city should annex the Plains and the adjoining Marchmont property, purchased some time ago, and continue its water system through both properties. It is expected that the Dominion Government will take action during the coming session of Parliament.—*Evening Post*.

ARCHAEOLOGICAL DISCOVERIES IN THE GARCIA VALLEY, CHIHUAHUA.—A despatch from the City of Mexico, Mex., says: The party of Mormon archaeologists and students who left Provo City, Utah, nearly a year ago on an overland trip to Valparaiso, Chile, have arrived here. They spent some time in the Garcia Valley, in the State of Chihuahua, where they made some extensive excavations and explorations of ancient ruins, which had never before been visited by archaeologists. Professor Benjamin Cluff, who is in charge of the party, said:

"We found a great number of mounds in the Garcia Valley, the date of which is unknown. In the mounds which we excavated we found some well-built houses made of stone, well plastered and most of them having cement-floors. The houses usually consist of two to four rooms, though some of them were larger. The houses were always in groups or villages, never alone. The whole side of the mountain had evidently been under cultivation, and every ridge had a line of houses. In front or at the side of each house we found a wall or terrace from one to six feet high, which had been levelled and used evidently as a garden spot. Down the hillsides and along the ravines we found these terraces at regular intervals. They had apparently served as reservoirs for the valley below. In the houses we found crockery, stone implements and invariably charcoal. In a cave we found some scraps of excellent woollen cloth and also of a flax or linen cloth. It is clear to us from our investigation that the cave-dwellers and the mound-dwellers were the same people."—*Boston Transcript*.

THE EXPORT OF SPANISH WORKS OF ART PROHIBITED.—Spain is the latest country to follow Greece and Italy with a law against the export of antiquities without a special permit. Owners of antiquities that have any reference to the history of Spain and Spanish art are to enter the titles of their treasures in a register. Manuscripts, books, medals and costumes, musical instruments and weapons, inscribed stones, carvings, statuettes, statues and monuments, buildings and parts of buildings, pottery, porcelain and brasses are included in the index. The life of the bric-a-brac dealer is to be more and more anxious, while the tourist will now have the sensation that goes with smuggling whenever he recrosses the Iberian frontiers.—*Exchange*.

ELECTRICAL ICE-MACHINE.—A new electrical machine has been invented by which, it is claimed, ice can be made in houses or apartments at much less cost than it can be furnished by any company. The machine is operated by a one-horse-power motor, which is declared to be capable of producing 1,200 pounds of ice in twenty-four hours, at a cost to the consumer of about \$1. It is also declared by the electric company which is using the machine that a small refrigerating-machine on the same principle can be installed in any refrigerator which will maintain an absolutely even temperature for a whole season, and that it will also produce small pieces of ice for an ice-pitcher, and may be used for freezing cream. In Hartford, Conn., the electric-light company intends to lease the machines to householders, and charge them only for the current used in them. The new machine uses anhydrous ammonia, and its expansion is regulated by a small electric motor, which goes about its work automatically, and requires no more attention than the usual oiling.—*N. Y. Evening Post*.

THE PRINTER AND ARCHITECTURAL TERMS.—Printers' errors in setting up architectural terms abound, and too many of them evade the vigilance of the corrector for the press and the sub-editor. We have seen many slips in definitions of styles, including "Normal" for Norman, and "Sarsnet" and "Sacred" for Saracenic; while the slight distinction in manuscript between "joist" and "joint" provides a pit-fall into which the unwary compositor frequently slips. The Christian name of the architect of Whitehall Palace seems to possess a fascination for the printer. A few years since the *Building News* only escaped at the eleventh hour committing itself to a eulogy of the works of Jingo Jones, and Vinegar Jones was another variation which appeared, in all innocence on the part of the compositor, on the proof-sheet. It is difficult to impress on the letterpress-printer that the distinctive names of styles are proper names, and therefore merit the distinction of capital initials, whereas the clerk-of-works is not so vastly superior to the architect, or even the builder, as to necessarily deserve the regal dignity of a large C and W. These errors are, however, everyday ones to the old journalist. A new blunder, for the genuineness of which we can personally vouch, came before us this week. "Early Painted," in an unusually legible manuscript, was set up by the compositor, and had been passed by the reader, as "Easily Painted," but was happily spotted in the rough copy—not, by the way, the *Building News*, but another journal issued by the Strand Newspaper Company.—*Building News*.

SAVE THE WHITE HOUSE.—Who would have believed, asks the editor of the *Century Magazine*, that an attempt would be made, at the end of a century whose last decades have been marked by the excellence of American architecture and by an improved public taste in art, to impose upon the nation a virtually new Executive Mansion, designed by a gentleman who has not won his spurs as an architect! In a country where no one would think of building a dwelling-house without employing the best architectural talent he could afford, the authorities seem to have thought that the principal dwelling-house in the country could be re-designed by one who brings very little architectural experience to the work. The statement sounds so preposterous that we could hardly believe it possible did there not lie before us, as we write, the formal protest against the action of the Washington authorities on the part of the twenty-eight art, historical and architectural societies of the United States, ranging in locality from San Francisco to Boston. The entire profession of architecture in America is officially represented in the protest, which carries with it a most sensible recommendation as to a commission of experts—a recommendation which it will be difficult for Congress to refuse to act upon. In fact, a commission is desirable to formulate a scheme for obtaining a plan for the grouping of public buildings and the treatment of parks. It is proper that experts should sound the note of warning, but the intelligence of the entire country will join in this most righteous protest. The commonsense of the American people is sure to respond to a request so natural and so sensible. There is only one other dwelling in America concerning which our people cherish an equal, or superior, sentiment. Mount Vernon has been religiously preserved. The best talent in the country is not too good to be employed upon the White House.

THE AMERICAN ARCHITECT AND BUILDING NEWS

ADVERTISERS' TRADE SUPPLEMENT

No. 225

SATURDAY, FEBRUARY 2, 1901

VOLUME LXXI
No. 1310

FINISHING WOODS.

53 STATE ST., BOSTON, MASS., January 29, 1901.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,— We note carefully your two articles on pages 25 and 26 in your issue of January 26, 1901, on the supply of lumber in the past and present and the prospective supply for the future. It is true, as you state, that white-pine is practically a wood of the past as well as walnut and cherry and that whitewood is becoming scarce. But as other woods were found as a substitute for pine, walnut and cherry in the past, it will be the same in the future. Lumber from the Pacific Coast is found to be equal, in fact superior, to any in use here for building purposes. For instance, it has been demonstrated to the satisfaction of all who have investigated carefully, that California Redwood will not only take the place of white-pine, but it is fast displacing white-oak and other expensive hardwoods for finishing purposes, and costs less than any of the woods herein mentioned. Redwood does not turn in color after being finished, as many of the hardwoods do. It does not shrink and swell after being seasoned. It does not crack in seasoning like other woods and may be turned into porch or other columns in its unseasoned state, and will not season-crack after being turned. Redwood resists fire better than any other wood, which makes it superior to other kinds of wood for outside finish or covering for walls and roofs of buildings, being of about the same degree of hardness as white-pine.

As we have stated above, Redwood is fast displacing the hardwoods for interior finish, particularly quartered white-oak, as it does not turn dark or become unsightly after being finished, as does quartered white-oak unless it receives constant care. Within the last year California Redwood has been used in many instances where the specifications called for oak as the parties preferred it even at the same cost, but in fact it only costs in its finished state a little more than half as much as white-oak. It is cheaper than any of the hardwoods and the best white-pine. Redwood takes paint and stain and holds them better than any other wood, as it is an alkali and not a resinous or acid wood, like most of the other woods used for finish. The supply of Redwood is sufficient for many generations if proper care is exercised in taking it from the forests.

It is now two years since we commenced to introduce California Redwood into this market, and we are satisfied that no wood has

ever become so popular in so short a time as Redwood and its future is unquestioned as a wood for building purposes. Very truly,

BARTLETT LUMBER CO.,
O. H. SMITH, Manager.

THE American Bridge Company have grouped all their Eastern plants in one section, and have appointed Mr. A. J. Major, formerly manager of the Bridge & Construction Department of the A. & P. Roberts Company, as manager of all of these plants, which include the following: The Pencoyd plant, the East Berlin plant, the Buffalo plant, the Edge Moor plant, the Elmira plant, the Groton plant, the Hilton plant, the Horseheads plant, the Trenton plant, the Post & McCord plant, the Rochester plant, and the Union plant.

A NEW PROCESS FOR THE COLORING OF DOMESTIC MARBLE TO FOREIGN EFFECTS.

MARBLES colored to order! This is the somewhat startling proposition of a newly incorporated company in Cincinnati, and if all they claim for the process, of which they are the exclusive operators, be fully verified by practical demonstration, then the importation of foreign marbles will soon cease, with glowing prospects that the tables will be turned and Uncle Sam himself become an exporter. The productions of this company are not, as may erroneously be believed, an imitation article, but the natural native stone and, in many instances, the fine white Carrara marble from Italy are used and colored in exact imitation of the finest varieties of imported marbles; these marbles are selected on account of their combined advantages of cheapness and their freedom from cracks, flaws and other imperfections, and colored by a process the details of which the company refuse to make public until fully secured by patents which are pending, although no secret is made of the fact that the use of electricity is employed and that the process does not entirely depend upon the direct application of color to the stone, for, as the inventor states, the effect would be entirely superficial. No matter how fine the colors, it would be utterly impossible to cause the penetration, as is finely illustrated in the many samples of the work done by this company, their process showing marbles, from one-half to two inches in thickness, completely penetrated by their colors in a great variety of tints and shades, the effect of which, in its truthfulness to nature, is remarkable. This fidelity of reproduction is explained by the statement that the process

combines not only the use of electricity but photography as well; the chemicals used being affected by the intense brightness of the electric-arc are rendered insoluble, and are dissolved and washed away, thus exposing the marble to the direct action of the chemicals employed to give the various colored effects. In the case of more than one color being used it would of course necessitate reprinting and immersion several times. This, in a printed description, may seem somewhat complicated, but the inventors state that it is extremely simple, the most difficult part being the preparation of the negatives, which range in size from a few inches up to 6' x 8'.

These negatives are not made of glass, but a special fine grade of India muslin or silk is used; the smaller ones are taken directly from photographs, while the larger ones are made from carefully-prepared drawings of the natural stone. It will be understood that a sufficient variety of color and design must be employed to overcome the sameness that would result from the repeated use of the same design. Where the marble is to be colored a uniform tint the process is much simplified. This uniform coloring, when applied to marbles, especially these of Tennessee and Georgia (the dull unpleasing color of which is their only disadvantage), results in some really remarkable effects, especially in conglomerates and fossil marbles of Tennessee, developing a wealth of veined and mottled effects, bringing out in minute detail the countless thousands of fossil-shells, corals, sponges, animal and vegetable forms of which these marbles are made, and which, prior to the application of this process, gave not the slightest indication of their presence, in the dull and monotonous tints of gray and brownish-red common to our Southern marbles. These and some few varieties of Western marbles comprise all the stone available where color is required.

