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INDICATIONS point, perhaps more distinctly than ever, to an approaching movement in real estate, which, it may be hoped, will be for the advantage of building-interests. For some years, construction has been, to a great extent, confined to syndicate operations, which have been devoted almost exclusively to office-buildings and apartment-houses. Now, there are evidences that the production of new offices has run rather ahead of the demand; and, except in New York, which seems to have an unlimited market for tenements of all classes, the cost of first-class apartments, and the expense of maintaining them, is so great, and their tenancy so uncertain, that syndicate managers, who look for a sure, rather than a large, income on the investment which they control, look upon them with diminishing favor. Meanwhile, however, the country has for several years been extremely prosperous, so that there is a large amount of money seeking investment; immigration has increased enormously, bringing in, under our present laws, a new population of industrious and thrifty citizens; and these new citizens will soon need houses, and those who sell goods to them will need new stores for their business. All this will bring about a renewed demand for varieties of property which have for several years been neglected, and for new construction in many forms. In fact, rents of dwelling-houses and stores have already advanced slightly, and, even at present rates, they pay much better interest on the investment than the railroad stocks which have doubled in price within the last two or three years. Most experienced bankers think that the prices of the latter have reached their highest point, and the appearance of the seventeen-year grasshopper, or a season of hot winds, might reduce them very materially, while prices of real estate, on the whole, have remained stationary for at least twenty years, and a readjustment of the value of such property to the present population of the country would involve a very large advance. That such readjustment must come sooner or later is certain, and the prices of available land which seemed reasonable when the country had less than forty million inhabitants will appear absurdly low with a population of seventy-five millions. It is true that a great deal of land has been "developed" within the last two or three decades, and that the competition of the newly-developed property has kept down the prices of other land; but development now concerns itself mainly with suburban lands, and the improvement of these will, in the end, add to the value of city property, the area of which is necessarily limited.

A TRUST is said to have been formed to control the output of whitewood, or poplar, as it is called where it is grown. This timber, the wood of the tulip-tree, or liriiodendron, is produced only in a limited district, in Tennessee, West Virginia and the neighboring States, and it seems to have been an easy matter to combine the saw-mills of the region under a single management. As usual with trusts, the public is assured that the monopoly will not result in raising the prices of white-

wood lumber, but is intended only to secure profitable and economical use of the waste matters from the mills. Whether these reassuring statements will be confirmed by experience remains to be seen, but the poor owners and tenants of houses, who have seen the prices of framing and flooring lumber, protected by a heavy duty against the competition of Canadian forests, nearly doubled within a few years, and those of hardware, glass and metalwork, controlled by trusts under the protection of the tariff, more than doubled, are not likely to put much faith in them.

IF the poor workingmen, and people dependent upon salaries, had their incomes doubled, to correspond with the advance in trust prices, they might not complain, but this is far from being the case, and it does not require a profound intellect to see that every dollar of the annual dividends of one hundred and forty per cent on the real capital of trust corporations, and of the enormous incomes of the financiers who manage them, comes out of the pockets of the great mass of modest and uncomplaining people, who can do nothing but submit to what they cannot prevent. The latest trust, that controlling food products, has excited more indignation than any other, but the protective duties on which it depends for shutting out the competition of Canadian eggs, butter and other provisions are low in comparison with those on other goods, and the tenant of a New York flat has probably paid more indirectly every year for a long period, in his rent, as his contribution to the tinplate trust, the glass trust, the hardware trust, the iron trust and a dozen other trusts, than he will this year directly to the beef trust in the increased prices of the food which his family consumes.

THE delights of the tariff continue to occupy a considerable portion of the attention of the public. By the generosity of friends of the United States in France, a statue of Admiral Rochambeau has been made, for presentation to the Government, as an ornament of the city of Washington. Considering the important share which our French allies had in bringing about the success of our Revolution, and the pleasure which all Frenchmen take in recalling their participation in the struggle which gave birth to the great Republic, the gift of the Rochambeau statue was a particularly graceful and significant international compliment, and it was with mingled feelings, in which, we may suppose, admiration for American courtesy did not form a very large ingredient, that the officials of the French Embassy learned that a duty of thirty-five hundred dollars would be levied upon the statue on its arrival in New York. On application to the Treasury authorities, the French officials were kindly informed that some one would have to pay the duty on the arrival of the statue, and that, afterwards, by petitioning Congress to pass an act of reimbursement, he might possibly, some time, get his money back. As volunteers for the duty of paying thirty-five hundred dollars to the intended beneficiary of the gift, to induce him to accept it, do not seem to have offered themselves, the prospect is that the Rochambeau statue, on reaching its destination, will either be seized and forfeited, or will be consigned to the appraisers' stores, there to remain until its turn comes to be sold at auction as old junk.

A STILL more chilling reception has been given to the La Fayette relics, collected with great trouble and expense by the American Ambassador to France, for presentation to the Congressional Library. The money required for the purpose, amounting to a very large sum, was contributed jointly by Mr. J. Pierpont Morgan and Mr. Levi P. Morton, and the collection would have been, probably, the most valuable historical treasure in the country. In fact, the custom-house officials in New York were so impressed with its value that they immediately levied a duty of forty thousand dollars on it. Whether Messrs. Morgan and Morton paid the duty, as the penalty for trying to do a good deed to their fellow-citizens, or whether the La Fayette relics were confiscated, or sent to the appraisers' stores as old junk, we are not informed, but it is, at least, safe to remark that it is not under such conditions as these that a country becomes rapidly enriched with historical and artistic treasures.

THE award of the jury in the competition for the Grant statue in Washington does not seem to give universal satisfaction. The first place was awarded to the model of Henry Merwin Shrady, of New York, a young and comparatively unknown sculptor, while the second place was given to Mr. Niehaus, one of the most distinguished of American artists. Whether the jury could not quite make up its mind that it preferred Mr. Shrady's model, or whether it thought that Mr. Niehaus ought really to have another chance, does not appear, but it recommended that a second competition should be held between these two artists. Mr. Niehaus, very honorably, declined to engage in a second competition, so that the work is likely to be awarded to Mr. Shrady, whose friends, while they rejoice at his success, regard as an undeserved and unnecessary discourtesy the suggestion that he should be obliged to compete again for the prize which he had already won in strict compliance with the terms of the programme.

FRANCE has lost a great artist in the sculptor, Jules Dalou, who died recently in Paris, at the age of sixty-four. Dalou was a Parisian by birth, and was educated at the School of Fine-Arts. Like so many other young artists of the time, he interested himself on the side of the Commune during the sad days of 1870, and held office for a time under it. In consequence of this, although it does not appear that he was ever charged with any of the crimes which were expiated at Satory, he felt himself obliged, on the recapture of Paris by the Versaillesists, to make his escape to England, where he lived for many years. He returned, however, to Paris twenty or twenty-five years ago, and was welcomed as his talents deserved. He was almost immediately employed to carry out the magnificent group in the Place de la République which would alone secure to any sculptor immortal fame, and, for the rest of his life, was actively engaged in important commissions. Although, among the great artists who have made the French sculpture of the last portion of the nineteenth century famous, there are, perhaps, some whose talent is more sympathetic, none have shown more fire and nobility of spirit than Dalou, and the world will long keep him in grateful remembrance.

THE *Deutsche Bauzeitung* gives some interesting plans and half-tone pictures of the new buildings in the Zoölogical Garden at Berlin. The buildings are by architects of the highest reputation, and are carried out with a freedom and wealth of resource which are rarely seen in modern work. In the elephant-house, for example, by Messrs. Ende & Böckmann, the building, rather simple in plan, has its two entrances accentuated by domes, or, rather, lofty roofs of curved outline, which are covered, apparently with enamelled tiles, in such a way as to form patterns, suggesting, more or less closely, winged serpents, dragons and elephants, arranged in panels, with a background suggesting a Turkish rug. The effect of this novel ornamentation, so far as can be judged from the photographs, is solid and architectural, as well as extremely interesting, and we are disposed to say that it furnishes a signal example of the advantage which architectural design can almost always derive, in difficult situations, by turning to nature for suggestions. Another pretty building, the antelope-house, also by Messrs. Ende & Böckmann, is treated with a similar mixture of architectural and natural forms, but less boldly, and with a success less conspicuous. One can hardly avoid comparing these remarkably interesting buildings with the temporary structures of the Paris Exposition. Although the latter were only intended for six months' use, while those in Berlin are permanent, both were purposely designed to express a certain festive gayety. In both, the outlines were broken, to attract attention, and the detail was studied to amuse as well as interest; but, notwithstanding the beautiful relief-work which was used in profusion in Paris, and the masterly way in which the masses were arranged and subordinated, the temporary buildings of the Exposition, with certain exceptions, unquestionably failed to interest the general public. Architects in Paris, recognizing this fact, account for it by saying that the public did not appreciate the distinction which the profession would naturally make between a temporary and a permanent structure; and, comparing the buildings in plaster and staff with those of stone, found extravagance and frivolity where an architect would see only a gayety suited to the occasion; but the Berlin buildings, although they arrest the attention more effectively than those in Paris, do not, in spite of their gay colors, give the least impression of frivolity. This

great merit seems to us to be due mainly to the use of natural forms, on a large scale, as the basis of the decoration, in place of mere bizarre combinations of architectural elements; and we hope that the lesson will not be lost upon the architects of other places besides Berlin.

CONSIDERING how poor this country is in the zoölogical gardens which form one of the most attractive features of nearly every important city on the Continent, it is interesting to note the figures which the *Deutsche Bauzeitung* gives of the financial features of the establishment at Berlin. Like the magnificent Zoölogical Gardens in London, and, if we are not mistaken, the smaller, but very beautiful and interesting ones at Amsterdam and Frankfort, that at Berlin is a private enterprise, carried out and maintained by an association of amateurs of natural history. This association has two thousand members, who are stockholders in the enterprise, and who, with their families, have free admission to the Garden at all times. Besides the stockholders, there are three thousand subscribing members, who pay a certain sum annually, and also enjoy, with their families, the free use of the Garden. These two classes of members make ample use of their privilege, the average number of admissions on stockholders' and subscribers' tickets alone varying from five to ten thousand a day. Besides these, from three to four thousand people per day pay the full admission-price, of one mark, or twenty-four cents; while some two thousand more come at seven o'clock in the evening, at half-price, to listen to the open-air concerts which are given through the summer. On certain Sunday afternoons, also, known as the "cheap Sundays," the price of admission is reduced to six cents, and on these days there are often one hundred thousand people in the grounds. The financial management of the Association seems to be particularly good, for the shares sell at a large premium, a new issue of stock, made for the purpose of raising money for the recent improvements, having been immediately taken up, at thirty per cent advance over the par value. As a part of the money raised in this way is to be used in constructing buildings suited to winter entertainments, a concert-hall capable of accommodating ten thousand people being one of them, it may be presumed that the additional capital will earn a large interest, by drawing to the Garden in cold or rainy weather at least a portion of the people who have hitherto visited it only on pleasant days in summer.

THE beautiful little city of Innsbrück, the capital of Austrian Tyrol, encircled with lofty mountains, is to be the scene next September of an international Congress of the History of Art. The last Congress of the kind was held in Lübeck two years ago, and, before adjourning, unanimously chose Innsbrück as the next meeting-place. For many reasons, it would have been difficult to make a better choice. Not only does the little Tyrolese city have a September climate which is very near perfection, but it is plentifully provided with excellent hotels, which are filled with tourists earlier in the season, but, in September, are likely to have room enough for the members of the Congress. Moreover, lying, as it does, at the intersection of the great Brenner route between Germany and Italy, and the equally important Arlberg route, which connects France, and Western Europe generally, with Vienna, the Danube provinces and Constantinople, it is, and has been for ages, a sort of meeting-place for Northern and Southern, Eastern and Western art. For the purposes of this Congress, the fact that Verona, Venice, Munich, Vienna, Paris, Dresden and Berlin are all within a few hours' ride will do much to make the membership, as well as the exhibits which it is hoped to collect, peculiarly cosmopolitan. The Congress will open September 9, and continue four days. Persons wishing for further information should write to Prof. Dr. Hans Semper, Innsbrück, Austria. Notices of intention to participate in the Congress will be received until August 1, at the same address.

THE cessation of the exportation of American iron to Europe has been followed by a revival of business, and the raising of prices, in all the European markets. In England, particularly, a great deal of iron is now sold for exportation, much of it coming, it is said, to the United States, notwithstanding the enormous duty. Even coal, although the competition of West Virginia and Canadian coal continues, is rising in price in England, a sign of the general revival of manufacturing in that country.

DOMESTIC ARCHITECTURE IN ENGLAND DURING THE MIDDLE AGES.¹—VII.

TUDOR PERIOD.

THE style of architecture commonly called Tudor extended through the reigns of the Tudor Kings, Henry VII, Henry VIII, Edward VI, Mary and Elizabeth; from 1485 to 1603.

Under the Tudors there came a change over the spirit of the government of the country; the tendency was to make the King all-powerful for the better maintenance of law and order and the more efficient control of the nobles. War, the headsman's axe, attainder and forfeiture had thinned and broken the old nobility, and every effort was made to extort money from and crush those that remained.

Henry VII erected the celebrated monumental chapel, known by his name, at Westminster, one of the leading landmarks of the period, in which he was ultimately entombed. He fostered the arts, inviting sculptors and other artists to come over from Italy, where the great "revival of letters" was already fully established.² Saint Peter's at Rome was at that time under construction by Bramante, who was succeeded by Michael Angelo, Raphael and others, contemporaries of the Tudor Kings. Thus at this time were sown the seeds of that great change of taste and feeling that at a later period led to the decadence of mediæval architecture in England, and the revival of the still more ancient arts of Greece and Rome that, flourishing long antecedent to the Christian era, culminated in the splendors of Rome during the Augustan age.

Henry VIII was a man of intellectual training, a good scholar, skilled in music and fully capable of entering into and appreciating the new learning and culture of the age. He was also in his younger days a thorough master of the national weapon, the bow, and was perfect in all those knightly exercises with sword and lance that men deemed the necessary accomplishments of the gentleman of the period. It was during this reign that Francis I inaugurated the era of regal magnificence in France, the days of the "Field of the Cloth of Gold." It was during this time that such buildings of world-wide reputation were erected as the châteaux of Blois, Chambord and Fontainebleau, the Louvre and many others in France, and Heidelberg, on the Rhine.

Cardinal Wolsey, Archbishop of York and Chancellor of England, was one of the leading men of the time, building

Hampton Court, on the Thames, one of the most typical works of the period, Barnboro Hall, near Doncaster, and others.

