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WE have received lately copies of several circulars of invitation to competitions, with the request that we would say something about them. In most cases the terms offered were unattractive enough, and sometimes ridiculous enough, to form a text for a homily on the subject of the foolishness of having anything to do with such competitions; but we do not often think it advisable to interfere in such matters, unless we have reason to believe that the “invitations” conceal dishonorable intentions, against which inexperienced architects should be warned. In regard to competitions unsatisfactory in other ways, such as requiring competitors to deposit certified checks, or to guarantee the cost of the building, or to submit to the award of unknown and irresponsible persons, we can only say, as we have said so many times before, that the best method of suppressing them is for architects to have nothing to do with them. It is, as we think, a little humiliating to the profession to have these appeals made for interposition in behalf of architects to whom unsatisfactory terms of competition are offered. We may be very sure that the public generally interprets them as the grumblings of people who intend to accept the terms in the end, but who would like to get something better if they can, and that they rather encourage than discourage the people who contemplate making similar propositions. A man who appealed to the newspapers to represent to his provision-dealer the moral turpitude of selling him bad eggs would soon have nothing but bad eggs offered him, while the good ones would go to the man who simply refused to buy anything else, without advertising his weak-mindedness in public.

IT is hardly necessary to say that the best members of the profession throw into the waste-basket everything that they receive in the shape of an invitation to competition which says anything about certified checks or bonds from the architect, or which contains any of the other indications by which the experienced business-man can generally divine unfair or fraudulent intention; but there are many young men, who have plenty of time on their hands, and long to exercise their trained skill in design, who are disposed to take a more charitable view than their elders of other people's motives, and it is at the expense of these unsuspecting persons that the schemers flourish. We do not say, by any means, that there is intentional fraud in all competition programmes which are unsatisfactory, according to professional standards; but even good and honest people, after receiving competitive designs, which they have not bound themselves to dispose of in any particular way, are likely to be bewildered by the mass of drawings which they cannot comprehend, and to fall easy victims to the professional “hustler” who can “combine the merits of all the designs in one,” or whose own design, in the opinion of his talkative friend on the committee, is “far superior to all the others,” or is, according to

the judgment of the principal builder of the neighborhood, who sees his advantage in doing a favor to the local architect, “the only one that can be built for the money”; while less scrupulous persons see no harm whatever in turning all the competing designs over to the architect who has been promised the work from the first, for him to improve upon, adjourning their decision until he is prepared to submit the results of his labors. We have always taken a rather more favorable view than the profession generally in this country of the influence of competitions in affording exercise and opportunity to the talent of younger men, and in developing improvements in plan, but in this we assume that the competitions are fair, and it is for the younger men, who are chiefly interested, to make them so by refusing absolutely to be concerned in any other kind. In England, the rule is to keep out of all competitions in which some architect of reputation is not employed to judge the designs. He may not be the only judge, as committees sometimes insist on keeping the final decision in their own hands; but if his award is overruled, public opinion demands a satisfactory reason for such action, and, in practice, it is a rare thing for an honest committee to wish to set aside the professional assessor's award, or for a dishonest committee to dare to do so. Where a professional assessor is concerned in a competition, such foolish conditions as warranting the cost, under bonds, or giving certified checks, are likely to be left out of the programme, and the quickest and simplest way of purifying competitions here would be, as it seems to us, to adopt the English practice.

THE meeting of the Boston Society of Architects, on February 1, was the first that had taken place since the death of its long-time President and, later, Honorary President, Edward C. Cabot, and was notable because of the feeling way in which his successor, Mr. Cummings, paid tribute to his memory. A more difficult task than to put into words any characterization of so strong, yet so elusive, a personality as Mr. Cabot's could hardly have been undertaken: it was like defining an essence or describing a color to a blind man. Yet how successful the treatment actually was is shown by the remarks themselves, which may be found in another column. To so many of the younger members of the Society Mr. Cabot was but a name that it was felt by the older members that perhaps the best lesson that could be drawn from his life was to show to their younger associates, perhaps already inclining to believe wholly and only in the material honors of a grossly commercial and inconsiderate epoch, how a lasting name and honor might be acquired by an artist of keen sensibilities, with no taint of Bohemianism in his composition, through the consistent observance of the Golden Rule; and those who know that envy, malice and back-biting are too often attributes of the artistic temperament can realize how fortunate this Society has been in sitting for so long within the influence of a man whose sweet and kindly nature allowed him to entertain, much less express, no smallest unjustifiable blame of a fellow-man.

THE matter of the establishment of a National Gallery of fine-art in Washington still agitates the newspapers, although, we are glad to say, the agitation is so feeble that the prospect of the realization of the scheme appears very remote. While we hope that, for many years to come, the development of the fine-arts in this country will be mainly local, a great deal might be said in favor of devoting certain rooms in the Congressional Library, or, perhaps, a special building in Washington, to a national portrait-gallery, where should be collected authentic portraits of persons distinguished in the history of the country. The National Portrait Gallery in London, although it has only been established a few years, is one of the most interesting places in Europe, and a collection of portraits from life could soon be made here which would rival that in London. Whether any authentic portraits exist of Columbus, Captain John Smith, Pocahontas, Cortes, Père Marquette, or the other early explorers, we do not know; but Winthrop, Bradford, Saltonstall, Vassall and other early settlers of the higher rank would certainly be represented, while, from the middle of the eighteenth century, material in abundance would be available. To say nothing of Washington, of whom several excellent portraits exist, it would probably be easy to collect pictures of half the signers of the Declaration of Independence,

of every President of the United States, from Washington down, of most of the important characters on both sides in the Civil War, and of nearly all the persons noted in other ways from the foundation of the Republic. Washington would unquestionably be the proper place to keep such a collection, and it may be hoped that means will be found before long for forming it.

WE do not think that sanitarians will be much grieved at the decision of the Supreme Court of the United States, which, on the petition of the city of St. Louis, has denied the right of the Drainage District of Chicago to discharge sewage into any stream by which it may be conveyed to the Mississippi, to the prejudice of the drinking-water of St. Louis. Enormous as has been the sum spent on the new Chicago drainage-canal, it has been a work of the dark ages of sanitary science, and it is a satisfaction to believe that it will probably be the last undertaking intended for the purpose of conveying the sewage of a great city into a fresh-water stream. If the canal were to be abandoned, in consequence of the prohibition of its use as a sewer, there might be some regret that thirty million dollars should have been spent on an enterprise which being, from the beginning, of doubtful expediency, turned out entirely useless; but whatever value the drainage canal has as a means of water-communication is likely to increase with time, while the conveyance of the sewage of Chicago to the outfall which should have been provided for it in the first place, on some tract adapted to the process of purification by filtration, is not a very serious matter, and the water, after filtration, will be just as available for navigation as before. Whether Chicago will ever be reached by steamers from the Gulf of Mexico, or whether the steamers would come there if they could, are questions in regard to which we express no opinion, but, in any case, the cleansing of the Chicago River is provided for, and this alone would be worth a part of the cost of the canal.

AMERICAN architects must not imagine that they are the only ones in the world who construct lofty buildings. To say nothing of the fourteen-story structure in process of completion in Paris, the city of Liverpool possesses a storage-warehouse fourteen stories high. Besides being high, this warehouse is seven hundred and twenty-five feet long, and one hundred and sixty-five feet wide, containing thirty-six acres of floor-space. It is to be devoted to the storage of tobacco, sixty thousand hogsheads of which can be accommodated in it. It is worth while for architects to note that this immense building, the largest warehouse in the world, as the Liverpool people think, is situated on the docks, where railway-trains run close beside the steamships. It is obvious that, as steamers increase in size, there is advantage in increasing the size of the warehouses in which the goods that they convey are to be stored. Many vessels now carry from ten to twelve thousand tons of cargo, which it is necessary for them to discharge within about thirty-six hours, to make room for taking on board a return cargo of the same amount, in the same time, so that they may be ready to sail at their appointed hour for their next trip. To put twelve thousand tons of freight in thirty-six hours into wagons, for distribution among a number of small warehouses, is out of the question, and to store it in open sheds, as was shown by the terrible disaster of last year at Hoboken, is dangerous; and the only alternative is to provide warehouses near the steamers, capable of receiving the cargo, and keeping it in safety until the time comes for removing it. Where the railway-tracks run alongside the steamers, as at Liverpool, Southampton, Hamburg and Genoa, the advantage of large warehouses is still greater, as, the more rapidly goods can be handled, the greater economy there is in treating large quantities of them, and it may be predicted that the movement for the establishment of vast dock store-houses, begun at Hamburg, will extend to all the principal seaports of the world.

AN interesting test was recently made by the British Fire-Prevention Committee of a form of fire-proof flooring which is extensively used in Germany, and has, apparently, been introduced into England, but which is practically unknown here. The characteristic material of this flooring is a netting of galvanized-iron wires, of about three-quarters of an inch mesh, on which are strung little cross-shaped bits of terra-cotta, each piece of terra-cotta covering the intersection of two wires. The terra-cotta is burnt on, so that it holds the

wires firmly at their intersection, but the pieces do not quite meet, leaving a little exposed wire between them, so that the netting is flexible. The wire is not very heavy, being only about one-twenty-fifth of an inch in diameter. The floor tested was made by setting steel beams, a little over three feet from centres, over a span of ten feet. The beams were six and one-half inches deep, weighing thirteen pounds to the foot. A three-eighths-inch iron rod was laid along the top of each beam, and secured to them with clips, and sheets of the protected wire-netting over the whole. The use of these rods is not very evident, but they may have been intended to prevent cutting of the netting by the flange of the beam. The netting was laid on loosely, so as to hang down four inches in the middle between each pair of beams. A very soft concrete of one part Portland-cement to four parts coke-breeze was then poured on from buckets, and levelled with a trowel. The report of the test says, quite incorrectly, that the mass of concrete, owing to the sagging of the netting, formed an inverted arch. Instead of an arch, it formed a lintel, well adapted for sustaining a load, but, of course, incapable of exerting a thrust. The concrete was brought to a height of about four inches above the top of the beams before levelling off to receive the sleepers for the wooden floor.

AFTER the concrete was firm, the sides and lower flanges of the beams, which had been previously covered with the protected netting, fastened on with heavy galvanized-wire, were plastered with mortar of coke-breeze and Portland-cement, with a little lime and hair added. Three-eighths-inch rods, fifteen inches apart, were then secured to the underside of the beams with stout clips, and sheets of protected netting attached to them with wires, and, for some reason which is not very obvious, bare wires of galvanized-iron, about the size of telegraph-wires, were stretched, ten inches apart, in both directions under the ceiling netting, and wired to it, and secured to the walls with hooks. Three days later, the sleepers for wood-flooring were laid on the concrete, and the space between them filled with concrete of one part Portland-cement to six parts coke-breeze, and, at the same time, the first coat of plastering mortar was put on the ceiling. This mortar consisted of ordinary lime, sand and hair, gauged with a special slow-setting plaster-of-Paris. The second coat of plastering-mortar was similar to the first, and the third coat consisted of eight parts of lime-putty to one of the slow-setting plaster-of-Paris. Meanwhile, a seven-eighths yellow-pine flooring had been laid on the sleepers. A month after the plastering of the ceiling was finished, the floor was covered with bricks, giving a uniform distributed load of one hundred and fifty pounds to the square foot, and the fire-tests were begun. The fire was applied in the form of a gas-flame, capable of giving a temperature of two thousand degrees Fahrenheit. Two minutes after the gas was lighted, the finishing coat of plastering began to come off the ceiling, and, three minutes later, it had nearly all fallen. During the ensuing hour, in which the temperature ranged from twelve hundred to two thousand degrees, the ceiling cracked and bulged slightly, but no more plastering fell off. After an hour and a quarter, the gas was turned off, and water thrown on the ceiling for three minutes from a hose with a half-inch nozzle. Where the jet struck the ceiling the plastering was washed off, exposing the terra-cotta covering of the wire-netting, but no other change was observed. The floor had been watched for deflection during the test, but no deflection occurred. A few days later, at the suggestion of the contractors who built the floor, the plaster remaining on the ceiling was removed, and the ceiling replastered in the same way as before, and the test repeated, with substantially the same results. On examination of the structure, after enduring the two tests, the beams, netting and wires were found uninjured, and the wooden floor-boards were not even discolored. Architects will remember that wire-netting has been used for fire-proof flooring in this country in very much the way here described, by laying it over iron beams, sagging in the middle, and covering it with concrete, but the terra-cotta protection has, so far as we know, never been employed here. It may be doubted whether it is of any material advantage to the floor-construction, as the wires would, in any case, be protected by the concrete; but it seems to be of value in the ceilings, and the application is very simple, consisting, apparently, in putting a little lump of soft clay over the intersections of the wires, stamping it in a mould, and burning the whole sheet at once. With cylinders, the operation could be very rapidly performed, and the cost of the clay would, of course, be a mere trifle.

THE ITALIAN FORMAL GARDEN.¹

GARDENING, as one of the decorative arts, deals with the materials of the earth's surface, and the vegetation and water which diversify and embellish it. In any style of gardening the results of the designer's labors are, and must be, artificial, whether he seek to counterfeit the appearance of the primitive meadow, forest and thicket, or to arrange his combinations of earth, rock, plants and water upon some arbitrary and conventional system. The different schools of the art are distinguished largely by the degree to which they incline towards one or the other of these systems of treatment. The Italian villa-gardens of the Renaissance are the highest representations of the second system.