While the output of the lighter shades has a sufficient purity of tint to command the fancy prices of the pure white, they are procurable in unlimited quantities at a price as low as thirty to forty cents per foot. With this inexhaustible supply of material as the basis of the process and its conversion into colored marble, of every variety and description, it has all the advantages and beauty of color, combined with absolute freedom from the cracks, seams and flaws which are universally found in the highest grades of colored imported marbles, many of them so delicate, soft or rotten, that they cannot stand ordinary handling without the addition of a slab of American marble cemented to the imported block to save the slab from its disintegration

under the saw. In this instance it is the American marble, once used as a support, that is used to produce better results than the genuine imported marble can present, results which will wear longer, prove more satisfactory and cost less than one-half the price of foreign marble.

The process of this Cincinnati company will no doubt stop the decline in the use of marble in the furniture-manufacturing industry, will restore its use to largely increased quantities because of its warm, pleasing colors in contradistinction to the cold, unpleasing effects of the dull and dead stone generally used.

There is no question but what colored marble will give more and better satisfaction to customers than the polished woods now being used in place of marble. These polished woods are so delicate that the slightest scratch or bruise destroys their beauty. In cost there is but little difference between the two. In addition to coloring marble the company also stains wood and veneers in much greater variety and better quality and selection of colors than has ever been heretofore accomplished.

THE OHIO MARBLE AND WOOD CO.,
CINCINNATI, O.

THE American Bridge Company announce the following appointments: E. W. Stearns has been appointed Manager of the East Berlin, Conn., plant. Frank S. Moore has been appointed Manager of the Lafayette, Ind., plant. All the Pittsburg plants have been consolidated into one, and J. W. Walker appointed Manager. Mr. C. A. Billings having been appointed Assistant Treasurer for the New York District, H. W. Post has been appointed Manager of the Post & McCord plant.

THE FOLSOM NEW MODEL SNOW-GUARDS.

THE Folsom Method of protecting roofs, which differs from the guard-rail, by placing guards all over the roof, is scientifically correct; the guards protect the roof at smaller cost, as well as more effectively, by holding the snow where it falls until it melts and gradually disappears, preventing masses of snow and ice, not only from sliding off on walks, to the danger of passers, or injuring shrubs planted near the building, but from banking at the eaves, with the consequent danger of back-water and leaks.

The Folsom Guards are so simple and so effective that countless imitations have been put upon the market so formed as to give a brace to the snow-stop (or projecting loop), for which feature greater strength is claimed.

It is this feature that is the weakness of all braced guards. The Folsom Guard is strong enough to hold any load of snow the roof will carry, but under excessive pressure it will bend without raising the upper or puncturing the lower slates. This we consider the most valuable feature of a snow-guard, for it ensures a roof against any damage. Folsom Guards do not now and never have damaged a roof.

To apply: lay the under eaves-course of slate the usual way; but when laying the over eaves-course, leave the joints between the slates open, to leave room for the shanks, or body parts, of the guards.

Then line for the next course, but before laying this course put in the guards, by placing the snow-stop, or loop part of the guard, just below the line, with the prong, or drive-point, in the joint between the two slates, and drive it into the roof. Then lay the course.

The guards are applied in the other courses the same way.

For old roofs the Climax Pattern is applied by pushing the long end into the joint between the slates until it touches the lower edge of the slate in the course above. This form is securely locked by the sidewise pressure of the snow.

The Standard Guards have spring grips that act when the guards are pushed into the joints between the slates; when the guard touches the lower edge of the slate in the course above press the rear clamps against the two adjoining slates.

FOLSOM SNOW-GUARD CO.,
ROSLINDALE, BOSTON, MASS.

REMOVAL.

HAVING found it necessary, for the better convenience of my clients and friends, to be more centrally located, I have removed my New York office from No. 127 Duane Street to Room No. 719 Temple Court, where I shall be pleased to meet my acquaintances.

JOS. H. WILLIAMSON, *Business Manager*,
VIENNOT ADVERTISING AGENCY,
PHILADELPHIA, PA.

DIXON'S SILICA-GRAPHITE PAINT.

THE durability, not the price, determines the economy of a protective paint. Especially is this true of a protective coating for steel smoke-stacks. The conditions of service that obtain on steel smoke-stacks are unusually severe, for not only does the paint have to withstand intense heat, but it is also subjected to continued exposure and sudden atmospheric changes.

Some paints withstand certain degrees of heat on surfaces protected from the weather, but prove less durable and satisfactory when used on a stack.

A steel smoke-stack is an extremely difficult surface to paint, and there is danger of employes or painters being badly burned or falling; therefore the necessity of repainting should be put off as long as possible by the use of the most durable paint obtainable.

Dixon's Silica-Graphite Paint has been on the market for thirty-five years, and practical use has shown it to be unequalled as a stack protector.

JOSEPH DIXON CRUCIBLE CO.,
JERSEY CITY, N. J.

THE American Bridge Company announces that their New York Contracting Office will hereafter be in charge of S. Fischer Miller, formerly with Messrs. Milliken Bros.

PERSONAL.

OWING to a change in the proprietorship of the New York Mastic Works, Mr. T. Hugh Boorman, after a connection as Agent and General Manager for nearly twenty years, has disassociated himself from it and has accepted the position of President of the National Contracting Co., and Vice-President and General Manager of the National Asphalt Brick and Tile Co., of 32 Broadway, New York. He has secured for his new companies some valuable concessions of European Rock Asphalt and West Indian and American Bitumens not previously secured by the Asphalt Trust.

"ANCHOR BRAND" ROOFING.

Dear Sirs, — We beg to inform you that we have again arranged with Mr. Thomas J. Hind, of 19 Milk Street, as sole agent to handle our "Anchor Brand" Natural Asphalt

Roofing and other goods of our manufacture in Boston and vicinity.

The "Anchor Brand" Roofing has now been on the market upwards of twenty years, and its durability and economy are fully recognized by prominent architects and engineers throughout the country.

Mr. Hind's reputation for first-class work is so well established that we feel sure that contracts placed with him will be handled most satisfactorily, and that the standard of the "Anchor Brand" Roof will be fully maintained.

We wish to call particular attention to the fact that the "Anchor Brand" Natural Asphalt Roofing is manufactured only by the Warren Chemical & Mfg. Co.

Yours very truly,

WARREN CHEMICAL & MFG. CO.

NOTES.

THE New York Central & Hudson River R. R. Company has contracted with the American Bridge Company for two draw-bridges, which are to be operated by gasolene-engines; one of them to be located near New Hamburg, N. Y., and the other one near Little Ferry, N. J. Both are through-plate girder bridges with double track.

THE Schultz Bridge & Iron Company has been awarded the contract for a pier and warehouse at Progresso, Yucatan, Mexico, for the Compania del Ferro-carril Muelle y Almacenes del Comercio. The pier is to be constructed for a double-track railroad, and will be 40 feet wide and 550 feet long; 8-inch solid steel piles will be used.

BUILDING INTELLIGENCE.

Reported for the American Architect & Building News

ADVANCE RUMORS.

Norfolk, Va. — The contract for erecting the depot for the Norfolk & Atlantic Terminal Co. has been given to E. Tatterson, Lowenberg Building; cost, \$16,000.

Oakland, Cal. — W. G. Matthews, 969 Broadway, has prepared plans for a \$40,000 brick and stone office-building to be erected on 14th and Franklin Sts., for W. J. Dingee and W. G. Henshaw.

Pelham Manor, N. Y. — A \$100,000 brick structure will be erected, it is said, in place of the New York Athletic Club building on Travers Island recently destroyed by fire.

Pembroke, N. H. — The managers of Pembroke Academy are looking for a suitable site for a new building to cost \$25,000.

Peoria, Ill. — Reeves & Baillie have prepared plans for a \$35,000 school-building to be erected here.

Philadelphia, Pa. — A stock company, including Alexander G. Rea, William G. Price, Jr., and others, will erect a seven-story brick and stone apartment house at the corner of 10th and Clinton Sts.; cost complete, \$300,000. Architects, Miligan & Webster.

A \$15,000 memorial synagogue on the Jewish Hospital grounds will be erected by Mrs. Franks, to commemorate her late husband. It will be a handsome stone edifice. Work will be started as once.

The work of tearing down the group of old buildings, 812-822 Race St., will begin at once preparatory to erecting a seven-story warehouse and stables for Strawbridge & Clothier. The property is 122' x 145' in area. The general architecture of the structure will be imposing and in good taste for a building of this character, the cost being estimated at \$140,000. Architects Edwin Gilbert & William L. Reid made the plans and specifications for the work.

Pittsburgh, Pa. — Plans have been drawn by John Eichenlaub, 105 Shady Ave., for three brick dwellings to be erected on Graham St., for Eichenlaub & Madden; cost, \$25,000.

Portland, Me. — A \$15,000 Manual Training School will be built at the corner of Carco and Cumberland Sts. for the Walker Estate. Plans by F. A. Thompson.

Reading, Mass. — The Reading Rubber Co. contemplates enlarging its present plant. The new factory will be 60' x 350', costing \$40,000.

Rutland, Vt. — The general contract has been awarded Chas. E. Paige, N. Main St., for the local lodge of F. A. M., a three-story brick and marble building, 60' x 100', to be erected on Washington St.; cost, \$25,000.

San Francisco, Cal. — The American Bridge Co. will furnish the steel work for the ten-story office-building to be built by the Mutual Savings Bank at the corner of Market and Geary Sts.

The assets of the Mutual Savings Bank have now reached \$5,000,000. The concern has grown too big for its Post St. quarters below Kearny St. and will soon commence the erection of a ten-story building of its own on its lot on Market St., opposite 3d.

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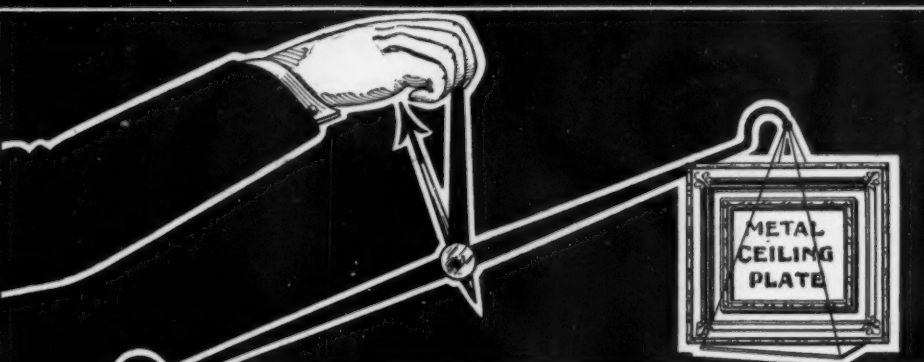
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Tuskegee, Ala.—Andrew Carnegie has given \$20,000 to the Tuskegee Institute for a new library building.

Washington, D. C.—The plans of Shepley, Rutan & Coolidge, Boston, Mass., have been chosen for the new Insane Hospital, which is to be erected at a cost of \$900,000.

Waterbury, Vt.—\$13,951 has been appropriated for repairs at the State Hospital for Insane, and the erection there of a dormitory for nurses.

Wellesley Hills, Mass.—A church costing \$30,000 will be erected by the First Congregational Society. Architect, Geo. F. Newton, Boston.

Wilmington, Pa.—F. Blumenthal & Co. will build a \$100,000 addition to their morocco factory which will make it the largest factory of the kind in the world.

APARTMENT-HOUSES.

