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WE regret to say that a short time ago we were so ill-advised as to give employment to one F. B. Kenneth, and now find ourselves obliged to caution our readers that this person is no longer in our employ and is no longer entitled to negotiate any business in our name;—much less is he entitled to give a valid receipt for any money paid in our behalf, never having been empowered to that effect.

NOW that consolidations and "community of interest" schemes are popular and successful, it is strange that it does not occur to some one to make a general consolidation of fire-insurance companies. It is acknowledged on all sides that the expenses of the insurance-companies, due, in great part, to competition for business, which leads to the employment of great numbers of agents who, without such competition, would not be needed; to the payment of excessive commissions, and to other outlays which, under a centralized administration, could be avoided, have become so great as to destroy the profits of the business, and the officials of the existing companies, unwilling to think of restricting their expenditure for getting business away from their rivals, are revolving plans for extracting more money from policy-holders by raising premium-rates. It is estimated that at least one-half of the money paid by property-owners in the form of insurance-premiums is consumed in expenses, leaving only the other half to be applied to paying losses. As the total of fire-losses paid in the United States and Canada is not very far short of one hundred million dollars a year, the inference is that something like a hundred million dollars more are contributed by policy-holders to pay the salaries of officers and agents of insurance-companies, office-rent and commissions to brokers. Supposing, for a moment, that all the business of fire-insurance could be carried on by one company, it is evident that no commissions need be paid for getting business away from rival institutions, and the expense-account could be reduced to the salaries of one set of officials, the rent of one adequate, but not showy, office in each of the principal cities, and a small commission to local agents. As only one local agent need be maintained in each town, instead of a dozen or more, a tenth part of the commissions now devoted to supporting the armies of rival agents would be ample remuneration for the single representative in each town; and the saving would be, in the aggregate, enormous. The office-expenses of a large railroad-company, including salaries, office-rents, book-keeping, legal expenses and so on, amount, on an average, to less than three per cent of the gross receipts from traffic. It does not seem unreasonable to suppose that the business of a consolidated insurance-company might be carried on successfully for four times as large a percentage of the receipts; yet, assuming the annual premiums received to be, in round numbers, one hundred million dollars, the expenses

would be, on this basis, only ten millions, leaving about ninety millions to be divided, let us say, between the policy-holders and the stockholders of the corporation. If the latter kept half of this sum for dividends, the policy-holders would still be relieved of forty-five per cent of their premium-charges, and would, undoubtedly, be grateful.

BESIDES the saving in the cost of insurance which might be made by consolidating the responsible companies, policy-holders would find advantage in dealing with a single corporation. Not only would their security be far better, but from such a corporation could be expected a uniformity and fairness of dealing which does not always characterize insurance-companies or their agents under present conditions. We should be far from wishing to see anything like State insurance, but a corporation with five hundred or a thousand million dollars capital could hardly find a field of activity in which it would meet with so much popular favor as in insurance against fire, or in which a reasonable and permanent return on the investment would be more secure.

MR. JOHN B. SNOOK, a well-known architect of New York, died there a few days ago, at the age of eighty-six. Mr. Snook was born in England, but was brought to this country in infancy. As a boy he was apprenticed to a builder, and started in business as a contractor, but soon devoted himself to designing buildings, instead of executing them. For a time, he practised in partnership with the late Joseph French, but most of his work, for many years, was done under his own name, until he associated his sons with himself, some fourteen years ago. He soon gained a high reputation for integrity and thoroughness, which brought him friends and employment, while his work won him the respect of architects, even after professional ideas in regard to design had changed materially from those current when he began his career. His most important building was, probably, the Grand Central Railway Station, in Forty-second Street, but he designed also the Metropolitan Hotel, the Hoffman House, the Church of All Angels, in New York, and the Packer Institute and Hebrew Orphan Asylum in Brooklyn. The newspapers give him the credit of having designed the Vanderbilt houses on Fifth Avenue, between Fifty-first and Fifty-second Streets, but this is partly an error. If we are not mistaken, Mr. Snook was employed to direct the construction of these houses, but turned over the design to the late Charles B. Atwood and Mr. Christian Herter, and, with characteristic honesty and generosity, always insisted that the credit of it should be given to them. Mr. Snook leaves a family of four sons and four daughters, who may be proud of inheriting a name which, for more than half a century, has constantly stood for uprightness, intelligence and skill.

SOME allowance should be made for the exaggerations of campaign enthusiasm, but the revelations which have been made in the New York newspapers during the weeks preceding the election, in regard to the corruption of the Department of Buildings, are too consistent not to have some foundation. A certain contractor, speaking of his own troubles, is said to have asserted that it cost him three hundred and fifty dollars to get a permit for a piece of work the profit on which was only three hundred and eighty dollars; while a small alteration, the profit on which was twenty-five dollars, was reported favorably by the inspector only after payment of a bribe of twenty dollars. Naturally, the contractor thought that the exactions of the officials were too severe, but he explained that they made up to him, to some extent, for what they extorted from him, by finding him employment, when he needed it, on repairing condemned buildings. As he said, they would not hesitate, if he applied for work, to condemn a wall, a chimney, or entire building, which was really perfectly safe, and arrange to have him employed to reconstruct it, presumably on the usual terms; so that he felt that, after all, he had not much to complain of. Whether the owners of valuable buildings condemned to furnish employment for contractors on good terms with the Department have a similar feeling is not mentioned.

ACCORDING to newspaper reports, the subscription-list for the Naval Arch, to be erected on the Battery, in New York, has been privately circulated, with very encouraging results, and it is hoped that the whole amount needed, some thirteen hundred thousand dollars, will be secured without difficulty. A model of Mr. Flagg's design has been made, and will soon be put on exhibition.

AN unexpected difficulty has appeared in the construction of the buildings for the University of California, of which M. Benard is the architect. It seems probable that there was some error in the surveys furnished the architect, for, when the Mining Building, the first of the group to be constructed, was staked out, it appeared that one corner of the proposed site was seventy feet higher than the lowest portion. The newspapers say that "M. Benard has been called upon to rectify the error"; but it is hardly necessary to say that the error was not his, as the plan of the group of buildings was based on the topographical surveys furnished to all the architects, and was long ago accepted by the authorities of the University; and, while his suggestions in regard to the matter will be of great value, they should not be treated as attempts on his part to avoid the consequences of any mistake of his. As a matter of fact, the circumstance that one corner of the site of a large building in a mountainous country turned out to be seventy feet higher than another is not at all calculated to alarm an architect. Many buildings, including, for example, the palaces of the Caesars at Rome, the palace of the Popes at Avignon, several great churches at Lyons, Marseilles and elsewhere, besides multitudes of convents and castles all over the world, have been constructed on ground nearly or quite as irregular as this, without serious difficulty, and there is no reason why the new buildings of the California University should not be similarly managed, if it is necessary to do so to preserve the arrangement already accepted.

IT is proposed to hold an International Congress of Architects in connection with the St. Louis Exposition, in 1903. Whether the unhappy experience of Buffalo will suggest to the people of St. Louis that it might be best to reflect further on the possibilities of Exposition finance remains to be seen, but, in any case, the idea of holding an International Congress of Architects in this country at the first favorable opportunity is a good one. American architecture and American construction grow every day more interesting to the profession abroad, and the experiences of a tour in the United States form the theme of many series of articles in the foreign professional journals. It may be observed that Washington, New York and Chicago are the cities which seem to interest most particularly the English, French, German and Swiss architects who come here for a visit, and it is not impossible that a Congress in New York or Washington might attract more participants than one in St. Louis; while the visitors would be free to go to St. Louis later, if they chose. To us, who think little of long journeys, it makes little difference whether such a meeting is held on the Mississippi or on the Atlantic coast; but a foreign tourist, especially a busy professional man, with only a professional man's income, is likely to be a little alarmed, as he makes his preliminary study of the map of North America, at the idea of conducting his family to a city of which he has never heard before, which can only be reached from his port of arrival by a journey of a thousand miles through a country infested, as he will probably have heard, by Tammany tigers, red-skins, squaws, buffaloes and other objectionable animals. It is likely that even an American architect would be more disposed to attend an International Congress in Paris or London than in, let us say, Warsaw or Odessa; and, as the object of international congresses is to get the largest possible international representation, the Directors of the American Institute of Architects, who are considering the matter, may, perhaps, find it advantageous to ascertain the preferences of their foreign brethren before making a final decision.

THE Seventy-first Annual Exhibition of the Pennsylvania Academy of the Fine Arts will open at its house on Broad Street, Philadelphia, on Monday, January 20, 1902, closing on March 1 following. Collections of works intended for exhibition will be made in New York, Boston, Paris and London, as well as in Philadelphia, on dates specified, and

prizes are offered, including the income of the Temple Fund, amounting to eighteen hundred dollars, for the purchase of meritorious works; the Walter Lippincott Prize of three hundred dollars, the Mary Smith Prize of one hundred dollars, for women artists only; and the Academy gold medal. The jury of selection is an excellent one, as is usually the case with the Pennsylvania Academy. Those who wish for further particulars can obtain them from the Secretary of the Pennsylvania Academy of the Fine Arts, Broad Street, above Arch Street, Philadelphia.

A CASE of importance to owners and, in consequence, to architects, who have an interest in knowing the rights of their clients in such matters, was decided by the Appellate Division of the New York Supreme Court a few days ago. The plaintiff kept a restaurant in premises hired of a Mr. Hall, in the first story of the Morse Building, on Nassau Street. Mr. Hall desired to improve his building by adding several stories to its height, and, as he claimed, informed the plaintiff, before the latter took the lease of the restaurant, that he proposed to make such addition, and that, in order to do so, it would be necessary to bridge over the sidewalk in front of the restaurant windows. When the work was actually begun, and the bridge built, the restaurant-keeper discovered that it shut out some of the light from his windows, and obtained a preliminary injunction, restraining Mr. Hall from maintaining the bridge. Later, this preliminary injunction was dissolved by order of a justice, and the question before the Appellate Court was whether it should have been so dissolved. The presiding justice, Judge Van Brunt, thought that the injunction should have been continued, on the ground that the provision in the lease for quiet enjoyment of the premises by the tenant had been deliberately violated by the landlord, and that the tenant was entitled to claim from the courts better protection than the mere right to bring an action for damages; but the majority of the justices thought that the continuance of the injunction would injure the owner more than the tenant would be injured by dissolving it, and that, while the tenant had a right to recover damages for any injury that he might suffer, he should not be given the privilege of interfering with necessary building-operations and improvements.

THE question of the liability to customs duties of photographic negatives taken abroad on films or plates purchased here is becoming a serious one to tourists, many of whom have within the past few months been compelled to pay considerable sums, on landing in New York or Boston, on this account. It seems, however, that the ruling imposing the duty is of very doubtful legality, and it might be worth while for the people who contemplate a tour abroad, and would like to be able to bring home their pictures in peace to unite for the purpose of having a test case carried to an authoritative decision. As the Dingley tariff makes no specific mention of developed photographic films, still less of films bought in this country and exposed abroad, the imposition of the duty is said to be based on the general provision applying to raw materials carried out from this country and improved abroad, as, for example, on steel bars bought in Pittsburgh and made into tools in England. The difficulty about the application of this provision is that films exposed abroad are not improved, in accordance with the obvious meaning of the law, but the reverse, inasmuch as their commercial value, instead of being increased, is reduced to nothing, exposed films being practically useless to any one except the owner, and it would be as sensible to insist that the value of a bottle of beer is increased by drinking the beer as to hold that photographic films are improved in value by a process which renders them absolutely unsalable. Even if they were salable, moreover, it would only be as works of art, and works of art by Americans temporarily residing abroad are free of duty in any case; so that it is difficult to see on what ground the recent ruling can be sustained. The newspapers report that, a few days ago, a lot of negatives by an amateur, which had been held for duty on being landed in New York, were released by the higher Custom House officials, as being "tools of trade" of the owner; but it is doubtful if this amiable interpretation of the law is really justifiable; and it would be much better to have a final and authoritative settlement of what is becoming one of the worst among the annoyances which beset American tourists returning to this country, and keep the richer class of foreign travellers away.

"L'ART NOUVEAU" IN ITALY.

ITALIAN artists have been unaccountably slow in entering into the movement of the new art, or "modern style" as the English call it, and their indifference, their disdain, is unworthy of a people which has played a capital part in the history of art. So our artists are really last-comers and many of them, even now, prefer to remain in the rear-guard. Nevertheless, a certain writer, anxious about the artistic future of the Peninsula, signalized the movement of our arts to the foreigner, but his voice was stifled by the clamor of the routine men. These latter see in art no road more sure and better lighted than stylism, and so our public education is in entire subjugation to ancient art.

Ten years ago or so an artist delivered an address at Turin in opposition to the practices in artistic education prevailing at the official schools, and the higher Italian critics called out upon scandal. It is also true that one of the best of these critics thereupon wrote an article in the most important review in Italy, taking ground against the Turin discourse and in favor of preserving "the styles"

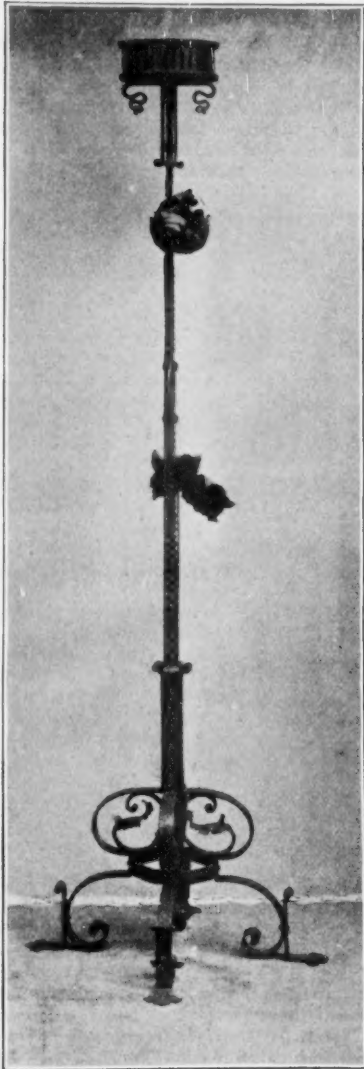
in the schools and in all artistic compositions. To-day the author of that article, although it has since appeared in book-form, has understood that he made a false step, and has allowed himself to be drawn into the movement of the new art.