Henry VIII undertook to reform the, so-called, ecclesiastical abuses of the Church; he terminated the payment of tribute to Rome, which had been regularly subscribed by England since the time of King John in 1213, and he declared himself "Supreme head of the Church of England," denial of which was made "high treason." This act caused many notable persons, like Sir Thomas More, to suffer death under the headsman's axe, with attainder and confiscation of their estates. By his dealings with the Church Henry became, incidentally, the leading agent of the "Reformation," a movement that in its inception was more political than religious, the mass of the people being more opposed to the ecclesiastical power than to the doctrines of the Church of Rome. The partisans of the movement quickly became parties in the State, those adhering to the reformed church being recognized as "Protestants," those adhering to the Pope as "Roman Catholics," Romanists or Papists.

In 1536, in conformity with this policy, the smaller monasteries were dissolved by Act of Parliament, and three years later the confiscation and destruction of the larger houses commenced, and many famous shrines and relics were ruthlessly destroyed. Of the vast wealth thus thrown into the King's hands part went to found new bishoprics, part to fortify the coast; but much more was distributed in lavish grants of estate to favorite courtiers, and many of the abbey churches and buildings were actually dismantled by their

new owners for the sake of the lead on their roofs. Thus the glorious monuments of mediæval architecture in England were despoiled and given over to decay; but even in their ruins they are the pride of the land.

It was in times like these that the estates of the loyal Barons were rapidly extended in area. Those of the Duke of Northumberland may be cited as a typical example, owning, as he does at the present time, over 200,000 acres of land yielding a rent-roll of \$900,000 per annum. His estates stretch across the north of England from sea to sea and he can ride 100 miles across without leaving his own demesne.

In King Edward VI's time many old foundations were revived and reëdowed, like the "Blue Coat School," Charter House, St. Bartholomew's Hospital, etc., in London, and grammar-schools were erected all over England, many of which remain to the present time, as at King's Norton, Worcestershire, the lower story of which is brick and stone and the upper portions in half-timber with the characteristic open-timber roof of the period.

With Elizabeth came calmer days, after the martyrs' fires in Smithfield under Mary. These were the times of the splendors of Kenilworth Castle, so graphically described by Sir Walter Scott; the times of Sir Walter Raleigh, who founded the Colony of Virginia and introduced into England the smoking of tobacco and the culture of the potato.

This was the time, too, of Sir Francis Drake, the great explorer, the "merchant adventurer," who held that to spoil and burn the Spanish settlements on the shores of the New World, or to capture and put them to ransom, and to waylay the Spanish galleons, laden with gold and silver from the mines of Mexico, were acts, not only most profitable, but really meritorious and virtuous proceedings. The struggles with Spain, culminating in the defeat of the Spanish

Armada in 1588, were sequels to these events.

William Shakespeare is another celebrity of this period whose birthplace still remains, an example of the village architecture of the time that is visited by about 30,000 people annually.

"Monopolies" took their rise in these times, and among their number was the "Charter of Privileges" granted in 1600 to the recently formed "Company of London Merchants trading in the East Indies." Thus was founded the famous "East India Company" from which has developed the present British

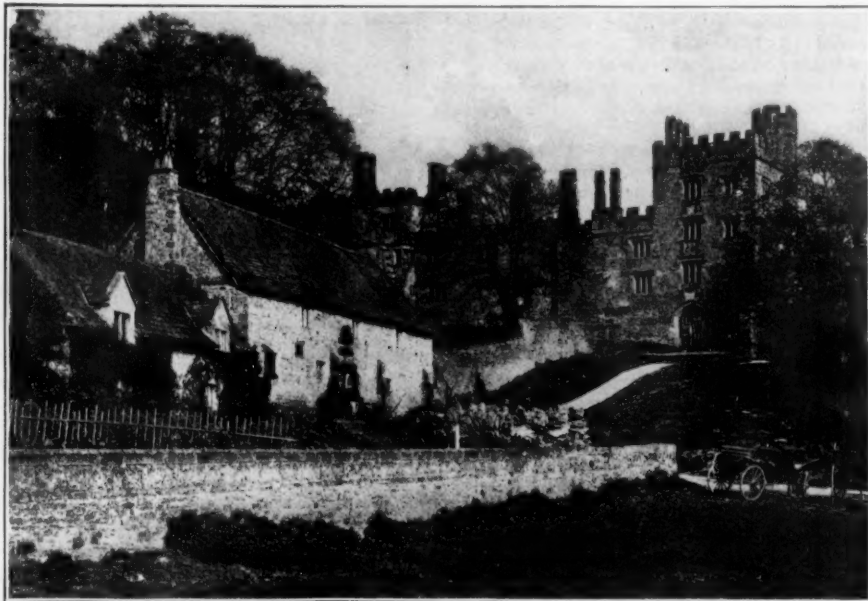
Empire in India. These salient historic facts are laid before the reader to associate in his mind the then prevailing style of building known as "Tudor" with the political and social state of the country; that the ear-marks so easily recognized on the domestic buildings of the period may, as an open book, reveal the life and manners of the people by whom they were erected.

With the close of the Perpendicular period at the end of the fifteenth century, the erection of ecclesiastical buildings ceased in England and domestic building alone occupied the architectural field.

Legal enactments were brought into operation and vigorously enforced, for the suppression of the custom of previous ages of maintaining bodies of military retainers and for the curtailment of the aggressive power of the older nobles. The feudal system had passed away; the days of chivalry were dead. The march of education had taught that violence, conquest and spoliation were not necessarily the only and the highest aims of life. A love of peace, culture and prosperity was abroad in the land. Commercial importance was asserting itself. The accumulation of wealth expended itself on more profuse hospitality; equipages and retinue, though reduced in extent, increased in magnificence and the luxuries of life became more appreciated.

The distribution of the wealth of the monasteries; the spoils of the piratical warfare on Spain and the Netherlands (then under Spanish rule); the new-born trade with the Indies, all tended to accelerate this social development and create the demand for those stately mansions and more modest dwellings that are scattered throughout the land as historic milestones.

The lay proprietors into whose hands had passed the monastic



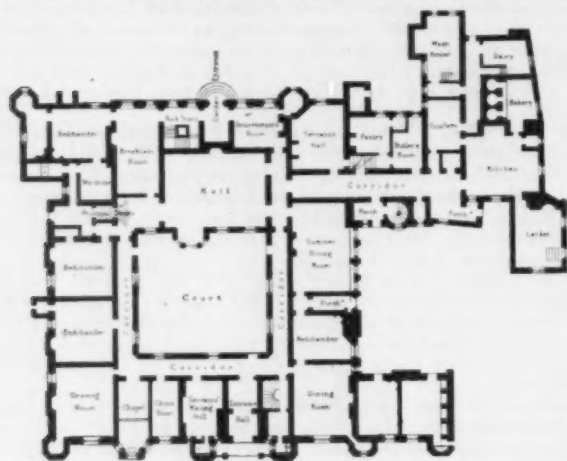
Haddon Hall: The Entrance.

¹ Continued from No. 1369, page 94.

² Among these was Torregiano, a fellow-worker with Michael Angelo, who, in retaliation for a sneering remark by the latter, struck him in the face, breaking his nose and disfiguring him for life.

estates at their confiscation, either by gift or purchase, found themselves, *ipso facto*, the possessors of the churches incident to the numerous parishes included in these estates. They became, in fact, "lay-rectors," an altogether new element in the State.

These churches had beforetime been served from the monasteries



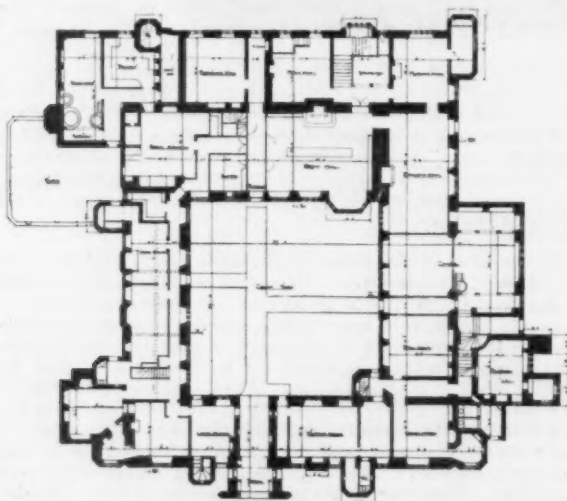
GROUND FLOOR

Hengrave Hall, Suffolk.

which collected the tythes and dues. These lay proprietors continued to collect the rectorial dues as part of the income pertaining to the estate and relegated their religious obligations to a deputy or vicar to whom they paid a fixed stipend. Hence, we find the many new vicarages, parsonages and granges of that period erected contiguous to the churches of earlier date.

Then again with this "dissolution of the monasteries" there came a great change in the agricultural class. This enormous acreage of land, more or less under cultivation, yielding an annual rent-roll estimated at one million sterling (say \$5,000,000) was rapidly thrown upon the market and bought up, at low prices, by any one who had the capital to do so. This "capitalist" class (another new feature of the times) was made up of merchants, tradesmen and the more thrifty of the franklins and yeomen who, finding themselves proprietors of more land than they could cultivate, let it off to others who were able and willing to pay a rent for its use in coin instead of service, a matter of obvious mutual advantage. Thus sprang up a newer landlord class, who lived upon the investment of their savings or accumulated wealth, and the agricultural class, or tenant-farmers, who cultivated the soil. These, too, built themselves dwellings according to their means, in stone, stone and brick or half-timber, many of which remain to this day scattered over the old monastic estates, often forming the nucleus of the hamlets or villages grouped around the churches of still older date.

These social changes, brought about by the great political events of the time, were the moving causes which led to the wonderful



Ground Plan

Compton Wyngate, Warwickshire.

building activity of the time, and developed that tendency to the ornate that marked the Domestic Architecture in England during this particular period of the Middle Ages.

The typical house of the period is still surrounded by a moat, but spanned by a permanent bridge, usually of stone, in place of the draw-

bridge of earlier days. The visitor, on passing beneath the open entrance-archway, finds himself in a quadrangular courtyard, often planted with yew-trees (as at Speke Hall), in the centre of which stands the sundial of quaint design. The house frequently only occupied three sides of the quadrangle, more or less  shaped in plan, the fourth side being enclosed with a wall, with the gateway in the centre.

Opposite the gateway would be found the entrance, with the great hall to one side of it with its characteristic bay-window of many stories. The hall was entered from a passage formed by an ornamental screen of oak carrying the minstrels' gallery, as at Parham, Hampton Court, etc. Some of these halls had open-timber roofs, as at Hampton Court, Eltham, Hardwicke and Wollaton; others, again, of later date, had flat panelled timber ceilings, as at Rufford, Charter House and Bagully. The great projecting bay-window, furnished with a fixed seat, gave a certain seclusion almost spacious enough for a withdrawing-room. The large open fireplace with its ingle-nook became a centre round which legends and tales of adventure were told over the blazing logs when the storms blew cold without.

The common, or great, hall, which had reached its utmost development and magnificence in the later Perpendicular and Early Tudor periods, began to decline after the time of Henry VIII, the entrance-hall, often of great dignity, and the wainscoted parlor, with its magnificent chimneypiece, taking its place in the newer buildings.

A small hall will be found, entered from the dais end, in which the family dined in private, or when the great hall was cold and draughty in the winter. It was a pleasant place, too, in summer, for it had its bay-window projecting into the garden and its private exit, as at Ordsall.

The ladies' withdrawing-room will be found close at hand. This became a feature of considerable elegance as times progressed, decorated with elaborate plaster ceilings, divided up into panels with



The Inner Court: Houghton Tower, Lancashire.

carved oak beams, the centres of the panels enriched with fruit and flowers, modelled in high-relief, as at Speke Hall, Astley Hall, etc.

In the older houses we found the rooms led mostly one into the other, but, as privacy became more appreciated, passages appeared and developed into corridors. See plan of Compton Wyngate.

The largest apartment on the upper floor was the gallery, an entirely new feature, which may be described as a magnificent amplification of the corridor into a separate state apartment, for the more particular display of works of art and of the family portraits, the pride of ancestry. At Astley Hall this chamber is panelled in oak from floor to ceiling, and the quaint high-backed chairs and carved presses or cabinets still stand against the walls. The most interesting piece of furniture in this room is the ancient massive Shrove-groat table. "Hit him down, Bardolph, like a Shrove-groat shilling," says Shakespeare in alluding to the game that was played upon it. Many of these pieces of panelling and furniture were the spoils of Flanders, France and Scotland during the preceding wars.¹

The approach to this gallery was by the grand staircase, another feature that at this period developed the most stately proportions, with its boldly carved newels and balusters, its broad and easy treads and spacious landings. These features, which have the distinctive feeling of Italian influence (found in the Roman palaces), gradually became the most marked characteristics of the period.

The bedchambers of the wealthy were furnished in sumptuous style. Queen Elizabeth was fond of comfort and display, as may be gathered from a wardrobe-warrant, dated 1581, at the British Museum. It orders for the Queen's use a bedstead of walnut-tree, richly carved, painted and gilded. The selour, tester and valance were of cloth-of-silver figured with velvet, lined with changeable taffeta and deeply fringed with Venice gold, silver and silk. The curtains were of tapestry, the head-piece of crimson satin edged with passamanque

¹ Many of these old family relics are being used in the houses of the present day, some worked in as hall furniture, over-mantels in dining-rooms and libraries, particularly in new houses erected to replace as residences those of this period, as at Pirton Hall (replacing the old moated grange), Birmingham Shot and others, the works of the author.

of crimson silk and decorated with six plumes containing seven dozen ostrich feathers. The counterpoint was of orange-colored satin, quilted with cut-work of cloths of gold and silver, etc.

Mention is often made of the priest's rooms; the chaplain not only ministered in religion, but was also the instructor of the youth of the family, the custodian of such library as the owner possessed, and, as we find related in many historical novels dealing with these periods, played no small part in the domestic history of the times.

Another feature we find in the typical house of the period that came more into prominent use in the later Jacobean times is the hiding-places and secret passages in the walls, access to which was obtained by cunningly concealed sliding panels in the wainscoting of the rooms. We find in records of the sixteenth and seventeenth centuries frequent reference to the remains of vaults, passages and secret stairs (as at Woodstock), giving access to concealed chambers secured by gates, heavy doors, etc. A good example may be found in Moreton Hall, where two apartments are entered by a sliding panel, and by a trap-door in the floor fugitives were enabled to escape and reach the farthest parts of the house. It is not surprising that such houses should become the centres around which stories and legends have been woven, and whose panelled chambers and hiding-places should be peopled with the ghosts of departed heroes.

The farm-buildings of these houses stood more or less apart, the barn being the great feature and built with nave and aisles. We also find dairies, stables and provision for falconry, and, particularly in Yorkshire, large stone towers erected for pigeon-cotes, as at Barnboro, near Doncaster.