New York, N. Y.—One Hundred and Sixteenth St., nr. St. Nicholas Ave., seven-st'y bk. & limestone bachelors apart., 65' x 100'; \$200,000; John Bannan; a., Neville & Bagge.

Thirteenth St., Nos. 208-14, 2 six-st'y bk. & st. apart., 31' x 92'; \$40,000; o., Brubacher & Rentz, 6 Union Sq.; a., Chas. Rentz, 153 Fourth Ave.

One Hundred and Twenty-fourth St., nr. 1st Ave., five-st'y bk. flat, 25' x 85' 11"; \$25,000; o., Thos. Reilly, 1832 Madison Ave.; a., Edw. Wenz, 1491 Third Ave.

Birington St., Nos. 75-77, seven-st'y bk. flat & store, 42' 3" x 66' 4"; \$35,000; o., Israel Lippmann, 70 Elm St.; a., M. Bernstein, 245 Broadway.

One Hundred and Eighteenth St., nr. Lenox Ave., 4 five-st'y bk. flats, 25' x 87' 11"; \$100,000; o., Robertson & Grant, 245 W. 107th St.; a., J. C. Cooker, 234 E. 88th St.

BUILDING INTELLIGENCE.

(Apartment-Houses Continued.)

Broadway, cor. 97th St., seven-st'y bk. & st. flat, 100' 11" x 144' 7"; tar & gravel roof; \$275,000; o., Catherine Wilson, 339 E. 58th St.; a., Wm. H. Boylan, 2572 Broadway.

Eighty-first St., Nos. 151-153, seven-st'y bk. & st. apart., 24' x 92'; \$35,000; o., Morris Monsky; a., G. Fred Pelham, 503 Fifth Ave.

Eighty-second St., No. 225, six-st'y & base. bk. & st. flat & store, 25' x 87'; \$30,000; o., Morris Monsky, 8 Ludlow St.; a., Geo. F. Pelham, 503 Fifth Ave.

One Hundred and First St., nr. Geo. Klester, 1133 Broadway; a., Henry Acker, 1285 Union Ave.

One Hundred and Sixteenth St., nr. St. Nicholas Ave., seven-st'y bk. & st. flat & store, 65' 2" x 100'; plastic slate roof; \$200,000; o., Jno. Bannan, 105 E. 114th St.; a., Neville & Bagge, 217 W. 125th St.

Madison Ave., cor. 99th St., 2 seven-st'y bk. & st. flats with stores, 50' x 90' x 95', plastic slate roof; \$250,000; o., Clementine M. Silverman, 2012 Seventh Ave.; a., Neville & Bagge, 217 W. 125th St.

Union Ave., nr. 165th St., 2 four-st'y bk. flats, 30' x 88'; \$42,000; o., Ole Olsson, 984 Union Ave.; a., Edw. Wenz, 1491 Third Ave.

Eighty-first St., Nos. 151-153, seven-st'y & base. bk. & st. flat, 43' 10" x 102' 0"; \$25,000; o., Morris Monsky, 8 Ludlow St.; a., Geo. F. Pelham, 503 Fifth Ave.

FACTORIES.

Brooklyn, N. Y.—S. Tenth St., nr. Wythe Ave., four-st'y bk. factory, 40' x 75' 3", tar & gravel roof, steam heat; \$15,000; o., N. Y. & Brooklyn Casket Co., 84 S. 9th St.; a., Johnson & Helmle, 220 S. 8th St.; b., W. J. Moran, 141 S. 5th St.

HOUSES.

New York, N. Y.—Belmont Ave., nr. Oakland Pl.,

BUILDING INTELLIGENCE.

(Houses Continued.)

2 two-st'y fr. dwells., 21' x 67', elastic slate roof; \$13,600; o., Chas. Ast, 222 Oakland Pl.; a., John Hauser, 1961 Seventh Ave.

Fourteenth Ave., nr. 49th St., two-st'y & attic fr. dwell., 24' x 31' 3", shingle roof; \$5,000; o., Anna Driesler, E. 28th St., nr. Newkirk Ave.; a., B. Driesler, 1432 Flatbush Ave.

Fifth Ave., No. 992, five-st'y & base. bk. & st. dwell., 25' x 62'; \$75,000; o., Philip Livingston, 4 W. 49th St.; a., Geo. A. Freeman, 27 E. 20th St.

MERCANTILE BUILDINGS.

New York, N. Y.—W. Thirty-first St., Nos. 31-33, ten-st'y bk. & terra-cotta mercantile building, 34' x 88'; \$140,000; o., Elizabeth A. Wilcox; a., Isaacs & Harder.

STORES.

Brooklyn, N. Y.—Westchester Ave., cor. Bergen Ave., 2 two-st'y iron & bk. stores, 44' x 65' x 77' & 76'; \$36,000; o., Franklin A. Wilcox, 1 Broadway; a., A. Arcander, 362 Alexander Ave.

New York, N. Y.—Twenty-fourth St., No. 121, seven-st'y bk. flats & stores, 25' x 105'; \$45,000; o. & a., Fred C. Zobel, 165 Broadway.

TENEMENT-HOUSES.

Brooklyn, N. Y.—Second Ave., nr. 60th St., 3 four-st'y bk. & st. tenements, 26' x 60'; \$30,000; o., Wm. Fryer, 312 Fifty-first St.; a., Thos. Bennett, 198 Fifty-third St.

Irving Ave., cor. Himrod St., 4 three-st'y bk. stores & tenements, 25' x 68'; \$24,000; o., a. & b., J. Deinhardt, 201 Irving Ave.

Boerum St., nr. Humboldt St., 2 five-st'y bk. stores & tenements; \$30,000; o., P. L'gerowitch, 668 Flushing Ave.; a., Sass & Smallheiser, 23 Park Row, N. Y.

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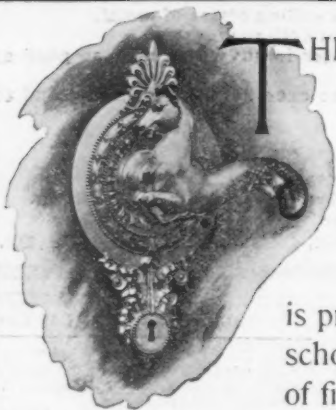
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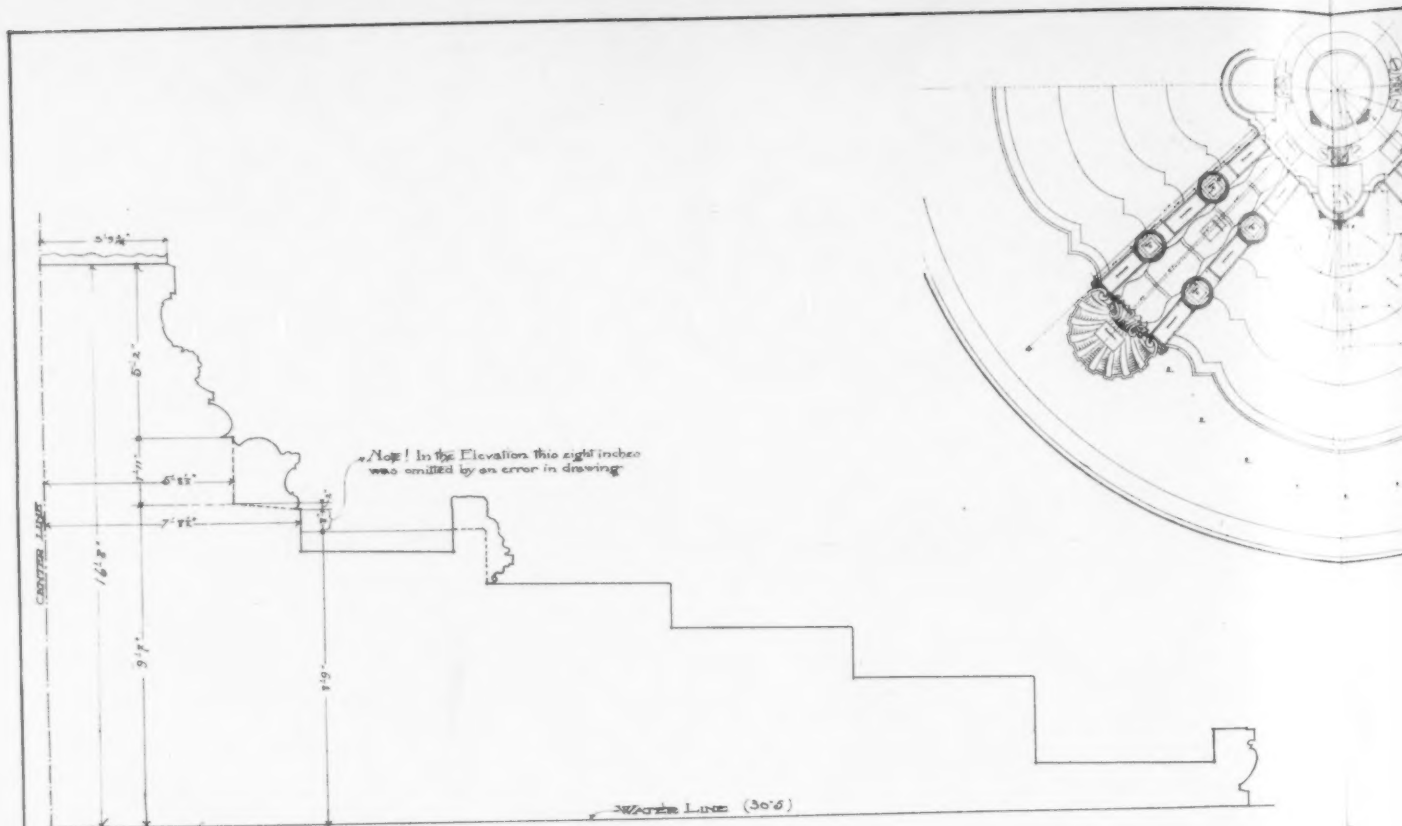