It has been remarked that this new art has everywhere found opposition; but while in England, in Scotland, in France, in Belgium, in Austria and in the United States, there will henceforward be convinced partisan writers and their readers, in Italy, on the contrary, all this is to begin. Here the movement of the new art barely makes itself felt in the schools and ateliers. The fact is that with us the tradition of ancient art has very deep roots, and this tradition springs rather from Classic tastes than from the taste of the Middle Ages. This remark has a certain value, for if Italian taste were less Classic, perhaps the new ideas would not have found our artists so unprepared as they were.

"The imagination of the Italians," says Taine in his "*Philosophie de l'Art en Italie*," "is analogous to that of the ancient Greeks and Romans, that is to say, is Latin, or

Classic"; and since the distinctive trait of Classicism is the *ordonnance*, based on regularity, the Italian artists have always loved rhythm, symmetry, cadence, and with difficulty yielded to the varieties of nature. Besides, Classicism drew to itself the æsthetic conscience of the entire world for a long period, and this contributed to strengthen the opinion that Classic art was the art *par excellence*, the only art which could lead to sublimity of artistic expression. However that may be, it led to immobility. In fact, the Peninsula tardily acknowledged the power of the Middle Ages, just as it has been the last to enter into the movement of the new art. And Italy enters the movement in no way by reason of its people, for the Italian public, like others, is insensible to æsthetic forces. The estate of superiority which sometimes has been made for it by critics who base their judgment on isolated facts is nothing more than the outpouring of second-class rhetoric.

You will find in Italy a number of artists who know the styles from the Egyptian to the Rococo and the Empire; but you would be embarrassed to find ten of them who know how to express their æsthetic visions in personal forms. This will not astonish any one who is familiar with artistic studies of our country.



Wrought-iron Vase Standard. A. Mazzucotelli.

In our architectural and industrial schools there is a Section of Composition where they compose that which has already been composed, that is to say, where they do such things as could be demanded of graphic erudition, a Byzantine church, Renaissance furniture, Rococo hangings, and if ever one of the pupils wished to glean in

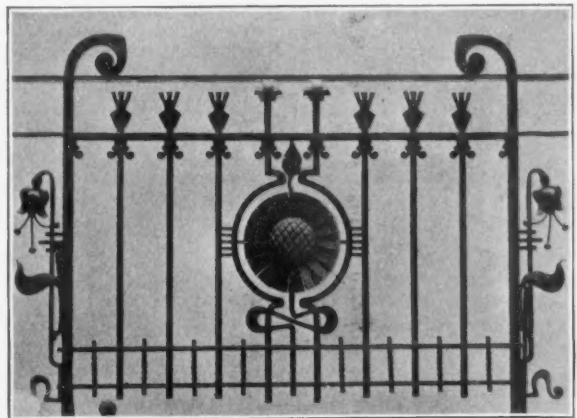
fields not cultivated by the heroes of antiquity this pupil would find himself isolated, misunderstood; for in our schools, even up to to-day, they have continued to give, during the course of the year, or at the end, as a subject of competition themes with fixed conditions as to style — a funeral monument in the Gothic style, a ceramic-work mantelpiece in the style of the della Robbias, etc., so that there has been forming in Italy for a long time back among pupils, artists and the public the conviction that all artistic competition must invariably bear the imprint of a given style; and though in Italy Buffon's celebrated aphorism, "*Le style c'est l'homme*," is known, as soon as one begins to talk of art, this truth is abandoned, forgotten, proscribed.

I must not here dilate on the desirability of preserving, in artistic education, the study of the ancient styles. I know and understand that, since one must always be the child of some one, it is necessary that one's instruction should begin with those things that have been done; but this is rather a question of measure, of method, than a question of the total abandonment of the ancient spring at which legions of artists have slaked their thirst. Besides, the schools, far from being the nurseries of artists — a state of things far from need-

ful — are, in truth, places where professionals are formed, and professionals, to whatever branch they belong, are not exactly those who hold in their hands the destinies of knowledge — to the great profit of knowledge, as Tolstoi was wont to say. This explains how it is that the progressist movement in art and science has its rise outside of the schools, and is the work of men who have not followed any official course of instructions, or of men, perhaps, who, having left the schools, have taken a road exactly opposite to that advised by the schools. This comment receives its reinforcement in what has happened in Italy in this matter of the "new art." In Italy the high æsthetic doctrine is frankly hostile to the new movement which interests us, or, to speak more exactly, the historians of art, who with us hold a high place, see in this move for artistic independence, which abroad has received the consecration of the Ruskins, Morrises, Cranes and a host of distinguished artists, only a passing phase, a bizarre and transitory whim, having no support in reason, and destined to the same fate as the latest color of a coat or the newest fashion of a dress. Really, the comparison has not that lofty tone worthy of our historians who, firm in their doctrine concerning ancient monuments, their study, their preservation, their restoration



Vase Standard. A. Mazzucotelli.



Wrought-iron Railing. A. Mazzucotelli.

(which often becomes a complete rebuilding of that which existed [?] formerly, on the evidence of these lynx-eyed *doctrinaires*), close their eyes and their minds to the new problems of modern life. Thus the greater part of our professors, writers and art-journals, those at least which enjoy a certain reputé, know nothing at all

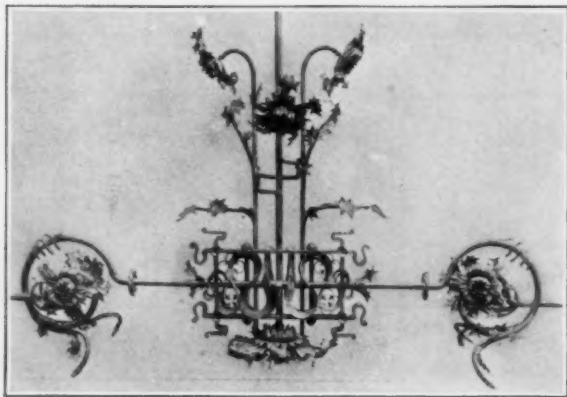
about the "new art," which abroad inspires reviews consecrated especially to it.

It is amazing to know that the leading Italian journal that treats of decorative art published its first article on the rejuvenation of the industrial arts only in its last issue for 1900; and a group of writers



Wrought-iron Lamp Standard. A. Mazzucotelli.

who had banded together to establish a new art-journal would not consider the suggestion that ancient art and the new art should be treated in the same journal. Such things as these, far from being the isolated expression of one group of writers, express the tone of the present hour in aesthetic circles everywhere here in Italy. As I wish to give a true impression as to this matter of the new art in Italy, I must add that among the best informed of our historians of art, especially those who have a practical technical knowledge of the things they write about (for many of them are mere *litterateurs*), there are some who are not far from believing in the necessity of a rejuvenation of the arts since, as they express it, the imitation of ancient art has reached exaggeration; but this movement, or artistic rejuvenescence, must be only a momentary reaction, useful in so far as it acts as a brake; useful, they tell us, as a means of drawing artists back to the path of a reasonable imitation. This turning to the fresh motherhood of Nature is no new thing, our discreet opponents insist. From Roman art down it is a steady stream through sunny fields where the flowers bloom with their ineffable charm; and at the side of the Roman art Gothic art received that bath of naturalism which should be the "capital truth" of our aesthetics: but here, just as in fields stirred up by the cultivator, so that he may gather crops, comes in the need of a periodic return to Nature, a return to naturalism, not at all a creation of a new art. These things our opponents in Italy tell us over and over again, and of late, even, it has been printed in a book by one of the most estimable of our writers on architecture, who, nevertheless, has not known how to bring to bear on the matter that concerns us that analytical method which alone could give coherence to his considerations. Momentary return, necessary rejuvenation, but having no bearing on the real blowing of a new art! But what is needful is not momentary, and as to a periodic returning, it is evident that the naturalism of Roman art differs from that of Gothic art and from the naturalism of the new



Wrought-iron Chandelier. A. Mazzucotelli.

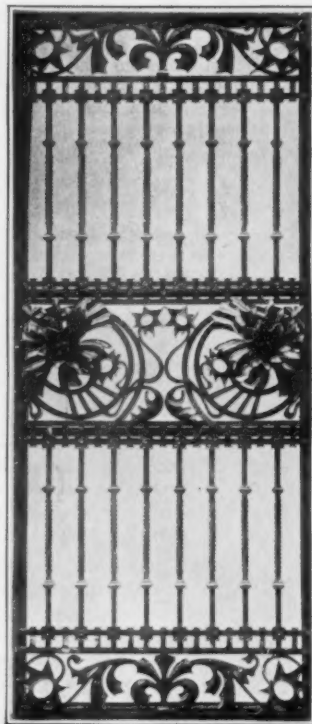
art; for, while being the only spring, the personality of the artist, variable in all the epochs of history, impresses on the elements of art a *cachet* of his own.

I ask pardon if, beguiled by the beauty of the subject, I cannot drop it without some polemical consideration of it. My real purpose

is to exhibit objectively the frame offered to the new art in the Peninsula, and now, to return to my frame, I will mention that the first time the new art was admitted into a public exhibition in Italy was at the Third International Exposition at Venice in 1899. There, in addition to painting and sculpture, the Committee desired an exhibition of industrial art, but only of such things as exhibited originality. All imitations were barred from the halls assigned to industrial art at Venice. The result was most curious. On visiting the exhibition it was impossible to believe oneself still in Venice rather than in Glasgow—in Italy and not in Scotland. Perhaps the Committee took up the new art with a view to measuring the force of our independents; but these artists shone by their absence: thus the field of the new art was occupied at Venice by the MacDonalds, the MacNairs, the Mackintoshes, and the *repoussé* metalwork of Frances and Margaret MacDonald in particular was admired by some and scorned by others, to wit, by the *doctrinaires* who in the panels of the Scotch artists discovered all the seven mortal sins. They found in these bizarre images, which my readers perhaps know,—“The Star of Bethlehem,” “The Annunciation,” “The Presentation” and “The Future,”—only an effort to draw the attention of the public by means of extravagance.

After the negative proof of the third Venice exhibition came the exhibitions at Milan and Turin. Milan intended to hold an exhibition of industrial art under the auspices of the “Famiglia Artistica” last spring, but at the same time or a little earlier Turin made similar preparations, and, consequently, Milan gave way to her. And Turin, through a group of artists and amateurs, has published her programme for an exhibition of modern decorative art to be held there

in 1902, from May to October, and this programme is conceived in unmistakable terms as to what things will be admissible. Allow me to translate, literally, the first words of this programme, all the more important when one considers the obstacles which with us are placed in the way of the new art movement: “To avoid a bootless repetition of common manufactured exhibits, we have decided that there shall be admitted to the exhibition only those original articles which show that an effort has been made to achieve an aesthetic renewing of form, excluding all those objects which are simple reproductions of existing styles or products of industrial factories in no sense inspired by art.” Surely here we find ourselves on the very road we most like. At Turin we shall find England, Scotland, France, Belgium, Germany; and will Italy absent herself as at Venice? I hope not. Nay, more, I am sure that Italy will be present with a group of artists, and show how in a few years she has made enormous progress in the new art.



Wrought-iron Grille. A. Mazzucotelli.

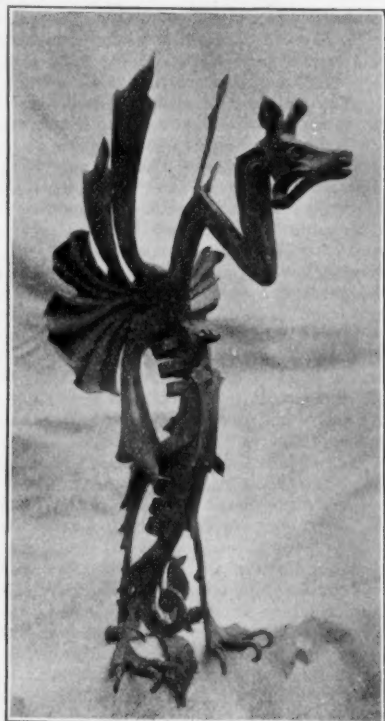
These innovating artists must be sought outside of the industrial schools: this matter concerns the artists who have taught themselves, the men who are now designing posters, furniture, ironwork; even a few architects may be found amongst them. To be sure, in Italy we do not yet have architects whose efforts can be compared with the Guimards, Schoellkopfs and Dulong's of France, and aesthetes so thoroughly inspired by the new art as, in France also, is M. Bing, the creator of that admirable Pavillon de l'Art Nouveau at the Exposition of 1900, where the Gaillards, Colonnas and Feures spread out the treasures of their imagining.

The Turin Exhibition of 1902 will be a veritable revelation to believers and unbelievers in the vitality in Italy of the art that interests us. But I must confess the proof may not be so convincing after all, owing to the inevitable influence of imitation, and Morris tapestries, Van de Velde furniture and, I am tempted to say, the genius of Tiffany may exercise a negative influence on the spontaneity of Italian imagination. I trust this will not be the case, since imitation, of whatever kind, does not extort praise.

From the illustrations of this article can be perceived the advance that we in Italy have made on the pathway of the new art. Furniture, in point of chronology, holds the first place, for Signor Bugatti, the designer of furniture we have more than once illustrated, is trying to get away from the common beaten path, and, with his imagination strongly affected by Oriental feeling, has executed at Milan a quantity of furniture in the style shown by the illustrations.