Gardening is an art of peace and luxury, and, as an accompaniment of buildings, follows in the wake of architecture. "Without it," says Bacon, writing in Elizabeth's time, "buildings and palaces are but gross handiworks; and a man shall ever see that when ages grow to civility and elegance, men come to build stately sooner than to garden finely." As an art of luxury it fared poorly in the Dark and Middle Ages; but when the Renaissance revived the arts of ancient Rome in the fifteenth and sixteenth centuries, and the increasing stability of the social order permitted the indulgence of personal luxury, gardening was revived with the other arts of antiquity, and its practice modelled after the suggestions offered by the ruins of ancient Roman prototypes. What these were we may learn from descriptions made familiar in the letters of Cicero and Pliny. These picture extensive domains, terraced, graded, embanked, balustraded, refreshed with fountains, adorned with every kind of edifice for ornament and rest, and beautified with every variety of foliage of trees, vines and shrubs. They present the counterpart of almost every feature characteristic of the Italian villa-gardens of the sixteenth century. How complete and perfect the modern reproduction could be is evidenced by the famous Villa Barberini at Castel Gandolfo, sixteen miles southeast from Rome, which Lanciani considers not only the finest he has ever seen, "but also" (to quote his words) "the one which comes nearer than any other to the type of an ancient suburbanum. . . . Its general plan and outline follow precisely the plan and outline of the glorious villa of Domitian. . . . The ancient ruins, the foundation walls of the huge terraces, the *nymphaea* and other remains, are so completely concealed and screened by a thick growth of ivy, ferns and other evergreens, that one feels, more than sees, the antiquity of the place. By a singular coincidence no tree, no shrub, no flower, no bud that is not purely Classic seems to be allowed to live in this magnificent domain. No flower is allowed to diversify the emerald green of the lawns, except the Classic rose and violet, and to make the illusion more perfect, flocks of peacocks have selected the groves of this villa for their abode."² Not only in Rome, but scattered also throughout Central Italy, and along the Bay of Naples, are innumerable remains of antique villas, overgrown with ivy and weeds, but awaiting only the touch of the artist to bloom anew in fresh loveliness; their terrace-walls and stairs rebuilt, their water-courses and fountains again musical with running water, their thickets trimmed, and flower-beds once more blossoming on their terraced levels.

The steps by which the Renaissance garden, based upon these suggestions, reached final form, I have been unable to trace. No very early example remains to us, at least in the shape in which it was designed. With the progress of the art and changes in taste the earlier gardens must have all been made over, for a garden is not, like a building, a finality when once finished. It changes from season to season, and the growth and decay of its vegetation alike alter its pristine aspect. We know, however, that before the close of the fifteenth century the gardens of Naples were celebrated for their beauty, for Charles VIII. of France, writing in 1495 to Pierre de Bourbon, waxes eloquent in praise of those which had come into his possession in that city. But it was not till about 1540 that any garden received the form in which we know it to-day, even in its general features. The Papal Court had then reached its greatest splendor, and Roman society had begun to be dominated by the great ecclesiastical princes and the formidable array of Pope's nephews who monopolized the higher posts of Church and State. Most of the finest villas were built for cardinals and Church dignitaries, of whom the majority sustained this dubious relation to the head of the Church. The Lante, at Bagnaia, first built in 1477 for Cardinal Riario, was, about 1550, remodelled by Vignola for one of the Farnese nephews. To this family also belonged the imposing castle and beautiful grounds at Caprarola, also Vignola's work. The superb Villa d'Este at Tivoli, one of the earliest as well as finest of extant works of the kind, was designed, about 1540, by Pirro Ligorio, for the Cardinal Hyppolito d'Este. At Frascati, the ancient Tusculum, is an extraordinary group of contiguous villas—the Aldobrandini, Falconieri, Mondragone, and others, all built for cardinal princes by such artists as Della Porta, Giov. Fontana, Olivieri, Martino Lunghi, Flaminio Ponzio, and others. At Rome the Borg-hese villa, originally built for the dukes of Attemps, was enlarged in 1605 by (for) Caffarelli, nephew of Paul V.; on attaining the cardinalate he assumed the name of Borghese. The Farnese, Farnesina, Pamfili-Doria, Albani and a dozen others owe their existence to the wealth and extravagance of these churchly lords. With the decline of the secular power of the Church consequent upon the Reforma-

tion, the social conditions out of which these vast establishments had grown slowly passed away, the building of new villas ceased, and it has been only with the utmost difficulty that some of these vast and wealth-consuming estates have since been maintained in even tolerably perfect condition. Not a few have run to decay, and are to-day endowed with the new and melancholy charm of ruin. Nature has reconquered the domain where she was held captive to man's caprice, and vines, trees, shrubs, grass and dust have done their best to obliterate the work of human hands. Other gardens have been sold under the hammer or cut up into building-lots, and there is no likelihood that many new ones will arise in their places, for Italy is poor, and there is no such concentration of wealth in strong families as to make probable the creation of new splendors of the kind. Those that remain are, therefore, doubly precious; they are unique, for no modern imitation can reproduce their antique charm, and nowhere else in the world is there the environment of atmosphere, association and art which envelops these ancient and glorious estates with such loveliness of prospect and setting.

Given the conditions which I have tried to sketch, it is easy to understand the results that came about in the domain of landscape-gardening. The churchly patricians who built the villas were no recluses, seeking the solitude of the glens and forests to hold communion only with themselves and nature. They were the powerful, proud and wealthy leaders of a society conspicuous for its worldliness and love of display. Like true Italians, they loved the open air, but, unlike the lords of England and France, they had no taste for the chase, and the necessities of their state precluded their resorting to distant castles embowered in the forests or hidden in the gorges of the Apennines. It was to the villa that they fled for refuge. Its "casino," or little house, was less a residence than a pleasure-house for their hours of relaxation or social amusement. Its alleys and terraces, walks and shelters took the place in their life which piazzas and "living halls" do in ours: in them they passed their leisure, walking with friends, reclining under the arbors, lulled by the sound of the fountains; reading, meditating and conversing, or giving splendid entertainments to the brilliant companies that resorted thither. Passionate collectors of antiquities, and affecting, when they did not cherish it, an enthusiasm for antique life, they made of their gardens veritable museums, even, at last, counterfeiting antique ruins when they were not fortunate enough to find them ready to hand on their estates. The villa was thus no park, no reserved territory left to the beauty of its natural wildness, no mere spread of lawn diversified with trees and shrubs. It was designedly an artificial creation, an artistic *ensemble*, of which the house and the gardens were distinct and complementary parts, the whole treated as a decorative composition, in which each portion and each detail played a definite rôle. It was formal and artificial, it was refined and Classical in style and detail, because that was what the taste of the time demanded, and because no other treatment befitted the antique fragments and sculptures which formed the basis of their adornment.

But these villa-gardens, with all their formal regularity of design, were, and are still, so beautiful that they have never ceased to excite the admiration of every visitor. They were designed by masters, men of taste and culture, filled with the sense of beauty, who wrought in harmony with their environment and with the beauties of the prospect and atmosphere about them. However questionable the taste of certain decorative details, their general decorative effect is almost always excellent and in harmony with the fanciful and wayward beauty of the gardens. At least this is true of the gardens as they appear to-day, the crumbling stuccos and the masonry stained by weather, tinged orange and green by lichens and mosses, overrun with ivy and creeping roses, and contrasting richly with the dark-green of the stone-pines behind and the ilex and box in front. Their charm is not wholly of atmosphere and color and rampant vegetation, nor merely the romantic half-melancholy of their silent walks, their grass-grown terraces, their whispering pines and gentle decay. They possess a positive artistic beauty in the proportion and balance which control the whole composition. There is enough architecture—not too much; the contrasts are never too violent; sculptures and decorations are distributed with a rare sense of propriety; the water-works are pleasingly varied and judiciously placed. Above all, scale is treated with consummate skill. A small garden is not designed like a great one, nor a monumental composition frittered away with petty details.

The essential features of the Italian villa-gardens are easily stated: First, the selection of a sloping site, cut into terraces affording a varied prospect from their successive levels. Secondly, the distinctly architectural treatment of conspicuous points and features of the design. Thirdly, the use of running water in fountains and cascades upon each level of the design. Fourthly, the formal arrangement of flower-beds, hedges and avenues so as to provide vistas closed by decorative structures, and to offer at every turn a pleasing contrast in the juxtaposition of art and nature.

Every one of these elements has its origin in Roman practice, as shown not only by ruins, but by frescos in Rome (as in the Casino di Livia on the Palatine) and Pompeii. Each has, in a measure, been adopted into the landscape-gardening of other countries, but rarely are all four elements combined as in Italy. On the other hand, the Italian gardener rarely or never employs the vast levels and long vistas of French gardening, while, in the treatment of water, he avoids the massive and lofty jets and immense basins which distinguish the gardens of Versailles. Toward the sloping lawns and

¹ A paper by A. D. F. Hamlin, Adjunct Professor of Architecture, Columbia University, read before the Thirty-fourth Annual Convention of the American Institute of Architects.

² "Ancient Rome in the Light of Recent Excavations," Pp. 279-280.

meandering paths of English and American grounds he feels much as the Frenchman did, who said, "Nothing is easier than to lay out an English garden; one has only to make the gardener drunk and then follow his meanderings."

The typical Italian villa — such, for instance, as the Villa Lante, at Bagnaia, near Viterbo, the work of Vignola, or Pirro Ligorio's Villa Pia in the Vatican grounds, at Rome — comprises a rectangular territory of a few acres, rarely more than ten or fifteen, its length twice or thrice its breadth, and the major axis following the profile or slope of the hill on which it is laid out. It is divided into three terraces, rarely two or four, each faced by a stone retaining wall, surmounted by a balustrade, and reached by broad stairways leading to the other levels. The lower level, entered from the street through a somewhat pretentious gateway, is the flower-garden proper; on the middle level is the house, or casino, with the more important architectural accessories, such as colonnades, loggias, and summer-houses. Behind and above this, the third level, planted with trees and less formally treated than the other two, furnishes a shady and secluded retreat, grassy under foot, leafy overhead, musical with the song of birds and the trickle of water in the fountain. From the point-of-view of design, the dense foliage of this upper terrace serves as a foil and background for the more open and artificial levels below it, and as a transition to the wilder landscape of mountain and forest behind it.

The flower-garden is laid out in geometrical compartments, bordered by square-clipped hedges of box, within which flowers and foliage plants are cultivated in beds forming elaborate scroll-patterns. The level walks are of gravel. An elaborate fountain adorns the central area, forming a focus and point of interest for the whole design. A high stone wall surrounds the garden on three sides; it is usually covered with vines or hidden by a profuse growth of box, yew, ilex, cypress and pine, producing an impression of perfect seclusion with no oppressive display of prison-like walls. On the fourth side is the retaining-wall of the middle terrace, which forms a monumental decorative background for this lower garden, and a foundation and preparation for the elaborately architectural treatment of the second level.

The central and dominant feature of the whole design is the house, or casino, on the second level, on which it sometimes advances to the front edge, as in the Pamfili-Doria, its basement, entered from the garden, forming in such cases the central portion of the terrace wall. Designed chiefly as a pleasure-house, for short sojourns and entertainments, its architecture was usually of a festal and sometimes trivial character, perfectly in harmony with its purpose, and almost always in keeping with the fanciful, wayward charm of the gardens. Few of these casinos are commendable as architectural compositions, but the softening hand of time and the delightful beauty of the old gardens, which improve with age, impart to these somewhat dubious compositions an adventitious charm impossible to imitate.

Coming down to specific details, the following features deserve special attention: —

The *terracing* of the Italian gardens is worthy of careful study. Originating in the preference of sloping sites by means of which successive and differing prospects are secured from the various levels, without interference of one with the other, it became a means of admirable effects within the garden itself. With its stairs, niches, grottos, pilasters and balustrades, it was studied, proportioned and arranged with great care, and usually with great success. An instructive contrast in the treatment of the terraces appears between the abruptly sloping Villa d'Este at Tivoli, and the nearly level Villa Albani or the Quirinal Gardens at Rome.

Secondly, the *decorations of architecture and sculpture*. The judicious arrangement, distribution, and scale and balance of the architecture have been noticed already, and its predominantly decorative and festal character alluded to. This air of playful caprice is often carried to extremes, especially in the later villas, but in general it is, and in its modern imitations can always be, kept within the bounds of good taste, so that every feature shall not only be well placed and pleasing in its effect, in conjunction with the foliage, grass and flowers, but pleasing also in itself as an architectural design. This was almost always true of the designs of Vignola, Giulio Romano and Pirro Ligorio, but not always of their successors. There is sometimes too sharp a contrast between the florid stucco decorations of terraces and fountains and the Classic dignity of the antique fragments that adorn many of the gardens. Based, as this style of gardening is, on the models and on the actual remains of ancient Roman estates, it is most successful when its adornments of architecture and sculpture are Classic in spirit and design, a principle which should not be lost sight of in modern attempts at this sort of gardening. In the Italian examples, the chief features claiming attention may be catalogued as follows: Terrace walls, balustrades and stairs, gateways, fountains, loggias and other ædicules, exedras, stone benches, marble vases on high pedestals, termini, and statuary in single figures or groups. Every one of these features is capable of great beauty of form, though requiring less fineness of execution than monumental buildings deserve. The triviality of many of the minor decorative figures and buildings of actual gardens in Italy in execution and detail is, no doubt, reprehensible, but less offensive than one would imagine, because of their charming surroundings and the obviousness of their rôle, not as works valuable intrinsically, but as mere adjuncts and features in the general scenic effect of the whole.