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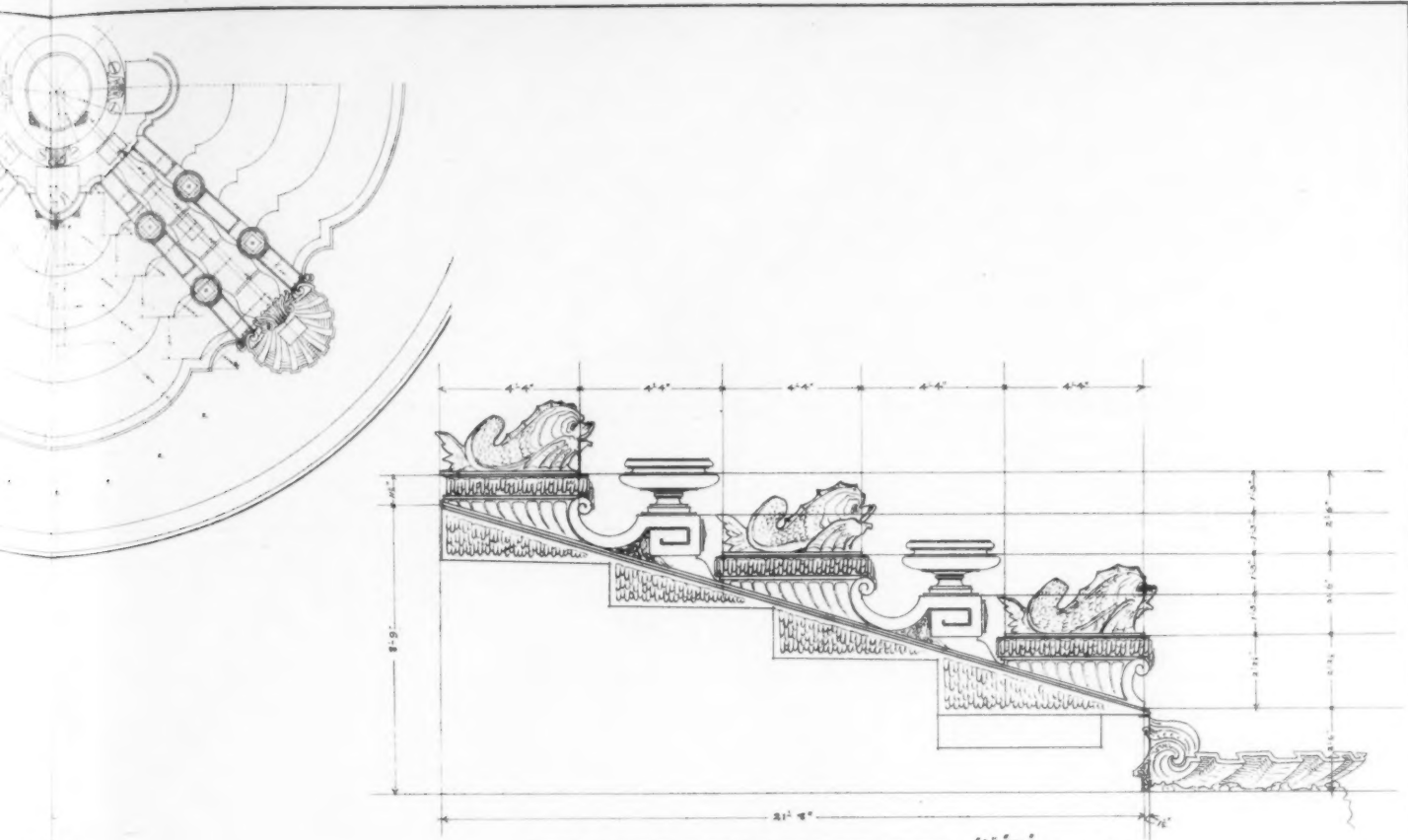
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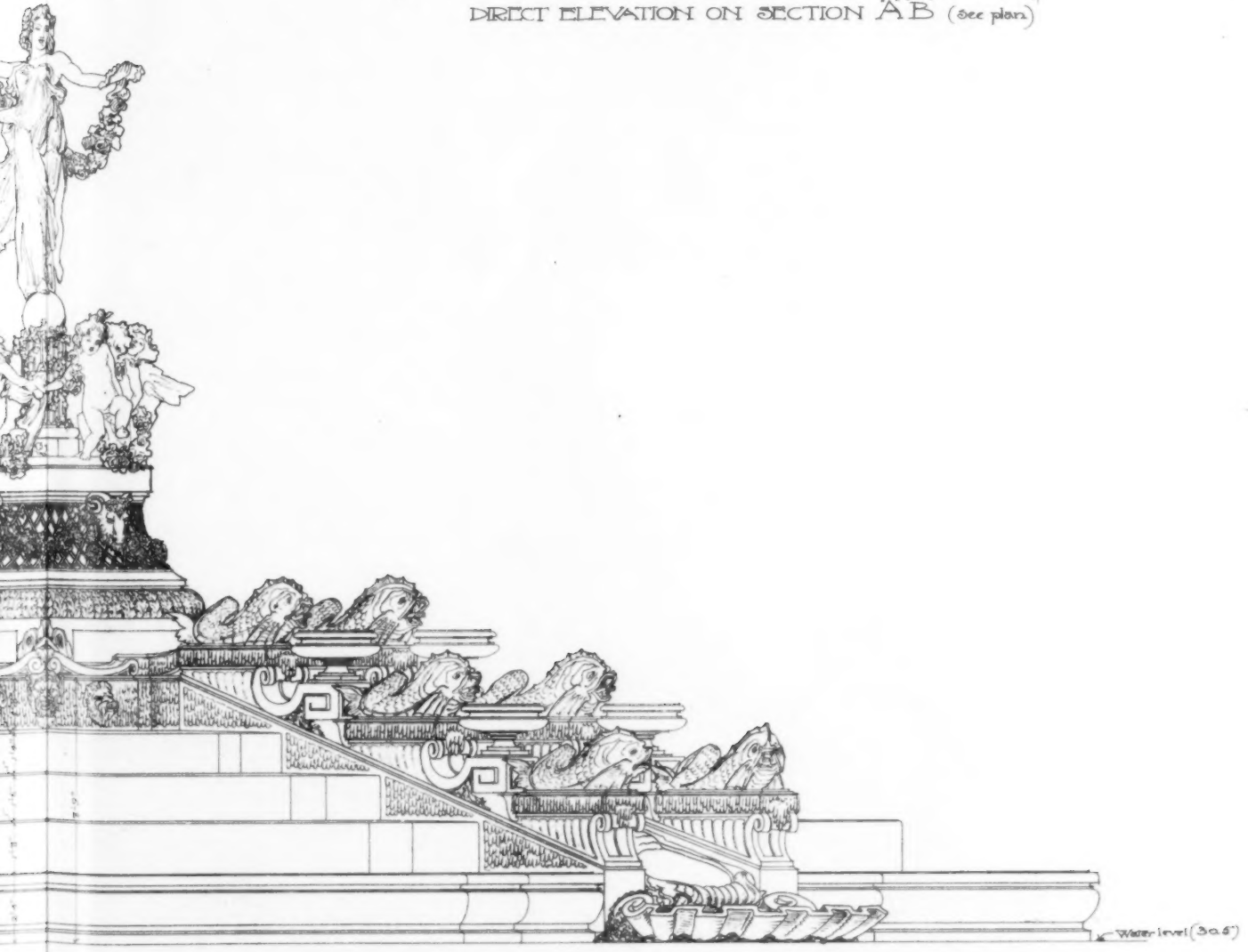
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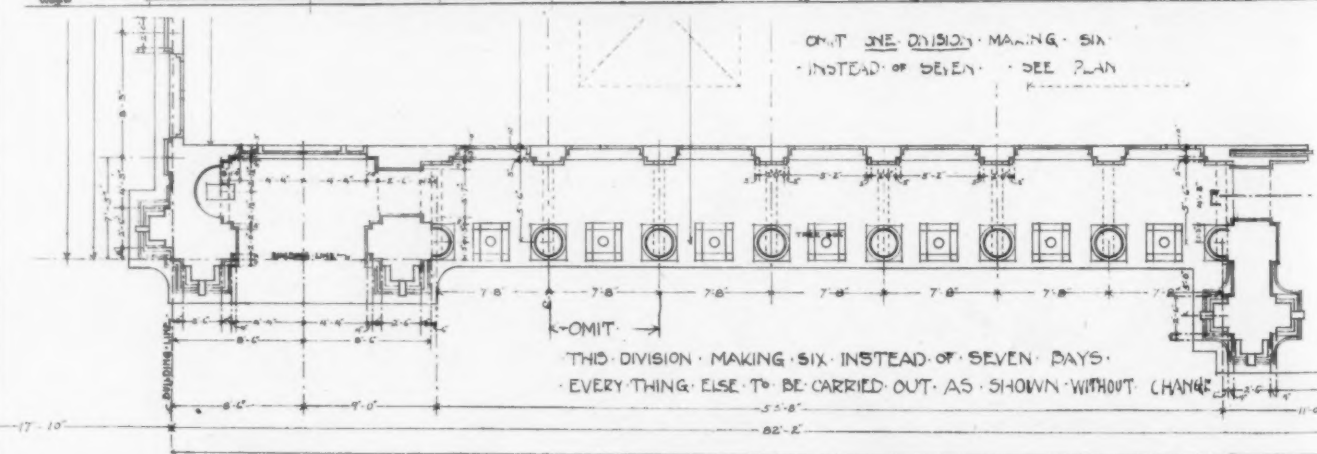
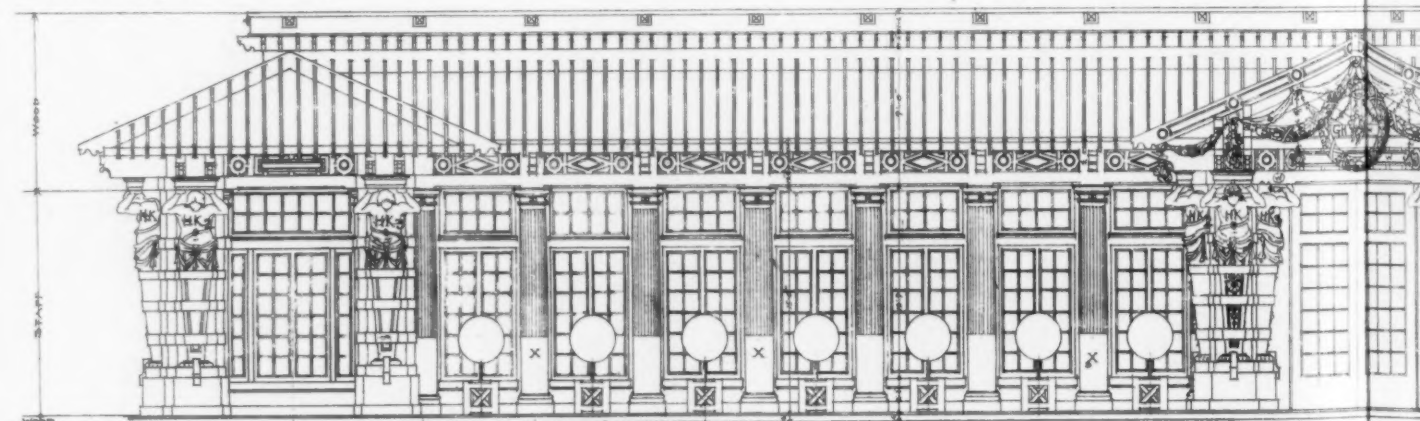
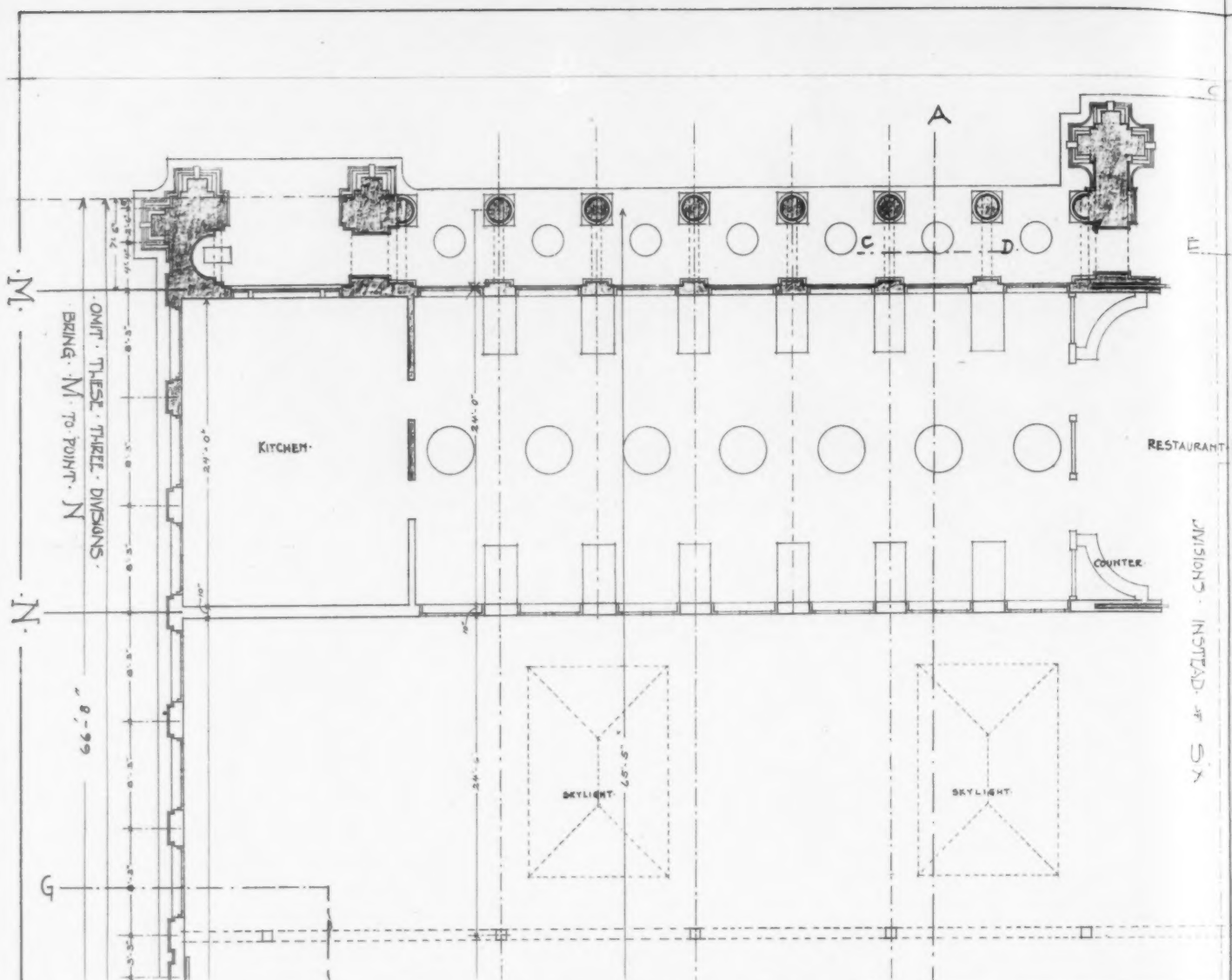