If you glance at the elegant *etagère* shown elsewhere, you will perceive its excellences; and if from the point-of-view of the new art I

draw attention to this *étagère*, it is for the sake of showing not so much an application of Moorish art to furniture as to explain through what road one of our cabinet-makers of greatest originality has found a style personal to himself. And we should remark that since his earliest attempts, represented by Moorish furniture, Signor Bugatti has allowed himself to be carried away by a passion for metallic incrustations. In this fashion he impresses on his work an accent of extraordinary charm. The use of metals is not at all new. Confining myself to the more recent examples, the bronze-work on Louis XV and Louis XVI furniture comes to mind with the names of Caffieri, Cressent, Boulle and Riesener, but Signor Bugatti gives to metal an entirely individual application without altogether being understood by the public, which does not run after the artist. In fact, Signor Bugatti produces much, but from the point-of-view of a manufacturer, his art would have a discouraging outlook, a fact that does not trouble, as it appears, the serenity of the Milanese cabinet-maker, who lately has made a new attempt at his workshop. There, side by side with the Oriental furniture we know of old are some pieces of furniture which have a character still more individual, and it is apropos of this new product that Signor Bugatti now is exciting the interest of all who do not love only the beaten paths of art. In general, our artist used to overcharge his pieces of furniture, and sometimes missed by a wide margin the relation which can exist between them and architecture. But now Signor Bugatti has found an architecture of furniture, and having thrown aside the common architectural truck — columns, arches, cornices — in favor of a simplicity of *ensemble*, he proves that he has refined his taste. It is regrettable that these reproductions in black-and-white cannot show the charm



Wrought-iron Ornament. A. Mazzucotelli.

of these pieces in the matter of color, for this letter relates to furniture produced in polychromy, where the polychromatic effect results not only through the application of metals, but through the discreet use of floral ornament, where *vert tendre* plays the chief rôle. Here and there a little touch of red, a few scarlet flowers, attracts the eye as does a poppy in a verdant field. The background is clear, of the tint of the sheepskin with which Signor Bugatti's furniture is covered. So the floral coloration, which has no sort of relation with the work of Morris, Burne-Jones and their imitators, is discreet in these pieces of furniture, and the energetic note in them is struck by the metallic applica-

tions, by hammer-wrought discs whose gleamings are very effective.

By the side of Signor Bugatti stands Signor Eugenio Quarti, who in artistic furniture of the modern style may be less individual than Signor Bugatti, but sometimes he does finer and more elegant work. Signor Quarti, contrary to his rival, seems to be very well informed as to what the makers of artistic furniture in England, Belgium, France and Germany are doing, but his good taste makes us forget the origin of his inspirations. One difference between the two Milanese artists consists in the fact that the latter is the more lucky. Signor Quarti sent to Paris an important series of his cabinet-work which attracted so much attention as to win him a gold medal, the only gold medal obtained by an Italian cabinet-maker at the Universal Exposition. I have no great respect for successes of that kind, but it must be recognized that if ever a prize should have been awarded to Italian furniture those pieces exhibited by Signor Quarti were well worth it. Signor Bugatti did not exhibit at Paris, for he is only just now at the point of beginning. I have remarked that Signor Quarti also has reached his style, which the illustrations attest, by the way of Orientalism, and has made furniture in Oriental fashion before arriving at the type which he is going to individualize — a type in which the good taste of old is asserted by the predilection for marquetry which, with Signor Quarti, is an inlaying with metal and mother-of-pearl in graceful forms. These geometric inlays have flower-forms, and lighten the ebony wood from Maracaibo or Pockholz out of which Signor Quarti makes his furniture. This wood is of an extremely deep sepia tone and combines excellently with the inlays. Thus, when at the side of Bugatti's furniture exhibited by Signor Quarti

has a more robust air, while the other's appears more delicate. In short, these two artists are altogether worthy of encouragement.

Pursuing my researches, I could show you also pieces of ceramic-work of very great interest. Two Florentine manufacturers, Signor Cantagalli and the "Arte Ceramica" have gone over to the new art, and their cups and vases are often elegant in form, united with an ornamentation that is happy in drawing and color. Florence does not appear to be the city most affected by the attempts of the new art. It finds in the South rather than in the North those whose minds are open to receive it. It is to the North, however, that we owe the initiation of the International Exposition of Decorative Art which I have mentioned, and this comes about from the fact that the North is not as rich in the traditions of art as the South.

Turning from ceramics to ironwork, I will content myself with placing before your eyes a series of wrought-iron forgings by Signor Mazzucotelli, one of the artists best endowed for the solving of aesthetic problems of the new art.

Artistically the son of his own creation, Signor Mazzucotelli devoted himself while quite young to drawing, without any idea of putting his artistic abilities to profit; but from the time that necessities arose the drawing that he studied at the same time with Latin, physics, philosophy, and so on, became the principal object of his care; and in this way the young man entered into the world of art, being in no way impelled into it by regular studies at any academy. Knowing nothing of Ruskin's love of nature, or the suggestive examples created by Morris concerning plants and flowers, nor yet knowing of the whip-lashes which seem to inspire the linear style of the furniture of Van de Velde, which are opposed, so to say, to the floriated style, the Italian artist set himself to design and forge in iron, and translated his aesthetic visions in the manner which our readers here see. Obeying the impulse of his soul, Signor Mazzucotelli loves plants and flowers, and, as an ornamentist, has unconsciously followed Ruskin in his "*Elements of Drawing*," where the master tells the young man who wishes to design, "Go into the garden, and that which attracts you, let it be your model." The Italian artist loves plants and flowers, as I have said, and wishes that his works should hymn the eternal poetry of nature; but an artist, and in no way a professional, he is not content that his song shall be only the reminiscence of a song already heard, but, like Cyrano de Bergerac, he prefers to hug the earth rather than rise like a gigantic elm through the help of others. Moreover, he is the very evangel of the new art. As I propose at a later time to collect and exhibit other specimens in honor of this new development of art (when I shall also present the work of Signor Cometti, of Turin), I will take leave of my readers, wishing for my country that it may, in the field of this new art, rapidly regain the time it has lost — lost, alas, through indifference and disdain one of the most important phenomena of modern times — the natural rejuvenation, necessary and spontaneous, of artistic life.

ALFREDO MELANI.

BUILDING-CONSTRUCTION UNDER THE TARSNEY ACT AND SUGGESTIONS FOR MODIFYING THE REGULATIONS THEREOF.¹

THE object of this paper is to present briefly the practical workings of the Tarsney Act in building-construction, and to offer a few suggestions for its improvement. But, first, I wish to state that no criticism is intended upon the acts nor the attitude of the present officers of the Government under whom the Act has first been made operative. They have shown the greatest courtesy to our profession, and have spared no pains to give the system a fair trial, and it is very fortunate that the Act has been put in operation and the first buildings constructed during the administration of the gentlemen now in office.

This discussion is limited to an exposition of the actual workings of the statute, based upon personal experience. Broadly speaking, the Tarsney Act is eminently successful, and if incapable builders could be eliminated, there would be no reason for criticism.

The object of the Act is to ensure the best work of a well-trained practitioner for every building of importance, from its inception to its finish, the entire operation remaining under the control of the Government in every detail.

The Secretary of the Treasury is the executive officer who is responsible for the operation of the Act in question. He determines the regulations under which the work shall be done according to the statute.

He holds the architect responsible for a completed building of superior design and good construction, and, since he must pass upon all business involving the expenditure of money, he has the right to abrogate the contract with an architect at any time for cause.

The Act provides for a superintendent of construction to be constantly at the building during building operations, in addition to the special inspectors for the various trades which the Government properly maintains for all works being executed under contract.

The business of the superintendent of construction is limited in practice to the keeping of complete record of results, and he takes no trouble to direct the work. He is selected by the architect from a list of six men furnished by the Government. It was apparently designed by this arrangement to provide the correct relation between the superintendent of construction and his superior, who would then

¹ A paper by William Alciphron Boring, F. A. I. A., read at the Thirty-fifth Annual Convention of the American Institute of Architects at Buffalo, October, 1901.

be the architect. It does not, however, ensure this result, since the men are appointed from continuous positions in the Government service—that is, they are really only transferred.

The architect, not having any definite knowledge of the candidates' ability, seeks the advice of the Government officials, and endeavors by that procedure to appoint the best man. The superintendent of construction is, therefore, indirectly an appointee of the Government and not of the architect. The latter cannot discharge him for non-performance of duty. He can prefer charges and cause a removal, but even this may effect only a transfer of the superintendent to another position, and he has, therefore, no reason to be loyal to the architect. In fact, he, as a Government official, looks with jealousy upon the architect as somewhat of an intruder upon his province, and if he does not act as a subordinate and work in the interest of his superior, the architect, but makes official reports to the appointing power above his immediate superior, he is necessarily in a position to warp facts, make half-true reports, and in general make much mischief, even though not intentional.

The Government does not hold the superintendent of construction responsible, but holds the architect; and the superintendent does not hold himself responsible to the architect, so that he really has no responsibility except to keep the records exact.

The total result of all this is that the business of the superintendent of construction serves only as a check upon the operations. He reports to the Department independently, and does not direct the work or even stop it when it is proceeding wrong.

The position taken by the Secretary is that the architect is in charge of the building, and is wholly responsible, whereas, actually, the architect is in charge only in a negative way. He is not in a position to enforce the carrying-out of the contract in a manner and with the authority given him in private practice. He can only recommend, and the action must come from the Secretary.

The Government is disposed to deal fairly and honorably with all men, and while the men who attend to official business in detail must look upon all affairs of the Government from a strictly technical point-of-view, the heads of departments are inclined to take a liberal view of controversies, preferring to waive small points of vantage in order to do injustice to no one and to preserve the Government's good name.

The Supervising Architect's Office has had a wide experience in handling controversies relating to building-construction and in taking care of emergencies which usually arise, and the officers understand the grievances which come before the architect. They are actuated by a spirit of fairness which does much to keep the architect inspired to get good work out of poor contractors.

The architect prepares designs for a building, and in his imagination there exists a beautiful, well-finished structure. He writes the specification describing the construction, which to him represents perfection in solidity, form, texture and finish, and describes in unmistakable terms his ideal.

The builder who puts in the lowest bid reads this specification and checks it off line for line to discover how he can build to come just under the exact wording of the specification and yet omit the necessary expense incident to carrying it out in the spirit in which it was conceived, and submits a proposal accordingly.

The Government, in accordance with the law which is really mandatory, lets to the lowest bidder, not to the best bidder. Bidders for Government work usually base their figures upon the execution of such work as will pass inspection and be accepted, and not upon the character of work which is ideal.

Perfect drawings, specifications and documents cannot ensure a perfect building. An incompetent builder cannot, and a dishonest builder will not, do good work, even with excellent supervision and first-class documents.

The chief difficulty in obtaining a good building is the system which accepts the lowest bid regardless of the contractor's training or ability, or his reputation for doing good work, the only provision being that he must be able to give suitable security and show a financial responsibility.

If we start with the proposition that the building is to be a first-class construction, only the highest type of contractors should be permitted to bid. It is well known that an incompetent builder or a dishonest builder will not produce, and cannot by any means produce, a proper building, and it is also known that all drawings and specifications of good architects call for good construction, so that the real responsibility for bad construction lies with the builder. The trouble is not with the documents; it is not with the superintendent; it is with the builder.

I think I can safely say that there is no architect who would be awarded the commission of a public building who would not be willing to change and modify and perfect his plans to almost any extent were criticism made on them by the Secretary of the Treasury or the Supervising Architect. He would endeavor by all means to please and to produce the very best that was in his power.

The builder, however, does not assume this attitude.

The faults in plans and specifications that are found in a building are very rare.

The question is, *Where is the system weak touching this view of the case, and how can it be strengthened?*

The real difficulties in the construction of a building are:—

1. The incompetency of the builder and his organization.
2. The attempts by the builder to vary from the specifications by

supplying work or materials which are less expensive and give greater profit to him.

If it were a fact that the plans and specifications were really to be followed out to the letter, first-class builders could do the work cheaper than the men who bid below them, and the incompetent and dishonest men would soon be driven to the wall.

Under the system of the lowest bidder, when work is improperly done, the proper procedure is to take the work away from the unreliable builder and award it to a better one at a higher price, taking the difference in price from the bondsmen of the first builder, and nothing short of this will cure the evil; but the Government is loath to do this. Work poorly done can never be made quite right, and delays are too expensive to allow of tearing out and replacing the work improperly done. There is no way provided by the Act for the architect to absolutely stop improper work. It may be ordered stopped, but the builder can proceed with it. The architect has not material power to stop him. The monthly payments cannot be stopped by the architect under the present rule, even though imperfect work is being done. It is useless to order the work stopped when monthly payments are made by the Department regardless of improper work being done. The superintendent of construction furnished by the Government is not effective in this regard. His instructions are, and his duties are, to keep a correct record of events, but he is not held responsible for the execution of the work.

Payments are made regardless of the fact that defective work is being done, the Government holding that a monthly payment must be made for all work satisfactorily executed no matter how great an amount of improper work has been done; the only provision being that the improper work is not paid for.

The position taken by the Government is that when a contractor is notified in writing that unsatisfactory work is being done and is rejected, he can then be permitted to proceed, but at his own risk. The final settlement is supposed to inflict punishment on him in the shape of deduction from the contract-price for the loss to the Government sustained in having defective work done on the building.

The contractor can do work in any amount which is not right, if he takes the risk of deductions on account of this, and he can demand a monthly payment on any and all work done in connection therewith which is according to the contract.

I have known of a contractor telling a Government superintendent that he would do certain work his own way; that he would not be stopped by the superintendent, and that the Government could only deduct a reasonable amount from his contract for the variation.