The greater portion of Haddon Hall is of this period, the chapel and banquetting-hall being earlier (1452), the towers and turrets standing up above the full foliage of summer in picturesque outline. Almost every great English home of this period is memorable and dear to the imagination for the sake of some one person or some one romantic incident, and all Haddon is fragrant with the memory of Dorothy Vernon. We have her postern from which she eloped, her walk, her rooms, her terrace, etc.

THOMAS C. SORBY.

(To be continued.)



THE EXHIBITION OF THE ARCHITECTURAL CLUB AND ITS CATALOGUE.—THE HIGH COST OF MATERIALS AND LABOR.—THE DEMAND FOR HIGHER WAGES.—GENERAL SOOY SMITH'S WARNING ABOUT STEEL-SKELETON BUILDINGS.—THE "LAKE-FRONT" QUESTION.

THE Chicago Architectural Club is now holding its annual Exhibition at the Art Institute. The Exhibition fills three or four galleries and is in many ways creditable, though there are some features which are questionable for a general exhibition.

On entering the first large gallery, the most striking design in the room is the large drawing entitled the "Beacon of Progress, a monument," to quote from the catalogue, "typifying the apotheosis of American civilization, to be erected on the site of the World's Fair at Chicago." The statement that it is to be erected is hardly borne out by the facts of the case, though could it be accomplished it certainly would be a very remarkable and imposing production. At the time of the first publication of the drawings here in Chicago, the scheme was commented upon in these letters. The design, made by M. Despradelle, of Boston, both in its detail and entirety, is a very impressive piece of work. One appreciates it to a much greater extent when the original drawings are seen, the details especially bringing out the perfection of its huge proportions. That it ever can be carried out seems more than doubtful, as, for the execution of such a purely monumental piece of work, there would need be a Pharaoh, with his command of millions of both men and money. It, however, should appear as a blessing that the erection of such mammoth toys is now an impossibility; but we are all grown children at heart, as much now as in the days of Assyrian or Egyptian despots, and to the average man such grandeur and size cannot help but appeal.

While the list of exhibitors shows nearly as many outside of Chicago as in, the impression of the Exhibition is that it is given over, not only to Chicago, but to the less-important class of work of the younger men, who chiefly compose the Club membership. In fact, in many ways the exhibits brought most into prominence are of the arts-and-crafts type, rather than the strictly architectural class of designs. Moreover, the few examples of large and serious work that are exhibited seem to have been relegated into the background as much as possible. Nor is there illustrated a single example of the larger work that must of necessity endure long after that of a smaller nature has been forgotten.

Collected under the banner of Mr. Frank L. Wright, doubtless, most of the designs bearing his hall-mark, one of the smaller galleries is given up entirely to his exhibit. From the standpoint of professional ethics it seems questionable whether such a pronounced personal exhibit should have its place in a general architectural exhibition, as it certainly smacks of advertising more than anything else.

Having selected one of the small rooms, with a door for entrance and one for exit directly opposite each other, a low partition is run across from one door to the other, forming a distinct room. The color-scheme of this small division is very charming. Warm light browns and grays are combined, the walls being some brownish bur-lap banded with strips of some soft-finished wood. The exhibited designs on the walls are all framed to harmonize with the general color-scheme. Brown-leather covers stretch across desks and tables, on which dull copper vases hold effective bunches of gray milkweed pods, brown grasses, teasles, etc. Tall copper and bronze vases in the style of "L'Art Nouveau" hold slender brown seed-cups of some last year's plants; bits of colored and leaded glass, a marble font of good design, a bronze figure, chairs and tables from Mr. Wright's own house; all have a place in this room. This is all very well as far as it goes, and it certainly is pretty, almost "too pretty," as Mr. Raffaelli has put it, for such a place as this. Why in an architectural exhibit, the chief one in Chicago for the year, why should Mr. Wright's tables and chairs, and his teasles and milkweeds and pine-branches cover so much space? When one sees the seriously beautiful work, even in domestic architecture, that is being done in other parts of our country, notably in the East, one is ashamed of the trivial spirit that is abroad here among us. There is a set of younger men here in Chicago who foster all this sort of thing. They have among them men with the artistic spirit and feeling, but their aim seems to be always to strive for the semi-grotesque, the catchy. Their compositions lack the best principles of honest design. Their aim seems to be to impress upon the beholder the belief that they are so filled with artistic inspirations and ideas that the flood cannot be held back for a minute, but must be dashed down onto paper as fast as ink or lead can carry it. There is a certain dash about it. These men treat the world like one huge studio, but how will these things look, say, even twenty years from now? Like a dusty studio from which the life has gone. There certainly will be no acquired dignity born of time. The designs hardly amount to designs and the execution is usually so extremely cheap that one questions the honesty of the whole thing. Not only in the profession but out of it do people here constantly take this short cut, which they think leads to perfection in art. It is a dangerous thing and one which will hurt the best interests of art and architecture in the section of country where it most flourishes. Originality, tempered with honest endeavor and careful thought and work, gives a fine flavor, one that the more it prevails in a community just so much better is it for that community; but careless self-sufficiency, that is a different thing.

There have been two notably fine houses finished on the North Side in Chicago this year, one a beautiful Colonial on Wellington Avenue, the other an equally good French Renaissance on North State Street. Only one of these houses appears at the Exhibition and that only in one form, somewhat overshadowed in spirit by teasles and pine-branches, and this is the only showing, though they both are unquestionably the strongest examples of domestic architecture here for several years.

The catalogue this year, as in 1901, is quite an imposing affair. On some separate leaves, laid in the book, is the alphabetical list of exhibitors, while the bulk of the book is given over to illustrate selections taken from the material of the exhibit.

While supposedly free from advertisement, and for this purpose published by contributions solicited from architects and others interested in the Club, it must be recognized by nearly every one that this catalogue is nothing but a huge advertisement for a few exhibitors. Aside from all questions of professional ethics on advertising, which the Club committee would have been wise to have considered, it seems decidedly impolitic for the architects themselves to have permitted it. The works of different men are placed in the catalogue in groups in the reproductions of drawings and photographs of actual buildings and details. This is generally done quite unostentatiously, but when Mr. Frank Wright's portion is reached, we are introduced to his fourteen pages with a title-page effect in which is the inscription, "The Work of Frank Lloyd Wright." A Wright chair, vases and the bronze figure, before alluded to, and the usual architectural jetsam compose the material of the title-page composition.

To glance at the catalogue one would think that this "L'Art Nouveau" of ours was the only manner of existence in architecture here, and it is a positive relief to turn to some of Mr. Sullivan's charming designs, a cast-iron grille arc-lamp for one thing, and some beautiful details of his in the large building for Gage Brothers on Michigan Avenue.

The general building prospects in Chicago are not as bright as they seemed a few months ago. The number of large downtown buildings is considerable, as enumerated in our last letter. The amount spent on each building is, of course, large, and the sum thus spent brings up the total aggregate of money put into building-interest into large figures. This would seem to indicate a greater number of buildings to be erected, or in the process of construction, than there really is. A good deal of work is reported among the factory class of building.

The Parmlee Express Company is about to erect new quarters for itself on the West Side. Plans have just been completed for a three-story stable and wagon-depot to cost in the neighborhood of \$200,000. The first story will be devoted to the storage of omnibuses and wagons, the second is for horses, and the third for feed and grain. It is the intention to make it quite a model stable, and the architect, Mr. M. L. Beers, is said to be giving it especial thought.

Comparatively little is being done in domestic architecture directly in the city, and the tendency is all to the suburbs for prominent houses. The North Shore is by far the most attractive suburban section, and a large number of fine residences have been erected through this district the past year.

Evanston, the largest town in this section, has had built a unique little building in its new Domestic Science School, the gift of two public-spirited citizens. It is a one-story building, rather Classic in character, the material used being buff brick and gray stone. The north room is given up to the boys and manual training, while the girls and domestic science fill up the remaining space. The girls' quarters are somewhat picturesque in blue and black, while the boys' training-room makes no pretence at decoration.

It is to be hoped that this spring no serious labor troubles and strikes will arise. The cost of both labor and material is very high, having increased fully thirty-five per cent over what it was six years ago. The demand for workmen of all kinds, whether skilled or unskilled, is very great, and, consequently, builders are compelled to pay wages which appear excessive. It is reported that nearly all the trades in building-lines will ask for an advance this spring. The brick-masons, whose union is especially strong and well organized here, inaugurated the movement, and it is unnecessary to state that other trades have followed their example. The bricklayers have asked for sixty cents an hour after May 1, while the mosaic-tile and encaustic workers will demand the same wages, with thirty-five cents for helpers. According to the agreement made a year ago with the carpenters, their wages have been since the first of April forty-five cents an hour, instead of forty-two and a half. Ordinary laborers are now receiving twenty-five and twenty-eight cents an hour, but after May 1, they will demand thirty.

Periodically, Gen. William Sooy Smith, or some one else, comes along and tells us our sky-scrapers are in danger. General Smith, at a banquet of the Real-estate Board, has warned us that unless the iron and steel used in the construction is properly protected by concrete, corrosion will take place and a collapse of the building follow. Though this sounds like an ominous warning, Chicago goes merrily on, and hopes the steel is protected. General Smith says the attempt to cover steel with perishable paint is worse than useless. "The ordinary corrosion of steel," says General Smith, "takes place at the rate of one one-hundredth of an inch a year where metal is exposed to moisture, wetting and drying. This amounts to one-tenth of an inch in ten years. In the case of a steel column when it corrodes both inside and outside at this rate, the diminution in thickness would be two-tenths, or one-fifth, of an inch in ten years. In twenty years it would be two-fifths of an inch. The columns in our steel buildings would not support the loads they carry safely, with any such diminution in the thickness of their metals. It is not to be feared that the corrosion which actually does take place would reach that amount uniformly over an entire building, but there is a danger, the one to which I allude, resulting from rapid corrosion at one or more vital points in our great steel structures." Several men were interviewed who are connected with firms doing much of the work of the large office-buildings and they seemed to take the warning calmly.

With the opening of spring and with the desire to "tidy-up" every inch of available ground, the ever-recurring question of the Lake-front returns. This time something is going to be done besides talk. Some of the property-owners facing on the tract began to realize that probably not in their life-time would the grand scheme be carried out, which will incorporate the Lake-front into a part of a fine boulevard system. Consequently, money has been raised by these property-owners to the amount of \$15,000, and the unsightly tract just north of the Art Institute and south of the present temporary post-office is to be taken in hand. Plans have been made for its future laying-out, and though, as they were published, they did not appear to contain any very unusual features, still even the most commonplace arrangement would be infinitely better than the present mud and cinders.

STRUCTURAL COLOR-DECORATION OF THE INTERIOR OF PUBLIC BUILDINGS.¹—I.

I THINK that before I presume to say anything on this subject it is due to my audience to offer some explanation as to how I find myself, an architect, in this position. When I was most courteously asked if I would read a paper before the section on this subject, I felt at once that this was really a painter's subject, and that it would be better if a painter—one of those who we know are not only wishing to paint in public buildings, but who are also very capable of performance—should be asked to deal with it. But reflection reminded me that it is an architect's subject too; one common to architects and to painters, one both must be interested in, and one both must have at heart; consequently, though with misgivings as to my capability to say anything worthy of its importance, I could not for a moment refuse on the ground that it had nothing to do with me. It is a subject which by practice, and by study, an architect should try to make his own, and which draws him into close amity with the workers in the other crafts. None gives them better the opportunity of working together, and proving the truth of Stevens's words, "I know but one art." We know how close this union was in the past, and what immortal works it accomplished, and though

the association is not now so frequent, there are, at any rate, signs that the ancient sympathy has revived, and is bearing fruit, small the yield perhaps now, but soon, we may hope, an hundredfold. This sympathy, once so full of life, has slept of late, awaking fitfully at times, but ready always to burst out into fullest life when demand is made.

The subject which we are to discuss is a wide one, for it includes the consideration of a large number of building methods, and of various schemes of decoration. It may, I think, be said to embrace those many systems of decoration which by their nature are one with a building, or an actual part of it. It does not include those likewise numerous forms of decoration which are easily removed from the building which they are intended to adorn.

For instance, the Palazzo Pubblico at Siena with its large frescos illustrating good and bad government, intended to instruct the Siennese in that essential matter, comes within our view; but the great council-hall at Venice, on the walls of which are stretched the largest canvases in the world, including the "Paradiso" of Tintoret, however much we may admire them, does not. Nor does the modern council-chamber, poorly decorated with a portrait or two of a former or present mayor, except as a reason for lamentation and hope of change. While, therefore, the subject is a wide one, it has strict limits which it will be necessary to observe.

Perhaps it would be as well for me to define a little more clearly what I consider these limits to be. The title "Structural Color-decoration of the Interior of Public Buildings" makes me at once think of two kinds of public buildings, namely, first, of those which have been constructed of such materials as to carry out a previously conceived scheme of color-decoration; it implies that the floors, the walls and the roofs have been constructed of materials which make up a color-effect.

Then, secondly, I think of those public buildings which, after their completion in the rough, have been decorated in color, in a manner which makes that color one with the materials. Therefore, we may consider our subject in two parts or divisions:—

1. Those buildings whose actual materials form a color-scheme, such, we will say, as the Duomo at Siena.
2. Those buildings which on their completion have been decorated in color in a manner which makes that color one with the materials of the building, such as S. Francesco at Assisi, or the Borgia apartments in the Vatican.

Just as there is no hard or fast rule in art or in her methods, so do these two kinds of decoration overlap, and react upon one another, for, of course, one building may represent both.

It is hardly necessary, perhaps, to define for our purpose a public building. A cathedral, a church, a parliament-house, a town-hall, a meeting-hall, a theatre, a railway-station, all come within our view and open a wide field for consideration, wider, I fear, than the time at our disposal will permit us to consider.

The methods of decoration possible under the two main heads I have named are as various as the types of building I have suggested. The colors of the stone and wood used, fresco, tempera, oil-paint, plaster-work, sgraffito, mosaic, tile-work—all have a claim to a place in our thoughts.

Unfortunately, we have to realize that although this wealth of art methods is open to our use, and though we have intimate knowledge of its processes, there are but few public buildings in this country which have any structural color-decoration, and that there is but little demand from the public for works of the kind. It is a remarkable fact that since the sixteenth century in England the practice of decorating in color all our buildings, both public and private, as a natural and expected action, has declined. It is as if our countrymen, who lavished color in cathedral and castle during the centuries preceding the Reformation, had suddenly lost all hearty desire to beautify their buildings in this particular way. We know that England was not behindhand in knowledge of the decorative arts. The remains of the noble craftsmanship in painting and sculpture of the thirteenth and fourteenth centuries go to prove that Englishmen knew how to paint and to carve. The late Professor Middleton has said of English art from 1260 to 1320:—

"The painting of England was unequalled by that of any other country; even in Italy Cimabue and his associates were still laboring in the fetters of Byzantine conventionalism, and produced no works which for jewel-like color and grace of form were quite equal to the painting under Edward the First."