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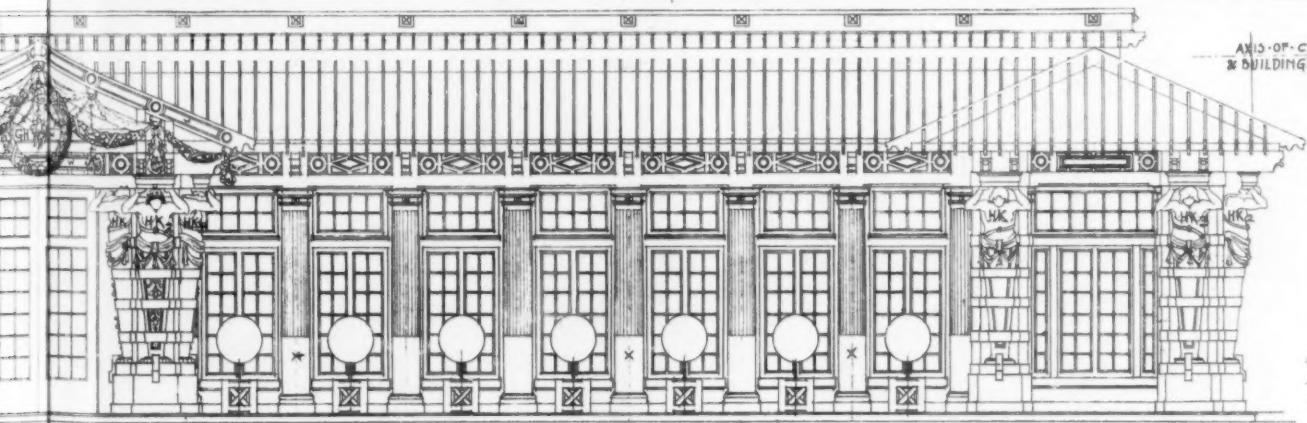
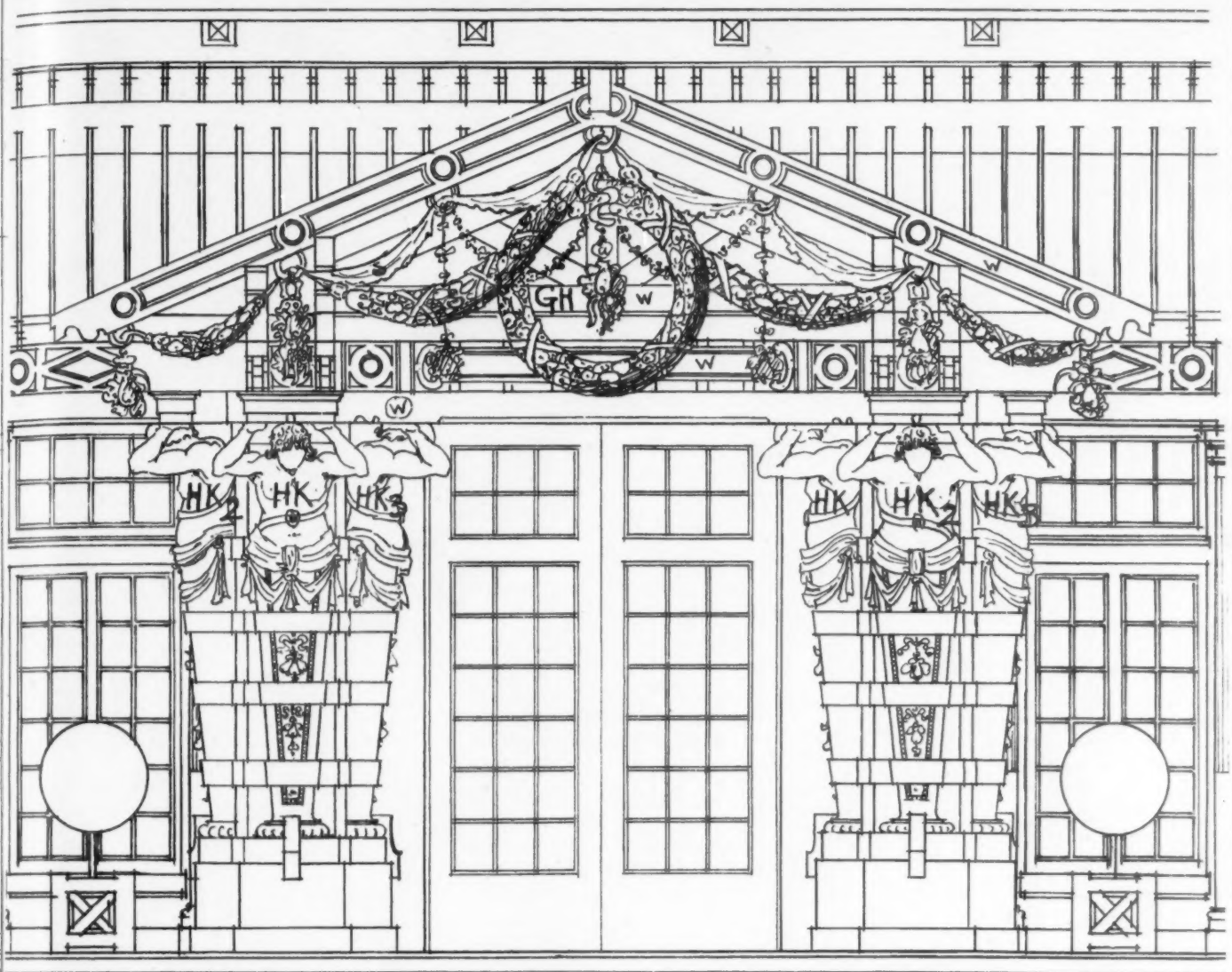
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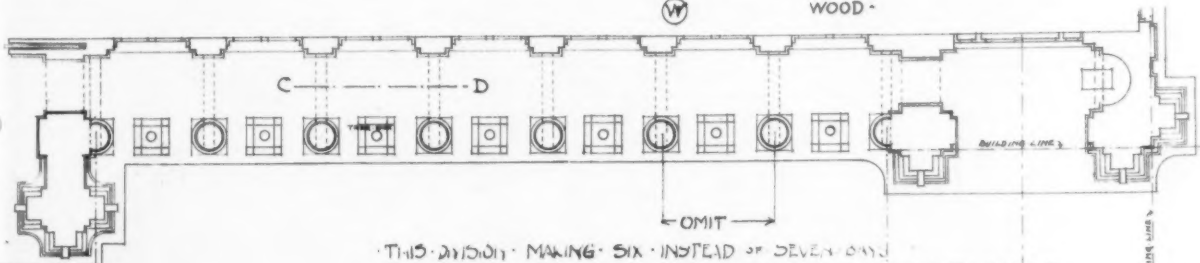


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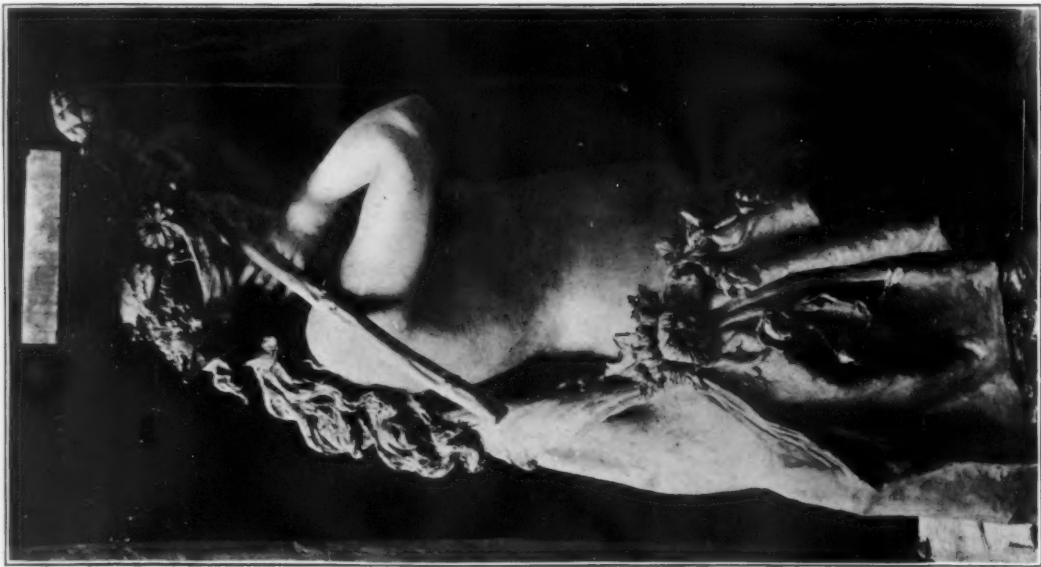
⊙ INDICATES STAFF
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53'-8" 53'-8" 9'-0" 6'-4" 17'-10"