Thirdly, the *treatment of water* in the fountains, cascades and basins of these gardens exemplifies sound principles correctly applied. A very small volume of water is made to produce the maxi-

mum of decorative effect, and the greatest possible variety of effects, by repeated interruptions and changes of its movement from the reservoir above the upper terrace down to the last fountain basin in the flower-garden. Thrown up in small jets, it is poured from basin to basin of the fountains, in very thin but brilliant sheets or streams, to reappear, after passage through underground conduits, in the form of cascades, in which its fall is broken again and again by marble steps, basins and rockeries, massive cataracts and lofty jets. The roar and agitation of powerful masses of water were rarely attempted or desired; they would have been out of scale, so to speak, — out of harmony with the refined elegance of the gardens. Great skill and taste were evinced in the design of the architectural and sculptural elements of these waterworks, which display generally the same sense of proportion and scale that has been already referred to, and there is often a touch of the grotesque, of humor and exaggeration in the accompanying sculpture, which, like that of some of the statues on the terraces, enlivens the scene with a suggestion of comedy.

Three typical examples of the handling of the water are furnished by the villas Lante at Bagnaia and d'Este at Tivoli, and the palace gardens at Caserta.

In the first-named, largely Vignola's work, the amount of water used is infinitesimal, and all the fountains are treated with great refinement of detail and smallness of scale, while in the garden the fountain is chiefly sculptural, with four supporting figures bearing the insignia of the Farnese family, for whom it was built.

At Tivoli, where there is too much water rather than not enough, and where the upper grades are very steep and the lower ones very gradual, the upper terraces of the Villa d'Este abound in monumental fountains and cascades, as well as in the ruins of almost innumerable trick fountains and aquatic eccentricities originally designed to be set in operation by the unwitting steps of the visitor. Among them was formerly a celebrated water organ, now ruined and silent. The central cascade or line of cascades was of great volume, proportioned to the large scale of the whole villa, while on the lower, easy gradients, the water flowed quietly into and through great basins, bordered with vases, shaded with trees, and emptying by little cascades from one to the other, till the water finally disappeared underground. Carlo Fontana, rightly named, was the artificer of these waterworks.

At Caserta¹ we have the one example of the colossal in the scale of the waterworks of an Italian garden. These grounds were laid out by Vanvitelli in 1753, after a sojourn at Paris and Versailles, where he had studied the vast landscape-work and fountains of Le Nôtre. In the Caserta grounds, if he did not better the instruction, he at least showed consummate skill in the adaptation of its teaching to his special conditions, wholly different from those at Versailles; for the Caserta grounds are but 1,000 feet wide, extending back two miles, first with a gentle grade and then by a steep ascent reaching the summit of the thickly wooded hill far behind the palace. The water tumbles for nearly a mile over a channel filled with broken rocks, which churn it white, so that it is visible and effective even when seen from the palace two miles away. It then passes through a succession of immense basins, from each of which it issues by a cascade 20 or 30 feet high, each differing essentially from the others, and several of them adorned with statuary not always in the best taste. A strip of grass 200 feet wide on either side, planted with occasional flower-beds and flanked by wonderfully beautiful ilex avenues next the side walls of the grounds, completes the simple but effective plan of the gardens. Here the water is purposely handled on a colossal scale, suited to the great length of the grounds and to the vast size of the palace. It is a royal park, not a private citizen's garden.

Fourthly, the *treatment of trees and grass* is also characteristic of the Italian gardens. The American and English styles of park-gardening, with broadly sloping lawns sprinkled over with clumps of shrubbery and groups of trees, in a studiously accidental and picturesque arrangement, with winding walks and drives giving the sense of distance and ever-changing prospect, is not practised in the villa-gardens, because it represents a wholly different conception of purpose and function from that which created them. Occasionally, as in parts of the Borghese grounds, one finds broad meadows, sloping lawns and a natural or artificial wildwood, but it is in most cases sharply distinguished from the formal part of the grounds, in which there is no mixing of the two sorts of gardening.

Trees are used chiefly in two ways — first on the upper terrace and around the outskirts of the formal garden, to serve as a picturesque background silhouetted with its stone-pines and cypresses or poplars against the sky, and contrasting in the purple darkness of its evergreen foliage with the lighter and gayer colors of the bright, sunbathed architecture and garden-walls. These trees furnish shade, coolness and repose, and in the older gardens are sometimes of enormous size. Secondly, to form avenues where the grounds are sufficiently extensive, as in the Pamfili-Doria Villa, the Villa d'Este, or the Mattei Villa. Thirdly, at specified points in the flower-garden, or even on the second terrace, to relieve the formality, flatness or brilliancy of the parterres, gravel walks and marble pavements. The trees most in use are the stone-pine, poplar and cypress, for the more massive effects; palm-trees, occasionally, for isolated points of interest, and the ilex, box and yew for hedges and for the smaller avenues; these last three being well adapted for topiary-work or tree-clipping on account of their fine and very dense foliage. The stone-pine, with

¹See *American Architect* for August 14, '97, October 2, '97, May 13, '99, and July 29, '99.

its straight trunk and dignified, dark and spreading top, is one of the most picturesque and decorative of all trees for backgrounds and large effects. The oak and chestnut also abound on the upper terraces of Italian grounds and in those wilder portions of wooded land which sometimes surround the formal garden. The ilex is a low shrub-like tree, of very slow growth but dense foliage, admirably suited for those tunnel-like walks forming long natural arbors, which in the Boboli and other gardens are so delightful and restful resorts.

Closely-cropped grass is used only as an accessory feature in the Italian formal gardens. The lawn, for its own sake, rarely figures in the Italian designs except in those large public parks which, like the Giardino Pincio and the Borghese gardens at Rome, serve a function like that of our city parks. The nearest approach to the lawn *per se* in the villas is in the grassy amphitheatres of some of the larger gardens like the Boboli at Florence, belonging to the Pitti Palace, and the Borghese at Rome. These were terraced to afford an arena and open-air seating for athletic sports and mummeries in the olden time, and may not always have been covered with grass, but they are very beautiful in their present condition of refreshing greenness.

The garden, thus treated, was, as I have said, designed under special conditions and for a particular purpose. It was intended, first, as the decorative setting for the social as well as private life of a very rich, worldly, and splendor-loving aristocracy; secondly, as an approach and environment for the palace, villa or casino of the proprietor, with which it must form an artistically congruous whole. It is evident that there could be here no question of rivalry with other kinds of gardens. The vast park, with its drives for horse-back riding, its brooks and bridges, its covers for game, its preserves for deer, all that was peculiar and essential to the life of the English or French nobleman, was wholly out of the question here. All the ideas and conceptions of landscape-gardening which, inherited from our English and French ancestors, we have derived from their ideal of the forest park, with its vast expanses of grass, thickets and trees, trimmed out and smoothed down by the gardener's care, and extended by art over other expanses at first destitute of shade or wanting in natural picturesqueness—these ideals and conceptions were, perforce, excluded from the problem of villa design. The two kinds of gardening serve different purposes and belong to different conditions. Each has its own beauty, each is perfectly legitimate; both systems alike compel nature to do the designer's bidding, both involve the remodelling of the earth's surface, the destruction of some of nature's productions, the recreation or substitution of others. But they proceed upon different lines, by different methods, towards different results. As an abstract and academic question, controversy as to their relative merits is without significance or reason. Such discussion has its place only where specific problems are presented for solution. It is, of course, open to question whether, upon the site and within the limits of Mr. A's property, or with the sum which Mr. B puts at the landscape-gardener's disposal, or in the climate and with the particular surroundings of Mr. C's estate, a formal or a picturesque treatment will be best. I hold no brief for the Italian formal garden as against the park and wildwood. I have simply tried to set forth the conditions under which it came into being, the artistic principles which controlled its design, and some of the methods and devices which produced the results attained. Some of the errors and defects of these methods I have suggested; others are patent to every observer.

It is manifest that any attempt at a detailed reproduction in this country of the exact dispositions of any given Italian villa would be pedantic and irrational, if not absurd, because of wide divergencies of condition, climate, life and environment. But it is not irrational to study the principles and methods of this highly-developed art, and to adapt to our own conditions such of those principles and methods as lend themselves readily and artistically to our conditions. One or two cautions are, however, necessary. One should never forget, for instance, that many elements in the present aspect of these gardens are adventitious and wholly unforeseen in the original design, and that such as are due to the action of time and weather cannot be imitated or reproduced. Trees persist in growing, so do hedges. Masonry persists in crumbling; gardeners will undo their predecessor's work, and not a garden looks in 1900 precisely as it did in 1600. One should also discriminate carefully between the composition and the details of a design, since one may be excellent and the other very inferior. There is no one recipe or model for the Italian garden; differences of site and size and environment have resulted in a marvellous variety of actual designs, in spite of the uniformity of their controlling elements, and the problem of any given site offers the widest opportunity for variety both of scheme and of detail, and for the exercise of good taste and discrimination. No formula can take the place of good taste.

A few words are now in order as to the location of the most important examples of this art. They are naturally to be found in greatest number in or near Rome, the seat of the luxurious Papal Court and aristocracy of the sixteenth and seventeenth centuries. Within the walls, in the northern part of the city, and adjacent to the Passeggio Pubblico, or Pincian gardens, is the Villa Medici, overlooking the walls into the Borghese Villa, which spreads its vast expanse northwards into the suburbs, and commanding westwards a marvellous prospect of the city and the glorious dome of St. Peter's across the river, a couple of miles away. The Villa Torlonia is at the northeast corner of the city, next the Porta Pia. The Quirinal hill is largely occupied by the royal palace and gardens, the latter

very extensive and beautiful, but too flat and uniform to captivate the beholder as do some of the other gardens. The central zone of the city contains no important gardens on the *cis-Tiberine* side except the Piazza Vittorio Emanuele and the Botanical Gardens; the southern zone boasts the Villa Mattei, now, I believe, the property of an American, the Count Hoffmann, a villa full of the restful charm of antiquity, though it has suffered from modern alterations. The finest Roman villas lie either on the Trastevere hillsides, *e.g.*, the Villa Pia and the Vatican gardens, the Villa Barberini—now greatly altered, I understand, from its pristine state, and used as an insane asylum—close to St. Peter's; the Villas Lante and Corsini, contiguous to the public parkway of the Passeggiata Margherita; or outside the walls, like the immense Villa Pamfili-Doria, outside the Porta S. Pancrazio; the Villa Borghese, also of vast extent, and, like the Pamfili-Doria, comprising both picturesque parks with winding drives and the formal gardening I have been describing; and the magnificent Villa Albani, the most formal and monumental of all the Roman gardens, near the Porta Salaria.

Two other groups of villas are of easy access from Rome; those at Tivoli, or rather the *one* at Tivoli—the Villa d'Este, and the remarkable group at Frascati, comprising the Aldobrandini, Falconieri, Muti, Conti, Mondragone, and others; while at Castel Gandolfo is the beautiful Villa Barberini, which reproduces the arrangements and aspect of the ancient villa of Domitian. All these villas among the Alban hills differ radically from those at Rome in two respects. The house is not a mere casino, but a permanent residence, or *palazzo*, and the abrupt slopes of the hillsides give opportunities, which are skilfully availed of, for striking vistas and monumental effects. Owing to the abundant mountain streams, the waterworks in these gardens are unusually elaborate and effective.

Farther away from Rome is the hill on which stands Caprarola, with the imposing pentagonal palace and beautiful gardens of the Farnesi, built from Vignola's designs, and a few miles farther yet, the Villa Lante at Bagnaia, near Viterbo, one of the most perfect and typical of Italian villas, also by Vignola.

Florence is naturally the centre of another group of villas, erected either by the Medici or by grandees of the Medicean Court. Foremost is the Boboli garden belonging to the Pitti Palace, just without the Porta Romana, a garden of vast dimensions, with less of architectural interest than most large palace or villa gardens, but possessing many features of great beauty. At Poggio a Cajano is a villa dating from the early sixteenth century, with a fine old park. A little farther from Florence is the Villa Medicea in Careggi, once the property of the Dukes of Tuscany, and dating from 1460, but (I believe) without important gardens. Still farther to the northwest is the Villa Petraia, and west of it the Villa Castello, both now belonging to the crown, and having very elaborate and beautiful gardens, which are well worthy of a visit. Another Medicean villa near by, the Quarto, with a fine garden, belongs to the Stroganoff family. One or two other villas are to be seen on the way to Fiesole. The fine Villa Poggio Imperiale, dating from 1622, is now a girls' school, and not open to the public. At Genoa are no important villas, nor do I know of really important examples elsewhere in Italy, except the Caserta palace-gardens already mentioned.

I have discussed only the Italian villa, because it is the most monumental and characteristic form of the Italian garden. There are thousands of public and private parks and gardens which, owing to different controlling conditions and to the influence of English and French models, depart radically from the former villa-type. Long, narrow stretches along the riverside or lakeside, small areas surrounding railway-stations, open squares in the cities, demand a different handling from that I have described. In these we meet with both good and bad examples, but most of them are delightful, if for no other reason, because of the brilliance of the grass and of the flowers and foliage plants, and because of the lovely atmosphere and surroundings of the scene. Everywhere is water—in jets or cascades, and always with architectural accompaniments and decorative sculpture, not always good, but seldom offensive, and sometimes meritorious. The shores of Lake Como, the Casine at Florence, the Chiaja at Naples, are familiar to every tourist and serve to call up memories of delight. But these do not fall within the category to which I have preferred to confine myself.

EDWARD C. CABOT.

AT the meeting of the Boston Society of Architects on February 1 the President, Mr. Charles A. Cummings, spoke as follows:—

"Before entering on the business of the evening, it is right I should say a word—few words are better than many—of the loss which our Society and the profession have sustained since we last met. For our loss is that of the profession as well, though none know so well as we how great a loss it is.

"Mr. Cabot died on the morning after our last meeting, and so never received nor knew of the message of love we sent him. For more than thirty years—the full space of a generation—his name has stood at the head of our growing list of members. We were glad and proud to see it there and to know and feel that it stood always for everything which makes our calling a worthy and noble one.