Encouraged by kings such as Henry III, and by the Church, English artists decorated Canterbury, Westminster, Salisbury and countless buildings throughout the land, but the civil wars, the coming of the Renaissance from abroad, the fall of the Church, and the growth of Puritan feeling, seemed to paralyze the development of native decorative art. No Pinturicchio arose here as in Italy, no Raphael to work with the architects in the adornment of public buildings. The Renaissance, instead of adding to our confidence and energy, seemed to condemn us as insular, to be without artistic knowledge, unworthy to paint frescos. Little belief in our powers was shown by those in high places, by those able to commission and encourage. Was sculpture needed, or painting, the artists must come from abroad. Torregiano must make the King's tomb, later Rubens alone can paint the roof at Whitehall, just as Vandeyck must paint the portraits. Verrio must paint the ceilings and walls at Hampton Court. Though, through it all, there were English painters, whose works we know, and many art craftsmen, the English artist was eclipsed by the superior skill of the foreigner. With the advent

¹ A paper by Gerald C. Horsley read before the Society of Arts, and published in the *Journal* of the Society.

of Wren, the great English master, we find our countrymen again employed in important work, Streater, in the Sheldonian, at Oxford, and, still later, Sir James Thornhill, at St. Paul's, and at Greenwich.

It has been said that the revival of letters 400 years ago, made it no longer so necessary that the walls of public buildings should furnish a literature for the people, and thus a great incentive to noble, historical and allegorical painting died. Together with the sciences, the painters became learned and conscious. The naïveté of the earlier masters changed to greater care in exactness of representation, but with the old impossibility of the human race to do all things well and perfectly at one and the same time, their works lacked the simplicity and dignity of the earlier period. Architecture thought more of itself and less of the other arts which had previously combined with it to form an organic whole. If she used painting, it was more as a mistress employs a handmaid, and less as an equal cooperating with an equal, and painting apparently would have it so. Instead of covering wall-surfaces with representations of noble deeds by great men, or pictures portraying the mightiness of virtue and the baseness of evil, as in the days of Giotto and Lorenzetti, she wasted her powers, her perfect knowledge of technique, in extravagant flatteries of her employers, such scenes as we see Rubens painted for Marie de Medicis, the "Apotheosis" of James at Whitehall, and the foolish scene of "Olympus," by Verrio, at Hampton Court. Can we wonder, when we see the purpose of painting reduced to these inanities, that the link uniting her to the great art of architecture would not bear the strain, or that we should have seen, as we have seen, painting and architecture widely separated, the one perfecting herself at the easel, and the other working experiments in the different styles?

We cannot imagine a more half-hearted, or more selfish condition of things, or one more contrary to the spirit of the great days of art. It is, at any rate, to the credit of English architects that they have all along recognized — and with much fulness of late — the harmfulness of the position.

On the other hand, we have also to notice that the Continent has never lost in the same degree as ourselves its interest or delight in the use of color-decoration. Changes not dissimilar to our own have taken place, but the arts of architecture and painting never lost touch one with the other as they did here. In Italy to this day a color-scheme in a new building has a prominent place. In France, a church, a *mairie*, or a theatre, even a railway-station,¹ is not considered complete until it is painted in *tempera* or with canvases, *marouflé*, so that they form part of the building. Such conditions as these may also be found in Germany and Austria. England alone seems, with but few exceptions, to disregard color as a necessary element of beauty in the designs of the interior of her public buildings.

What these exceptions are we may presently consider, but it is time to discuss the two divisions I have just mentioned, particularly with some regard to our work and practice at the present time: first, those buildings whose actual materials form a color-scheme. This is a method of decoration which was more in favor with the last generation of art-workers than it is with us at the present day. We are reminded of the buildings of the "Gothic revival," of the works of Butterfield and Street.

These buildings were the result, no doubt, of visits to Italy, where their prototypes may be found, also of a study of our own Gothic period, when a certain amount of parti-colored wall-work was done, brought to us by the mediæval current of art practice from east to west. Modern churches like All Saints', Margaret Street, and Keble College Chapel, by Butterfield, and the church in Garden Street, Vauxhall, by Street, are buildings of this type.

In process of time we seem to have largely passed away from this kind of work; it does not now seem so well worth doing, the results obtained were often cold-looking, harsh and mechanical, owing perhaps to the mathematical accuracy of modern building methods, but there was a principle underlying it all, one of value which cannot be lightly dismissed. We must remember, that when Butterfield did this work it was a great achievement, a launching out into new methods, a deliberate attempt at a human expression in art, and a clean break away from the (to him) cold and formal, dull and vacuous, interiors of 1845. Butterfield, in "All Saints," has done this, his first essay in the manner, with consummate skill and largeness of feeling, better than at any later time, and better than any of his imitators, and there were many who followed his lead. Few artists ever took such great pains or had such great gifts as William Butterfield. We must not think that he introduced this colored work with the sole intention of breaking-up the appearance of the wall-surface. This was clearly not his main idea. With the "true principles" of the Neo-Gothic architect — and here I think we have the principle underlying so much of this work — his aim was to get a permanent wall-decoration, one which would outlast the usually improperly made plaster wall-covering. He recognized the difficulty and expense of securing any form of painted wall-decoration, also the deleterious effects upon any painted surface of the fumes from gas-lights and oil-lamps, and the evilly-charged atmosphere of London and our great cities. He set himself, therefore, to produce something which was suitable, lasting, and easily kept clean. He did this admirably. Take, for instance, the wall-surface at All Saints', Margaret Street. First, there is a dado of full color some five feet high of tiles; above, large scenes from the New Testament painted on tiles. Above the arches of the nave-arcade the wall-surface is stone,

inlaid with bold patterning in tiles and dark inlay. On the east wall only is there any painting. Here are frescos by Dyce in panels spaced between margins of alabaster. The roofs are vaulted and painted in the chancel, and painted wood in the nave. With the exception of the pictures on the east wall there is not a scrap of plaster in the church, and no one will deny that the scheme is interesting and good. In Keble Chapel there is a very similar scheme, but in materials more precious, as befits a college chapel of such importance. Here the lower part of the wall has an arcading of stone, with the spandrels formed of colored bricks. Above, at a height of some 10 feet from the floor, are pictures, the subjects from the sacred history, in mosaic, and framed in stone. The pictures form a large and striking frieze running round the chapel; above it are the windows filled with painted glass, at some height, therefore, from the floor. Between and above the windows are more bands of colored brick. The roof is vaulted, painted to represent stone. Here again, therefore, except in the painted roof, the ground of which I suspect is in well-made plaster, there is no plaster used, and the whole effect is one of great dignity. To our eyes nowadays such a method as this would require to be carried out on the broadest and simplest lines; we should also demand that the materials should be worthy. The black, white, and yellow bricks of fifty years ago have few charms for us now.

The system of alternations of color in a wall-surface, which, no doubt, had its origin — so much as came to us from the East — in the ancient Chaldean and Egyptian worship of the universe, when by building their temples and pyramids in colored stripes or courses, in due sequence and tints, they commemorated the heavenly spheres, fits in with the natural demand of the eye, which welcomes and recognizes the propriety of variety in color. It is open to us, therefore, to appropriately use the differently colored stones we have, or our own native marble, while, thanks to the discovery and reopening of some of the old Greek and African marble quarries by men of energy and foresight like Mr. Samuel Brindley, of Messrs. Farmer & Brindley, ancient sources of supply are no longer closed to us. So long as we arrange the materials at our hand, be they of clay or stone, with breadth and simplicity, we shall be treating them with the dignity they deserve; and in buildings of importance we shall, I think, be treating ourselves with greater consideration if we invest our patterns with some meaning and intention.

Such principles as these, common to all forms of art, seem to be especially brought into mind when thinking of this form of treatment of a wall-surface. In passing I may point to the Baptistery of Florence, San Miniato at Florence, the Church of the Miracoli at Venice, some late Roman examples at Ravenna, as being particularly successful examples of the use of marble in this connection. The cathedrals of Orvieto and Siena are direct descendants of the striped work of the Saracen builders, a method of building common in the East to this day, and dating, as I have said, from her immemorial past.

The second division of our subject — "Those buildings which, on their completion, have been decorated in color in a manner which makes that color one with the materials of the building," offers a larger field for examination. It brings us into touch with the methods employed by our fellow-artists, the painters, and other art-workers, and into notice the conditions which govern the employment of artists in these matters. I ventured to point out just now the different state of things 400 years ago in this country, compared with the present time. How that then nothing was more natural in most communities than a wide employment of painters and workers in the arts in the decoration of public buildings. The history of the past, and the examples remaining to us make this clear. What a contrast presents itself in our own time! Who, for instance, can read the story of the preparations for decorating the Houses of Parliament, fifty or sixty years ago, without amazement and astonishment at the ignorance of, and want of confidence in, the capability of the painters of that time by those in high authority. For some twenty years a Royal Commission was in existence, to consider and decide upon the best means of painting certain panels and rooms in the new Palace of Westminster. They instituted open competitions, invited cartoons, called for samples of painting in fresco. They doled out a few commissions. The expense incurred in preparing for these competitions and trials in painting must have brought many artists to the verge of ruin, and the many delays and slow procedure disheartened and crushed the spirit of all. If anyone wishes to read the sad story of these years, let me refer him to Redgrave's "Century of Painters," where the whole history is set forth by one who lived during the time, and knew it well. It may be that the government of our country is too complex and vast an institution to see the advantage of departing from the competition-system, and to trust with commissions artists whose works and capabilities are known, the execution of which would add to the intellectual and artistic output of the country. The few examples we have of such a departure have been signal successes. I may refer, as an instance, to the employment of the late Lord Leighton in the frescos "Arts of War" and "Arts of Peace," at the South Kensington Museum.

Fortunately, the experience of the Houses of Parliament Commission I have referred to has served as a warning throughout the country to municipalities and to individuals; and it has been, no doubt, easier for municipal councils, who have so much power in their hands, to foster and encourage the arts of the country, and with their less cumbrous governing machinery, to avoid the many mistakes it is possible to make in the fit decoration of a building of

¹ The new Gare d'Orleans, at Paris, has two large wall-paintings of "Biarritz" and "The Loire" in the waiting-hall.

importance. This is evident by the conspicuous success which has attended the efforts of some of the municipalities of the country. Manchester is most fortunate in having commissioned Ford Madox Brown to paint the scenes from her history in panels in her Town-hall. Glasgow is employing some of her own sons, Messrs. Henry, Lavery, Walton, and Roche, in her city buildings. The Corporation of Liverpool, acting wisely on the advice of their architect, has commissioned Mr. Charles Furse to paint the pendentives of its large dome, illustrating scenes from the commercial greatness of the city. Birmingham has commissioned some of the students of her Municipal School of Art to paint scenes commemorating her history in panels in the Town-hall. The Corporation of Colchester also, in the new Town-hall, on the advice of their architect, Mr. Belcher, is employing Mr. Charles Baskett to decorate the Council-chamber and Moot-hall, under his supervision and with his assistance. In London, in our own Royal Exchange, the Corporation of the City of London, together with some of the great City Companies, have commissioned artists to paint the panels of the ambulatory.

For some years past the municipalities of our towns have been fostering a love and appreciation for our arts by buying pictures and placing them in suitable galleries. This virtue of acquiring beautiful things has now been supplemented by giving commissions for mural painting. In the placing of these commissions, we have the greatest hope and encouragement for the future, and with the increase of the municipal councils which is taking place in our midst, we may look to see full advantage taken of the opportunities the public buildings present for the employment of artists of proved power and attainment, to the advantage of the people of this country. With this hope in our hearts, we may consider, with greater interest, certain of the methods of work which at the present time are in use.

[To be continued.]



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

A PRIVATE SCHOOL-HOUSE FOR MR. A. L. K. VOLEMANN, BOSTON, MASS. MR. W. WHITNEY LEWIS, ARCHITECT, BOSTON, MASS.

THE BIG TREE SWIMMING-POOL, CAMBRIDGE, MASS. MR. R. CLIPSTON STURGIS, ARCHITECT, BOSTON, MASS.

BOAT-HOUSE IN WADE PARK, CLEVELAND, O. MR. C. F. SCHWEINFURTH, ARCHITECT, CLEVELAND, O.

THE GREAT HALL, HAMPTON COURT PALACE, ENGLAND.

This illustration is copied from the *Builder*, in connection with the article on the "Domestic Architecture of England," elsewhere in this issue.

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

XVI-CENTURY PORCH, RONQUEROLLES, SEINE-ET-OISE, FRANCE.



THE McCLELLAN STATUE COMPETITION.—Twenty-nine sculptors are said to have signified their intention to submit designs for the statue of General McClellan, which is to be erected in Washington. — *Exchange*.

A VESSEL IN COURSE OF CONSTRUCTION IS A STRUCTURE.—The question before the Appellate Division of the Supreme Court in the case of Frank Chaffee against the Union Dry Dock Company was whether a vessel in the course of construction in a shipyard is a "structure" within the meaning of that part of the labor-law relating to the duty of the master in erecting scaffolds about buildings in the course of erection. The plaintiff received injuries through the fall of a scaffold built around a vessel on which he was working. A judgment in his favor is affirmed, the Court saying it readily concludes that the vessel in question was a structure within the meaning of the statute. The purpose of the law, the Court says, was to ensure greater protection and security for workmen, and to prevent falls by reason of defective scaffolds. "It was an entirely immaterial circumstance before this general purpose," says Justice Hiscock, "whether the scaffold should happen to be around a house, a barn, a vessel, or a flag-pole. If it fell 40 feet, the man upon it would be injured in one case as readily as in the other, and it was against that injury that the Legislature sought to guard by imposing additional responsibilities upon the employer in favor of the employé. The word 'structure,' measured by its derivation, means something which is arranged, built, or constructed. Bouvier defines it to

mean that which is built or constructed. It has been judiciously construed, among other things, to include poles planted in the ground and connected together by wires and insulators." — *N. Y. Times*.

AN ANCIENT CITY OF THE ZAPOTECAS DISCOVERED.—Leopoldo Batres, Conservator of Archaeological Monuments in Mexico, has exhumed an ancient city of the Zapotecas in the State of Oaxaca. In its centre is a grand plaza, and rising to the north of the plaza are terraces, on which are founded two great temples, while in the centre of the plaza itself are two massive mausoleums in which the priests of the temples were buried. On opposite sides of the public square there are also twelve smaller shrines, six on either hand, all supported by heavy columns of basalt covered with hieroglyphic inscriptions in bas-relief. In the temples the history of the people was found inscribed in the language of the Zapotecas upon fifty tablets of stone. So much of a surprisingly rare historic import has already been found that Mr. Batres will ask the Government for more men to be put to the work of exhuming and restoring the buildings of the long buried city. — *N. Y. Tribune*.

