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## CONTENTS.

### SUMMARY:—

The New Department of Fine-Arts at Columbia University.— The Massachusetts Institute of Technology to move some of its Departments to Brookline.—Why the Architectural De- partment must remain in Boston.—Mr. Atkinson's proposed School of Insurance Engineering.—Differing Expert State- ments concerning Steel and Concrete Structures.—Postpone- ment of the Louisiana Purchase Exposition.—The Volute of the Ionic Capital.	49
JOURNAL SKETCHES IN CHINA.—III.	51
STRUCTURAL COLOR-DECORATION OF THE INTERIOR OF PUBLIC BUILDINGS.—III.	53
THE EXHIBITION OF THE BOSTON ARCHITECTURAL CLUB.	54
ILLUSTRATIONS:—	
United States Court-house and Post-office, Indianapolis, Ind.— Front and Rear Elevations of the same Building.—Detail of Entrance Pavilion of the same Building.—Detail of Main Colonnade of the same Building.	
Pan-American Exposition, Buffalo, N. Y.:—The Temple of Music, from the Court of Lilies;—The Ethnology Building.	56
NOTES AND CLIPPINGS.	56

**C**OLUMBIA UNIVERSITY is taking an important step in separating its Schools of Architecture and Music from the departments to which they have hitherto been attached, and combining them into a new Department of Fine-Arts, to which will be added, later, if the proposed scheme is carried out, schools of painting and sculpture. Although the difference between a school of architecture as a branch of engineering and as a part of a Department of Fine-Arts is, perhaps, one of name merely, there is a certain importance in the definite ranking of architecture as a fine-art, and its students as artists. So far as we know, such a classification has never been made before in this country, and the following of the Paris precedent at Columbia will attract attention from the profession generally. All architects realize that too little attention is paid here, as a rule, to the æsthetic development of students of architecture, owing, no doubt, to a rather Philistine fear of making them "unpractical"; but it does not at all follow that a man who has learned to use architecture as a means of expression is any less likely to make skilful use of his materials; and, in the offices, a thorough comprehension of the qualities of brick, stone and wood is very likely to be found united with cleverness and originality in design. If Columbia University were one of the pretentious little institutions of learning which make their existence known to the public chiefly through the eccentricities of their officers, we should expect to see the classification of its students of architecture as artists signalized more by an abnormal development of whiskers and Rembrandt hats than by conspicuous advance in power of design; but the infantile period of its existence is long past, and neither shaggy curls nor pointed beards will do duty in its class-rooms in place of the hard work by which alone artistic excellence, as well as excellence of all other kinds, is to be attained.

**T**HE Massachusetts Institute of Technology, in part through the liberality of one of its graduates, has acquired a tract of about twelve acres of land in Brookline, a few miles from the location of its present buildings. It is well known that President Pritchett earnestly desires for the Institute a more intimate social life, and freer interchange of thought, than has hitherto been possible, and it is quite likely that the purchase of land in Brookline may be a step in the direction of such a change in Institute affairs as may conduce to the wished-for end. Every one acquainted with the higher institutions knows that universities situated in the middle of great cities have much less of the college life than those more remote, for the obvious reason that a considerable portion of their pupils either live at home or have relatives in the city, and have thus a social circle of their own, entirely unconnected with their college; and the indifference of these to the social life of the college chills all the others. The University of Pennsylvania was, we think, the first of our great universities to provide for counteracting, in some degree, the social attractions of the city of Philadelphia, by establishing an admirable university club-house, where students could meet frequently, find congenial acquaintances, and interest themselves in the affairs of the college; and Harvard University, which, when it was founded, stood in an isolated village, accessible from Boston only by a ferry-boat, or by a circuitous path of many miles in length, has also found it expedient, now that the great city has