"To the older members of our Society I do not need to say anything of Mr. Cabot's quiet and uneventful life, and still less of his

quality. But many of our members—perhaps even the greater number of those whom I see as I look from month to month down the lines of this table—have known little of him, and some, no doubt, have never known him at all. To these younger members a word or two of his earlier life will not be out of place.

"He was born in Boston in April, 1818, and went to school in Boston and Brookline till he was of the age to enter college. He did not, however, go to college, but went into the counting-room of his father, Stephen Cabot, one of the old school of Boston merchants, on Central Wharf. He remained here but a year or two, having no turn for business and having, in his father's words, "a vision of a Western farm," which he realized by going out in the autumn of 1838 to Illinois, and taking a farm in the township of Peru. The life was, I imagine, pretty rough and unattractive—the region quite unsettled. Some of us will remember the amusement with which he recalled the days when he shot ducks and prairie-hens over the marshes and uplands now covered by the city of Chicago. He stayed there but a year or two, but transferred himself to another farm on the slopes of Mount Ascutney in Vermont. Here he lived until 1845, having in the meantime married.

"Whether he had during these years of a somewhat wandering life given any thought or study to the profession he was afterwards to adorn, I have no means of knowing, but it seems improbable, since neither in Illinois nor in Vermont can there have been, sixty years ago, any considerable facilities for such a study. But in 1846 the Trustees of the Boston Athenæum, then housed in one of the old Colonial mansions on Pearl Street, sent out a general invitation to all the architects in the vicinity—very few in number—to submit designs for a new building on Beacon Street. The young farmer was tempted to send in a sketch, which, doubtless to his surprise, was accepted, but with the proviso on the part of the Trustees, that in view of the inexperience of its author, he should associate himself with Mr. George M. Dexter, a well-known civil engineer who had built a good many houses in and around Boston, and who should act as supervisor of the work.

"This, then, was Mr. Cabot's entrance into the field of architectural practice, and I think you will agree with me that it is remarkable that the result of his first effort in this field should have been a piece of pure Palladian Renaissance which would hold its own if set down in the streets of Vicenza.

"Mr. Cabot remained some years in Mr. Dexter's office, building several country-houses, and later took an office of his own, I think on Tremont Street, opposite the King's Chapel burying-ground.

"I can think of no other important buildings from his hand in the city, except the Boston Theatre, of which in 1852 or '53 he was invited to make plans for the great auditorium, which, built with the smallest possible outlay and with scarcely a dollar to spend on decorations, remains to-day, after nearly fifty years, by its fine lines and the general excellence of its proportions, one of the finest theatres in the world.

"His practice was never large nor, I imagine, lucrative, though he was constantly employed on interesting work. His most extensive commission was, I suppose, the Johns Hopkins Hospital in Baltimore, built some twenty years ago in association with Mr. Chandler.

"His buildings, whether in town or country, were invariably marked by good taste, sobriety and refinement of detail.

"But after all, it was not by the extent or the excellence of his architectural practice that Mr. Cabot rose to such a position in the estimation of all who knew him, but rather by the simple force of character. One is tempted to say that if his character had been less uncommon, his practice would have been larger. Simplicity, modesty, spotless integrity, an utter absence of self-seeking, generous appreciation and cordial recognition of the merits of others—these are not, I am afraid, the qualities which are most likely to advance a man to the high places in any department of our feverish modern life. I do not imagine he greatly cared. His temper was not fitted for strenuous competition, nor do I think he was especially ambitious of distinction. He had a delightful resource, apart from his architectural work, in his water-color drawing, in which his strong love of nature and his thoroughly artistic temperament found ample and most congenial expression.

"His life was a long and happy one. He kept to the last his bright and youthful interest, and the sweet cheerfulness with which he bore the enforced inactivity of these later years was but the natural flowering of the healthful and manly life which had gone before. I think no man who has ever lived among us has had so strong, so ennobling and so enduring an influence on the profession of architecture. He will live long in our affectionate remembrance as an inspiring example of all that an architect should be."

Later, the Society, through its Executive Committee, adopted the following resolution:—

Resolved, That the Boston Society of Architects has learned with profound sorrow of the death of its first President, Edward C. Cabot. From the foundation of the Society in 1867, he has been its head, honored and beloved for his ability as an architect, his constant interest in all which concerned the welfare and dignity of the constantly increasing body of architects, and the cordial and friendly nature which endeared him so strongly to young and old.

In his long life he has seen the profession, which, when he entered it, was small and unconsidered, grow to one of the largest and one of the most important and honorable. But in all its crowded ranks no name can be mentioned which has more adorned it, by every high and honorable quality, than his own.

A COMMISSION FOR THE ARTISTIC DEVELOPMENT OF WASHINGTON.

THE Committee appointed by the President of the American Institute of Architects, at its last convention in Washington, for presenting to Congress a bill appointing a commission which should procure a general plan for the City of Washington, to determine the location of public buildings, ordering of landscape and statuary, and the extension of the park system in the District of Columbia, has so far succeeded in its work that Joint Resolution No. 139 has been introduced, and that the Senate Committee on the District favorably reported the Resolution without amendment.

Calendar No. 1897 of the 56th Congress, 2d Session, S. R. 139. Report No. 1919.

In the Senate of the United States, December 17, 1900, Mr. McMillan introduced the following joint resolution, which was read twice and referred to the Committee on the District of Columbia.

January 18, 1901, reported by Mr. McMillan, without amendment.

JOINT RESOLUTION

To provide a commission to consider certain improvements in the District of Columbia.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the President of the United States be, and he is hereby, authorized to appoint a commission, to consist of two architects and one landscape architect eminent in their professions, who shall consider the subject of the location and grouping of public buildings and monuments to be erected in the District of Columbia and the development and improvement of the entire park system of said District, and shall report to Congress thereon the first Monday in December, nineteen hundred and one.

That to carry out the provisions of this resolution the sum of ten thousand dollars be, and the same is hereby, appropriated, out of any money in the Treasury not otherwise appropriated, to be expended under the direction of the President.

Calendar No. 1897 of the 56th Congress, 2d Session. Senate Report No. 1919.

Commission to consider certain improvements in the District of Columbia. January 18, 1901.—Ordered to be printed.

Mr. McMillan, from the Committee on the District of Columbia, submitted the following report:—

[To accompany S. R. 139.]

The Committee on the District of Columbia, to whom was referred Senate joint resolution No. 139, report the same back to the Senate and recommend its passage.

During the past decade Congress has provided the means for the artistic development of the District of Columbia in a manner befitting the capital city of the nation. The purchase of the Rock Creek and the Zoological Parks, the adoption of a permanent system of highways throughout the District, the improvement of the flats of the Potomac, and the creation of the Potomac Park, and the extension of certain great thoroughfares of the City of Washington through the misfit subdivisions and thence to the District line, all betoken the desire and intention of Congress to carry out the original idea of making Washington a beautiful capital city.

Moreover, legislation well begun, but not yet completed, shows that this purpose on the part of the National Legislature is continuous. The proposed speedy completion of the sewer-system according to a carefully-matured plan; the approaching completion of an increased water-supply, and the installation of a filtration-plant; the plans for the elimination of all grade-crossings on steam-railroads within the City of Washington, and for the building of adequate railway-terminals; the proposed reclamation of the Anacostia Flats; the approaching transfer to the District authorities of the control of the commercial water-front of the city; these great projects that are even now in process of being worked out serve to show how comprehensive and varied is the movement now in progress for the development of Washington.

Each of these new enterprises is essentially useful to the health and well-being of the thousands of people who live in Washington, and to thousands upon thousands of people who for longer or shorter terms visit their capital city. With a little foresight nearly all of these improvements may be made to yield pleasure as well as utility, by expending on the plans a comparatively small amount of additional money, provided that expenditure is directed by judgment and taste.

The remarkable success achieved at the Chicago World's Fair, and since repeated on a smaller scale at other like exhibitions, shows how an artistic plan may be devised and carried out so as to be a source of national pride, and a means of national education. What has been achieved temporarily in the midst of commercial cities may be realized permanently in this non-commercial capital city.

Washington has reached that stage in its development when a well-matured scheme of development for its parks and boulevards, the location of its new public buildings, and the treatment of its bridges and monuments must be adopted. This necessity has found expression not only in resolutions passed by civic organizations of the District, but also in the expressions of public men and the public press throughout the country, and especially in the discussions of the representative association of the architects of the United States.

The resolution herewith recommended to the favorable consideration of Congress was drawn after a careful consideration of the subject on the part of this committee and representatives of the Institute of American Architects, and it has the express approval of the Board of Trade and the Business Men's Association of Washington. By its terms the President of the United States is charged with the duty of selecting two architects and one landscape-architect, each eminent in his profession, to consider and report to Congress a general plan for the artistic development of Washington, the details of such plan to be worked out as may be provided later and as Congress may order. A sum sufficient to cover the expenses of such a commission is provided.

The Committee has assurances that the services called for by the resolution would be rendered willingly by men who have attained the highest rank in their professions, and that the President has but to make the request of the very best of them to receive a quick response dictated by a patriotic desire to place their experience and abilities at the service of the country in beautifying its capital.

Experience at Chicago and elsewhere has shown that the best results are attained by a small commission of professional men working together; for the object is to secure expert testimony on a question with which experts alone are competent to deal.

The dignity and grandeur of the Capitol, the graceful and satisfactory proportions of the White House, the Classic simplicity and lasting beauty of the older public buildings, and the admitted excellences of the original plan of the City of Washington (excellences we are now endeavoring more completely to realize) all come from the employment of trained men, selected and directed by the President of the United States. It is these precedents that the resolution seeks to follow.

[The descriptive remarks of Mr. Glenn Brown, Secretary, A. I. A., incorporated in this report are here omitted. — Eds.]



SAN FRANCISCO CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

FELLOW MEMBERS, SAN FRANCISCO CHAPTER, A. I. A.:—

It is our mournful duty to formally advise you of the loss of our respected and honorable brother, George W. Percy, who expired on the 14th of December, 1900, at 11.30 A.M., after but a few hours' illness.

This loss to our association will be keenly felt, as his presence at nearly all important meetings was a conspicuous factor in the investigations and conferences occupying the attention of the Chapter.

Though differing in opinion at times, the final vote would never disrupt his affiliations, or destroy his interest in the measure finally adopted.

The success attending his practice would indicate his close attention to all branches of construction, so numerous in the modern practice of the profession, while his affability and strict integrity gave him a standing both attractive and inspiring to clients and associates.

Mr. Percy was one of the original members in the formation of the San Francisco Chapter of the American Institute of Architects, and at the time of his death was a member of said Institute, and one of the Trustees of this Chapter.

We respectfully submit the accompanying resolutions for your consideration:—

Whereas, Death has suddenly removed from our midst a valued and esteemed fellow-laborer, and

Whereas, The intimate relation with the members of this Chapter during his long and faithful association makes it fitting that we should express our appreciation; therefore be it

Resolved, That the San Francisco Chapter of the American Institute of Architects herein records its deep sense of appreciation of the valuable services rendered the organization by the late George W. Percy during a period of nearly twenty years, and to express its profound sorrow in the great loss sustained by his untimely death.

Resolved, That the above preamble and resolution be entered on the minutes, and a copy sent to the family of the deceased.

Committee { SETH BABSON
HENRY A. SCHULZE
MERRITT J. REID.

SAN FRANCISCO, CAL., January 11, 1901.



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

"ARCHITECTURE" AND "PAINTING AND SCULPTURE": MODELS OF PILASTER FIGURES FOR THE RICHARD M. HUNT MEMORIAL, NEW YORK, N. Y.: TWO PLATES. MR. DANIEL CHESTER FRENCH, SCULPTOR, NEW YORK, N. Y.

It is matter for regret that at the time we mentioned that further contributions for this Memorial were desirable, even necessary, we did not have at hand these illustrations of the admirable figures modelled by Mr. French, and we may hope that this second reminder that the Memorial lacks a finishing grace may impel our readers, by themselves or through their clients, to provide the not very large sum required. The further fact that they will be aiding in drawing the committee from an embarrassing position and at the same time allow the sculptor to feel that he has not labored in vain should but lend greater urgency to the appeal.

THE HOTEL NAVARRE, SEVENTH AVE. AND 38TH ST., NEW YORK, N. Y. MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

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ST. MARY'S P. E. CHURCH, BRADDOCK, PA. MR. C. M. BARTBERGER, PITTSBURGH, PA.

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

ST. DAVID'S CHURCH, EXETER, ENG. W. D. CARÖF, ARCHITECT.

This plate is copied from the *British Architect*.

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This plate is copied from *l'Architecture*.

[Additional illustrations in the International Edition.]

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

THE "WESTMINSTER CHAMBERS" CASE.

BOSTON, MASS., February 4, 1901.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I write to protest in the most emphatic manner against the partisan tone and wholly unsound conclusions of your editorial of February 2d upon the Westminster Chambers question. It is mortifying in the extreme that a journal which is naturally accepted as the mouthpiece of the profession should, as I believe, so wholly misrepresent it. No amount of special pleading can obscure the simple facts of the case. The building is 96 feet in height—the law says it may be only 90 feet. All the rest is non-essential. The plea of unconsciousness of an infraction of law is nullified in the minds of all architects by the fact that Professor Chandler, to whom the plans were referred, plainly stated that the plans did propose such an infraction.

If in this case the Legislature grants the offenders immunity by changing the law so as to shield them, why should not every owner who believes in his capacity to influence the Legislature commit similar infractions? The action of the *American Architect* has for the moment placed the profession in the attitude of advising a disregard of the laws governing the height of buildings. Against this I protest with all my strength.

ROBERT D. ANDREWS.