THE SPEED OF UNDERGROUND STREAMS.—A recent and interesting development in the work of the Division of Hydrography of the United States Geological Survey is the study of the flow of water under ground. In many localities the water which finds its way beneath the surface is of considerable economic value, but little has hitherto been known regarding its speed and the manner of its flow. During the last season the Geological Survey has been engaged in a series of preliminary studies under Prof. C. S. Slichter of the University of Wisconsin of the underflow in the sands of the Arkansas River. The method of investigation is entirely new; two test wells are driven and electrically connected. Into the upstream well is placed an electrolyte, or dissolvable substance, which affects the electric current. This electrolyte enters the underground water at the first well and gradually passes down stream to the second. In the electrical circuit between the two wells the needle of an instrument records its approach, and is strongly affected by its final arrival. By watching the increasing deflection of the needle it is possible to trace the movement of the water from the beginning of the experiment and to study the variations of its flow. In the experiments on the Arkansas River the rate of the underflow was found to be from 3 to 15 feet per day. — *N. Y. Evening Post*.

ACETYLENE GENERATORS TEST.—The increasing use of acetylene generators in this country lends interest to the tests lately made by British experts to establish the conditions with which a machine should comply to be passed as safe. The investigation was conducted by officials of the London County Council and other bodies, who determined that all generators should come up to this standard: (1) The temperature in any part of the generator, when run at the maximum rate for which it is designed, for a prolonged period, should not exceed 130 degrees Centigrade. This may be ascertained by placing short lengths of wire, drawn from fusible metal, in those parts of the apparatus in which heat is liable to be generated. (2) The generator should have an efficiency of not less than 90 per cent, which, with carbide yielding 5 cubic feet per pound, would imply a yield of 4.5 cubic feet for each pound of carbide used. (3) The size of the pipes carrying the gas should be proportioned to the maximum rate of generation, so that undue back-pressure from throttling may not occur. (4) The carbide should be completely decomposed in the apparatus, so that lime-sludge discharged from the generator shall not be capable of generating more gas. (5) The pressure in any part of the apparatus, on the generator side of the holder, should not exceed that of 20 inches of water, and on the service side of same, or where no gas-holder is provided, should not exceed that of 5 inches of water. (6) The apparatus should give no tarry or other heavy condensation products from the decomposition of the carbide. (7) In the use of a generator, regard should be had to the danger of stoppage of passage of the gas and resulting increase of pressure which may arise from the freezing of the water. Where freezing may be anticipated, steps should be taken to prevent it. (8) The apparatus should be so constructed that no lime-sludge can gain access to any pipes intended for the passage of gas or circulation of water. (9) The use of glass gauges should be avoided as far as possible, and, where absolutely necessary, they should be effectively protected against breakage. (10) The air-space in a generator before charging should be as small as possible. (11) The use of copper should be avoided in such parts of the apparatus as are liable to come in contact with acetylene. Adherence to these conditions, with those prescribed by the National Board of Fire-underwriters, is supposed to render the use of gasolene generators absolutely safe. — *Exchange*.

THE PARISH-PRIEST AND THE ARTIST.—A tragedy in the artwork of a painter recently befell a French artist, Henry de Groux, just as he was about to finish the interior of a chapel in a suburb of Paris. The chapel belongs to a monastic order, and his commission was no less than the decoration of the entire circuit of the walls. His subjects were the "Stations of the Cross," "Christ and the Scribes," the "Flight into Egypt," the "Crucifixion," and so on; and he worked hard for a year. Then he felt he must take a vacation for a few days. On his return something seemed to have happened to his mural work, the color-scheme was out, and several scenes had figures and buildings in them he had never dreamed of. At first he thought he was out of his mind, but a careful inspection proved that the trouble lay in the pictures and not his wits. He posted off to the priest of the parish, and got all the explanation he wanted. That worthy had found his pictures lacking in interest, in figures, in color, in snap. So he engaged a house painter and ordered him to put some pyramids in the "Flight into Egypt" for local color, and paint strong, bright gowns on the figures. In the scene on Calvary the burst of light had been painted black in order to give, as the parish-priest supposed, plenty of horror to the tragedy. In a few days he had ruined the work of a year through sheer ignorance and stupidity. — *N. Y. Times*.

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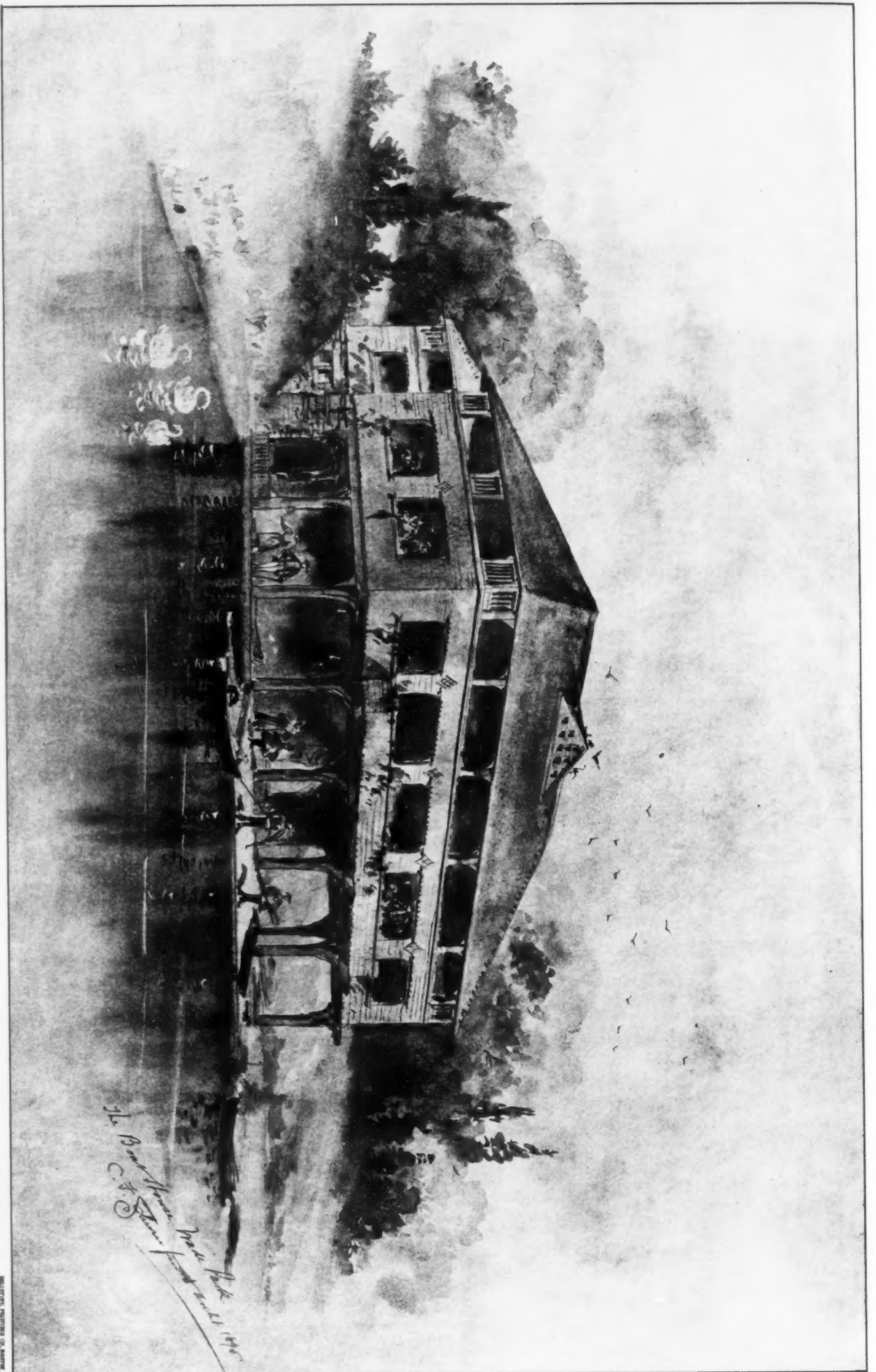
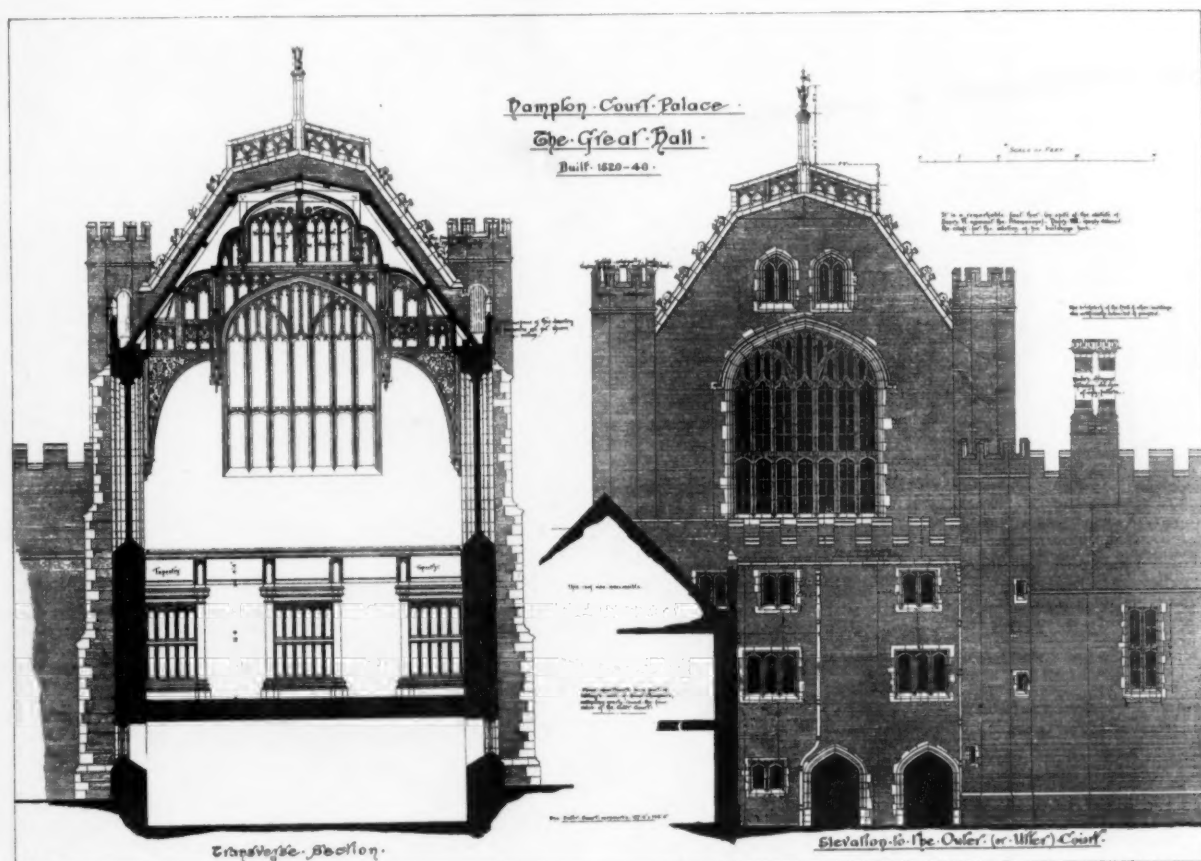
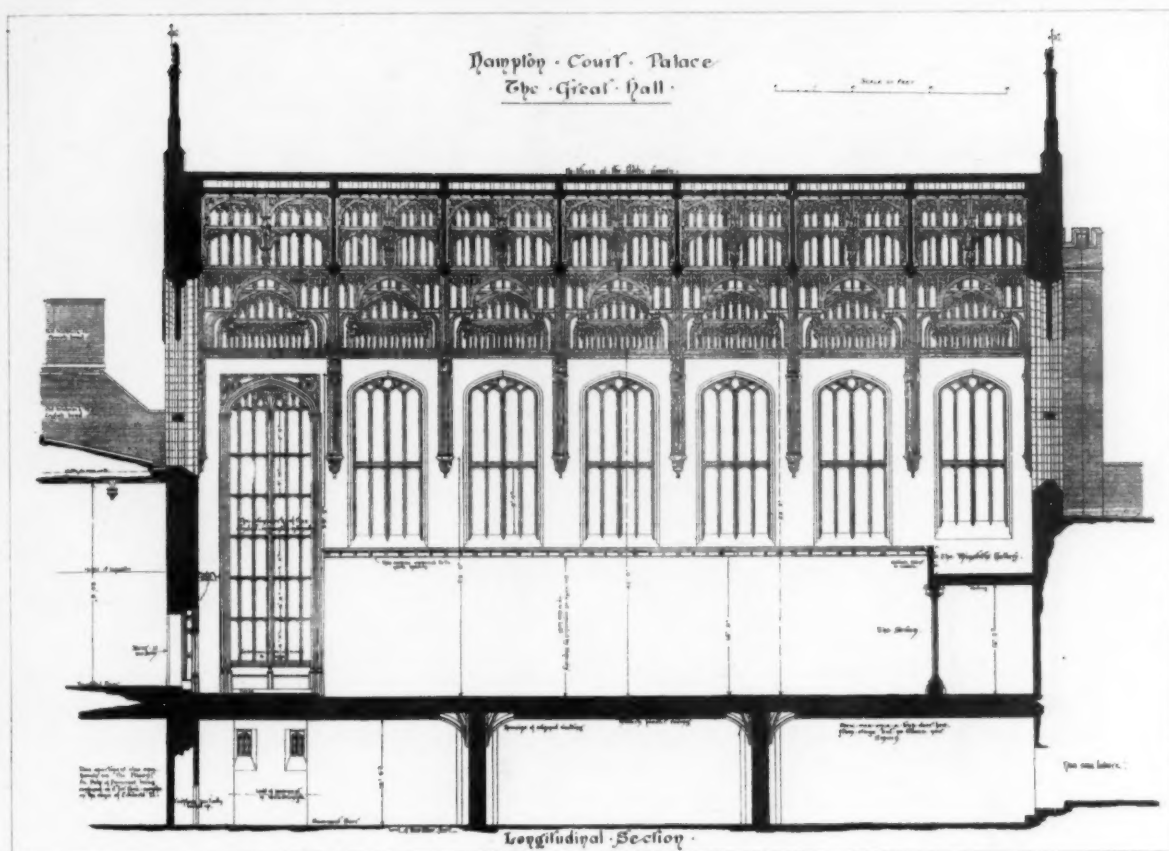