been brought within a half-hour's ride to Cambridge, by its beautiful Union, the increasing outside attractions. The Institute of Technology, having been placed, from the first, in the very middle of Boston, and provided with nothing but lecture-rooms and laboratories, has always drawn a very large portion of its students from families residing either in the city or its suburbs, while the others, as the Institute has never possessed anything like a dormitory, have been, necessarily, scattered among private boarding-houses all over the metropolitan district. This system, although unavoidable, has always been objectionable for other reasons, besides its total incompatibility with anything like social university life, and President Pritchett, although he is by no means the first of the Institute officials to appreciate the necessity for a change, deserves the credit of having been the first to break boldly with the tradition that the Institute could only exist in the middle of a great manufacturing city, and to declare that personal acquaintance, interchange of ideas, and the stimulus of sympathy and appreciation, are more important to a great institution of learning than simple proximity to manufacturing establishments. As a matter of fact, the industries with which the Institute is concerned are now scattered all over the world, so that any situation near enough to Boston to obtain supplies with facility would be suitable; while the applied science to which it is principally devoted has almost everything to gain by improved opportunities for discussion and collaboration among students of congenial tastes, and between these and their professors, such as would be afforded by giving the Institute more of the university character.

**I**T will be said at once that, while all this may be true for the engineering or chemical or biological departments, it does not apply to the architectural department of the Institute, which must necessarily be situated in the middle of a great city. This view of the requirements of an architectural school has prevailed in the Institute for many years, but the reasons usually given for it reduce themselves, on analysis, to two. One of these is that students of architecture should have always before their eyes the examples of the art which can be found nowhere else than in cities; and the other is that the Paris School of Fine-Arts is in the middle of Paris, and that, therefore, all other schools of fine-art, particularly of the art of architecture, should imitate the Paris school so far as they can. That there is something in the first argument cannot be denied. Students of architecture cannot learn their art from books and photographs, without plenty of study of actual work; and a city gives the best opportunity for such study; but the casual observation that a student, preoccupied with his work, gives to the buildings lining the streets through which he hurries to his lectures is of very little value in comparison with the deliberate study, made, if possible, under the direction of an instructor, and with sketch-book in hand, of proportion of stories, projection and profile of cornices and string-courses, modelling of carved ornament, and so on; and a student who lives a few miles from the town can have nearly as much of such study as one who lives within the city limits, while the former, if he can, after he gets back to his room, compare his sketch-book with those of a dozen of his friends, and discuss with them the refined beauties of a good piece of work, has a great advantage over a man who, as soon as his sketch is finished, must hurry off to keep some engagement at home, where, even if it should occur to him to take a second look at his sketch-book, he would have to content himself with his own thoughts in regard to it.

**S**O far as the Paris School of Fine-Arts is concerned, the main element in the beneficial influence which it exerts upon the whole artistic world is to be found in the sympathy and enthusiasm which prevail among its members, and which President Pritchett is endeavoring to develop in the Institute. It must be remembered that, although the School is situated in the middle of a great city, its pupils come from all parts of France, and, indeed, of the world, and comparatively few of them have any social ties in Paris. Moreover, every student in the School must belong to an atelier, and the rivalry between the ateliers in the pursuit of prizes excites not only an interest among the students in each, but an earnestness in criticising and assisting each other, which are of incalculable

value. Nothing like this has ever existed at the Institute. Although it has often been proposed by Paris-trained Boston architects to introduce a modified atelier system in connection with the Institute, the plan has never been found practicable. With a more intimate student life, while there would be no atelier rivalries, there might be, and probably would be, with the sensitive and enthusiastic American temperament, a great deal of the friendly criticism and encouragement of the Paris ateliers; while the extension of the mutual relation between American universities, which has been found so valuable, is likely, before long, to give opportunity for a most wholesome and stimulating emulation among students of architecture.