[If our correspondent—who, at times, joins the class who, according to their whim, alternately blame us for not leading and guiding professional opinion, or for daring to decline to follow the lead and guidance of others—had been present at the last meeting of the Boston Society of Architects, he would have discovered that we do not misrepresent professional opinion quite so absolutely as he believes. If he will take the trouble to review from the beginning all our comments about the Westminster Chambers he will find more logic and less partisanship than he evidently believes to exist. We believe, and there are many architects who share our belief, that the propriety and usefulness of professional interference in this matter ended with the procurement of the legislation prescribing the height-limit about Copley Square. The enforcing of laws is a judicial and executive, not an architectural, function. The law has been broken, and, strictly speaking, its infraction should be punished; but even under the original conditions the law was of questionable equitableness, while now the conditions have so much changed, owing to the change of ownership and the withdrawal of the essential opposition of the Boston Museum of Fine Arts, that punishment—already largely uncalled for, because of changed external conditions—would fall upon those who were not primarily responsible for the law's breaking. As for the *ex cathedra* statement that "all the rest is non-essential," we are pleased to declare with as much emphasis as our correspondent uses and with no shadow of mortification, that on this point we differ with the declarer by the width of the poles. There are at times better ways of modifying an inequitable law than by enforcing it to the point of compelling its complete abrogation. We opposed with pen, and with speech at the State-house, the carrying out of the original plans for

Westminster Chambers. We wish, and for the reasons we originally expressed, the building had been kept within the prescribed limits. We regret the infraction of the statute—if there has been actually a real one to break, but for the reasons we have clearly stated we feel that surrounding circumstances permit the condonation of the offence.—EDS. AMERICAN ARCHITECT.]

NOTES AND CLIPPINGS

THE INTERIOR OF MILAN CATHEDRAL.—The first particulars which strike one on passing from the front to the interior are that it is dark and gloomy, and that the leading lines are very much interrupted by the shrines introduced in the capitals of the piers, which injure also the apparent solidity of the building, and when we are told that it is nearly 500 feet long, 180 feet wide and 150 feet high we can hardly believe it. Indeed, as to the last dimension one remains incredulous, for whether we estimate the height by a general comparison with the other dimensions or by summing up the estimated heights of the parts which compose it, or from counting the steps which lead to the outside and measuring some of them, it seems to fall short of 140 feet, and it is necessary to be aware that the side aisles are 96 feet in height to be reconciled even to that supposition. To what we are to attribute this want of apparent magnitude is uncertain. The height of the side aisles certainly diminishes the appearance of that of the nave; but the width of the nave is not remarkably great in proportion to the other dimensions. At Amiens this is 45 feet 6 inches. In York, our largest cathedral, it is 47 feet; here it is about 55 feet. With all its defects, however, it is impossible not to acknowledge the sublime effect of the interior. The style does not correspond with any of our English modes of Pointed architecture. The vaulting is simple, without any branching ribs or any ridge-piece. It is so much super-vaulted that each bay appears to be in the position of a dome; and the disposition of the materials in concentric circles, or in portions of such circles, makes one believe that this is nearly the case. The windows of the clerestory are extremely small and insignificant; those of the side aisles are long and narrow. They are ornamented with quatrefoils, but a division of the height into two parts by arched ribs, which have not precisely the effect of transoms, because they do not cross the window at the same level, indicates a very different period of taste from that of the rose and quatrefoil heads in France and England. The lower part of the capitals has something of the running foliage of the fourteenth century in England, but the shrine-work which forms their upper part is perfectly unique. The bases and the plans of the pillars are equally anomalous, and any person would be baffled in attempting to determine the date from the architecture, only he might safely decide that it could not be very early. The smallness of the upper windows produces a gloomy appearance and oppressive feeling, like that of the cavern style of architecture in the South of France, with which it has nothing else in common. The height of 78 feet, which is that of the lower range of aisles, seems indeed to give plenty of room for the admission of an ample quantity of light from this part alone, but such a disposition seldom produces a pleasing effect. There are three fine large windows in the polygonal end of the choir, but even these are ill placed, and have little effect.—*The Architect.*

THE TALLEST SKY-SCRAPER YET.—The *Metal Worker* says that the Aetna Real-estate Company have secured a site 118½ x 98' in area on Broadway and Thirty-third Street, New York, near Herald Square, upon which, it is stated, a thirty-story building will be erected, which will measure 455 feet from the level of the curb to the tip of the iron ornament on the roof. This will make it 73 feet higher than the Park Row Building, which heretofore has held the palm among the skyscrapers. The cost of the land and building is placed at about \$2,500,000. This announcement directs attention to the number of feet which some of the tall New York office-buildings already erected rise above the street level. The figures available show the following:—

Building.	Stories.	Feet.
Aetna.....	30	455
Park Row.....	29	382
Manhattan Life.....	22	348
St. Paul.....	26	308
American Surety.....	23	306.1
American Insect.....	23	306
Empire.....	20	293
Home Life.....	16	290
Washington Life.....	19	273
Gillender.....	16	273
Bowling Green.....	19	272.6
Bank of Commerce.....	20	270
New York Life.....	12	270
Standard Oil.....	15	263
Commercial Cable.....	21	255

ARMORIAL BEARINGS.—It is curious to observe how differently bearings in modern heraldry are represented from the quaint forms they anciently assumed. We deem the present more refined and life-like figures anything but an improvement upon the latter. A modern lion rampant is no more like the grim, long-backed creature of old, with open mouth and "arborescent tail," than a tame spaniel is like the wolf of the mountains. All the glories of his shaggy gamb and fiery, serpent-like tongue are gone. Modern heralds paint animals from nature, which is just what ancient heralds took care never to do. They even went so far that some creatures, having been traditionally and conventionally aggravated into the farthest possible point from resemblance to reality, so that it was quite impossible to say what they were originally intended for, remained fixed, as it were, in all the dignity of their nonentity, and herded into the varieties of the wyvern, cockatrice, heraldic tiger and griffin tribes. The ancient forms may be seen in perfection in monumental brasses, and it is not a little to be wished that, as the demand for stained-glass increases, artists will take a

hint from these sources in attaining a more correct style of painting heraldry than their works usually exhibit.—*The Architect.*

HEAVY CHICAGO FIRE-LOSSES.—The Chicago fire-insurance patrol has completed its report, showing exact losses by months. These results are compiled from actual adjustments. They do not include uninsured property or those damages where the Fire Department was not called in, which may aggregate \$50,000. The report by months is as follows:—

January.....	\$288,346.98	June.....	162,847.35	November...	117,284.75
February....	461,091.48	July.....	308,279.61	December...	286,483.74
March.....	489,861.02	August....	123,628.59		
April.....	173,880.74	September..	117,932.26	Total...	\$3,080,054.18
May.....	257,701.75	October.....	232,713.11		

The insurance companies hope to make a better showing this year, with conservative management.—*Exchange.*

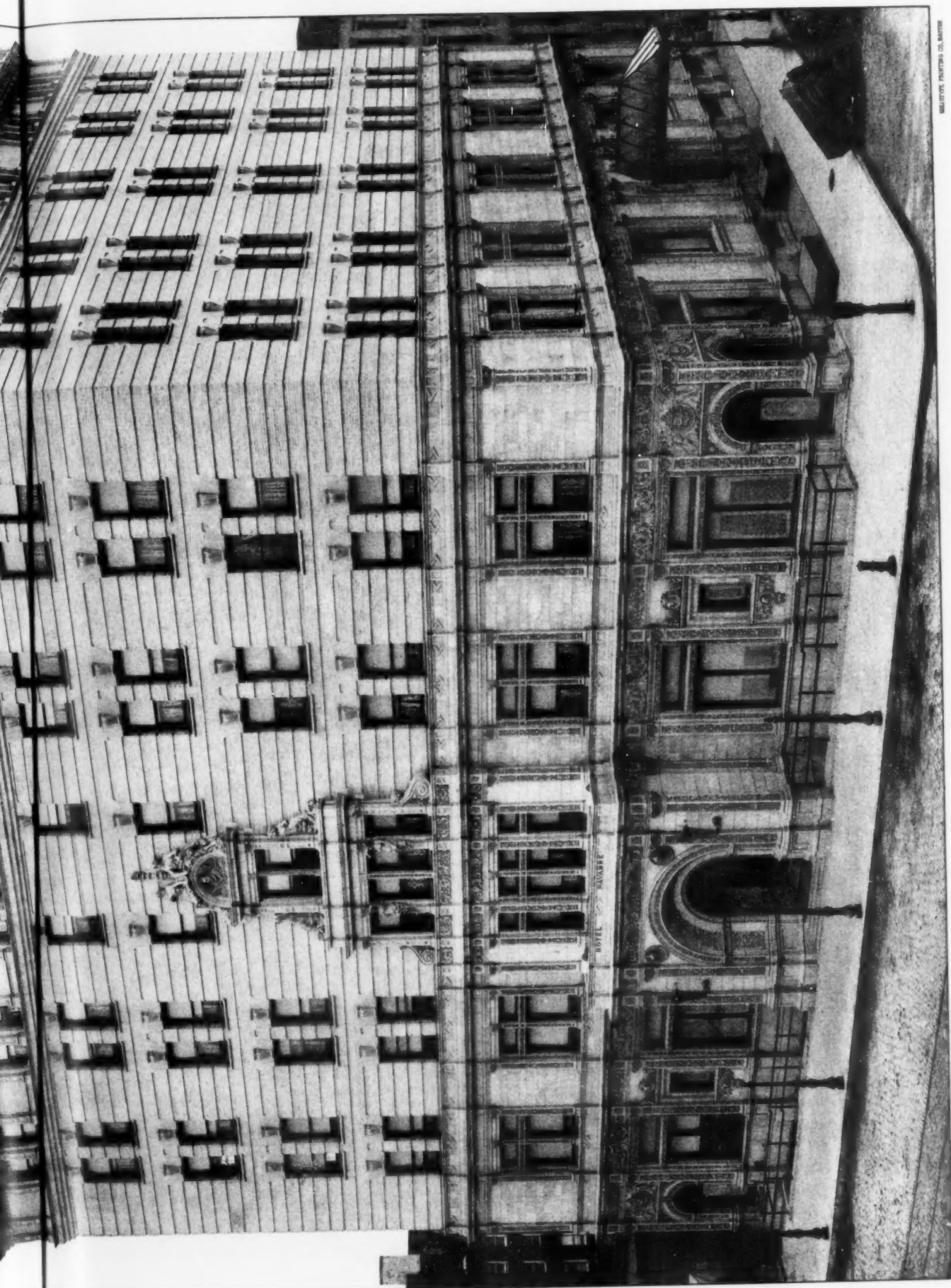
ITALY'S ATTEMPTS TO RETAIN HER ART TREASURES.—Italy, still the richest of all nations in matters of art, has been successively the prey of foreign monarchs, Napoleonic armies, the museums of the world, and finally of the millionaire collector. It is, then, not surprising that she has sought to stop this drain by law. Practically such laws have worked badly. The Government's present right of preemption is worthless when it cannot afford to outbid the foreign collector. There is, too, an obvious injustice in forbidding the needy owner to sell his pictures or statues in the best market. Evasions of the law have been numerous and ridiculously easy. The purchaser of a Titian needed only to have painted upon the varnish a "View of the Campagna" in body color; and, when his landscape was fairly out of the country, a mere application of the sponge revealed the masterpiece. The application of the strictest of the Italian laws—the Roman "edict Pacca," which forbids the exportation of "works of art"—has led to such wretched quibbles in court as that the fine Botticelli, belonging to Prince Chigi and now in this country, was not, properly speaking, a "valuable work of art." To add to the confusion, the law varies in every province of Italy, so that it is really difficult for an owner or intending purchaser to know what are their mutual rights and limitations. A law now before the Italian Parliament aims to remedy this state of things. By it the Government is to retain the right of preemption on all objects of art offered for foreign purchase, but in cases where this privilege is waived the owner is free to sell subject to a progressive export duty ranging from 5 to 33 per cent of the value. Here seems to be the reasonable compromise between the rights of the individual owner and the duty of the Government to save from reckless spoliation Italy's inheritance of art.—*N. Y. Evening Post.*

THE PROCRASTINATING ARTIST.—Recently-published lists of prices charged by prominent portrait-painters remind us that if modern artists take the cash, eighteenth-century painters often took their time. Augustus Hare says that Lord Mexborough asked Sir Thomas Lawrence again and again to send home the portrait he was doing of Lady Mexborough and her child. "I allow I have been a long time," replied the artist at last, "but if Lady Mexborough will kindly bring the baby and give me another sitting, I really will finish." "Well, Sir Thomas," was the answer, "my wife will be happy to give you another sitting whenever you like, but the baby is in the Guards!"—*The Youth's Companion.*

VERY EARLY RUINS DISCOVERED AT VEVEY, SWITZERLAND.—During the recent work of restoring St. Martin's Church at Vevey, Switzerland, a primitive edifice was discovered a few feet below the floor of the building. In shape it somewhat resembled a church, but the style of architecture is quite foreign to Europe and bears traces of Oriental source. The walls and foundations of the relic are in a remarkable state of preservation, and the structure is believed by experts to be one of the earliest buildings in which stone was employed.—*N. Y. Tribune.*

THE CINQUE PORTS.—How many of us can name offhand the five ports to which the destinies of England were consigned by the charter of Edward I, those five hamlets in Kent and Sussex which had constituted themselves the defenders of the sea at its narrowest point within sight of a hostile shore? Walmer Castle, we know, is the residence of the Lord Warden, and Deal, with its castles and towers, is promptly set down by nine readers out of ten as one of the ports, which, of course, it is not. Sandwich, Hythe, Dover, Romney and Hastings were the quintet which in Anglo-Saxon times linked themselves together to repel the invader. And a turbulent time they had of it. Never a winter's night but those good folks must lie abed with the thought of the trumpet's call that might at any moment summon them on to the black face of the Channel to hurl back the invader from their shores. Sieges and sacking they had in plenty, and heavy were the payments exacted. Thus, in 1337, the Frenchmen, driven from Sandwich, descended upon Rye with thirty-five ships and thirty-two galleys and devastated the little town set upon the hill, from which the tide has gone out, never to return. The Cinque Ports Squadron was quickly manned, the clumsy sails caught a fair wind, and in a trice Master Frenchman was scudding home with the Sussex boys close at his heels. Into the harbor of Boulogne they followed the foe, set fire to the town and polished off the job by hanging twelve captains of the offending fleet. These were not the days of Hague conferences and peace committees, and a blow begot a blow. The tale is not spoiled by remembering that ten years later the Frenchmen crept on to the coast one night, and, lighting their torches on the beach, managed to burn down fifty-two houses in Rye and ninety-four houses in Winchelsea. Life in one of these ports was an exhilarating experience, and even to-day some of the bone and blood of those hardy mariners remains in those Channel fishermen who are ready in any gale that blows to face the Goodwin Sands in a cockleshell of a lifeboat.—*Pall Mall Magazine.*





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No. 1311.