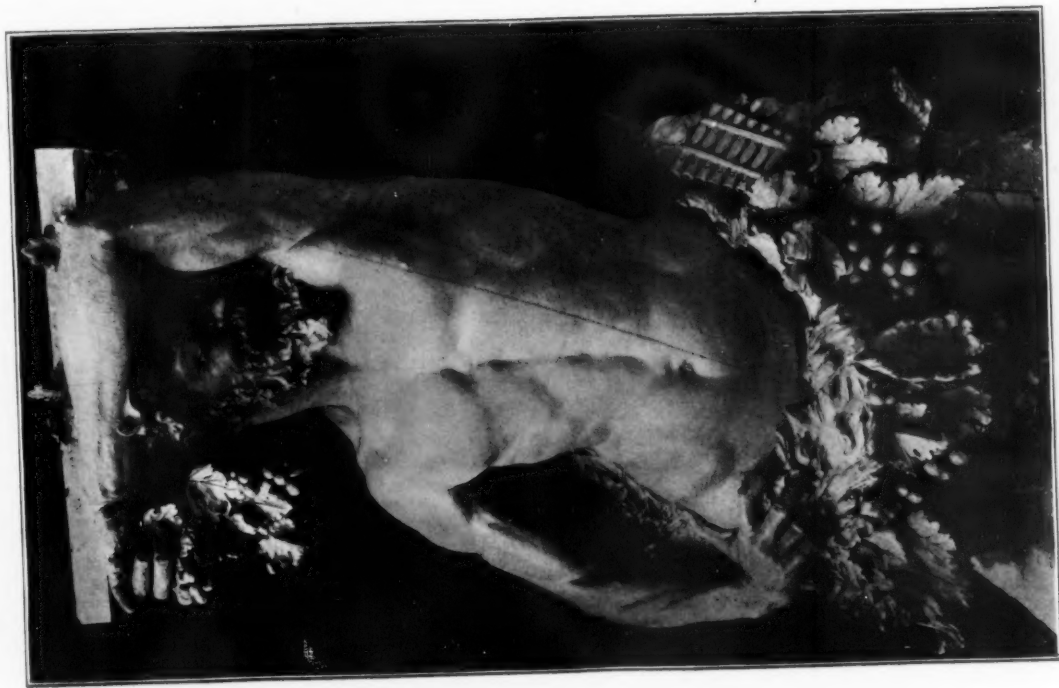
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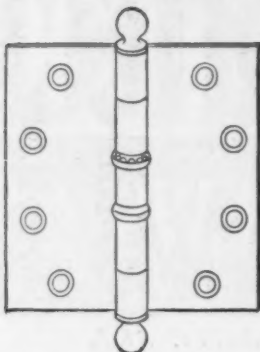
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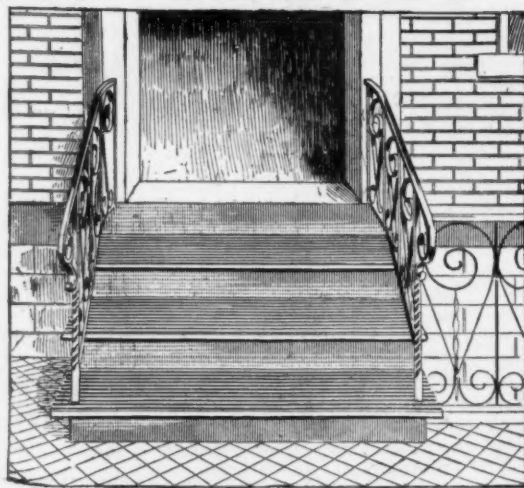
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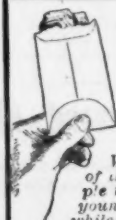
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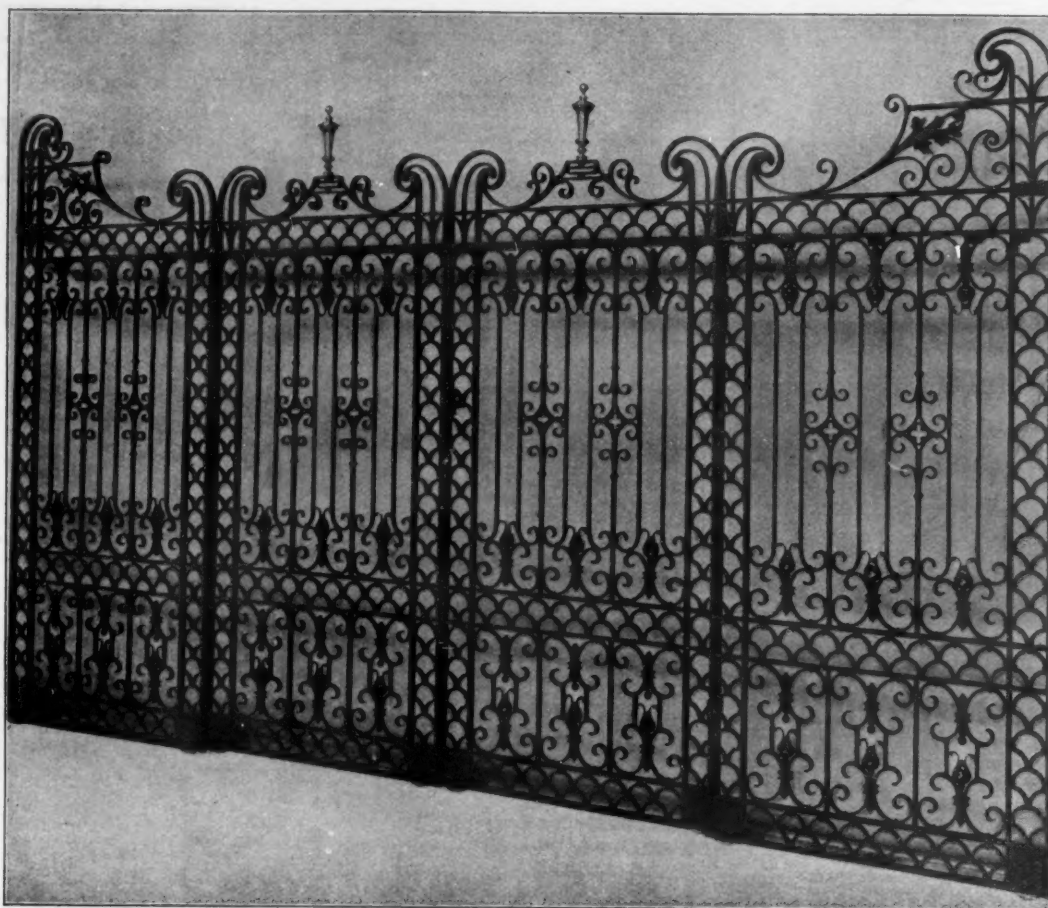