The fault lies not in a want of harmony between the Department and the architect, but because the architect has not complete control over work which is being done by men who are constantly trying to evade the contract. The architect should have the power to stop payments, to stop the bad work, and to replace it with work in accordance with the contract.

A suggestion has been made to try the experiment of purchasing the plans and specifications from the designing-architect, and to have the superintendence of the construction done by the usual method employed in the Supervising Architect's Office; but this would not remedy the evil.

The class of buildings which the Tarsney Act has embraced are generally of a monumental character and require the careful assistance of the office in which they are designed, during construction. All sorts of constructive diagrams and interpretations and modifications are required as the work proceeds, and these can properly be made only under the same guidance as was the original design.

I consider the class of superintendents employed continuously by the Department incapable of carrying on properly the construction of a building according to a set of plans and specifications made by a private practitioner, without the guidance throughout the operation of that private practitioner.

When an important building is to be erected at a distance, it is not an uncommon thing for the Government to appoint as the superintendent of construction a practising architect in the vicinity of the place where the building is to be built, it being evidently recognized that an architect of reputation will be a safer man to entrust with the work than an inspector or a superintendent who is a non-professional and who is usually a person risen from the ranks of skilled mechanics. An architect appreciates architectural qualities which entirely escape a superintendent, and is capable of dealing in an effective manner with structural emergencies and the various difficulties and controversies which arise in the construction of a building.

The Supervising Architect, if he should take the responsibility of executing the design, would have to refer all questions of construction and controversy to the different departments under his charge. His office, not being intimately acquainted with all of the details, even with the best of intentions, would have to make adjustments without having all the information bearing on the subject, and I consider that the design would suffer seriously in execution, and that the value of the Tarsney Act would thus be greatly diminished.

In cases of extreme difficulty the architect would probably be called in conference. He would then be in the impossible position of censor upon the Government's conduct of the work.

The idea of the Government purchasing designs grew out of the laudable effort to harmonize the disturbing elements now existing in executing the work after designs were perfected; but it does not appear to me practicable or right.

Now, the prime object of an architect is to secure a perfect

building, and this cannot be done by carrying on the business with only negative powers. To secure a perfect building is of more importance than to conduct the business in a way to give the least trouble to those in charge.

An architect cannot be held for the act of a contractor, nor can he be responsible for improper work done by a contractor who is not endorsed by him nor selected by a method known to effect a proper selection. He is not expected to discover fraud. He is to give responsible supervision, but cannot be held to obtain from an over-sharp and conscienceless contractor a perfect piece of work.

It is useless to talk about the responsibility of a man because he signs a contract and executes a bond. A contract and a bond are one thing, and a first-class, well-finished building is quite a different thing. The best buildings are built where no bonds are given, and I might say that the best buildings are built by men who require the least watching. There would be no difficulty in getting a good building were all contractors sincerely trying to carry out the contract properly.

The Government desires to pay an equal value for everything it gets in a building. It should pay good and proper prices for the building, and should get nothing but first-class work. This can be accomplished by letting only men who are competent to carry it out attempt the contract, and by giving the architect in charge proper power to force these men to do what their contract requires.

Government contracts are based upon the provision that, should the work not be properly done, an eight-day notice will be served upon the contractor, and at the end of the expiration of eight days, should the work not be carried on in proper manner, the Government will proceed to take entire charge of the work, take possession of material, tools, etc., and complete the work at the expense of the contractor and his bondmen.

After the expiration of the eight-day notice, the contractor having refused to proceed, the building must be duly taken control of by the Government, new plans and specifications covering the uncompleted part of the contract must be, in a general way, arranged, together with a statement of what work has been done; it must then be advertised for a certain length of time, a contract let and a new organization put in possession. It is such an expensive and destructive proposition that it is seldom resorted to by the Government.

This process is too long and the penalty too great for a small variation from the contract. It is unwise and ineffective to serve an eight-day notice for a large building upon the contractor when some minor part is defective, and yet this minor part may be a serious defect.

A lighter sentence, with a quick and effective method of carrying it out, would be better, and would place the responsibility with the architect in charge.

The party in power on a building must have the authority to take the initiative at certain times, and the contractors under his charge must be made to feel from the beginning that he has the power, and will exercise it whenever it is necessary.

It might be better to give the architect power to proceed with a portion of the work by the day or by private contract, and deduct the expenses incurred from the next payment due to the contractor.

There must be some means of cooperation between the Supervising Architect's Office and the architect in charge to enforce the compliance with the contract and specification.

In conclusion, I wish to state what appear to be the faults of the system, and to suggest modifications that will secure for the Government all the advantages of regular professional services, together with that security and thoroughness which the Supervising Architect's Office affords.

The usual practice of awarding contracts to the lowest bidder is not likely to be changed, and these suggestions are made on the basis of present conditions:—

First.—There is a division of responsibility in having the architect supervise and the Government representative superintend the work.

I suggest that the architect be given full power; that he employ his own superintendent, who shall be responsible to him; that the Government pay the usual fee for full service; that the Government's representative be an inspector to report to the Supervising Architect, and that he send simultaneously a copy of reports to the architect.

Second.—The architect has not power to withhold payment to force the contractor to comply with the terms of the contract.

I suggest that monthly payments be under control of the architect. That he have discretion to decline payment until existing defects are corrected, and, in case of slow progress of work, that proper force and materials be provided to his satisfaction before he be required to grant certificate.

Third.—The architect has not the control of funds to correct defects at cost of contractor.

I suggest that a sum equal to the ten per cent retained on all payments be held subject to the joint order of the architect and the Government inspector, which shall be available on short notice to correct defects in construction or to push work which may be behind time, and the amount so expended be deducted from the money due the contractor.

With these modifications I believe that the business of construction

of buildings under the Tarsney Act will offer no serious difficulty, and that the architects can secure for the Government structures of that high standard that are properly expected by the Secretary of the Treasury.

BOOKS PAPERS

THE inquirer into the science of the telephone may be a little startled to find that the first three letters of its alphabet alone occupy a volume of three hundred and fifty pages¹; and it is to reassure him that we venture the observation that Mr. Homans's work appears to be intended to include several other alphabets, as well as that of the telephone. It must be confessed that his labors with these other rudiments of science are not in all cases conspicuously successful, as, for instance, where he tells us that "beat, light and sound are all one and the same thing, differing only in degree"; or where, in the geographical alphabet, we learn that the length of a degree of latitude "decreases rapidly as we go from the Equator"; but such debatable assertions are, perhaps, to be looked for in the introductory padding of a book on a scientific subject, and, when we reach the telephone proper, we find Mr. Homans on firm ground. It would be too much to say that, even here, the book is without faults, as, for example, where the unit of electrical resistance is said to be that of one foot of No. 40 American wire-gauge wire, without mentioning what material the wire is supposed to be made of; and where one of the original Bell telephones is described as a "harp of rods," instead of reeds; but these are merely slips in proof-reading, which most readers can correct for themselves. Apart from such little annoyances, the book is, as a whole, very interesting and instructive. Every one who uses the telephone can use it to better advantage by knowing something of its construction, and of the equipment of the various stations and exchanges, and the reader who turns over the pages of this little work in search of a superficial knowledge of these matters will soon find himself reading, with attention and admiration, the story of the development of the telephone into its present form. Every one knows, in general, that telephone instruments, and still more, the organization of stations, have been greatly improved within the past decade; but few are aware of the labor, perseverance and knowledge which these improvements have required. Mr. Homans has adopted the praiseworthy course of describing all the principal steps in the development of the telephone, even though, as in the case of the Berliner transmitter, and many other devices, they have long been superseded by something better; feeling, like a true man of science, that each of them contains a suggestion which may, hereafter, be useful in some other connection; and, if the book is a little larger on this account, it is more than proportionately valuable.

ILLUSTRATIONS

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

EXAMPLES OF L'ART NOUVEAU: FOUR PLATES.

FOR the sake of lending greater interest to Signor Melani's article on the "new art" movement in Italy, published elsewhere in this issue, we reproduce from the pages of the *Revue des Arts décoratifs* a variety of illustrations which exhibit the manner in which this new craze is developing in France.

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

THE LYONS RAILWAY STATION, PARIS, FRANCE. M. TOUDOIRE, ARCHITECT.

This plate is copied from *La Construction Moderne*.

[Additional illustrations in the International Edition.]

SCHOOL-HOUSE FOR THE BOARD OF EDUCATION, GLEN RIDGE, N. J. MESSRS. BORING & TILTON, ARCHITECTS, NEW YORK, N. Y.

WROUGHT-IRON WORK BY SIG. A. MAZZUCOTELLI.

¹"The ABC of the Telephone." A Practical and Useful Treatise for Students and Workers in Telephony: By James E. Homans, A. M. Theo. Andel & Co., Publishers, 63 Fifth Avenue, New York. 1901.

ETAGÈRES BY SRE. BUGATTI AND QUARTI.

SAMPLES OF CERAMIC WORK.

FURNITURE BY SRE. QUARTI AND BUGATTI.



THE MURAL PAINTINGS AT THE BOSTON PUBLIC LIBRARY.—The Sargent decoration for the Boston Public Library Building, "The Crucifixion," which was one of the chief features of the recent Royal Academy Exhibition in London, is to be put in place this month. The whole series, typifying the Christian religion, will not, however, be completed until the third part of the scheme, representing "The Sermon on the Mount," is carried out upon the long wall above the staircase. The remaining "Holy Grail" panels for the delivery-room, by Edwin A. Abbey, will not be ready until next spring. Abbey had practically completed them, but was not satisfied with the effect, and decided to do them over again. With the Abbey and Sargent decorations in place, little will remain to be done in the way of mural and ceiling adornment of the building. The original proposition to decorate Bates Hall with mural paintings has been abandoned. The sculptural decorations in hand are, however, of great importance. The first of these to go into place will be the bronze entrance-doors, by Daniel C. French. As in Mr. Abbey's case, Mr. French had his work nearly finished at one time, but was not satisfied, and broke it up. Augustus St. Gaudens has been commissioned to design the groups for the sides of the main entrance. Each group will comprise three figures. This sculptural work is expected to relieve the somewhat bald appearance of the façade.—*N. Y. Evening Post.*

THE USE OF SODA IN LAYING MASONRY IN WINTER.—The use of carbonate-of-soda to facilitate the laying of masonry in cold weather is now becoming fairly general on the Continent, and is also said to be making some headway in the American building-world. Experiments were made with this system as long ago as 1890, and mortar treated with soda was employed in laying stone with the temperature as low as 10 degrees C., or 14 degrees Fahr., and the masonry was found when inspected some time later to be in all respects in a first-class condition. The method employed is very simple, and consists practically in using lukewarm water, in which carbonate-of-soda has been dissolved, in the making of the mortar. Crystallized carbonate-of-soda can be used, but in practice it has been found more economical to employ the anhydrous carbonate-of-soda as made by the Solvay process, and which costs in France about 13 francs per 100 kilogrammes, or nearly $\frac{1}{2}$ d. per pound. The proportions employed in the solution are 2 pounds anhydrous carbonate-of-soda to 2½ gallons of water, but with intense cold the amount of water is generally reduced to one-half. In the West of France, where the cold is less severe, 2 pounds of soda to 4½ gallons of water has been successfully used. The cost is certainly increased by the addition of the soda, the average increase being about 1s. per 1½ cubic yards of mortar, or 1s. 8d. for the same quantity of concrete; but while this additional expense must be considered, it is offset in many cases by the possibility of thus laying good masonry in cold weather, thereby effecting a saving of much valuable time.—*Stone Trades Journal.*

VENTILATION IN INDIA.—The functions of respiration and the escape of surplus heat must be uniform and regular in order to ensure health and comfort, and as the structure of the Bombay house renders effective ventilation impossible there is no choice but to call in the aid of science for the supply of fresh air, just as water, gas and electrical current are already supplied in most cities. Every year, in the dry season, camps are established in parks and open spaces about Bombay to accommodate an excess of population which finds life under canvas, with its many drawbacks, preferable to life in houses which are badly arranged and often unwholesome. The tents are stored for seven months in order to be used for five, and this annual camp is an annual proof of insufficient house accommodation. Various projects have been discussed with a view to providing suitable houses for the European population, but nothing so far has come of them, and the need for wholesome houses is, if possible, greater than ever. There is an excellent climate which is very near Bombay, measuring vertically. It lies within 100 feet of the surface, and is free from all the dust and smells that are too much in evidence at the ground-level, and even at times in the third story. What we Europeans want is to live in that climate, and as it will not pay to climb up to it, we want it brought down, so that every story in our dwellings may be filled with uncontaminated air, even if it should be a basement story. This system of ventilation resembles that of a coal-mine, only that the air will escape below. It involves no change in the outward appearance of a house, but it will ensure a constant change of air, at a rate under perfect control, corresponding with the constant needs of the human system. A building, fitted with a silent engine and a ventilating-fan on the roof, would have to be large enough to bear the cost of the machinery and a competent agent or manager; on the other hand, rooms of every size would be equally wholesome and comfortable in all weathers, as the renewal of the air-supply would no longer depend on chance. It has been observed that at about 80 feet from the ground in Bombay there are no flies of any kind—probably because the air at that height contains nothing for them to eat. An air-supply taken at 100 feet from the ground would introduce new and beneficial influences into domestic life, ensuring the most healthy condition both by day and night.—*Cassier's Magazine.*