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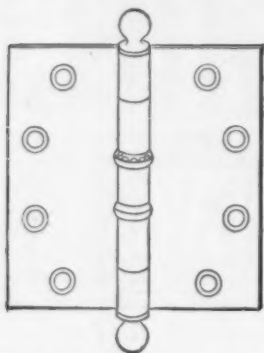
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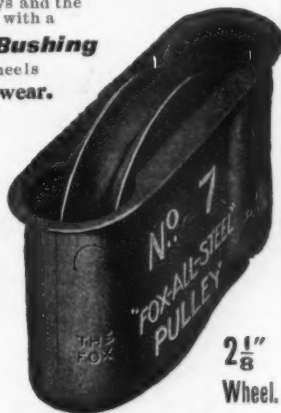
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The matter already illustrated may in small part be classified thus:

PUBLIC BUILDINGS

City Hall, New York, N. Y.	Date 1803-12
Old State House, Boston, Mass.	" 1748
Pennsylvania Hospital, Philadelphia, Pa.	" 1755
Carpenters' Hall, Philadelphia, Pa.	" 1770
Independence Hall, Philadelphia, Pa.	" 1729
Faneuil Hall, Boston, Mass.	" 1741
and others.	

CHURCHES

King's Chapel, Boston, Mass.	Date 1749
Seventh-day Baptist Church, Newport, R. I.	" 1729
Christ Church, Alexandria, Va.	" 1767
Christ Church, Philadelphia, Pa.	" 1727
St. Paul's Chapel, New York, N. Y.	" 1764
Old South Church, Boston, Mass.	" 1729
First Church, Hingham, Mass.	" 1681
St. John's Chapel, New York, N. Y.	" 1803
First Congregational Church, Canandaigua, N. Y.	" 1812
St. Peter's P. E. Church, Philadelphia, Pa.	" 1758
Gloria Dei Church, Philadelphia, Pa.	" 1700
and others.	

IMPORTANT HOUSES

Fairbanks House, Dedham, Mass.	Date 1636
Royall Mansion, Dedham, Mass.	" 1737
Philipse Manor House, Yonkers, N. Y.	" 1745
Tudor Place, Georgetown, D. C.	" 179-
Mappa House, Trenton, N. Y.	" 1809
Woodlawn, Va.	" 1799
Mount Vernon, Va.	" 1743
and others.	

Incidentally there are shown special measured drawings or large views of the following features and details:

Porches and Doorways	54	Subjects
Staircases	18	"
Mantelpieces	76	"
Pulpits	6	"
Fanlights	60	"

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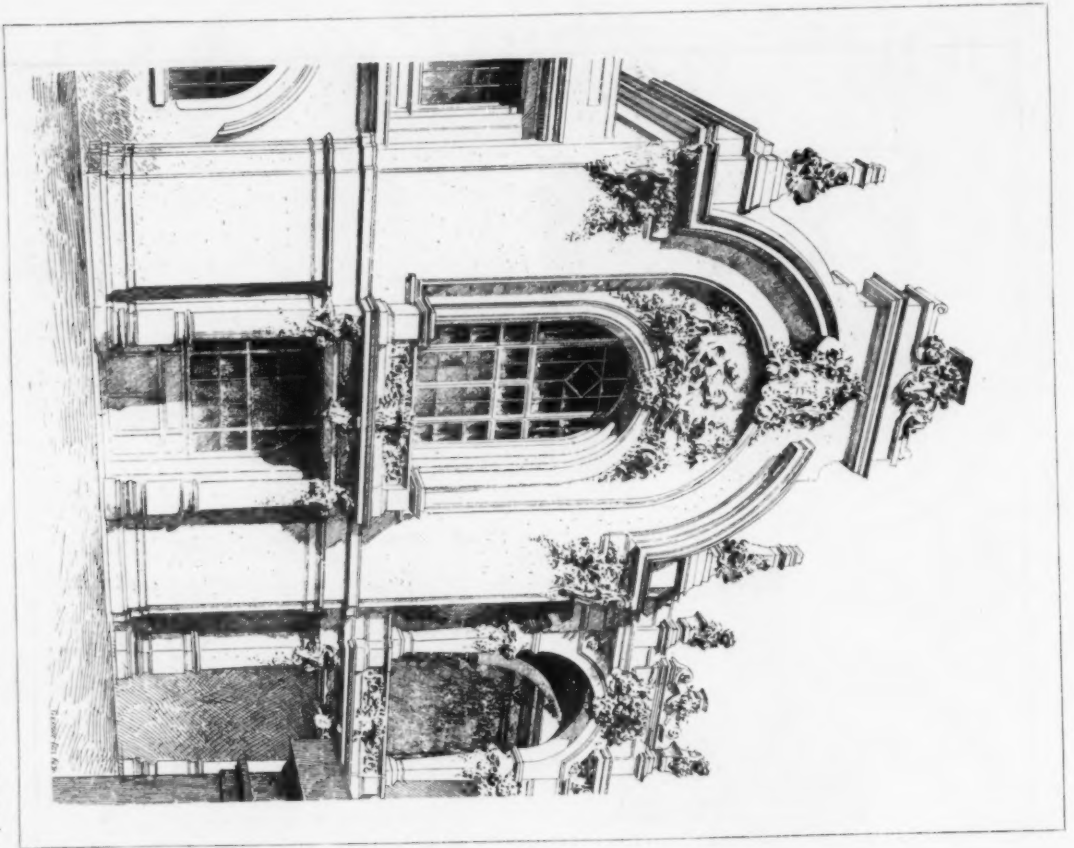
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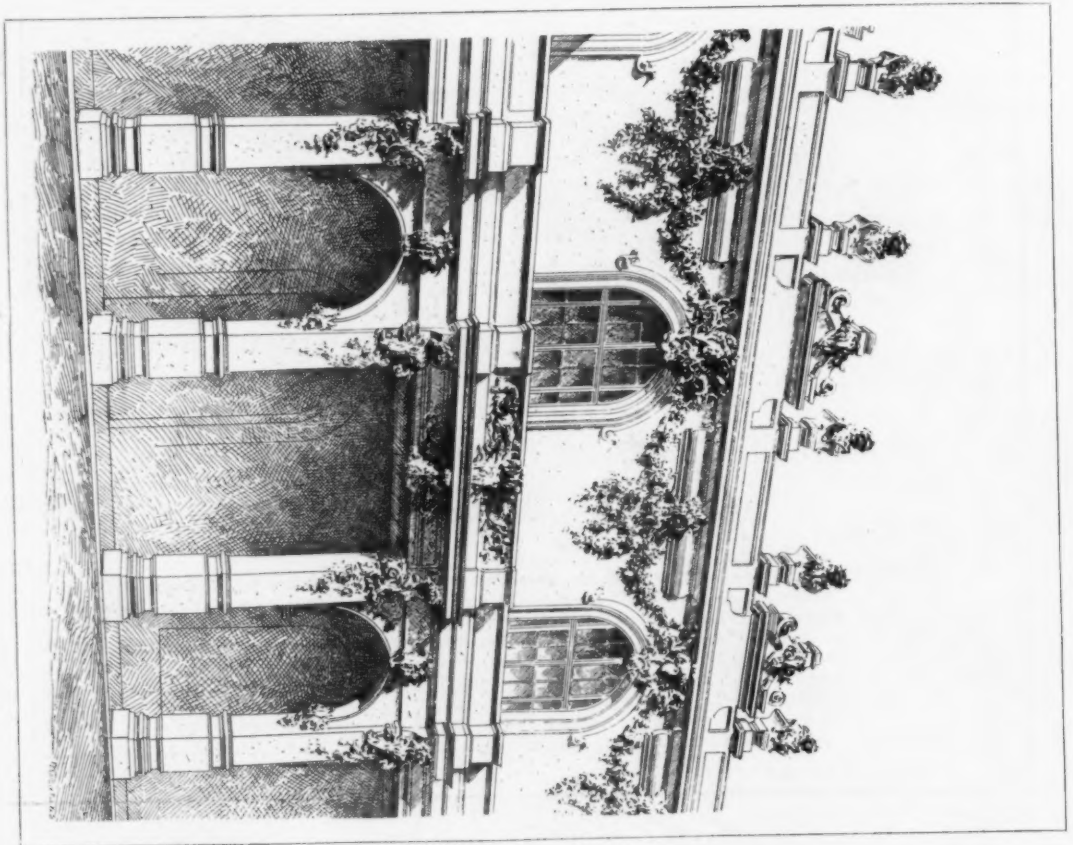
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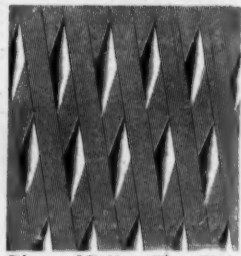
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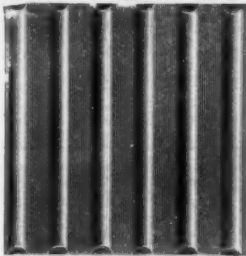
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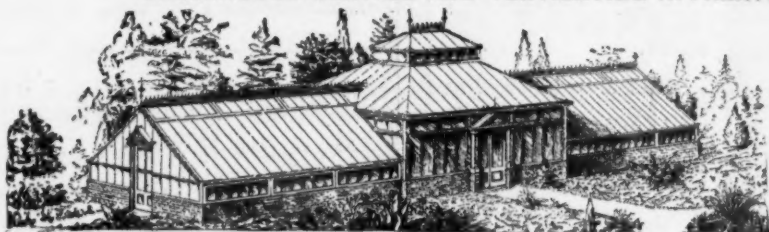
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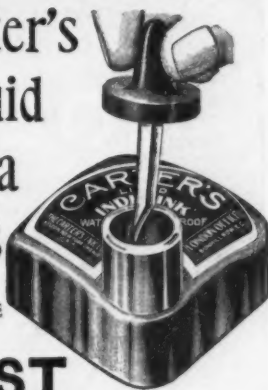
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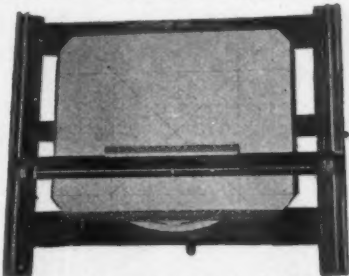
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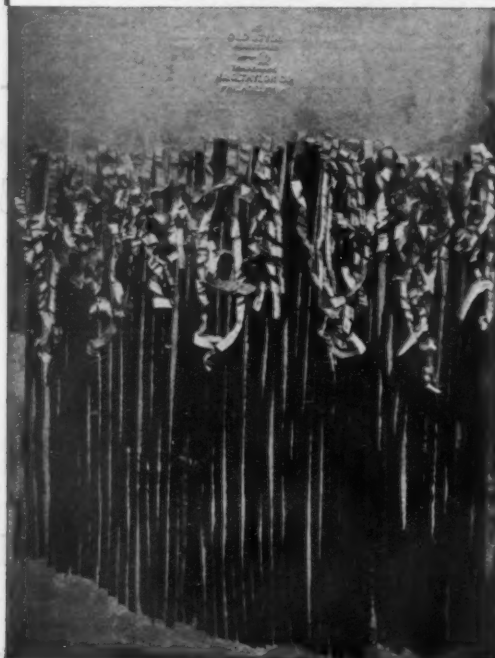
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(Reported for The American Architect and Building News.)

[Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.]

ADVANCE RUMORS.

Altoona, Pa.—Harry Knerr, Pottsville, has secured the contract for constructing the U. S. Court-house and Post-office for \$62,500.
Anoka, Minn.—A \$50,000 church is to be erected in this city, of brick and stone, with slate roof. Supt. of Construction, A. F. Waiselowski.
Augusta, Ga.—The Directors of the Georgia R. R. Bank are to erect a new \$50,000 building.
Aurora, Ill.—A donation of \$50,000 has been made to the Aurora College of Illinois by Andrew Carnegie.
Baltimore, Md.—Plans have been prepared by Fred W. Wolf, of Chicago, Ill., for the new stock house for the American Brewery. The structure will be 41' x 50', and the cost \$425,000.
Beloit, Wis.—Two new schools will be erected at a cost of \$30,000.
Brookings, S. D.—G. A. Mathews is interested in the erection of a new \$30,000 hotel and opera-house.
Boston, Mass.—Plans for a \$25,000 four-story dwelling to be erected at 163 Bay State Road for Ada L. Vinal have been drawn by Architect A. H. Vinal, 19 Milk St. It will be of brick and stone.
The estate known as the Whitney Building, situated at the corner of Boylston St. and Boylston Pl., has been transferred by Ellerton P. Whitney and others to Joseph Walker, trustee. Plans have been prepared by Winslow & Bigelow for the erection of an eight-story fireproof building, the new structure becoming a part of the buildings already owned by the grantor and connected with them.
The Handel and Haydn Society has taken steps toward the erection of a home for the Society in the vicinity of Symphony Hall. Land may be bought on St. Botolph St., between Massachusetts Ave. and Gainsboro St., at a cost of \$25,000, some public spirited citizens furnishing the money, and holding the lot in trust for the Society for five years. The building is expected to cost about \$55,000.
Plans are being drawn by J. Lawrence Berry for the Roxbury court-house, by Hon. Harrison H. Atwood for the women's addition to Charles Street Jail, and by A. Warren Gould for the new House of Correction at Deer Island. Each undertaking is estimated to cost \$100,000.
Brooklyn, N. Y.—Miss Helen Gould has made herself responsible for the whole cost of the new building for the naval branch of the Y. M. C. A. in Sands St. The cost is estimated at \$400,000.