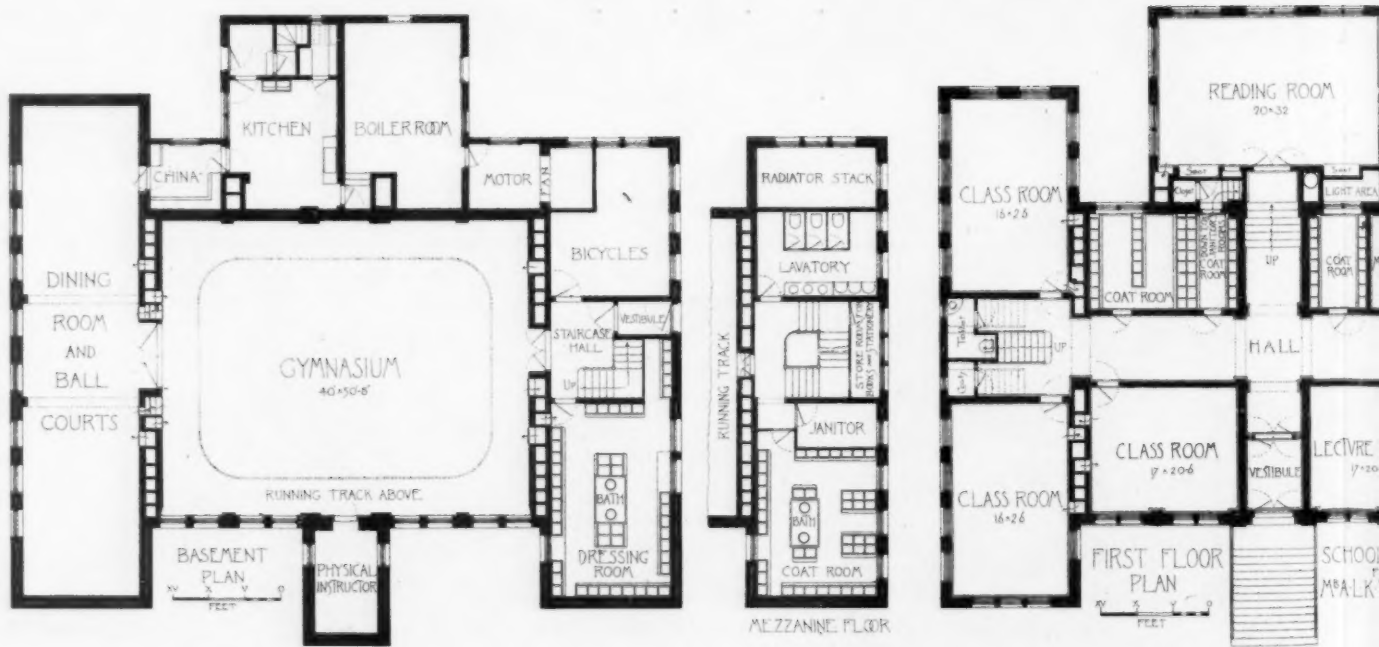
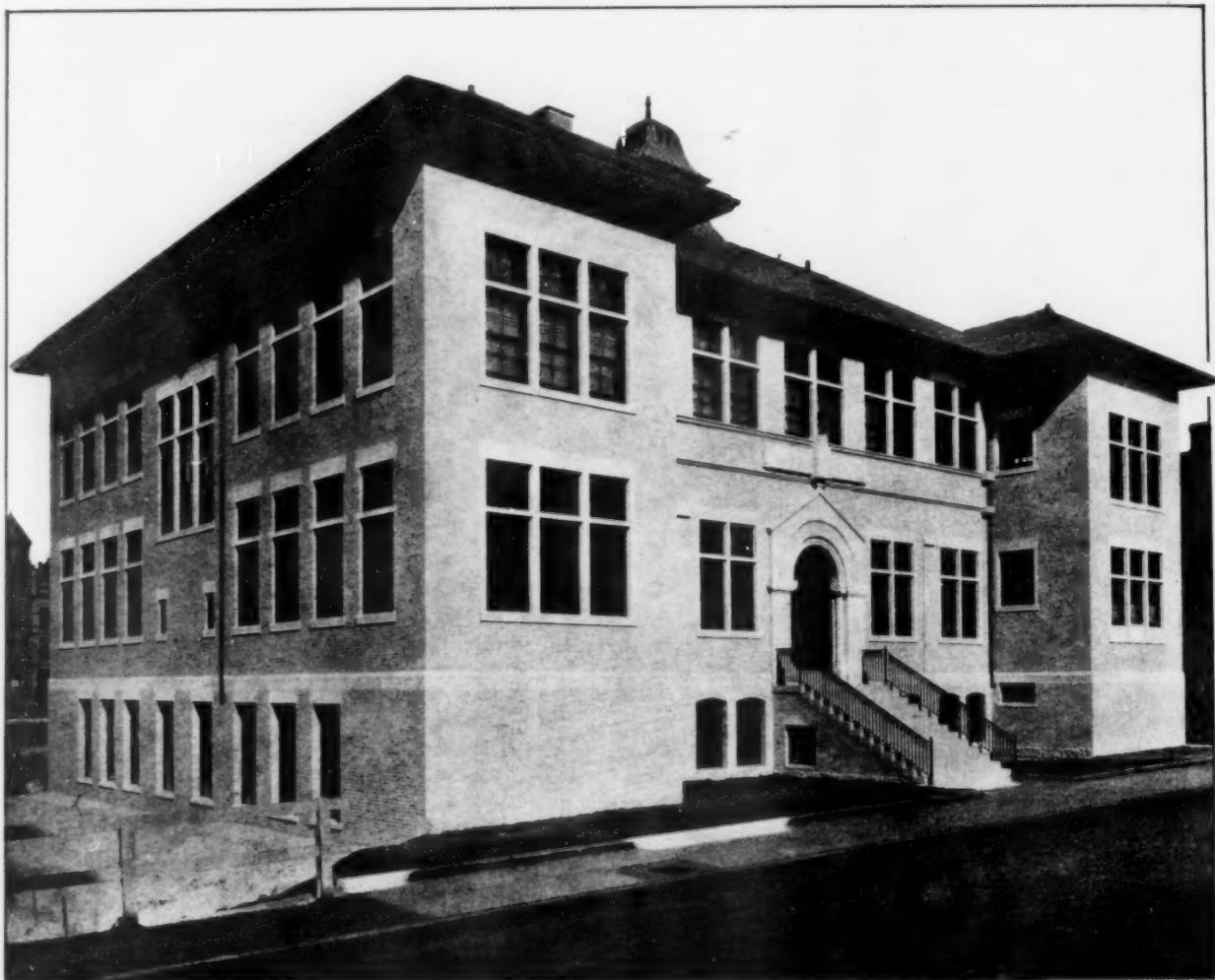
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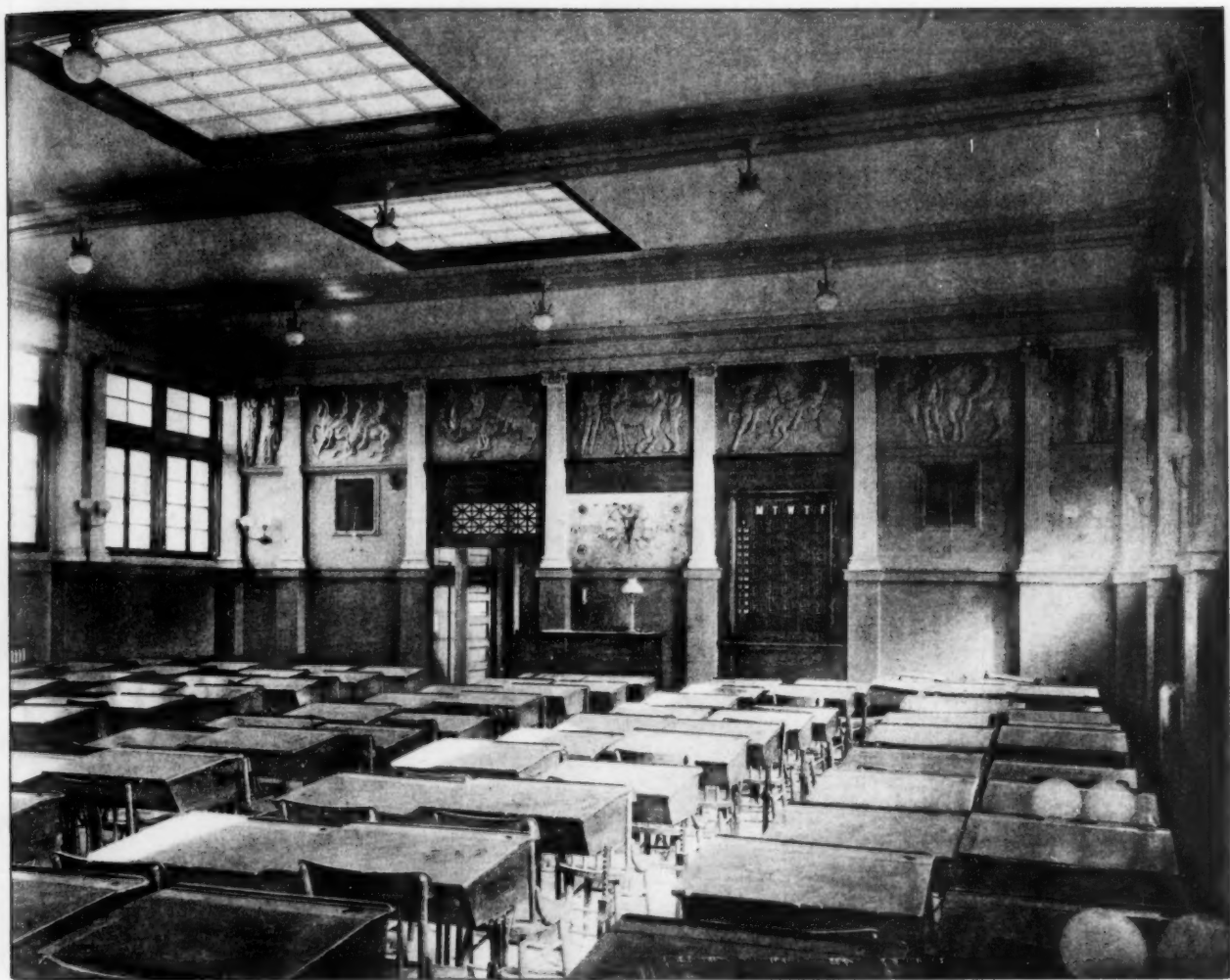
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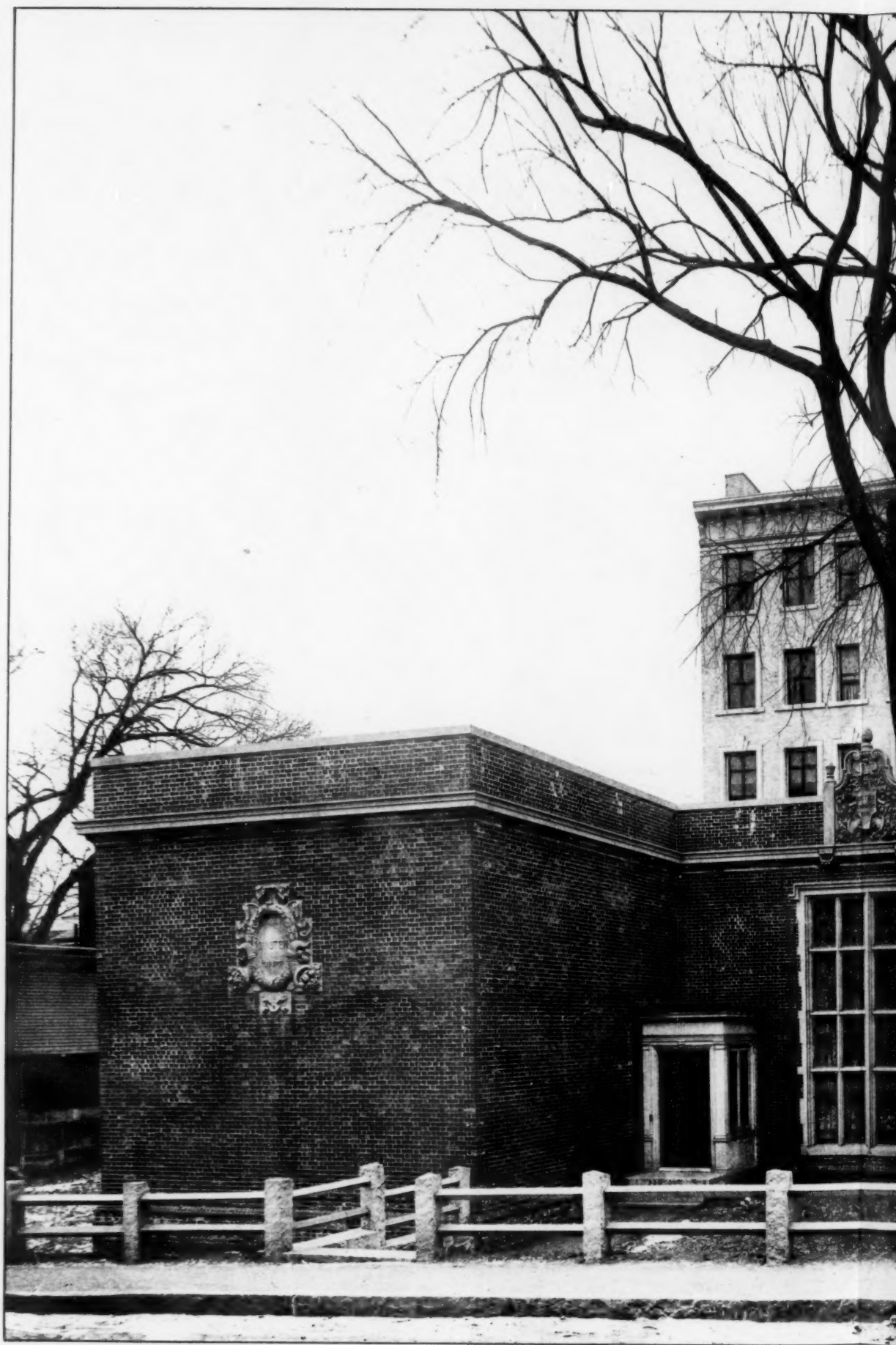
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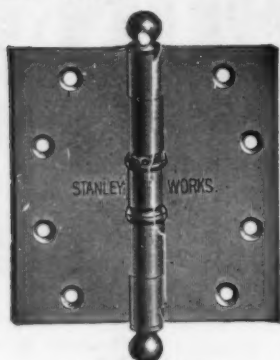
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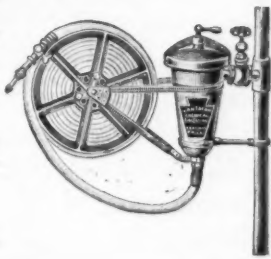
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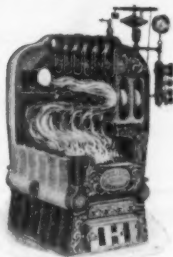
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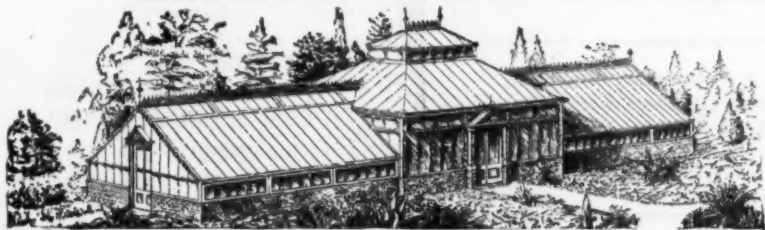
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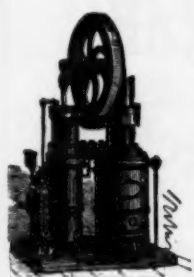
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NEW YORK

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Columbia, Mo.—An effort is being made to secure a donation of \$300,000 from Andrew Carnegie, to be used in the erection of a new library building at the Missouri State University.