THE RESTORATION OF ST. ANGELO.—According to *La Tribuna di Roma*, the famous castle of St. Angelo, the round tower of which on the bank of the Tiber is represented in most collections of Roman photographs, is shortly to be turned into a national museum, and for this purpose workmen have for some months past been employed in restoring the edifice. The passage leading to the Vatican has been found and the accumulated rubbish of ages cleared from it. At the Vatican end it was found to be still walled up. And, although it is not impossible that some future pope may traverse the passage, he will find at the other end a museum and not a prison. The edifice, which was originally constructed as a sepulchre for Hadrian, has been successively the habitation of Marozia, who left for herself an infamous memory; a fortress of various popes, the refuge of one, the royal residence of three, the storehouse of the papal treasure, barracks for the French soldiers of Berthier and the Neapolitan ones of Murat, a State prison in later papal days, and still later the barracks for the troops of the King of Italy, and in recent days a jail for political prisoners pending their trial. The restoration of the historic pile began last February, and now it is practically accomplished. In the old Roman bastions, which correspond to a ground-floor, will be collected all that refers to the mediæval history of the Eternal City. The documents and objects which refer to the castle itself will be arranged in the two salons called "Clement VII," which open on the great court; while above, in rooms which, until the fall of the temporal power of the pope in 1870, were cells for political prisoners, and afterward officers' quarters, will be devoted to an Italian military engineering-section. It will include an exhibit of models, drawings, histories of mediæval and later fortifications, in which Italian engineers were masters. To these new interests will be added those already there, such as the cells of Beatrice Cenci, Benvenuto Cellini, and other famous prisoners, the treasure-room containing the great iron-bound chests, the torture-chamber, and the entrance to the passage leading to the Vatican, which visitors will not be allowed to penetrate.—*N. Y. Times.*

GRANITE IN ANCIENT INDIA.—Long centuries before the Western world had awakened at the trumpet-call of civilization—when the ancient empires of Greece and Rome were yet unknown—when the stones that form the Pyramids were still embedded in the granite hills of Egypt, the deft fingers of Indian workmen were hewing with marvellous skill and dexterity massive blocks of Eastern granite. Here, in the cradle of the human race, the arts of granite cutting and polishing first were mastered, and even yet human ingenuity has improved but little the handiwork of those ancient craftsmen. So wonderful was their skill that many centuries afterward, when the older civilizations had passed away, not only the native tribesmen, but visitors from foreign lands regarded those granite temples and statues as the handiwork of the gods. In the early years of the Christian era Fa Hian, a Christian pilgrim, visited India. "In the city," he says, "is the Royal Palace, the different parts of which Asoka commissioned the geni to construct by piling up the stones. The walls, doorways and the sculptured designs are no human work." Another Christian pilgrim of the same period—Houen Tsang—describes, not without a touch of awe, the sculptured stones of the land, and also what can only have been a pillar of polished granite. He saw, he says, "a stone pillar, bright and shining as a mirror, its surface glistening and smooth as ice." Oldest of all those ancient buildings are fortresses and pagodas. The earlier pagodas, however, were not the "stone-built towers and mansions with a thousand pillars" mentioned in the Rig Veda, but underground temples hewn from the solid rock, under the shadow of some lofty Eastern mountain. To this period (and perhaps most ancient of all) belongs the famous pagoda in the island of Elephante, near Bombay. Half-way toward the mountain-top a spacious hall, 120 feet square, is hewn out of the heart of the mountain. Massive pillars, finely carved, are left here and there at regular intervals for the purpose of supporting the roof and the weight of the great hill above it—the whole forming a striking picture of rugged strength and beauty. Coeval with those underground temples are the famous fortresses of Dowlatabad and Asseergur, two gigantic granite strongholds situated so advantageously that even in these latter days it would be no mean feat of arms to capture them by force. Dr. Kennedy, who has given a lifetime study to these matters, says the only tools the Hindoo artisan used in those gigantic undertakings were a small chisel and an iron mallet. The chisel tapered to a fine round point, and the face of the mallet contained a deep hollow, lined with lead. "With such simple tools," he adds, "they formed, fashioned and scooped the granite rock which forms the tremendous fortress of Dowlatabad, and excavated the wonderful caverns of Elora, for it seems by no means probable that the Hindoo stone-cutters worked with any other tools." Granite, agates, blood-stones and crystals were fashioned with such primitive instruments into cups and other hollow articles as delicately shaped as those of the most plastic porcelain. King Solomon, it will be remembered, received from the East a ruby cup containing the "elixir of life." So at least runs the legend. In forming the cavity of the cup, small holes, a quarter of an inch in depth, were first bored all over the surface with a diamond-tipped drill. The remaining portions around the holes were then chipped away and the process repeated time after time, until the desired form and depth were obtained. Infinite labor bestowed on every detail characterized all the products of ancient Indian art. With the fall of the ancient Hindoo kingdoms the art and craft of masonry died gracefully away. Whether it will again be resuscitated one hesitates to say, yet none the less, in centuries yet to come, the architects and artisans of the West will turn with wonder and delight to view those enduring monuments of human industry reared long ages ago by the builders and sculptors of the patient East.—*Stone Trades Journal.*

THE ELECTRIC LIGHTING OF ST. PAUL'S.—The bill which will be presented to J. Pierpont Morgan for furnishing electric-lights for St. Paul's Cathedral will, it is said, be \$45,000 instead of \$25,000, which was the estimated cost when Mr. Morgan originally undertook to defray the expense of lighting the building.—*Exchange.*