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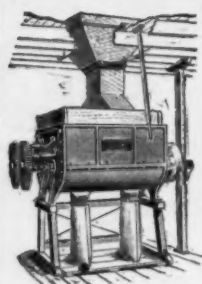
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Cedar Grove, Wis.—Plans have been prepared for a new foundry to cost \$20,000.
Charleston, Ill.—It is reported that local citizens have in contemplation the erection of an opera-house; cost, \$30,000.
Charlotte, N. C.—R. M. Miller, Jr., has effected plans for the organization of a \$100,000 stock company to build a yarn mill. A site on main line of railway has been selected. A mercerizing plant will be added after production has commenced.
Chicago, Ill.—The Woman's Athletic Club is to have a spacious new club-house on Michigan Ave., modern in all respects. Mrs. Philip D. Armour is actively interested in the movement.
It is stated that the proposed exposition building on the lake front will be located in the rear of the existing Art Institute. The plans are by D. H. Burnham, and the estimated cost of the building is \$2,500,000.
Cleveland, O.—Plans have been prepared by Geo. J. Hardway & Co., 116 Euclid Ave., for a \$20,000 apartment-house to be erected for the Curtis-Ambler Realty Co.
Colorado Springs, Col.—T. P. Barber, De Graff Building, has completed plans for the \$70,000 edifice for the First M. E. Church.
Conetoe, N. C.—J. E. Bulluck is interested in the formation of a company to erect a cotton-mill. Between \$25,000 and \$50,000 have been subscribed.
Conneaut, O.—Andrew Carnegie has offered this city \$100,000 for a public library.
Council Bluffs, Ia.—The Women's Christian Association will erect a modern hospital building to cost \$50,000.
Des Moines, Ia.—Liebbe, Nourse & Rasmussen, 724 Walnut St., have drawn plans for a \$20,000 residence to be erected on W. Grand Ave. for J. B. Weaver.
Detroit, Mich.—Plans have been prepared by Joy & Barcroft, Ferguson Building, for a nine-story hotel to be erected on Woodward Ave. and Duffield St. for Maxwell M. Fisher; cost, \$175,000.
Eagle Grove, Ia.—It is stated that a \$25,000 high-school building and a \$10,000 Catholic parochial school are to be erected the coming season.
East Cambridge, Mass.—A brick, stone and steel building, four, five and six stories high, to contain rectory, dormitory and class-rooms will be built for the Church of the Sacred Heart at 7th and E. Thordike St. Plans by S. D. Kelley; cost, \$100,000.
Easton, Pa.—A \$200,000 bridge is to be constructed across the Delaware River at the Water Gap.
El Paso, Tex.—\$75,000 will be spent for a high school and improvements to old buildings. Plans are being prepared by Edw. Knezell, architect, Sheldon Block.
Evanston, Ill.—It is stated that the plans for the six new buildings which the Northwestern University contemplates erecting within the next two years are now completed, and have been accepted by the university authorities. The total cost of the new buildings will be \$60,000.
Fergus Falls, Minn.—It is reported that \$35,000 has been raised for the new building by President O. N. Fosmark, of the Park Region Luther College.
Flint, Mich.—Plans for a \$10,000 residence for Chas. H. Mann have been prepared by Huag & Scheurman, of Saginaw.
Fond du Lac, Wis.—It is stated that St. Mary's Catholic Society will erect a \$30,000 church.
Gloucester, Mass.—Ezra L. Phillips, 201 Main St., has completed plans for the new Young Men's Christian Association building; cost, \$60,000.

(Advance Rumors Continued.)

Grinnell, Ia.—It is stated that Liebbe, Nourse & Rasmussen, of Des Moines, have prepared plans for a \$20,000 public library.

Hamilton, O.—A new church to cost \$30,000 will be erected by the congregation of the First Baptist Church.

Hebron, Neb.—A \$60,000 court-house is to be erected for Thayer County. J. R. Gordon, architect.

Hudson, Mass.—The Congregational Society has voted to raise \$6,500 for the erection of a new edifice. Plans have been prepared by a Boston architect, and a lot purchased at Central and Green Sts.

Knoxville, Pa.—It is stated that the Knoxville Land Improvement Co. will soon let the contract for the erection of 200 new brick houses containing five and six rooms each with bath and attic; cost, \$300,000.

Lancaster, Pa.—An asylum, called the Thaddeus Stevens Memorial Orphan Asylum, is to be erected here; probable cost, \$60,000.

La Salle, Ill.—A three-story brick parochial school will be erected at 11th and Hennepin Sts. for St. Hyacinth's Church; cost, \$30,000. Plans by Henry J. Schlacks, 1506 Schiller Building, Chicago.

Leipsic, O.—D. M. Leffler is to erect a veneered brick residence costing \$80,000. Architects, Chas. Henry & Son, Akron.

Lewiston, Me.—A philanthropist, whose name is not given, has made a gift to this city of \$30,000 for a public library building.

Los Angeles, Cal.—Report states that John Parkinson, Currier Building, has prepared plans for a seven-story hotel to be built at Spring and 4th Sts., at a cost of \$300,000.

Louisville, Ky.—The Masons have selected a site on Chestnut and 3d Sts. for a \$100,000 temple.

Madison, Wis.—Report states that the University Appropriation Bill provides \$175,000 for a new agricultural building and \$65,000 for the equipment of the engineering building.

Mason City, Ia.—A four-story brick business building will be built on Main and 5th Sts., for A. A. Adams, at a cost of \$30,000.

Meadville, Pa.—Capt. John B. Ford, of Creighton, has given \$30,000 to Allegheny College for the erection of Ford Memorial Chapel.

Milwaukee, Wis.—Negotiations are under way for the erection of a \$150,000 theatre on Grove St., near National Ave. H. S. Klein is interested.

New Haven, Conn.—The will of Albert E. Kent, of Chicago, bequeaths \$50,000 to Yale University for an addition to the Kent laboratory.

Newport, R. I.—Some hotel men have been here from Boston investigating a hotel site on Easton's Point on the ocean front.

New York, N. Y.—Wm. T. Wardwell, Pres. of the Red Cross Hospital has given \$40,000 to aid in the erection of a new hospital.

The American Bridge Co. has a contract for furnishing the steel work to the Bureau of Yards and Docks for building No. 22 at the New York Naval Yard.

The Senate Committee on Public Buildings and Grounds has appropriated \$2,500,000 for the erection of a new Post-office building in this city.

Ottawa, Ont.—A six-story stone and brick business building is to be erected on Sparks and Metcalfe Sts. for Arthur Thompson; cost, \$140,000.

Philadelphia, Pa.—Architects D. H. Burnham & Co. are drawing plans for the new extension of the Land Title and Trust Company's office-building which will be erected on the site of the Hotel Lafayette, soon to be taken down.

The mayor and Dr. John V. Shoemaker, President of the Board of Charities and Correction, are deeply interested in the movement to provide Philadelphia with a general hospital which shall be the largest of its kind in the world. The present hospital building will be remodelled; plans are now under consideration, and no money will be spared to make it complete in all respects. Three new buildings will be erected in connection, costing \$53,000—one for women, one for children, and one for the treatment of skin diseases. \$200,000 will be expended for a site upon which to erect a new Hospital for the Insane. A plot of ground at Torresdale has been favorably considered for this purpose.

The University of Pennsylvania has received a gift of \$100,000 for a museum of science. The erection of a \$500,000 engineering building is also under consideration.

Extensive alterations are to be made to the residence of the late Dr. Wm. Pancoast, and the adjoining property, 1100 and 1102 Walnut St., for Sam'l H. Austin. Plans by Edward Hazelhurst; cost, \$40,000.

Pittsburgh, Pa.—The contract for erecting the Frick office-building has been awarded Geo. A. Fuller & Co., Marquette Building, Chicago, Ill., at \$1,500,000.

Thos. D. Evans, Lewis Building, has drawn plans for a nine-story brick and steel fireproof apartment-house to be erected on Washington and Franklin Sts.; cost, \$200,000.

Plans are being drawn for a \$25,000 residence to be erected on Wellesley Ave. for Sebastian Mueller.

Port Deposit, Md.—Mr. J. Harver Rowland has offered to build a \$10,000 church if the Presbyterian congregation will purchase a lot. This they agree to do, and work will begin at once.

Seattle, Wash.—Chas. B. Smith proposes to erect buildings for his roofing business to cost \$20,000.

Sam'l Rosenberg is to erect a five-story brick hotel and apartment-house on 1st Ave. and Virginia St., costing about \$50,000.

Springfield, Mass.—The Mittineague Paper Co. will begin at once the erection of a four-story stock-house costing about \$100,000.

St. Paul, Minn.—Reports state that a \$45,000 school will be erected in the 8th Ward and a \$25,000 one in the 6th Ward.

Washington, D. C.—A bill has passed the House appropriating \$250,000 for a home for aged and infirm colored people.

Williamansett, Mass.—It is announced that a large brick and stone addition to the Springfield Brewing Company's building will be built in the spring; cost, about \$50,000.

APARTMENT-HOUSES.

Chicago, Ill.—Kenmore St., cor. Leland Ave., three.

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(Apartment-Houses Continued.)

st'y bk. & st. apart., 50' x 150', steam; \$40,000; o., A. J. Printt, 125 La Salle St.; a., W. G. Kreig, 84 Wash. St.

Vincennes Ave., cor. 45th Pl., three-st'y bk. & st. apart., 75' x 141', comp. roof, steam; \$50,000; o., Joshua Boydell; a., Thos. W. Wing, 1210 Marquette Building.

New York, N. Y.—E. Fifty-first St., Nos. 338-340, six-st'y bk. & st. flat, 37' 6" x 90' 5"; \$24,000; o., Chas. Goss, 308 E. 49th St.; a., Chas. Stegmayer, 306 E. 82d St.

Grove St., No. 23, six-st'y & base. bk. & st. flats, 25' x 82' 9" x 94' 8"; \$28,500; o., Elias Kempner, 35 Nassau St.; a., G. F. Pelham, 503 Fifth Ave.

Eighty-third St., nr. Lexington Ave., five-st'y bk. flat, 25' 6" x 86'; \$28,000; o., Stephen Ball, 103 Park Ave.; a., John Hauser, 1961 Seventh Ave.

E. Fifth St., No. 326, six-st'y bk. flat, 37' x 86' 7"; \$40,000; o., Abraham Silversen, 236 E. 61st St., or on premises; a., M. Bernstein, 245 Broadway.

Broome St., cor. Eldridge St., six-st'y bk. flat, 21' 11" x 82' 10"; \$30,000; o., Goodman & Wallach, 18 Delancey St.; a., M. Bernstein, 245 Broadway.

W. Nineteenth St., No. 333, five-st'y & base. bk. flat, 25' x 78' 4"; \$20,000; o., Walter M. Fernbach, 156 Fifth Ave.; a., C. B. Meyers, 1 Union Sq. W.

W. Twenty-first St., No. 210, seven-st'y bk. & st. flat, 46' 8" x 91' 11", gravel & asphalt roof; \$60,000; o., Nicholas Wernert, 81 Washington Market; a., Jas. E. Ware & Son, 3 W. 29th St.

E. Eleventh St., No. 229, six-st'y & base. bk. & st. flat with stores, 25' 6" x 86'; \$28,500; o., Jacob Kassowitz, 45 Avenue A; a., G. F. Pelham, 503 Fifth Ave.

W. Twenty-eighth St., No. 208, six-st'y bk. flat, 25' x 85'; \$30,000; o., Leopold Kaufmann, 2487 Second Ave.; a., Schneider & Herter, 46 Bble House

EDUCATIONAL.

Billerica, Mass.—2½-st'y bk. & st. school-house, slate roof, steam; \$25,000; a., Cooper & Bailey, Equitable Building, Boston.

Chicago, Ill.—Four-st'y st. dormitory, 45' x 160', tile roof, steam; \$125,000; o., University of Chicago; a., Dwight H. Perkins, 17 Van Buren St.

FACTORIES.

Chicago, Ill.—Twenty-ninth St. and Fifth Ave., two-st'y & base. bk. factory, 60' x 125'; \$16,000; a., Wm. W. Blair, 2555 Magnolia Ave.

HOTELS.

Toledo, O.—Jefferson St., cor. Michigan St., three-st'y bk. & steel hotel, 60' x 392', comp. roof, hot water; \$75,000; o., C. S. Ashley; a., Thos. Palford, 720 The Nasby.

HOUSES.

Arcadia, Mo.—Two-st'y fr. dwell., 40' x 51', steam; \$25,000; o., Clarence N. Jones; a., W. Boyce & Co., Chemical Building, St. Louis.