Council Bluffs, Ia.—Cox & Schoentgen have prepared plans for a new \$50,000 block for Groneweg & Schoentgen.

Danville, Ky.—G. W. Welsh and J. B. Fisher are president and secretary respectively, of an organization which has a project on foot for the erection of a \$25,000 opera-house on 3d St.

Delray, Mich.—Malcomson & Higginbotham, Moffat Building, Detroit, are stated to have prepared plans for a two-story brick building, 77' x 116', for the Hugh Cary School; cost, \$35,000.

Des Moines, Ia.—Contracts have been awarded for the erection of the Yeoman Building on 8th St., near Locust; cost, \$30,000.

The Brown-Hurley Hardware Co. will erect a five-story brick warehouse at 1st and Curt Ave., 88' x 140'; cost, \$75,000.

Hallett & Rawson, architects, have drawn plans for a flat building for Dr. T. F. Kelleher, located at W. 8th and School Sts.; cost, about \$30,000.

Detroit, Mich.—E. C. Van Leyen, 40 Fort St. N., has drawn plans for a church and rectory for St. Thomas Episcopal congregation, to cost \$30,000.

Duluth, Minn.—Waterworth & Fee were awarded the contract for the new wholesale warehouse for the Kelley-How Hardware Co.; cost, \$60,000. J. J. Wagenstein, architect.

East Blackstone, Mass.—A new two-story brick mill will be built on the site of the burned wooden building of the East Blackstone, Mass., Woolen Co., which was totally destroyed by fire recently.

Ellendale, N. D.—The trustees of the Manual Training School are reported to be arranging to build a \$35,000 building.

Ft. Worth, Tex.—It is stated that \$35,000 will be expended for new buildings for the Polytechnic College.

Grogon Springs, Mont.—Plans have been drawn by Link & Carter, of Butte, for a hotel and baths, to be erected for Con. Hayes to cost about \$60,000.

Hoboken, N. J.—The Governor has signed the bill authorizing this city to expend \$35,000 for erecting an extension to the City-hall.

Houston, Tex.—W. Carby Zimmerman, of Chicago, Ill., has prepared plans for a fireproof building to be erected for the Houston Post, at a cost of \$100,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Huntsville, Ala.—A company is being organized with a capital of \$750,000 for the purpose of establishing and operating a cement factory to have a daily capacity of 1,200 barrels. Hon. R. E. Pettus, president Huntsville Chamber of Commerce, interested.

Hyde Park, Mass.—Press reports state that Paul Hunt is to erect 25 houses in Pinehurst District the coming season.

Iowa City, Ia.—The State legislature has appropriated \$175,000 for the State University.

Jacksonville, Fla.—It is stated that Francis J. Norton has been commissioned by Bishop Handy and the members of the Executive Board of Edward Watters College to design and supervise the erection of a college building and dormitories at South Jacksonville.

Jeannette, Pa.—Ground has been broken here for a new rubber plant. The buildings are being erected by the Pennsylvania Rubber Co., of Erie, and are 300' x 400' in area, and three stories high. The total cost of plant is estimated at \$400,000.

Jersey City, N. J.—The Governor has signed the bill authorizing the city to issue \$300,000 bonds for the erection of a city hospital.

The corner-stone of Public School No. 2 was laid recently. Ex-Mayor Hoos struggled for six years to secure a new building to take the place of the old and dilapidated one, but was thwarted by the Democratic machine. The tornado that visited this city last August so weakened the structure that it had to be closed, and the last official act of the ex-Mayor was to sign the contract for the new building.

Kansas City, Mo.—S. N. Dwight proposes to erect a brick office-building at 10th St. and Baltimore Ave.; cost, \$300,000.

L. N. Leslie is about to erect a brick apartment-house at 11th and Jefferson Sts.; cost, \$50,000.

Hacke & Sexton Contracting & Building Co., New York Life Building, have been given the contract for the construction of a seven-story steel office-building to be erected on 10th St. and Baltimore Ave.; cost, \$300,000.

Leavenworth, Kan.—It is stated that Mrs. W. Small has donated \$50,000 to establish an Old Ladies' Rest in this city, as a memorial to her late husband, Wm. Small.

Louisville, Ky.—Plans have been drawn by Adolph Hollenberg for a four-story pressed brick and stone apartment building, 78' x 87', to be erected at Floyd and St. Catherine Sts., at a cost of \$100,000.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Macon, Ga.—Edw. A. Horne is reported interested in the construction of a hotel to cost about \$25,000. G. L. Norman, of Atlanta, will prepare the plans.

Members of the Independent Order of Odd Fellows are discussing the advisability of erecting a \$60,000 home for children.

Marion, O.—It is reported that the Gebhardt Piano Co. has been organized with a capital of \$125,000. The company will erect a large piano factory here.

McKee City, N. J.—By the will of Col. John McKee, Philadelphia, Pa., Archbishop Ryan is appointed trustee of an estate of \$2,000,000, to be used in building a Catholic Church, rectory and convent at this place.

Milwaukee, Wis.—Joseph Schubert has had plans prepared by Carl Barkhausen for a building devoted to music and art, to cost \$500,000 and to contain an auditorium to seat 4,000.

Leenhouts & Guthrie, Miller Building, are receiving bids for a \$25,000 brick factory to be erected on Park St.

Minneapolis, Minn.—Plans have been made by Ernest Kennedy for a mining building to be erected at the State University, 64' x 150', two stories and basement, of pressed brick, cut stone and slate roof. It will be modern throughout with plumbing and steam heating; cost, \$47,500.

J. W. George has had plans prepared for a flat building to be erected on Portland Ave. and 16th St. It will contain 6 apartments of 7 rooms, modern throughout; cost, \$35,000.

Charles R. Aldrich, Lumber Exchange, has drawn plans for a building to be erected at the State farm, to be used for a chemical laboratory. It will be of pressed brick and stone, three stories high, 60' x 90', and will cost \$25,000.

Mishawaka, Ind.—The Mishawaka Methodist Episcopal Church has raised \$11,000 of the required \$20,000 to build a reading-room, library and gymnasium in connection with the church.

Missoula, Mont.—Plans by A. J. Gibson, architect, of this city, were adopted for the new ladies' dormitory building for the State University. It will

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

be three-story and basement, 48' x 105', of local pressed brick and granite trimmings; cost, \$26,000.

It is reported that the Northern Pacific Railway Co. has donated to the University of Montana 40 acres of land for an observatory site.

Montreal, Que.—J. A. Tompkins, of Brockville, Ont., has secured the contract for erecting an extension to the Banff Hotel; cost, \$100,000.

Mount Vernon, N. Y.—Andrew Carnegie has increased his gift of \$35,000 for a public library to \$50,000. Joseph S. Wood, president Board of Education.

Munhall, Pa.—This place is about to build an 8-room school, with all modern conveniences; cost, \$60,000.

Nashville, Tenn.—Thomas S. Marr, 76 Chamber of Commerce, has prepared plans for an armory for the Gaines Rifles, to be erected on N. Cherry St., at a cost of \$40,000.

The Roman Catholic Church has purchased a plot of ground, 100' x 300', at West End and Boyd Aves., and will erect a cathedral, high-school building and parochial residence, at a cost of \$400,000.

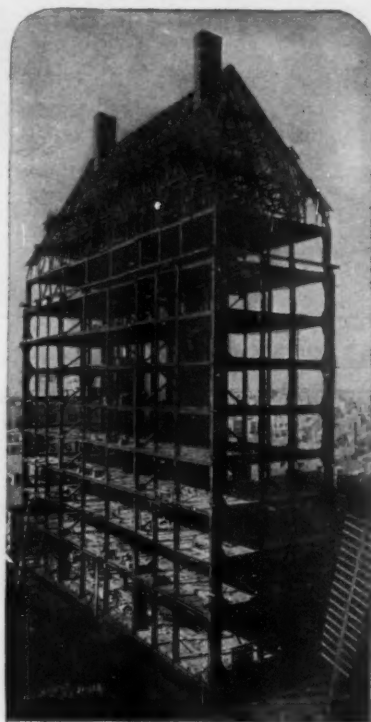
New Brunswick, N. J.—The Board of Freeholders has adopted plans for a new \$60,000 jail which will be built here this summer.

New Haven, Conn.—The Winchester Repeating Arms Co. has awarded contracts for the erection of two additional factories, both of which will be of steel skeleton construction. One of the structures will be 60' x 210', and five stories high, and the other will be 54' x 200', and three stories high.

Newport News, Va.—R. H. Hunt, architect, has been commissioned to draw the plans for the new First Baptist Church. The building is to be of brick and stone, and operations will begin soon.

New York, N. Y.—R. H. Macy & Co. have leased from Alfred Marshall, for 21 years, the plot of about ten lots at the northeast corner of 7th Ave. and 37th St., extending nearly to Broadway. The old two-story buildings now on the plot will be removed and the property improved.

Oakland, Me.—A new woollen mill here is an assured fact. \$85,000 of the necessary \$100,000 is in sight. The Oakland Machine Co. has agreed to sell its plant and water-power to the new company for a small figure. Most of the present buildings will be taken down and new ones built. It is expected to have the mills running by August 1.

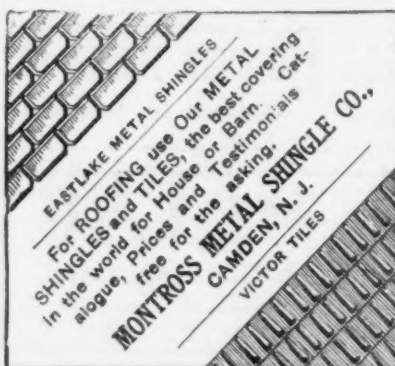


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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Oklahoma City, O. T.—It is stated that Barnes & Raymond, of Springfield, Mo., will erect a \$100,000 factory to be occupied by the Oklahoma China & Queensware Co.

Oneida, N. Y.—The N. Y. Central R. R. Co. will erect a \$20,000 depot on West and Chestnut Sts. W. J. Wilgus, ch. engr., New York.

Ossau, N. Y.—Samuel P. Hall, 53 E. 20th St., New York, has prepared plans for a Y. M. C. A. building, to be erected at a cost of \$30,000. Henry Israel, Secretary of Building Committee.

Paducah, Ky.—The Masonic and Odd Fellows Building Committee are stated to have decided to erect a \$40,000 fraternity building.

Paris, Ky.—The Bourbon County Commissioners are reported to have instructed the Building Committee to secure plans and specifications for a two-story court-house to cost \$150,000.

Passaic, N. J.—This city is to have a new three-story brick school-building, to cost \$48,000. A competition will be opened for the plans. Frederick Barpee, president of the Board of Education, has the matter in charge.

Paterston, N. J.—The Boston Department Store Co. have had plans drawn by Charles Edwards, 129 Market St., for a six-story brick and fireproof store building, 190' x 220', to be erected at a cost of \$120,000.

Pensacola, Fla.—The Southern Cotton Oil Co., of Montgomery, Ala., propose erecting a \$50,000 oil mill in this city.

Peoria, Ill.—The Herschel Manufacturing Co. will erect factory, warehouse and office-buildings, to cost \$100,000, on the river front. H. Robert Herschel, president.

Philadelphia, Pa.—Work will be started at once on a wool-storage warehouse for Carl Grubman. It will be four stories high, of brick, to measure 32' x 142', with an L-shaped extension, 108' x 142'; cost, \$55,000.

It is stated that Architect Horace Trumbauer has awarded to Geo. F. Payne & Co. the contract for the Widener Memorial Training School for Crippled Children, to be built on Old York Road, between Thorp's Lane and Summerville St., for P. A. B. Widener, as a memorial to his wife, Josephine; total cost of school, including the endowment, will be about \$2,000,000.

The University of Pennsylvania has had plans drawn by Cope & Stewardson, 320 Walnut St., for a three-story fireproof addition, to be erected at a cost of \$300,000.



BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

It is understood that a large building operation will shortly be begun on the old Philadelphia Driving Park, at Point Breeze. The property was purchased recently by a syndicate represented by Anthony A. Hirst for \$46,000, and it is said to be their intention to erect on the land a number of modern two and three-story porch-front houses. Streets will be cut through and graded, and the old property converted into an attractive residence section.

Two large building operations will be started at once in West Philadelphia. Thomas Marshall will erect 52 two-story Pompeian brick dwellings, each about 16' x 50', on both sides of 61st St., between Chestnut and Walnut Sts., and Richard Sharp will build 91 two-story brick houses, each 16' x 54', on both sides of Larchwood Ave., between 52d and 53d Sts. The two operations will cost about \$325,000, and will be financed by Hazlett & Moss, real estate brokers.

The Charles McCaul Co. has been granted a permit to build a six-story brick ice-making house and office-building on the east side of 6th St., below Clearfield, for the Philadelphia Brewing Co. The work will cost \$36,000.

The Harrison Estate has commissioned Architect Edgar V. Seiler to prepare plans for a new building (to be occupied by Howell & Fryer, grocers) at the northeast corner of Juniper and Market Sts. The present building on the site is an old two-story structure, which was badly damaged by fire last month. The new drawings will provide for a six-story brick and brownstone building, 42' x 80', which will cost in the neighborhood of \$26,000.

Armstrong & Frintzenhoff have been granted a permit to build a two-story steel frame office, 50' x 110', and a steel frame freight-shed, 107' x 250', at Piers 18 and 20, Delaware Ave., for the Boston & Philadelphia Steamship Co. The work will cost \$74,000.