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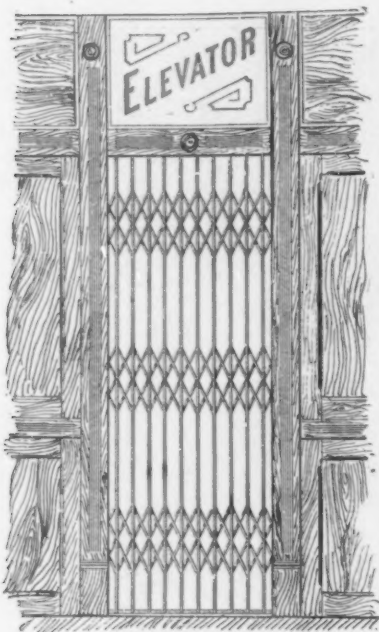
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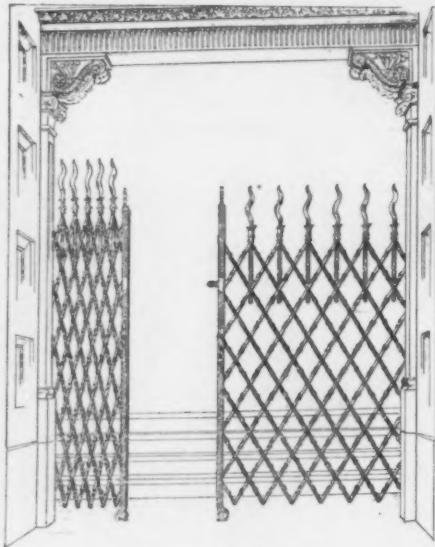
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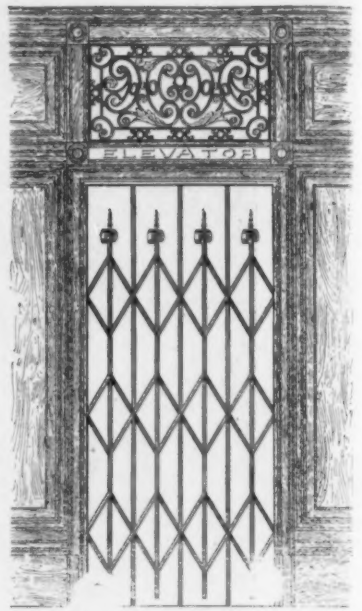
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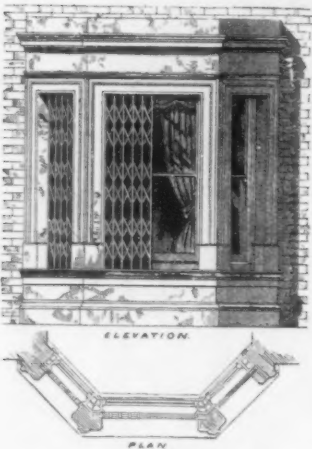
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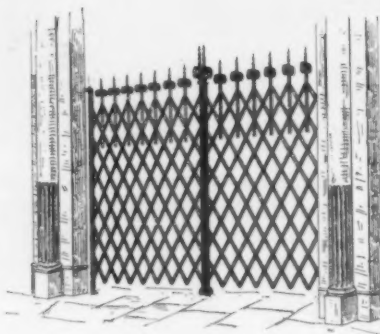
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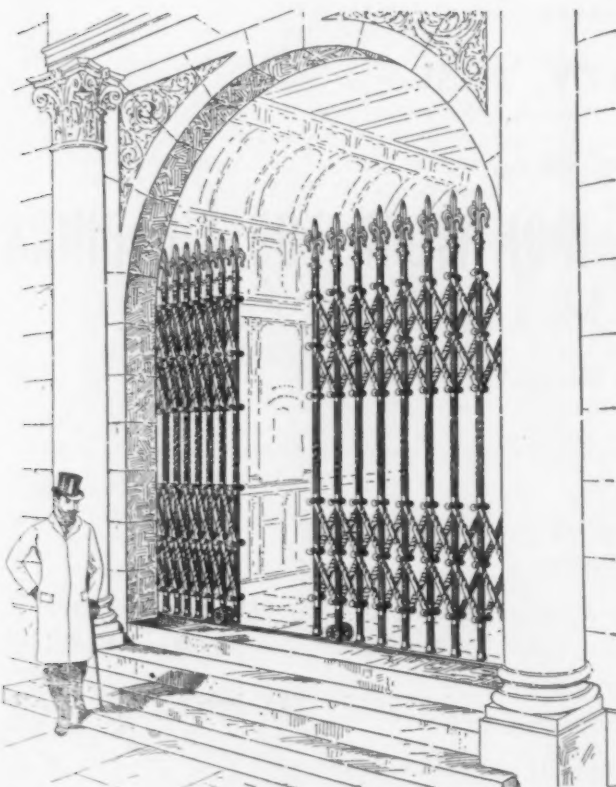
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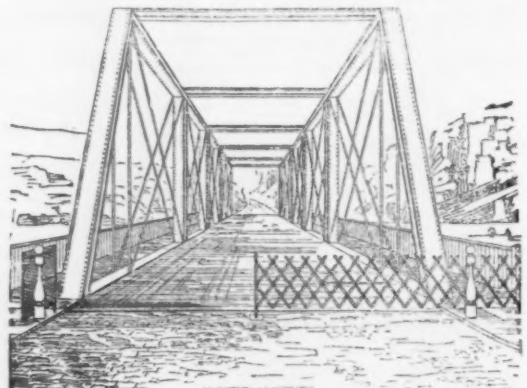
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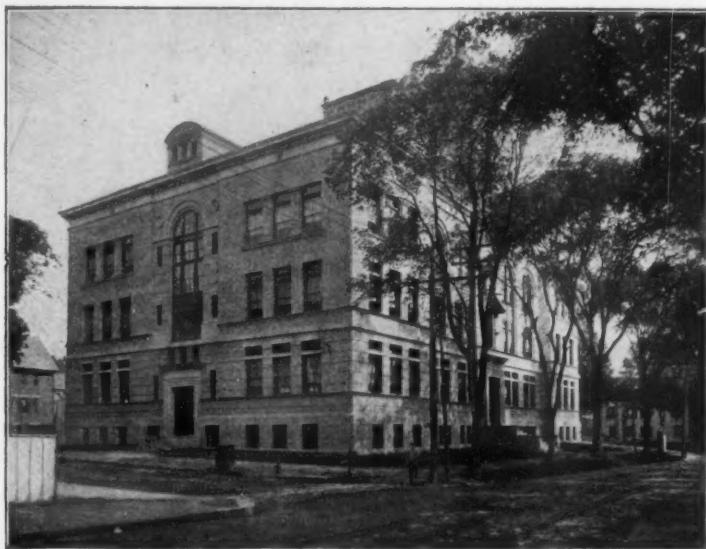
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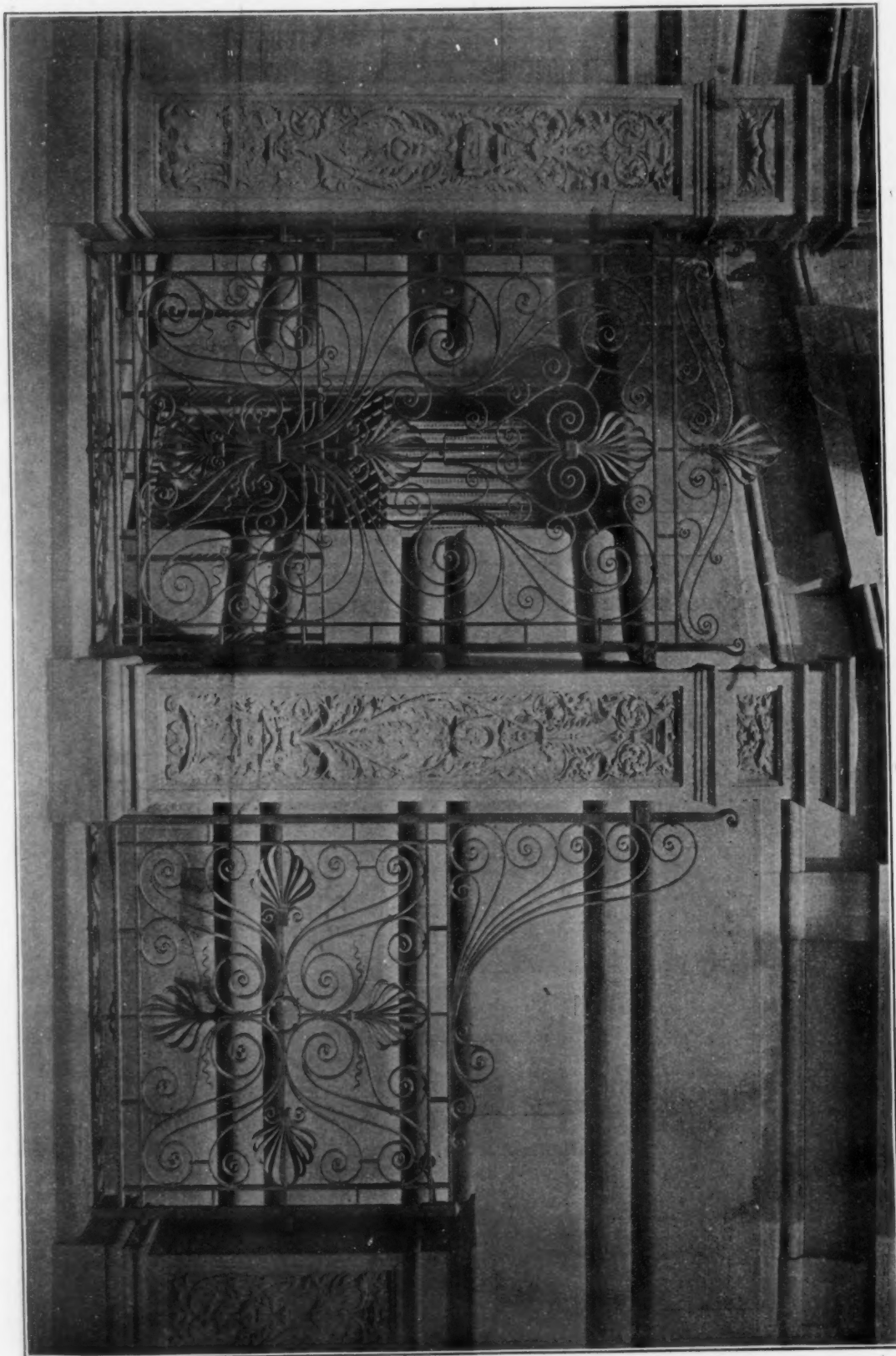
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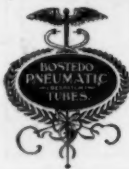
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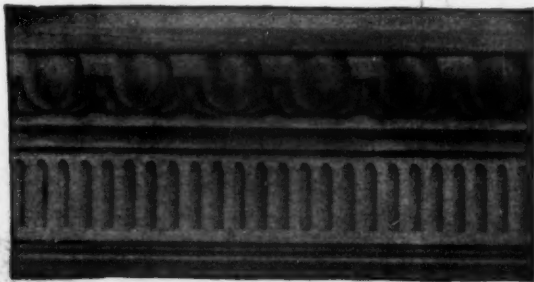
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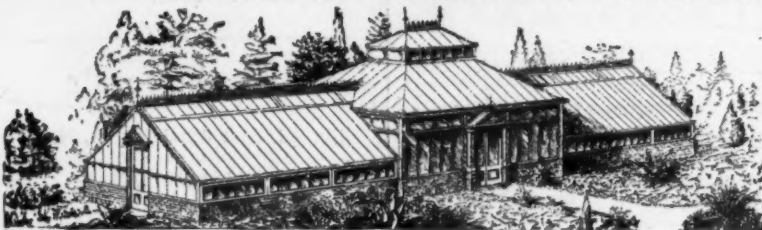
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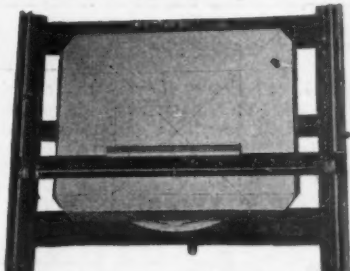
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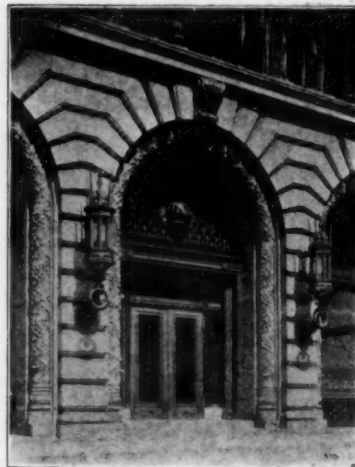
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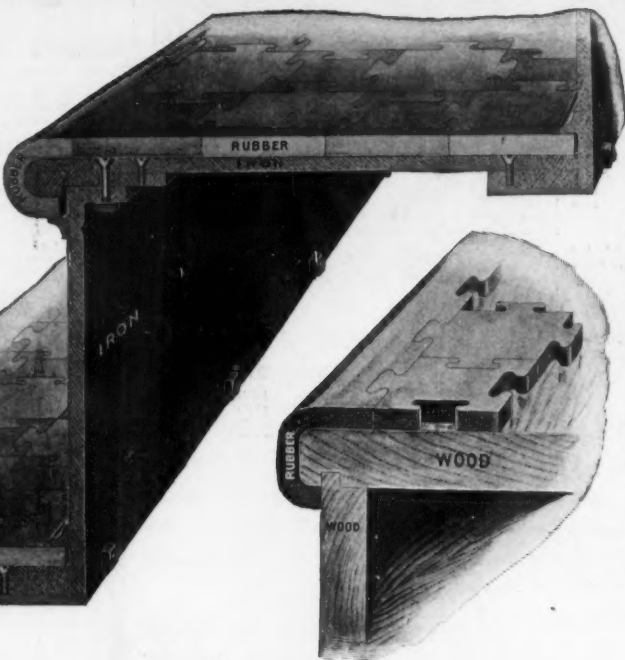
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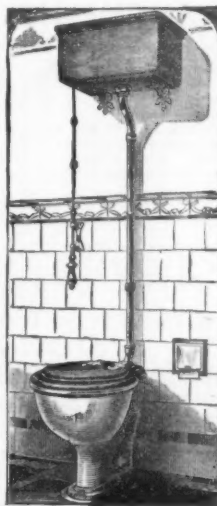
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BUILDING INTELLIGENCE

(Advance Rumors Continued.)

School to be located in rear of Central High School, and cost about \$200,000.

S. C. Falkenburg is preparing plans for an apartment-house to be located on Woodward Ave., and cost \$30,000.

Eureka Springs, Ark. — A \$50,000 hospital will be erected here by R. C. Kerens, of St. Louis, Mo.

Greenville, S. C. — A new county court-house is to be erected in this city costing \$50,000.

Hallettsville, Tex. — A new school-building to cost \$14,000 will be erected here. Hon. French Simpson will donate a site for the building.

Huntsville, Ala. — Charles Shaver, of New York, will erect a \$200,000 cotton-mill in this city.

Indianapolis, Ind. — Plans have been completed for the Jackson Memorial Normal Training School. It will be 70' x 100', and cost \$40,000.

Jersey City, N. J. — E. F. C. Young, pres. First National Bank, will erect a six-story office-building on Washington and York Sts.; cost, \$200,000.

Knoxville, Tenn. — A \$60,000 theatre is to be erected for Fritz Staub, after plans by Oscar Cobb, of Chicago, Ill.