Boston, Mass.—Washington St., Nos. 79-83, Ward 5, 3 three-st'y bk. dwells., 18' x 23' x 71', flat roof, stoves; \$20,000; o., P. O'Riordan Est., 59 Chelsea St.; b., Donovan & Co.

Fisher Ave., nr. Hayden St., Ward 19, three-st'y fr. dwell., 38' x 40', flat roof, stoves; \$5,000; o., Robert Langhaus; a., Jacob Luippold.

E. Ninth St., Nos. 611-613, Ward 14, 2 three-st'y fr. dwells., 16' x 21' x 63', flat roofs, stoves; \$9,000; o., b., Howard Bros., 412 Dorchester Ave.

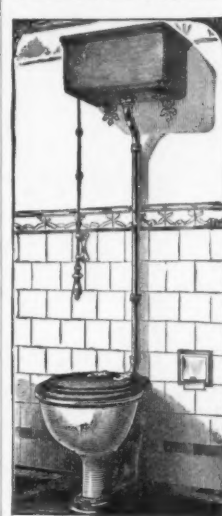
Mapleton St., nr. Murdoch St., Ward 25, 2½ st'y fr. dwell., 28' x 50', pitch roof, furnace; \$6,000; o. & b., Geo. C. McKay, Tremont Building; a., S. J. Rantin & Son, 1117 Columbus Ave.

Remington St., nr. Centre St., Ward 20, 2½-st'y fr. dwell., 30' x 39' x 40', hip roof, furnace; \$6,000; o., Matilda R. Black; a., b., H. A. Black, 10 Norfolk Terrace, Dorchester.

Claybourne St., No. 12, Ward 20, 2½-st'y fr. dwell., 35' x 40', pitch roof, furnace; \$5,500; o., Wm. D. Sheen; a., E. Snow; b., D. J. McKay, 14 Fowler St.

Brighton St., No. 115, Ward 8, three-st'y bk. dwell. & store, 10' x 27' x 28', flat roof, stoves; \$8,000; o., Wm. K. Porter; a. & b., W. J. Hooker, 59 Chambers St.

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BUILDING INTELLIGENCE.

(Houses Continued.)

Bay State Road, No. 168, Ward 11, two-st'y bk. dwell., 22' x 52', flat roof, hot water; \$20,000; o., Ada L. Vinal; a. & b., A. H. Vinal, 19 Milk St.

Brighton, Mass.—Corinne Road, 2½-st'y fr. dwell., 23' x 35', shingle roof, hot air; \$6,000; o., Brooks Walker; a., G. E. Parsons, 850 Tremont Building.

Brookline, Mass.—2½-st'y fr. dwell., shingle roof, indirect system of heating; \$15,000; o., Mrs. John W. Leighton; a., Olin W. Cutter, 683 Atlantic Ave.

Marion, Mass.—Two-st'y fr. dwell., 26' x 60', shingle roof, hot air; \$8,000; o., C. W. Leatherbee; a., Loring & Phipps, 53 State St.

Melrose, Mass.—2½-st'y st. & fr. dwell., 35' x 48', steam; \$10,000; o., H. L. Aldrich, Porter St.; a., Lewis A. Dow, 131 Upham St.

New York, N. Y.—Eight St., nr. White Plain Ave., Williamsbridge, 2½-st'y fr. dwell., 32' 6" x 42' 3"; \$9,000; o., S. M. De Pasquelli, Williamsbridge; a., Pringle & Buckhout, 63 William St.

Seventy-second St., Nos. 37-39, 2 five-st'y & base. bk. & st. dwells., 22' x 28' x 62' x 58'; \$14,000; o., Cornelius W. Luyter, 35 Nassau St.; a., John H. Duncan, 21 W. 24th St.

One Hundred and Forty-first St., nr. Alexander Ave., four-st'y bk. dwell., 18' x 44'; \$5,500; o., Alexander Ave. Baptist Church, on premises; a., Frank F. Ward, 203 Broadway.

St. Louis, Mo.—Maryland Ave., Nos. 4212-4228, 6 three-st'y bk. st. & terra-cotta dwells. of 10 rooms each; \$4,500; o., Mrs. A. K. Humphrey; a., Chas. A. Holloway.

Westerly, R. I.—Watch Hill, 2½-st'y fr. dwell., 42' x 61', with ell 20' x 36', shingle roof; \$12,000; o., Dr. Davis, Hartford, Conn.; a., W. R. Emerson, Boston, Mass.

Worcester, Mass.—Windsor St., two-st'y fr. dwell., 30' x 55', shingle roof, furnace; \$6,500; o., Mrs. Elizabeth J. Bannigan; a., Earle & Fisher.

MERCANTILE BUILDINGS.

Indianapolis, Ind.—McCrea St., cor. Jackson Pl., five-st'y bk. business building, 60' x 150', tin roof, steam; \$50,000; o., A. Kiefer & Co.; a., W. Scott Moore & Son, Commercial Club.

New York, N. Y.—W. Thirty-first St., Nos. 31-33, ten-st'y bk. & terra-cotta mercantile building, 34' x 88'; \$110,000; o., Elizabeth A. Wilcox; a., Israels & Harder, 194 Broadway.

OFFICE-BUILDINGS.

Youngstown, O.—Public Sq. and Wick Ave., eight-st'y bk. & st. office-building, 50' x 93', steam; \$160,000; o., Dollar Savings & Trust Co.; a., Owsley & Boucherie.

STABLES.

Brooklyn, N. Y.—Douglass St., nr. 3d Ave., two-st'y bk. stable, 30' x 68', tar & gravel roof; \$2,700; o., Norton & Gorman, 303 Douglass St.; a., W. J. Conway, 400 Union St.

Madison St., nr. Ralph Ave., two-st'y bk. stable, 25' x 59'; \$3,000; o., W. C. Edwards, 10 Howard St.; a., L. Berger & Co., 300 St. Nicholas Ave.

Dorchester, Mass.—Bellevue St., nr. Glendale St., 2½-st'y fr. stable, 35' x 45', stoves; \$2,000; o., Mrs. Anna G. Brigham; b., L. W. Eddy, 709 Dudley St., Roxbury.

Milwaukee, Wis.—Twenty-seventh St., two-st'y fr. stable, 50' x 140'; \$5,000; o., J. F. Beers Estate; a., Crane.

New York, N. Y.—One Hundred and Twenty-sixth St., nr. Amsterdam Ave., six-st'y bk. stable, 25' x 95' 11"; \$18,000; o., Timothy J. O'Connell, 563 W. 131st St.; a., Harry T. Howell, 138th St. & Brook Ave.

W. Fifteenth St., Nos. 408-410, five-st'y bk. stable, 50' x 103'; \$28,000; o., Jas. S. Herman, 227 W. 13th St.; a., Rob't Maynicke, 725 Broadway.

STORES.

Brooklyn, N. Y.—Driggs Ave., cor. Eckford St., three-st'y bk. store, etc., 33' 8" x 60', steam heat; \$8,000; o., Veronica Gorney, 611 Park Pl.

New York, N. Y.—Seventh Ave., Nos. 513-515, two-st'y bk. & st. lofts & stores, 49' x 49' 10"; \$10,000;

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BUILDING INTELLIGENCE.

(Stores Continued.)

o., John G. Wendel, 79 Maiden Lane or 175 Broadway; a., H. C. Hollwedel, 129 W. 38th St.
Thirty-first St., Nos. 31-33, ten-st'y bk. store, 33' x 88'; \$140,000; o., Elizabeth A. Wilcox, 85 Ocean Ave., Brooklyn; a., Isaacs & Harder, 194 Broadway.

TENEMENT-HOUSES.

Boston, Mass.—Chambers St., Nos. 133-135, Ward 8, 2 four-st'y bk. flats, 16' x 23' x 53', flat roofs, stoves; \$15,000; o. & b., Harris Leshefsky, 39 Barton St.

Brooklyn, N. Y.—Boerum St., nr. Humboldt St., 2 five-st'y bk. & st. tenements; \$30,000; o., Mr. P. Legernowitch; a., Saxe & Smallheiser, N. Y. City.
Irving Ave., cor. Himrod St., 4 three-st'y bk. & st. tenements, 25' x 6', tin roofs; \$24,000; o., a. & b., J. Deinhardt, 201 Irving Pl.

Pearl St., nr. Sands St., five-st'y bk. tenement, 24' x 9', steam heat; \$18,000; o., Thomas Corrigan, 456 Seventh St.; a., G. F. Rosen, 189 Montague St.

New York, N. Y.—Forty-ninth St., Nos. 541-545, six-st'y bk. & st. tenement, 75' x 90' 4", gravel, slag & asphalt roof; \$35,000; o., Mrs. E. M. Foote, 500 W. 51st St.; a., S. M. Cauldwell, 10-12 E. 23d St.

Eighty-second St., No. 225, six-st'y bk. & st. tenement & store, 23' 10" x 57' 5"; \$25,000; o., Morris Monks; a., G. Fred Pelham, 503 Fifth Ave.

Bank St., nr. Bleecker St., 2 six-st'y & base. bk. & st. tenements, 25' x 86'; \$57,000; o., Elias Kemper, 35 Nassau St.; a., Geo. F. Pelham, 503 Fifth Ave.

City-hall Pl., cor. Pearl St., six-st'y bk. tenement, 22' x 81' x 91'; \$30,000; o., Mandel & Marans, 1039 Third Ave.; a., M. Bernstein, 245 Broadway.

Mott St., No. 209, seven-st'y bk. tenement & store, 25' x 80' 4"; \$30,000; o., Kidansky & Levy, 266 E. Broadway; a., Horenburger & Straub, 122 Bowery.

Allen St., Nos. 80-82, 2 six-st'y bk. tenements with stores, 24' 11" x 74'; \$50,000; o., Kidansky & Levy, 242 Livingston St. & 266 E. Broadway; a., Horenburger & Straub, 122 Bowery.

E. Fourth St., No. 73, six-st'y bk. tenement & stores, 25' x 88' 3"; \$25,000; o., Samuel Makransky, 230 E. 86th St.; a., Horenburger & Straub, 122 Bowery.

WAREHOUSES.

Philadelphia, Pa.—Race St., Nos. 812-822, seven-st'y bk. manufacturing building, 121' x 145'; \$140,000; o., Strawbridge & Clothier; a., Gilbert & Reid, 1420 Chestnut St.

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,
JAMES E. HOWELL, } Commissioners.

1312

PROPOSALS.

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

OFFICE-BUILDING.

[At Norfolk, Va.]

Sealed proposals will be received at the Bureau of Yards and Docks, Navy Department, Washington, until February 16, 1901, for constructing a two-story brick office-building at the navy yard, Norfolk, Va. MORDECAI T. ENDICOTT, chief of bureau.

1311

SCHOOL-HOUSE.

[At Renville, Minn.]

The undersigned hereby gives notice that sealed proposals for the erection of a school-house, including all labor and material will be received by the undersigned until the 15th of February, 1901. F. C. GREENE, sec. bd. of education.

1311

WATER PIPE.

[At Cleveland, O.]

Sealed proposals will be received at the office of the Clerk of the Board of Control, No. 105 City-hall, until February 15th, 1901, for furnishing and delivering such cast-iron water-pipe and special castings, from 3 inches to 60 inches, inclusive, as may be required during the year 1901 by the Water Works

PASSAIC ROLLING MILL CO.,

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4 inches
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20 inches
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Division of the City of Cleveland, O. Specifications may be seen and blank proposals can be obtained at the office of the Superintendent of Water Works. WALTER P. RICE, director of public works.

1311

LIBRARY.

[At Duluth, Minn.]

Bids are wanted February 18 for constructing the Duluth Public Library; probable cost, \$70,000. CHAS. CODDING, secy. library bd.

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HEADSTONES.

[At Boston, Mass.]

Depot Quartermaster's Office, 170 Summer St., Boston, Mass. Sealed proposals will be received here until February 28, 1901, for supplying 10,000 (subject to increase or decrease of 20 per cent.) American white marble headstones, in slabs. Information furnished on application. W. H. MILLER, quartermaster.

1312

COURT-HOUSE.

[At Adel, Ia.]

C. R. Lyon, auditor, will receive bids until February 20 for the erection of a court-house for Dallas County, according to plans prepared by Proudfoot & Bird, Crocker Building, Des Moines, Ia. LEVI HOCKETT, chairman board of county supervisors.

1312

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 25, 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, copies of which may be had at this office or at the office of the Superintendent at Monmouth, Ill., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect.

1311

VII

PUBLISHED NOV. 24

VII

PART SEVEN

"The...Georgian Period"

WHILE this Part was passing through the press, the acquisition of unexpected material induced us to increase materially the number of plates and the illustrations in the text-matter; consequently, it contains more matter than is usually included in an odd-numbered Part.

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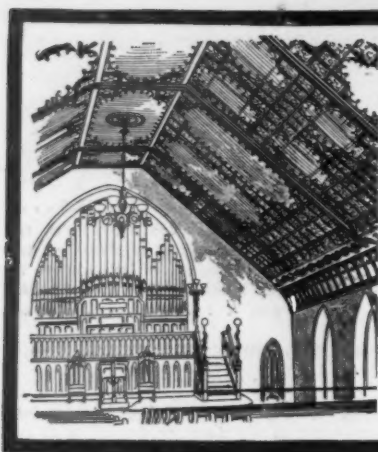
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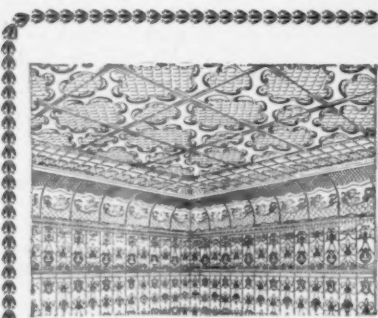
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