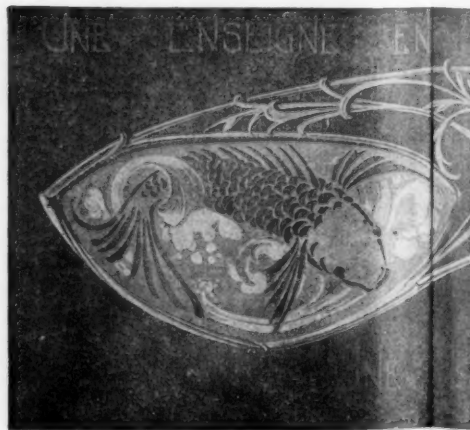
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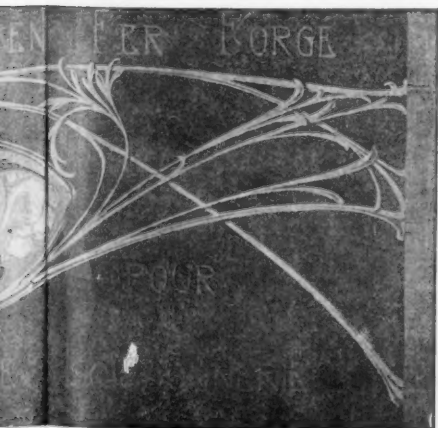
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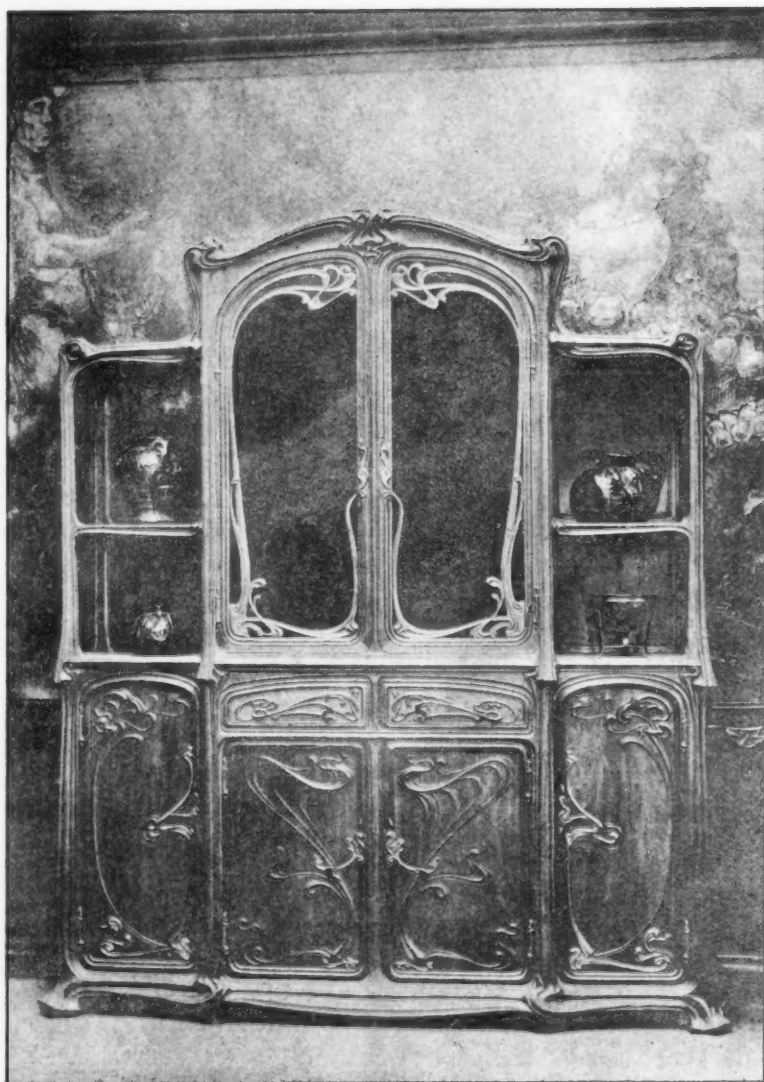
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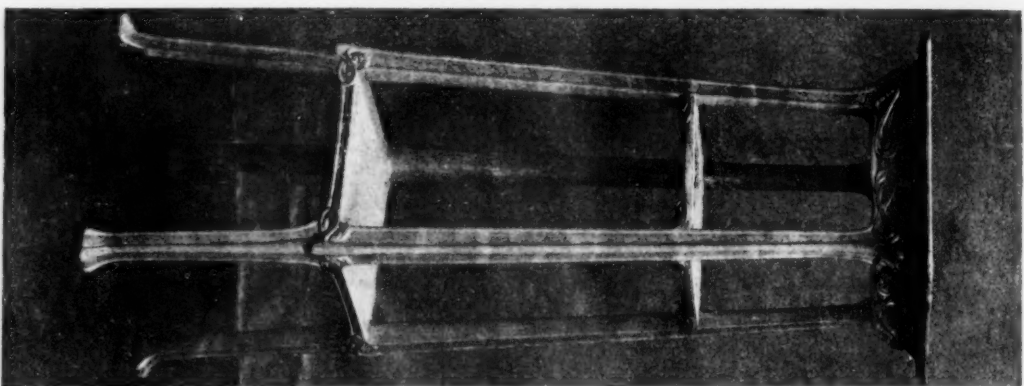
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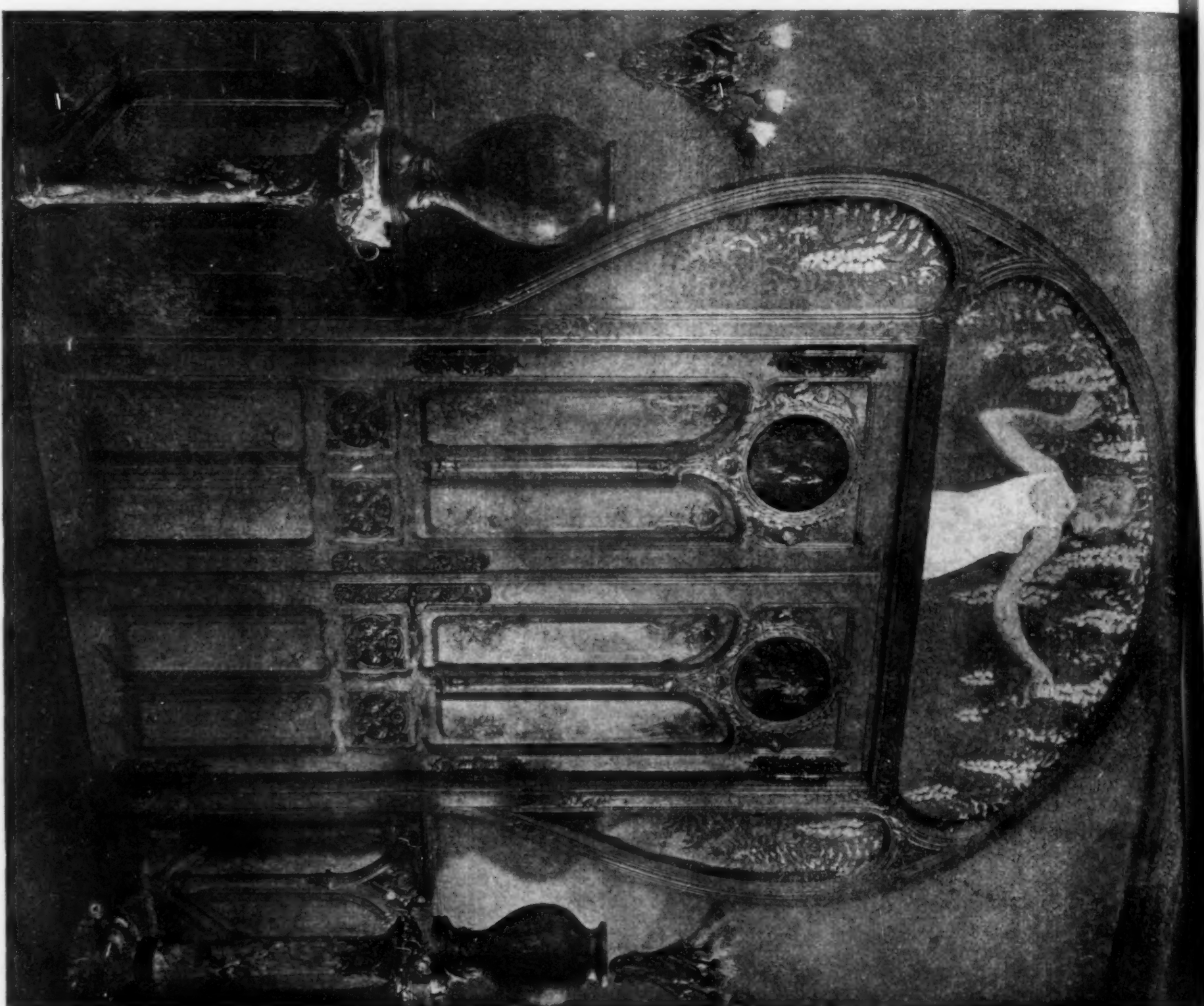
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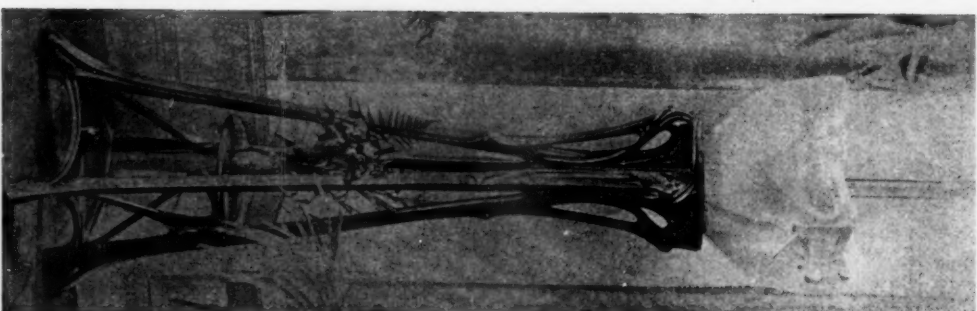
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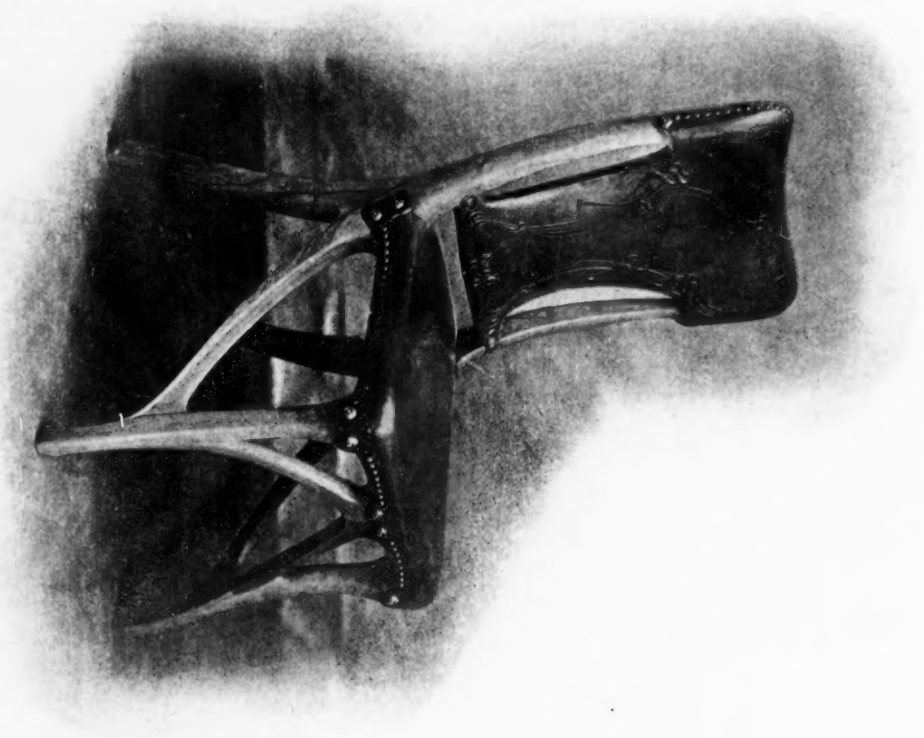
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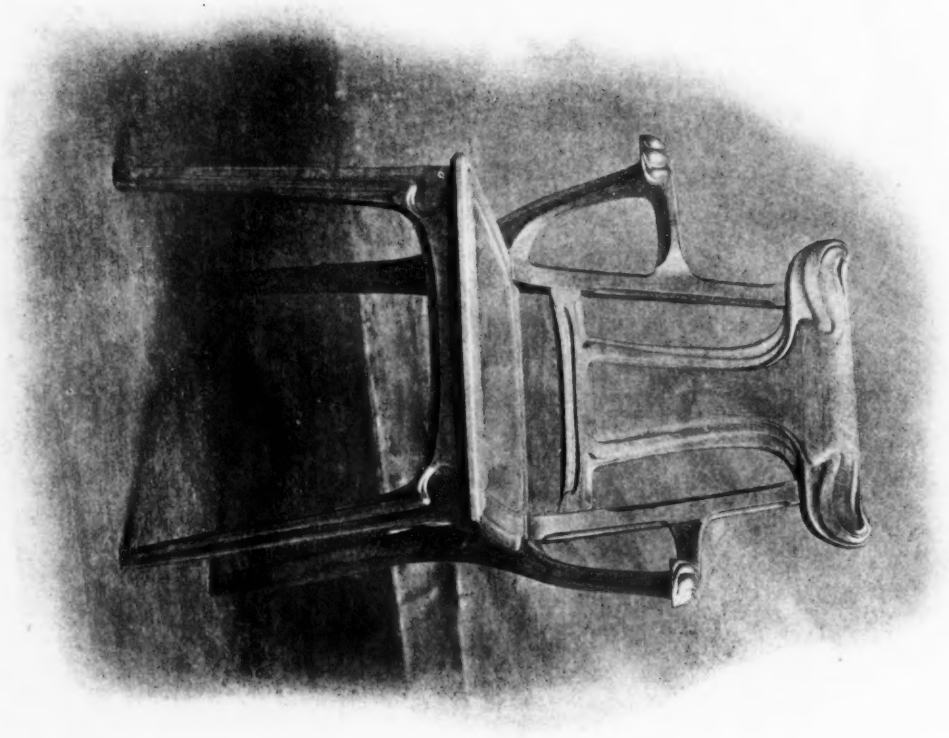
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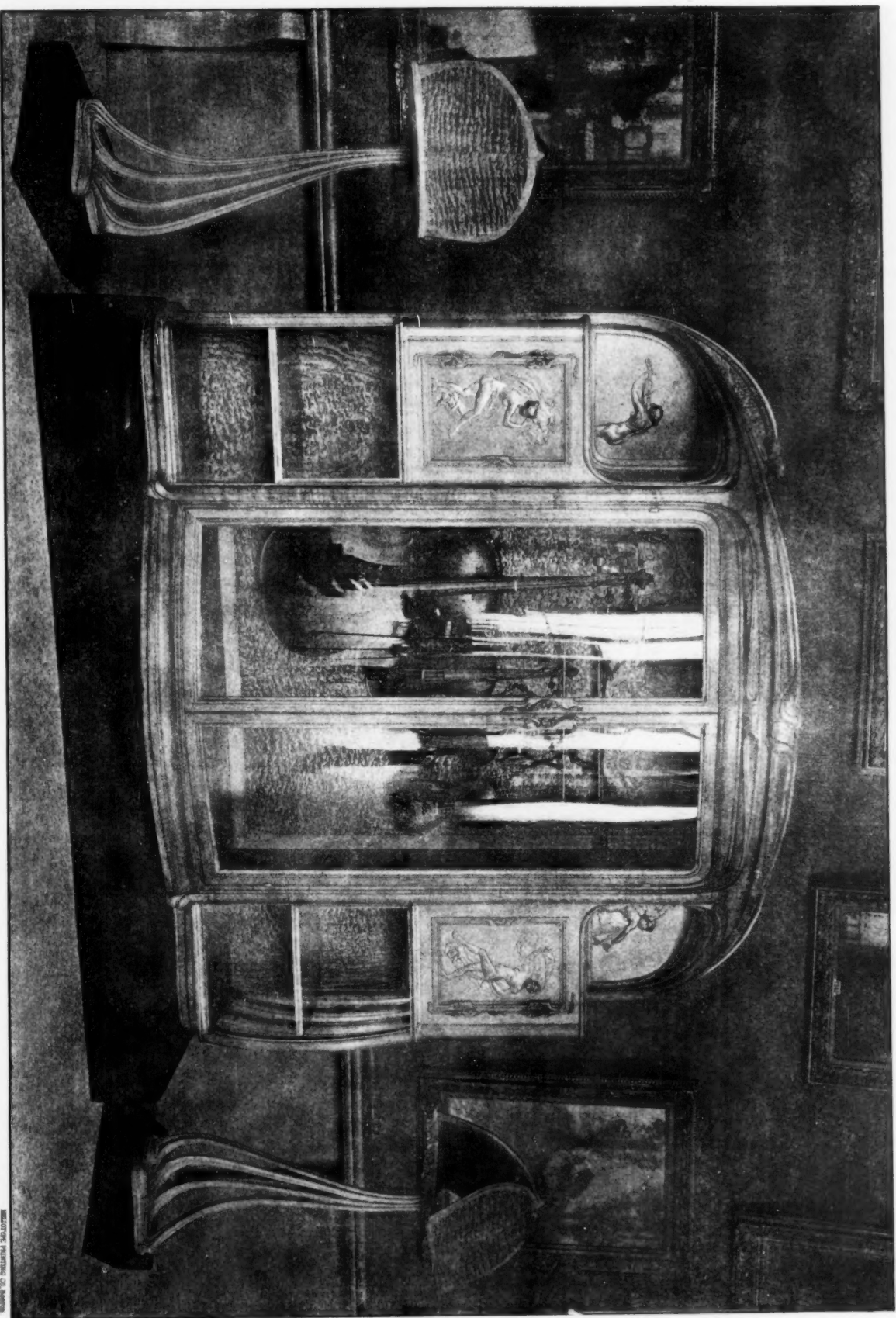
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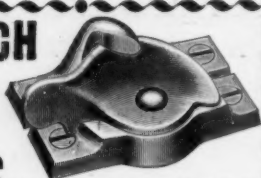
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The matter already illustrated may in small part be classified thus:

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	67	Subjects
Staircases	21	"
Mantelpieces	81	"
Pulpits	6	"
Fanlights	60	"

In addition to the subjects enumerated above there is a large quantity of measured and detailed drawings of Cornices, Ironwork, Gateposts, Windows, Interior Finish, Ceiling Decoration, Capitals, etc., together with elevational and sectional views of entire buildings.

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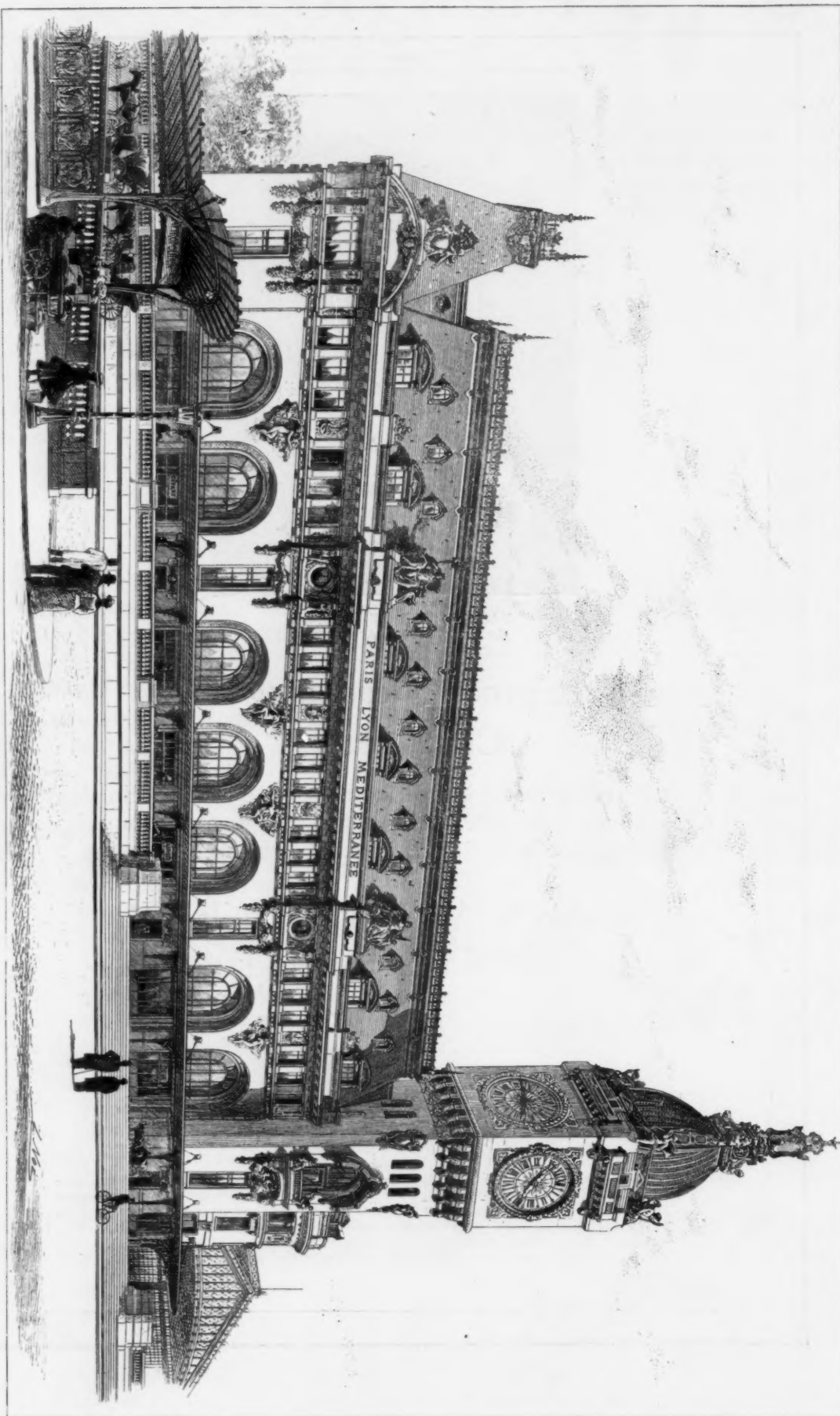
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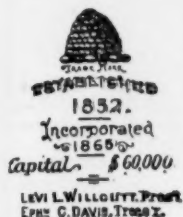
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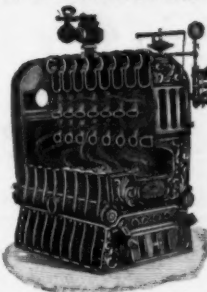
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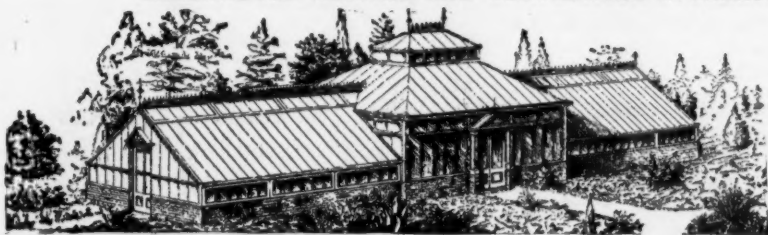
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BUILDING INTELLIGENCE.