Laconia, N. H. — Competitive plans have been submitted by a number of well-known architects for a two-story stone structure, 80' x 80', containing memorial hall and public library, to be erected at a cost of \$50,000, the gift of W. B. Gale, Esq., for this purpose.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Birmingham, Ala. — The Sloss-Sheffield Steel & Iron Co. will soon work on their \$1,000,000 steel plant at this place.

Bristol, Tenn. — The Southern Railway will build a new \$100,000 union depot in this city.

Burlington, Vt. — W. R. B. Wilcox, 135 College St., has prepared plans for the Adams School to be built on Union St., at a cost of \$15,000.

Butte, Mont. — The Masonic Temple Association will erect a \$50,000 temple.

Cadillac, Mich. — Plans have been drawn by Oscar Cobbs & Son, 85 Dearborn St., Chicago, Ill., for a \$20,000 opera-house for the Cadillac Opera House Co.

Denver, Col. — Press reports state that the Tramway Co. will erect a summer theatre costing \$50,000 on a site adjoining the City Park.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Des Moines, Ia. — The Des Moines St. Ry. Co. is to erect a seven-story building on 6th Ave. and Mulberry St.; cost, \$100,000.

Detroit, Mich. — Theodore P. Hall and the Wm. B. Wesson Estate will construct a large building on lots Nos. 32 to 40 Michigan Ave.; cost, \$40,000.

Joy & Barcroft are preparing plans for a nine-story family hotel for M. M. Fisher to be built corner Woodward Ave. and Duffield St.; estimated cost, \$200,000.

The Public Library Commissioners have decided to ask the State legislature for the right to issue \$750,000 worth of bonds for the purpose of constructing a new Public Library Building.

The City School Commissioners will ask the County Auditor for \$481,000 for the purpose of building new schools during the coming year. The principal one will be a Model and Manual Training

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Mittineague, Mass.—The Mittineague Paper Co. will build a new mill. It is hoped to have the building completed in six months. It will be 80' x 150', four stories high, costing within \$100,000.

New Britain, Conn.—It is reported that St. Mark's Society has decided to dispose of a building lot and use the proceeds toward erection of a new church edifice. Funds in hand now aggregate \$25,000.

New Haven, Conn.—It is reported that Brown & Van Boren, Exchange Building, have prepared plans for a \$25,000 four-story factory to be erected on Olive St. for Strouse, Alder & Co.

Newport, R. I.—The New York, New Haven & Hartford R. R. Co. will expend between \$300,000 and \$400,000 in the erection of new machine shops in this city.

New York, N. Y.—Important improvements are contemplated by the Astors in Longacre Sq. Flats between 43d and 44th Sts. will be torn down and an apartment hotel erected on the site. A similar project is on foot for the corner of 45th St. now occupied by wooden buildings.

The New York Central Railroad proposes to erect a "sky-scraper" at the corner of Depew Pl. and 42d St., now occupied by the old brick "annex" for incoming trains. The building will contain offices, restaurants, etc., for the use of the New York Central, and the space remaining will be rented to tenants.

Pittsfield, Mass.—The directors of the coal-gas company are about to award contract for building a new plant on Beaver St. Cost of new building, \$100,000.

(Continued in Supplement.)

COMPETITIONS.

CITY-HALL.

[At Newark, N. J.]
Office of new City-hall Commission.

City-hall, Newark, N. J., January 30, 1901. The undersigned having been appointed a Commission to build a new City-hall for the City of Newark, will receive plans in competition from all architects who deliver their drawings at this office, between the 15th day of May and the 1st day of June, 1901.

Architects desiring to enter the competition can obtain full information of requirements of building and conditions of competition by application to James T. Neary, Clerk of Commission, City-hall, Newark, N. J.

ANDREW KIRKPATRICK,
GOTTFRIED KRUEGER, } Commissioners.
JAMES E. HOWELL, }

1312

REMODELLING HOSPITAL.

[At Milwaukee, Wis.]

The county clerk will receive plans and specifications until February 18, 1901, for remodelling the Milwaukee County Hospital. Bids will also be received for an addition. OTIS T. HARE, county clerk.

1310

PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 28, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 6th day of March, 1901, and then opened, for furnishing the heating apparatus complete in place for the U. S. Post-office at Monmouth, Ill., in accordance with the drawings and specification.

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PROPOSALS.

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SEWER CONSTRUCTION.

[At Findlay, O.]
Sealed bids will be received until February 7, 1901, for the construction of brick and pipe sewers and appurtenances, estimated to cost \$23,000. For specifications and other information address JOHN W. S. RIEGLE, city engineer. 1310

STEAM HEATING APPARATUS.

[At Galesburg, Ill.]
Bids for the construction and installation of a steam-heating apparatus for the public library building will be received at the office of Albert J. Perry, Commercial Block, until February 11. 1310

ADDITION.

[At Renville, Minn.]
Sealed proposals will be received until February 15, 1901, for constructing a brick addition to school. F. C. GREENE, secretary board of education. 1310

HALL.

[At Jeffersonville, O.]
Bids are wanted February 11 for a township hall. SMITH J. TODD, township clk. 1310

CHURCH.

[At Gray, Ia.]
Bids are wanted February 15 for an edifice for the Evangelist Lutheran Church. JOHN POLZIN, chmn. 1310

SEWER CONSTRUCTION.

[At Fort Du Pont, Del.]
Office of Constructing Quartermaster, Delaware City, Del. Sealed proposals will be received here until February 15, 1901, for construction of a sewer system at Fort Du Pont, Del., as per plans in this office. Forms and specifications furnished on application. J. DE L. LAFITTE, constructing quartermaster. 1310

CITY-HALL.

[At Birmingham, Ala.]
Bids are wanted February 25 for a city-hall; probable cost, \$165,000. Address D. A. HELMICH, archt., 306 N. 19th St. 1311

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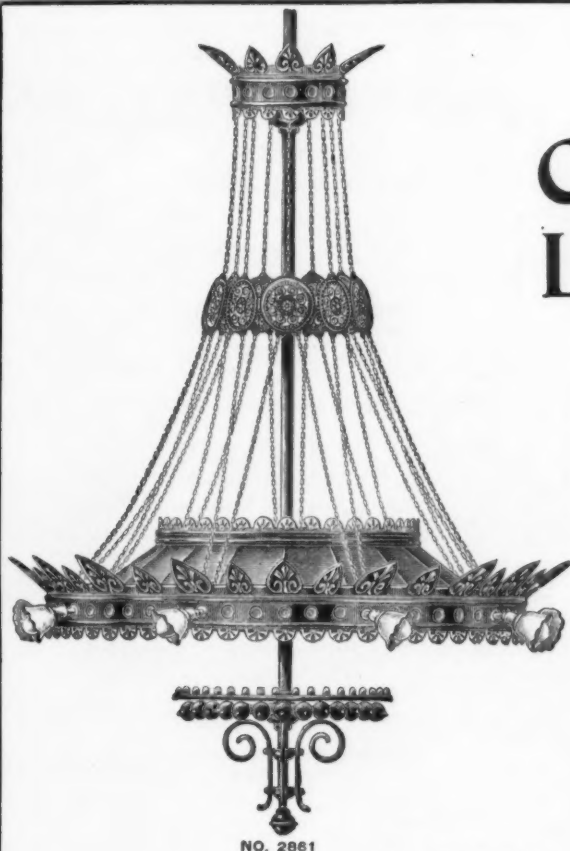
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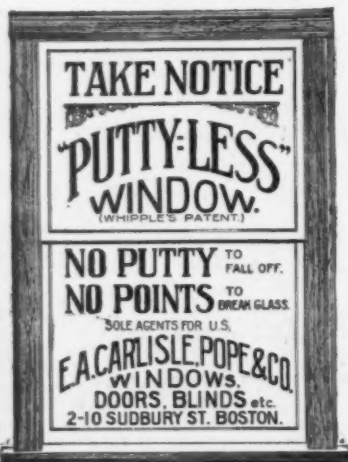
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EDWIN H. GAGGIN,
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. . . CODE OF ETHICS . . .

* Prepared in Conformity with the
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* Recommended to its Members by
the Boston Society of Architects,
was

ADOPTED BY THE SOCIETY, FEBRUARY 1,
. . . 1895. . .SECTION 1. No Member should enter into
partnership, in any form or degree, with any
builder, contractor, or manufacturer.

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

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

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

* SECTION 5. It is unprofessional to offer draw-
ings or other services "on approval" and
without adequate pecuniary compensation

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

* SECTION 7. It is unprofessional to make altera-
tions of a building designed by another archi-
tect, within ten years of its completion,
without ascertaining that the owner refuses
to employ the original designer, or, in event
of the property having changed hands, with-
out due notice to the said designer.

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

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

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

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

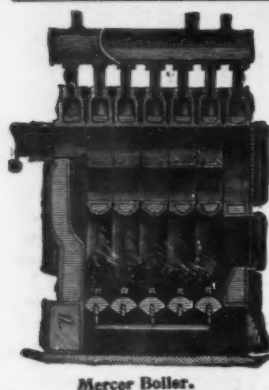
* SECTION 12. The American Institute of Archi-
tects' "schedule of charges" represents mini-
mum rates for full, faithful and competent
service. It is the duty of every architect to
charge higher rates whenever the demand for
his services will justify the increase, rather
than to accept work to which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

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

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

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

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



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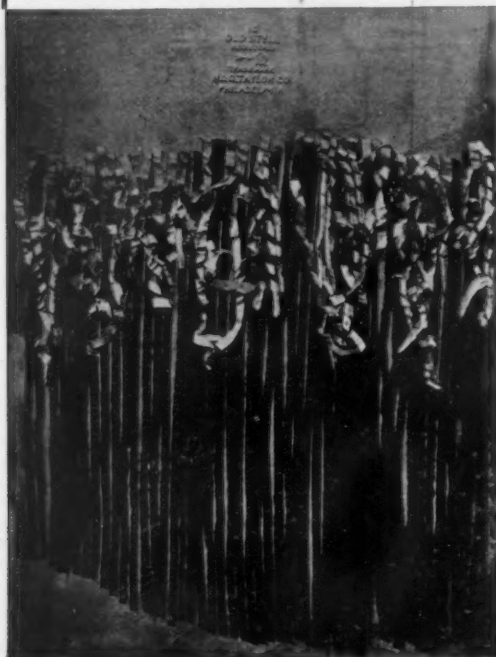
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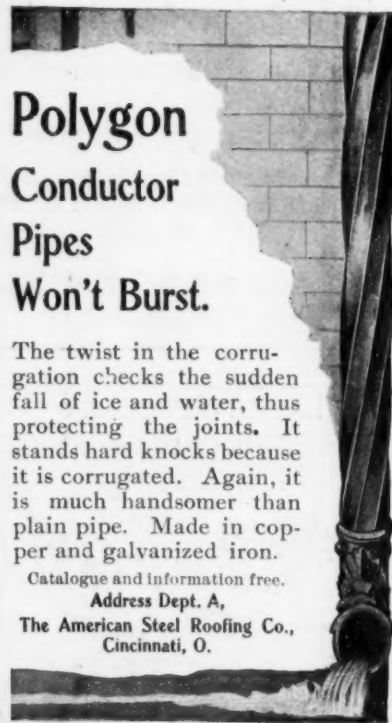
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