Kocile & Co. will send out plans very soon for the new club-house for the Philadelphia Quartet Club, on Germantown Ave., above Lehigh. It will be a four-story brick building, 50' x 110', and will be handsomely fitted up throughout.

Pittsburgh, Pa.—MacClue & Spahr have been selected to prepare plans for a \$50,000 residence to be erected on Forbes St. and Morewood Ave. for W. B. Shiller.

The Geo. A. Fuller Co., of Chicago, Ill., has the contract for erecting the Oliver Office-building on Wood St. The building is to cost about \$2,000,000, and will be 25 stories high.

Pittsfield, Mass.—The general contract has been awarded Norcross Bros., Worcester, for proposed

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

brick museum building, 40' x 74', to be erected here at a cost of \$40,000. Building is a gift of Zenas Crane.

Plainfield, N. J.—The Board of Governors of Muhlenberg Hospital have accepted the plans of Tracey & Swartout for a hospital to be erected on Park Ave. and Randolph Road; cost, \$50,000.

Portland, Ore.—A three-story brick building is being constructed here for the Neville Bag Co., a San Francisco, Cal., corporation which has leased the structure for a term of years. The new building will contain a complete grain-bag factory for supplying the needs of the Northwest. The building will cost about \$40,000, outside of the machinery.

Washington, D. C.—It is stated that the Columbian University will soon commence the erection of new buildings for its medical school and hospital and has made a loan of \$350,000 for the purpose.

Architects Sunderland Bros., 618 Twelfth St., Northwest, have completed plans for a six-story fireproof apartment building, 50' x 130', which will be erected by them on Chapin St., at a cost of \$75,000.

Westfield, Mass.—A \$40,000 building for the Independent Whip Co. is in contemplation.

West Point, N. Y.—The House Committee on Military Affairs has completed the Military Academy Appropriation bill. An important item in the bill is an appropriation of \$6,500,000, \$3,000,000 of which is immediately available, for badly needed improvements at that institution.

Wildwood, N. J.—Willis G. Hale, 1524 Chestnut St., Philadelphia, Pa., is stated to have completed plans and specifications for the erection this season of a hotel here; total cost with site and furnishing will be about \$125,000.

Wilkesburg, Pa.—Beezer Bros., 6200 Penn Ave., Pittsburgh, have completed drawings for a \$150,000 seven-story pressed brick, terra-cotta and fireproof office-building, 33' x 122', at Wood and Ross Sts., for Leopold Vilsack.

ALTERATIONS AND ADDITIONS.

New York, N. Y.—Fifty-eighth St., cor. 9th Ave., one-sty' extension, 54' x 57', rear; \$20,000; o., Roosevelt Hospital, on premises; a., W. Wheeler Smith, 7 Wall St.; masons, John J. Tucker Sons, 37 W. 12th St.

APARTMENT-HOUSES.

Boston, Mass.—St. Botolph St., cor. Garrison St., seven-sty' fireproof apart., 90' x 100'; \$250,000; o., Israel Nesson; a., C. E. Park, 110 Tremont St.

Brookline, Mass.—Babcock St., three-sty' bk. & st. apart., 50' x 70', comp. roof, steam; \$20,000; o., Mrs. Kate M. Jones; a., Kilham & Hopkins, 9 Park St.; b., Daniel Dewar.

Minneapolis, Minn.—Second Ave. and Eleventh St., 5 three-sty' bk. & st. apart., comp. roofs; \$80,000; o., E. B. Ames Estate; a., W. C. Whitney.

New York, N. Y.—E. Sixth St., Nos. 709 711, six-sty' & base. bk. flat & stores, 45' 2" x 77' 10"; \$40,000; o., Leonard Spielberger, 66 St. Marks Pl.; a., M. Bernstein, 111 Broadway.

HOUSES.

Brighton, Mass.—New Castle Road, nr. Faneuil St., two-sty' fr. dwell., 36' x 43', shingle roof, furnace; \$6,000; o., Helen McDaniel, 11 Mountford St.; a., G. E. Parsons.

Rochester, N. H.—Two-sty' fr. dwell., 23' x 25', slate roof, steam; \$7,500; o., Frank Greenfield; a., F. H. Blake.

Roxbury, Mass.—Humboldt Ave., nr. Ruthven St., 2 two-sty' fr. dwells., 28' x 41', shingle roofs, hot water; \$12,000; o., A. E. Aldrich, 20 Chamber of Commerce, Boston; a. & b., H. E. Vincent.

BUILDING INTELLIGENCE.

(Houses Continued.)

Homestead St., nr. Humboldt Ave., two-sty' fr. dwell., 30' x 45', shingle roof, furnace; \$6,000; o., Wm. J. Day, 46 Canal St., Boston; b., L. A. Belyea, 67 Callendar St.

Somerville, Mass.—Curtis St. and Boulevard, two-sty' fr. dwell., 32' x 40', shingle roof, hot water; \$6,300; o., S. F. Teale, 73 Curtis St.; b., L. E. Cliff, 29 Powder House Terrace.

MERCANTILE BUILDINGS.

Manchester, N. H.—Elm and Water Sts., five-sty' bk. & st. business block, 100' x 144'; \$50,000; o., Kennard Estate, E. F. Jones, trustee; a., W. M. Butterfield.

STABLES.

Holyoke, Mass.—Cabot St., cor. Park St., two-sty' bk. stable, 26' x 60', gravel roof; \$6,000; o., Louis Dupont; a., W. J. Howes.

MISCELLANEOUS.

Brooklyn, N. Y.—Fulton St., nr. Essex St., bk. power-house, 46' 10" x 101' 9", slag roof; \$25,000; o., Brooklyn Heights R. R. Co.; a., J. Thatcher & Sons, 54 Park Ave.

COMPETITIONS.

SCHOOL.

[At Passaic, N. J.] Competitive plans and specifications will be received by the Board of Education until May 5 for a school to be erected on Columbia Ave. The successful architect shall be entitled to receive 5 per cent of the actual cost of constructing said building, exclusive of his own commission. This fee is to cover the plans, specifications and services superintending the construction thereof. GEO. B. WILSON, Chmn. of Com. Address Sec'y of Bd. of Educ., 255 Main Ave. 1374

PROPOSALS.

BARRACKS.

[At Fort Meyer, Va.] Bids will be received until May 5 for constructing a barracks at Fort Meyer. CAPT. W. F. CLARKE, quartermaster. 1374

SCHOOL.

[At Boston, Mass.] Sealed proposals will be received until May 5th by the Board of School Visitors at the office of Architects Donnelly & Hazeltine for the erection of a brick school at Truman and Hempstead Sts. Will contain 15 class-rooms, recitation rooms, teachers' rooms, etc., and have steam heat, slate roof, etc. F. S. NEWCOMB, chairman committee. 1374

STRUCTURAL WORK.

[At Milwaukee, Wis.] Herman J. Esser, 82 Wisconsin St., has made plans and will receive bids until May 6 for the structural steelwork for a general office building, central car-house and terminal station for the Milwaukee Electric Railway & Light Co. It will be five stories high, 290' x 320'. 1374

SEWERS.

[At Shelton, Conn.] Sealed proposals will be received by the Borough Clerk of Shelton, Conn., until May 7th, 1902, for furnishing materials and constructing sewers in said Borough. Specifications may be examined, and blank proposals obtained at the office of the Engineer, 293 Main St., Derby, Conn. F. W. BEARDSLEY, WILLIAM KRUEER, J. J. McCABE, Sewer Committee. DANIEL E. BRINSMADE, Engineer. 1374

PROPOSALS.

SCHOOL.

[At Greenville, Ia.] Bids are wanted May 7 for erecting a school at Greenville, and also at Gilletts Grove. W. H. MOORE, Sec'y. 1374

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 21, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 27th day of May, 1902, 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 the 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. 1375

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 21, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 28th day of May, 1902, and then opened, for the construction, including heating and electric wiring of the U. S. Post-office at Fitchburg, Mass., in accordance with drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Fitchburg, Mass., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1375

SEWER.

[At Milton, Mass.] Sealed proposals will be received at the office of the Metropolitan Water and Sewerage Board, 1 Ashburton Pl., Boston, Mass., until May 14, 1902, for building Section 61 of the High-level Sewer in Milton, in accordance with the form of contract and specifications to be furnished by the Board. Plans can be seen and specifications and form of contract can be obtained at the above office, or at the office of the Engineering Dept., Pemberton Building, Boston, Mass. HENRY H. SPRAGUE, HENRY P. WALCOTT and JAMES A. BAILEY, JR., Metropolitan Water and Sewerage Board. WILLIAM M. BROWN, Engineer Sewerage Works. WILLIAM N. DAVENPORT, Secretary. 1375

BRIDGE.

[At Crookston, Minn.] Sealed proposals will be received by the city clerk of the city of Crookston, Minn., until May 13, 1902, for the construction of a steel highway bridge across Red Lake River, on Main St., in said city. Plans and specifications may be seen at the office of the city engineer. W. A. LANCTOT, City Clerk. GEO. A. RALPH, City Engineer. 1375

BUILDING.

[At Mare Island, Cal.] Bids are wanted May 24 for constructing a brick and steel building at the navy yard, Mare Island, Cal. Appropriation, \$92,400. MORDECAI T. ENDICOTT, Ch. Bureau of Yards and Docks, Navy Dept., Washington, D. C. 1376

SEWERS.

[At Birmingham, Ala.] Sealed proposals addressed to Maj. F. Y. Anderson, President, will be received by the Jefferson Co. Sanitary Commission, at their office in the Co. Court-house, until May 20th, 1902, for constructing approximately fourteen and three-quarter (14 3/4) miles of trunk sewers from four to five feet in diameter. Specifications may be obtained and plans examined at the office of the Chief Engineer. JULIAN KENDRICK, Chief Engineer. 1376

JAIL.

[At Sibley, Ia.] Sealed proposals for the erection of a jail for Osceola

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County, at Sibley, Ia., including all labor and material, will be received by the Board of County Supervisors until May 6, 1902. All bids must be in strict accordance with plans and specifications now on file in the office of the County Auditor, prepared by Kinney & Detweiler, architects, of Austin, Minn. Also, at the same time and place and under the same conditions throughout, proposals will be received for steam-heating the court-house and jail. By order of the Board of Supervisors. GEO. W. THOMAS, County Auditor. 1374

SCHOOL. [At Barborton, O.]
Bids are wanted May 3 for erecting a school on Rose St. T. J. DAVIES, Clk. Bd. Educ. 1374

VAULT DOORS. [At Washington, D. C.]
U. S. Engineer Office, 735 N. Capital St., Washington, D. C. Sealed proposals will be received here until May 7, 1902, for vault doors for new building for Government Printing office. Information furnished on application. JOHN STEPHEN SEWELL, Capt., Engrs. 1374

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 12, 1902. Sealed

PROPOSALS.

proposals will be received at this office until 2 o'clock P. M. on the 14th day of May, 1902, and then opened, for the excavation and foundations for the new U. S. Post-office, Court house and Custom-house, Cleveland, Ohio, in accordance with the drawings and specification, copies of which may be had at this office or the office of the architect, Arnold W. Brunner, 53 Union Square, West New York City, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1374

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 9, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 26th day of May, 1902, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at Freeport, Illinois, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Freeport, Illinois, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1374

BUILDING. [At Portsmouth, N. H.]
Sealed proposals, endorsed "Proposals for Brick and Steel Building," will be received at the bureau of yards and docks, Navy Department, Washington,

PROPOSALS.

until May 3, 1902, for constructing a brick and steel building at the navy yard, Portsmouth, N. H. Appropriation, \$33,000. Plans and specifications can be seen at the bureau, or at the navy yard named. MORDECAI T. ENDICOTT, chief of bureau. 1374

BUILDING. [At Annapolis, Md.]
Proposals will be received at the bureau of navigation, Navy Department, Washington, D. C., until May 14, 1902, for a marine engineering and naval construction building at the U. S. Naval Academy, Annapolis, Md. Blank forms of proposal and specifications will be furnished, and plans may be seen, on application at the bureau of navigation, Navy Department, Washington, D. C., at the U. S. Naval Academy, Annapolis, Md., or at the office of Ernest Flagg, architect, 35 Wall St., New York. A. S. CROWNINSHIELD, chief of bureau. 1374

PORTLAND CEMENT, ETC. [At Boston, Mass.]
U. S. Engineer Office, Winthrop Building, Boston, Mass. Sealed proposals for furnishing Portland cement, sand and broken stone will be received here until April 28, 1902. Information furnished on application. HARRY TAYLOR, Capt. Engrs. 1374

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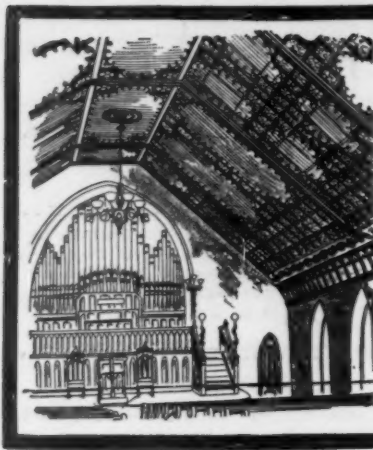
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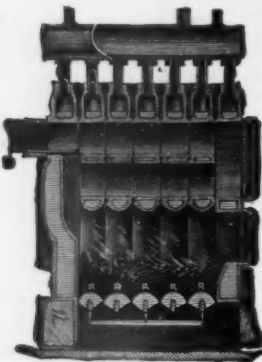
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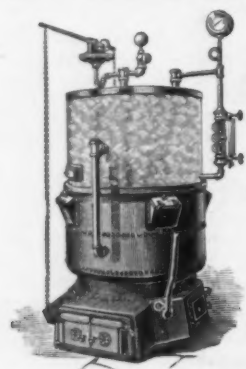
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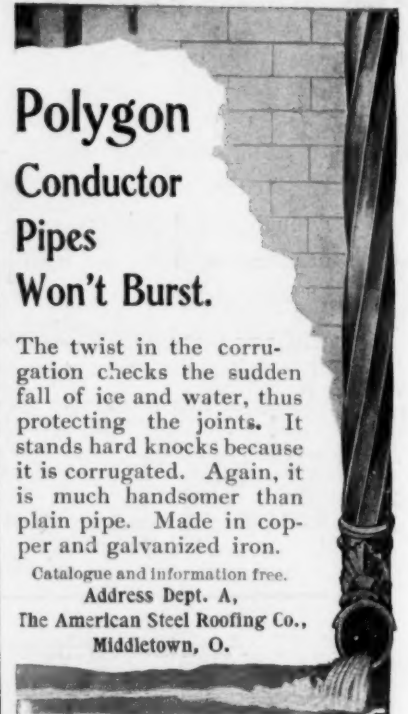
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