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[Although a large portion of the building intelligence
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greatly desire to receive voluntary information,
especially from the smaller and outlying towns.]

ADVANCE RUMORS.

Allenhurst, N. J.—G. Kramer Thomson, 66 Broad-
way, New York, has drawn plans for a two and one-
half story frame dwelling, cost \$15,000, to be erected
for Peter Fischer.
Attleboro, Mass.—The Attleboro Savings Bank
will erect a \$30,000 building on Washington St.
Baldwinsville, Mass.—Contract for the erection
of wing to hospital has been awarded to J. Edward
Fuller, at a cost of \$20,000.
Baltimore, Md.—It is stated that the Shearith
Israel congregation is to erect a \$20,000 synagogue
on McCulloch St.
Beaumont, Tex.—Attorney C. W. Howth will build
a \$100,000 cotton-mill here.
Boston, Mass.—The New England Deaconess Home,
Training-school and Hospital is situated at 691-93
Massachusetts Ave. It was established five years
ago and has done a great and good work. The
character and size of the hospital, however, are out
of all proportion. For this reason a site has been
purchased for a new hospital on the corner of Park
and Bellevue Sts., in Longwood. The front faces
Longwood Park, while the rear slopes toward and
overlooks the Riverway and extension of the Fen-
way. It is about five minutes' walk from the site
of the new Medical School of Harvard University.
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(Advance Rumors Continued.)

the building will cost about \$100,000. \$24,000 has
already been subscribed.

Plans have been drawn for a ten-story non-
housekeeping apartment-house, to be erected on
Mount Bowdoin, Dorchester, and to be known as
Hotel Radcliffe. The ground-area is 33,000 square
feet. Estimated cost, \$450,000. The building con-
tract has been awarded to the Thmon-Starrett
Co., 183 Essex St. It will contain 100 apartments,
private theatre, swimming-tank, tennis court, gym-
nasium, roof garden, etc. Architect, W. H. Mc-
Ginty, 53 Stage St.

Cambridge, Mass.—Permit has been granted Isaac
McLean, owner and builder, to erect a brick and
stone dormitory, costing \$50,000, at the corner of
Boylston and Winthrop Sts., Ward 1. G. D. Mc-
Lean, architect.

Camden, N. J.—Revised plans and specifications
are in course of preparation at the office of Hales &
Morse, architects, Philadelphia, for the new hos-
pital to be erected here. Elevations show a two-
story building of fireproof construction, to cost
\$30,000.

Chicago, Ill.—Report states that Terrill & Stewart
will erect a store and apartment-house on Lincoln
Ave., for which plans have been prepared by A. E.
Colecord. It will be three stories high and will be
constructed of pressed brick and stone; cost, \$50,-
000.

It is stated that W. O. Tegtmeyer contemplates
the erection of a three-story store and apartment-
house at the corner of Irving Park Boulevard and
Elston Ave. Architect H. C. Koll has completed
plans. The exterior will be of brick and stone and
the interior will be finished in hard woods. The
cost is estimated at \$40,000.

Clairton, Pa.—The Crucible Steel Co. of America
have plans for a new plant to be built here to cost
\$5,000,000.

Columbia, S. C.—George I. Lovatt, 424 Walnut St.,
Philadelphia, Pa., has prepared preliminary plans
for a stone edifice to be erected for St. Peter's R. C.
Church; cost, \$45,000.

Columbus, Ga.—St. Paul Methodist congregation
will erect a new \$30,000 church edifice.
The proposed structure for the St. Paul Church
will cost \$25,000.

Deal, N. J.—G. Kramer Thompson, 66 Broadway,
New York, has drawn plans for a two and one-half
story frame dwelling to be erected for C. L. Despard;
cost, \$12,000.

Denison, Tex.—The Denison Hotel Co. will erect a
new hotel here at a cost of \$150,000.

Des Moines, Ia.—Proudfoot & Bird, architects,
have started work on detail plans for the new court-
house. The building will be three-story and base-
ment, 142' x 232', with modern improvements; cost
complete, \$400,000.

Duluth, Minn.—Kees & Colburn, architects, Minne-
apolis, have completed plans for a residence to be
erected here for John Pantan, of the Glass Block
store. It will be of cut stone and brick, modern
throughout; cost, \$30,000.

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Scientific School, Harvard University.

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WARREN P. LAIRD,
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EDWIN H. GAGGIN,
Professor of Architecture,
College of Fine Arts, Syracuse University.

["COLLEGE OF ARCHITECTURE, CORNELL

UNIVERSITY," *Ithaca, N. Y.*]

I have looked over the plates of "Topical Architecture" and think the idea excellent.

ALEX. B. TROWBRIDGE,
Professor in Charge.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Farmington, Mo.—Plans have been prepared by H. H. Hohenchild for a building for the violent insane to be erected at the local institution; cost, \$29,000.

Great Falls, Mont.—The cornerstone for the \$200,000 court-house will be laid November 9.

Guthrie, Okla. Ter.—It is said that Andrew Carnegie has offered this city \$20,000 for a public library.

Hathboro, Pa.—The Royal Orange Institution of the United States has secured a farm of 68 acres on Byberry Road, near this town. It is proposed to establish there a home for aged and infirm Orangemen and their wives and for Protestant children, no matter of what denomination. It is believed this is the first institution of its kind to be erected in the United States. The first building has been begun, and will be 70' x 140', four stories high, of local stone, and additional buildings will be erected as the necessity demands. The corner-stone will be laid on Thanksgiving Day.

Hoboken, N. J.—Ackerman & Ross, 156 Fifth Ave., have drawn plans for a three-story brick and stone fireproof chemical laboratory to be erected for the Stevens Institute of Technology.

Houston, Tex.—Report states that a Labor Temple is to be erected here at a cost of \$40,000.

Indianapolis, Ind.—An old Presbyterian church is being demolished to make room for a post-office building.

Jacksonville, Fla.—The new Windsor Hotel will be five stories high and will cost \$315,000.

Leicester, Mass.—The contract for erection of the First Congregational Church has been awarded to Roscoe Norwood; cost, \$30,000. Earle & Fisher, architects.

Los Angeles, Cal.—The Street Railway Co. has purchased 28 acres of land for new shops near its present plant. The new shops will cover 10 acres, and the power of the company will be doubled.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Los Gatos, Cal.—Andrew Carnegie has given \$10,000 for the erection of a library building here.

Louisville, Ky.—Dodd & Cobb are the architects for the \$200,000 Masonic Temple.

Lowell, Mass.—A brick factory building will be erected at once by George Fifield, to replace factory of the Fifield Co., recently destroyed by fire.

Extensive alterations will be made in three-story frame mercantile block on Market St. for A. G. Walsh, Esq., from plans furnished by Charles H. Burt, architect.

Mamaroneck, N. Y.—G. Kramer Thompson, 66 Broadway, New York, has drawn plans for a two and one-half story stone and frame dwelling and stable, to be erected at Oriental Point for Mrs. Marie Bastine; cost, \$23,000.

Milwaukee, Wis.—Additions and extensions to cost \$50,000 will be made to the plant of the Stowell Manufacturing & Foundry Co. at South Milwaukee.

New Britain, Conn.—A factory building, 30' x 85', brick, and two stories high, is to be erected by the New Britain Heating Co. The contract has not been let as yet.

New Castle, Del.—The Hartman Mfg. Co., of Elwood City has bought the old Shelby Steel Co.'s plant here and will put up \$2,000,000 steelworks.

New York, N. Y.—The New England Hotel Co. was incorporated recently under the laws of the State of Vermont, with \$500,000 capital stock, for the purpose of building a modern hotel. A site near 5th Ave. has already been selected, and active building operations will soon commence.

G. Kramer Thompson, 66 Broadway, is drawing plans for a seventeen-story addition to the building of the Manhattan Life Insurance Co., to cost about \$500,000, on the site recently purchased by the company from George Crocker. The design will be similar to the present building of the company, and estimates will be taken shortly. The work will be started in the spring.

A meeting took place recently at the National

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Arts Club, 37 W. 34th St., of the executive committee of the societies of the Fine Arts Federation, appointed to formulate a plan to raise funds for the building of a permanent home for the art societies in a central part of the city. It has been estimated by experts that at least \$3,000,000 will be required for land, building and endowment.

The Studebaker Bros. Co. is negotiating to obtain a lease of the Central Market property at 48th St. and Broadway. If the firm gets the lease it will erect a ten-story building on the site.

Brendon & Co., of 109 W. 42d St., architects, have filed plans for an eleven-story brick hotel, to be built at the northwest corner of 27th St. and Madison Ave. Jos. Wolf, 128 Broadway, owner. Cost, \$145,000.

A new home of worship is being built by the congregation of the First Church of Christ (Scientist) at the corner of Central Park West and 96th St. The congregation expects to be in its new home in about a year.

Oberlin, O.—The college and town are raising \$25,000 to modernize their cemetery.

Philadelphia, Pa.—Plans are out for estimates on the new factory at 829 to 831 Filbert St. for Horn & Hardart. It will be a seven-story structure, of brick and stone, and the cost is estimated at \$40,000.

Apartment-houses will be erected by Machim & Brown on the site of the Moorhead property, at the corner of 39th and Chestnut Sts. for J. C. Allen of Burlington, N. J., to cost \$480,000. The structure will be known as Hamilton Court, and in the centre of the building will be an attractive garden.

It is stated that Philip H. Bach will tear down an old mill-house and build a new one for Reiger & Gretz's brewery. The new building will be four stories high, 35.8' x 66', and will adjoin the new structures on Oxford St., above Germantown Ave. It will cost \$18,000.

Builder John R. Wiggins has signed a \$200,000 contract to build the addition to the main building of the Drexel Institute. The new structure, which is designed for the extension of the work now in

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

progress, will adjoin the present building on the east side, and will front on Chestnut St. It will be connected with the main buildings by hanging galleries, and will be 200 feet long, 65 feet wide and four stories high. The material to be used will be brick and terra-cotta above a granite base, the same as are used in the present structure.

Report states that work about to be started by Doyle & Doak includes the new \$500,000 twelve-story office-building for the Commonwealth Title Insurance & Trust Co., at 12th and Chestnut Sts.; by J. E. & A. L. Pennock, the \$400,000 eight-story establishment for the Pittsburgh Plate Glass Co., at 11th and Arch Sts., and by George F. Payne & Co., the \$300,000 academy for St. Joseph's Convent, at Chestnut Hill.

Plans have been drawn by Bunting & Shrigley for a new home for Friends, to be built at Washington Lane and Green St., Germantown, by Anna T. Jeanes. The building will be a three-story stone and brick structure, with slate roof, 69' x 168'. Builders George Watson & Son will superintend the work; cost, about \$100,000.

Cope & Stewardson have made plans for an extensive clinical laboratory for the University of Pennsylvania. The building will be of steel construction, brick and stone, two and three stories high, and very ornamental in design. The cost will run into the thousands.

Pittsburgh, Pa.—W. A. Thomas, Park Building, is receiving bids for the erection of the Rodman Street Baptist Church. It will be 110' x 162', have slate roof, etc., and cost \$50,000.

Revised plans have been made by Alden & Harlow, 314 Fifth Ave., for the \$100,000 residence for W. L. Mellon. It will be constructed of stone, have tile roof and steam heat.

Plans are being made by East & Mueller, 4 Eighth St., for an eight-story building for working girls, to be erected on 8th St. It will be of steel construction, have flat roof, steam heat, electric plant, and will cost \$75,000.

A \$60,000 five-story business building will be built on Penn Ave., after plans by Charles Bickel, 524 Penn Ave. It will be of steel construction.

Portsmouth, N. H.—Report states that articles of incorporation have just been filed in Jersey City of the White Mountain Paper Co., capital stock, \$15,000,000. The incorporators are John T. Morgan, George H. Hansel and John Milton Ferry of New York. This company is said to own about 625 square miles of woodland in New Hampshire and Maine. It is proposed to build a book and printing paper-mill here having a capacity of 500 tons a day. The syndicate is composed of the following men: W. B. Plunkett of Adams, Mass.; W. G. Whiting of Holyoke, Mass.; A. C. Barnes of New York; Col. J. J. McCook of New York and G. B. James of Boston.

Roanoke, Va.—The cornerstone of the \$25,000 Y. M. C. A. building was laid recently.

Saco, Me.—Work has commenced on an addition to the power-house of the Biddeford and Saco Railroad Co.

San Antonio, Tex.—A \$100,000 building is to be erected for the Alamo National Bank at Commerce and Pecos Sts.

T. B. Palfrey will erect a two-story dwelling on the north side of Laurel St., to cost \$8,000.

Sandy Hook, N. J.—The War Department, it is said, has given permission to the Army and Navy Department of the International Committee of the Young Men's Christian Association to erect a build-

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

ing for its branch on the Government reservation. The new building will cost \$10,000, and is a gift from Mr. T. S. Gladding, of New York City, as a memorial of his wife. It will be two stories in height and will contain a reading-room, library, correspondence-room, baths, gymnasium and a lunch-room. The material used in construction will be brick.

St. Louis, Mo.—It is stated that the alumni of the University of Virginia, resident here, have started a movement to have the rotunda of the University of Virginia duplicated on the grounds of the Louisiana Purchase International Exposition in 1903, as a memorial to Thomas Jefferson, to be used as a permanent historical building and hall of fame. The faculty of the University will further the object in every way possible, calling upon all of their alumni for contributions for a marble statue of Thomas Jefferson in the reproduced rotunda. They will also endeavor to secure a suitable collection of Colonial relics, to be exhibited in the proposed building.

Report states that the J. C. Grant Chemical Co., of Chicago, has purchased half a block of land at 11th St. and Walnut Ave., and will erect a \$110,000 building for manufacturing chemicals.

A seven-story commercial building is soon to be erected by Mr. Adolph Lopez on 11th St., just north of Washington Ave. The cost will be about \$30,000, and it will cover an area of 36' x 66'. It will be built of red brick, with granite and terra-cotta trimmings. Plans by C. Clymer.

St. Paul, Minn.—The Fire Board has decided to have a new brick fire-station erected near Dale and University Aves.; cost, \$25,000. Plans are not drawn as yet.

Topeka, Kan.—Washburn College has received a gift of \$50,000 from a Boston man, who gave the money on condition that his name be absolutely withheld. He specifies that the money shall be used for building an astronomical observatory. The trustees of the college have accepted the gift and its condition.

Toronto, Ont.—It is said that the plans of the new science building at Toronto University will be based on the observations of Professors Galbraith & Wright, who spent the summer visiting the colleges of the United States. They were particularly impressed with what they saw at Cornell University and at the Massachusetts Institute of Technology, and many of the features of the equipment of the new structure will be modelled thereon. The building is to cost between \$200,000 and \$250,000, which is being furnished by the provincial government.

Troy, N. Y.—Congressman Littauer, of Gloversville, has offered to give the State 160 acres of land, near Forestport, as the site for the State Hospital for Incipient Pulmonary Tuberculosis. The gift will probably be accepted. The appropriation for buildings is \$150,000.

Valdosta, Ga.—The contract for building the new hotel has been awarded to Fulham & Whitehurst for \$50,000.

Washington, D. C.—A report states that "Plans and drawings for a new building for the Department of Agriculture, which is to be one of the imposing structures in the new boulevard which is to run from the Capitol to the Washington monument, have been submitted to the committee appointed by Secretary Wilson of the Department of Agriculture, and the contract has been awarded to Lord & Hewlett of New York. The new building

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

will be 500 feet long, 180 feet deep and 60 feet high. It will be Classic in character, the details founded on the traditions of Roman architecture. The Corinthian order will be employed on a scale larger than on any other building in Washington. It will be constructed entirely of marble, and will cost between \$2,000,000 and \$3,000,000. Just when work on the new structure will be begun has not been decided upon, but there will be little delay. This is only the beginning of a scheme for further beautifying this city. A boulevard, broad and handsome, is to be constructed, and on each side will be erected all the new public buildings of the capital city. There will be a lawn through the centre of this boulevard, with driveways on either side, and all the buildings to be erected will be of the same style of architecture. The boulevard will be more than a mile and a half in length, and will be known as the Court of Honor.

Waukegan, Ill.—E. P. Overmire, architect, Minneapolis, Minn., has drawn plans for a residence to be erected here by Charles Whitney. It will be 35' x 54', two stories, attic and high basement; cost, \$15,000.

Waxahachie, Tex.—It is said that the main building for Trinity University will cost \$50,000.

Webster, Mass.—It is stated that the trustees of the H. N. Slater estate will put up a lot of new houses in the North and East villages. In the East village \$20,000 will be put into new houses, and in the North village \$18,000 will be used for 6 double houses, with all modern improvements. These tenements will be for the overseers of the different rooms in the mills.

Whitewater, Wis.—The late Miss Flavia White has left a bequest of \$17,000 to this city for a library building.

Whittier, Cal.—The United States Steel Corporation is about to build an immense steel plant here, and preliminary to the establishment of this industry the Murphy Oil Co.'s plant has been bought for \$2,000,000.

COMPETITIONS.

SOLDIERS' MONUMENT.

[At Philadelphia, Pa.]

Office of Clerks of Common Council, Room No. 494, City-hall, Philadelphia, Pa. Competitive designs for the erection of a monument in honor of the Soldiers, Sailors and Marines who served in the War for the suppression of the Rebellion are invited; to be submitted on or before March 3d, 1903. Competition open to any architect who is a citizen of the United States. Copy of a printed programme will be furnished on application to GAVIN NELSON, Clerk of Committee on Soldiers' Monument. 1357

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PROPOSALS.

HOSPITAL BUILDING.
[At National Soldiers' Home, Va.]

National Soldiers' Home, Va., Treasurer's Office.
Sealed proposals will be received at this office until
November 14, 1901, for constructing and complet-
ing, with heating, plumbing and electric wiring, one
two-story brick extension of hospital at Southern
Branch, National Home for D. V. S. Plans and spec-
ifications can be examined at this office and blank
proposals supplied on application. WM. THOMP-
SON, treasurer. Approved: Wm. Thompson, acting
governor. 1350

BUILDING.
[At San Marcos, Tex.]

Sealed bids are invited for the construction of a
building to be erected on the premises in the town of
San Marcos, in Hays County. Such bids should be
made and must be received on or before November
15, 1901, at the office of the superintendent of public
instruction, Austin, Tex. Plans and specifications
of the building may be seen, and form of proposal
can be had, at the office of E. Northcraft, architect,
San Marcos, Tex. JOSEPH D. SAYERS, governor. 1350

COURT-HOUSE.
[At Asheville, N. C.]

Bids will be received by the County Commissioners
until November 30 for erecting a court-house.
MARCUS L. REED, chairman. 1350

HIGH SCHOOL.
[At Schenectady, N. Y.]

Bids are wanted November 18 for erecting a high
school. S. B. HOWE, sec'y bd. educ. 1350

BUILDING.
[At Fort Terry, N. Y.]

Fort Terry, N. Y. Sealed proposals for construct-
ing plumbing, heating and electric wiring, frame
barrack building here, will be received here until
November 19, 1901. Information on application.
A. A. MAYBACH, Q. M. 1350

BUILDING.
[At Springfield, O.]

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the Administration Building at the Ohio Pythian
Home at Springfield, O.; the work including the fol-

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ing and glazing, tile, fireproofing, woodwork, gas,
plumbing, sewer, heating and ventilating, electrical
work, plunge-bath. Plans will be on file with Wm.
C. Kersher, Dayton, O.; Building Exchange, Cincin-
nati; Rob't Love, Steubenville, O.; R. M. LeFevre,
Springfield, O., and at this office. FRANK L. PACK-
ARD, archt. 1350

SEWERS.
[At Durham, N. C.]

Sealed proposals will be received by the Board of
Aldermen, of Durham, N. C., until November 20th,
1901, for constructing pipe sewers and for furnishing
sewer-pipe. Extent of proposed works is approx-
imately 28 miles of pipe-sewers from 8 to 24 inches
diameter. For specifications, forms of proposals, etc.,
address the Engineer at Winston, N. C., or the City
Clerk at Durham, N. C. G. W. Woodard, clerk,
Durham, N. C. J. L. LUDLOW, engineer, Winston,
N. C. 1350

PROPOSALS.

STEEL SHED.
[At New Orleans, La.]

Sealed proposals will be received at this office until
November 19th, 1901, for furnishing and erecting
a steel shed with composition roof, 60 feet wide and
500 or more feet long, over the Henderson Street
Wharf. Specifications, plans and blank proposal
forms can be secured at this office or at the office of
Coleman & Malochie, Engineers, 319 Carondelet St.,
New Orleans. HUGH McCLOSKEY, pres. 1350

HEATING.
[At League Island, Pa.]

Sealed proposals will be received at the bureau of
yards and docks, Navy Department, Washington,
until November 23, 1901, for furnishing and in-
stalling a steam-heating system in a workshop and
boiler house building, navy yard, League Island, Pa.
For plans, specifications and forms of proposal, ad-
dress "Commandant, Navy Yard, League Island,
Pa." MORDECAI T. ENDICOTT, chief of bureau. 1351

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PROPOSALS.	PROPOSALS.	PROPOSALS.
Treasury Department, Office of the Supervising Architect, Washington, D. C., November 2, 1901. Sealed proposals will be received at this office until 2 o'clock P. M., on the 23rd day of November, 1901, and then opened, for furnishing the heating and ventilating apparatus complete in place for the U. S. Post-office at Kansas City, Kansas, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Kansas City, Kansas, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1351 Treasury Department, Office of the Supervising Architect, Washington, D. C., October 30th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M., on the 11th day of December, 1901, and then opened, for the construction of a stone and brick wagon shed for the U. S. Post-office, Court-house and Custom-house at Milwaukee, Wis., in accordance with drawings and specification, copies of which may be had at the discretion of the Supervising Architect, on application to this office or the Custodian of the building. JAMES KNOX TAYLOR, Supervising Architect. 1351 Treasury Department, Office of the Supervising Architect, Washington, D. C., November 5, 1901. Sealed proposals will be received at this office until 2 o'clock	P. M. on the 17th day of December, 1901, and then opened, for the construction (except heating apparatus, electric wiring and conduits), of the U. S. Post-office at Creston, Iowa, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Creston, Iowa, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1351 COURT-HOUSE. [At Greenville, Ga.] Bids are wanted November 22 for erecting a court-house. L. A. ALLEN, chmn. co. commrs. 1351 Treasury Department, Office of the Supervising Architect, Washington, D. C., October 25th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 20th day of November, 1901, and then opened, for the installation of a conduit and wiring system for the U. S. Post-office building at Kansas City, Kansas, in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Kansas City, Kansas, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1350	COURT-HOUSE. [At Jackson, Miss.] Bids will be received by the Board of Supervisors until November 18 for erecting a court-house, to cost about \$55,000. Architects, F. B. & W. S. Hull, Jackson. 1350 HOSPITAL BUILDINGS FOR THE MOUNTAIN BRANCH, N. H. D. V. S. [Near Johnson City, Tenn.] Office of the National Home for Disabled Volunteer Soldiers, Rooms 932-4 New York Life Building, 346 Broadway, New York City, October 10th, 1901. Sealed proposals will be received at this office until 12 M. Monday, the 11th day of November, 1901, for furnishing materials, labor, etc., for the construction of hospital buildings at the Mountain Branch of the National Home for D. V. S., near Johnson City, Tenn. Plans and specifications can be seen, necessary information obtained and blank forms for proposals procured on application to this office or to the architect, J. H. Fredlander, 244 Fifth Ave., New York City, or at the office of the Superintendent of Construction near the site of the work. The Home reserves the right to reject any or all bids and to waive defects. Moses Harris, General Treasurer, N. H. D. V. S. Approved: M. T. McMAHON, President Board of Managers, N. H. D. V. S. 1350

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

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

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

SECTION 5. It is unprofessional to offer drawings or other services "on approval" and without adequate pecuniary compensation.

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

SECTION 7. It is unprofessional to make alterations of a building designed by another architect, within ten years of its completion, without ascertaining that the owner refuses to employ the original designer, or, in event of the property having changed hands, without due notice to the said designer.

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

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

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

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

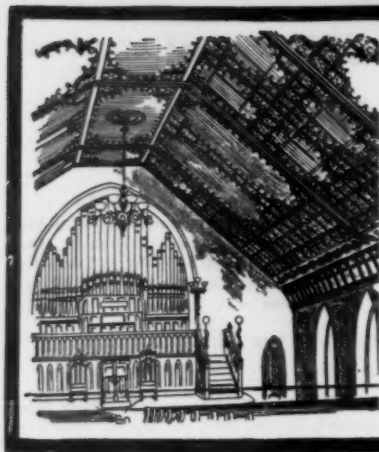
SECTION 12. The American Institute of Architects' "schedule of charges" represents minimum rates for full, faithful and competent service. It is the duty of every architect to charge higher rates whenever the demand for his services will justify the increase, rather than to accept work to which he cannot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

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

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

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

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



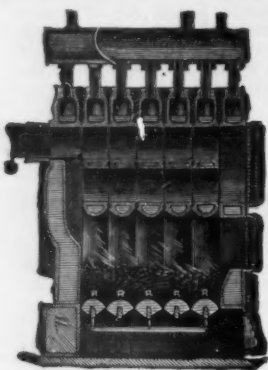
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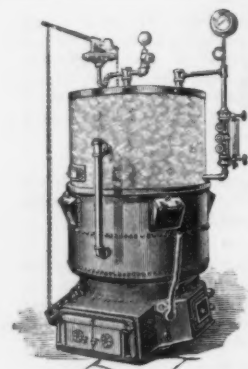
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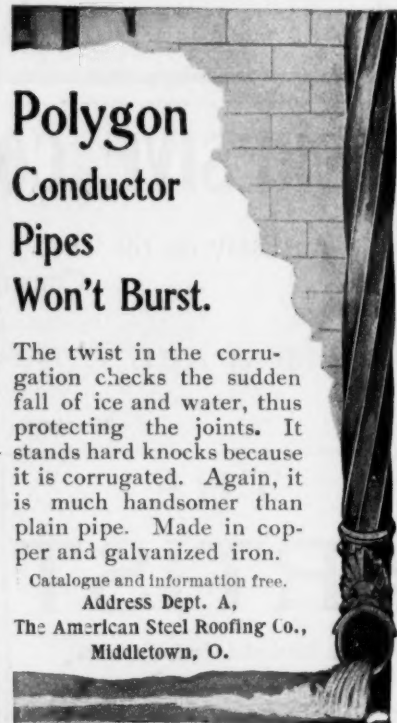
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