MR. EDWARD ATKINSON makes an earnest appeal to all persons interested in the subject of saving to the community the enormous losses which it suffers from fire to make a contribution toward the comparatively insignificant sum of one hundred and fifty thousand dollars, with which either a separate school, or, what would be much better, a Department of the Massachusetts Institute of Technology, can be equipped and endowed for the purpose of teaching the science of preventing or checking fires. Mr. Atkinson calls this science Insurance Engineering, and if all officers of insurance companies were like him, the name would be an attractive one to the public; but, we are sorry to say, so many people, at least in this country, have suffered from the impudence and dishonesty of irresponsible insurance agents, and from unreliable, not to say swindling, insurance companies, that it will be a long time before the community in general is likely to look with favor on any enterprise which has the name of insurance attached to it. If, however, we can call the new school an institution for the study of the art of fire-protection, it should commend itself to every one. The people of the country are rapidly learning that the money which they spend every year in unnecessary fires would keep them all supplied with boots and shoes, or, as Mr. Atkinson puts it, would more than pay all the expense of conducting the Government of the United States, apart from pensions and the interest on the public debt; while, as he points out, every large fire in a manufactory, or a great mercantile house, throws out of employment, and, in most cases, keeps out of employment, until the establishment can be rebuilt, a multitude of persons, whose loss in wages is not made up to them by the insurance companies, and does not figure in the statistics. The prevention of fires has come, therefore, to have a personal interest to a very large number of people, apart from those who regard it simply as the most important of modern economic problems, and a well-considered scheme for the scientific study of the subject should find, and is likely to find, ample support. As Mr. Atkinson says, the necessity for something of the kind is every day becoming more urgent. While manufacturers, through their admirable mutual companies, are able to protect themselves, merchants who carry large stocks of goods find increasing difficulty in obtaining adequate insurance on any terms, at the same time that costly buildings are being erected on all sides by a system of construction which has never yet been thoroughly tested, and the study of the durability of which could with great advantage occupy the attention of experts.

HOW imperative is the necessity for responsible and authoritative investigation of these points is well illustrated by two documents which have, probably, been placed in the hands of most architects within the last two weeks. The first, published as an extract from an address delivered before a body of experts, declared the modern steel-frame construction to be unreliable, quoted instances where steel columns, buried in concrete, when stripped of their covering some twelve years after they were set in place, had been found rusted half through, and warned those interested that no covering of concrete could prolong for many years the life of a steel frame. In a few days this document was followed by another one, also a reprint of an address delivered before a company of experts by a scientific man of distinction, in which it was boldly asserted that, while "opportunity to determine the condition of steel imbedded in concrete after years of exposure to air and moisture is seldom obtained, . . . in all cases in which such work has been taken up and examined the metal has been found bright and free from corrosion." This assertion is supplemented by another, that "even though the concrete be porous, and not in contact with the metal at all points, it will still filter out and neutralize the acid, and prevent its corrosive effect"; the acid being the carbonic acid of the atmosphere, to which, as the

author of the address says, the rusting of iron is due. It may be imagined that architects, supplied with contradictory information by experts in whom they have reason to place confidence, find it difficult to ascertain the truth. To them, as to their clients, it is of great importance to know whether steel construction, surrounded with concrete put in with ordinary care, is reasonably permanent, and the opposing views of experts not only confuse them, but injure their influence with their clients, who can always find in technical literature something to contradict the architect's opinion, whatever that may be. With such a school as Mr. Atkinson proposes, this difficulty, which is a very serious one, as all architects know, will disappear, the determinations of its members superseding the *ex parte* deliverances of amiable or prejudiced engineers as completely as, for example, Professor Lanza's determinations of resistance of timber have superseded the assumed constants of twenty years ago.

IT is definitely decided that the Louisiana Purchase Exposition, or, as it is generally called, the St. Louis Fair, will be postponed until 1904. It has long been evident that the opening of the Exhibition next May was impracticable, and the public, as well as the exhibitors, will breathe more freely at the announcement of the postponement. Experience has shown that nothing is more detrimental to the success of such an affair than failure to have it ready on the opening day. Even at Paris, in 1900, the attendance during the beautiful weather which prevailed for a month after the opening of the Exposition was far less than it should have been, owing to the widespread impression that it was not ready. It is true that, on the opening day, and for some time afterwards, many of the exhibits had not been unpacked, but there were plenty of other things to see, and it was a misfortune for the public, as well as for the Exposition, that multitudes of people, in order to be sure that everything should be ready for inspection, put off their visit until the intensely hot weather of June and July made sight-seeing painful, if not impracticable. If the managers of the St. Louis Exposition are wise, they will take advantage of their extra year of time to insist that everything that is to be shown shall be in place, ready for visitors, on the opening day, and that nothing shall be received afterwards. If it is generally known that those who come to the Fair on the opening day will see everything that can be seen by those who come a month later, sensible people will arrange to make their visits as early in the season as possible, and the Exposition will not only have a successful start, which is of great importance, but will be the richer by the entrance-fees of many thousands of people who, if they waited until the scorching days of a St. Louis July before coming, would never come at all.

MR. DANIEL WOOD writes to the *Builder* some interesting observations, which are, however, not wholly new, on the ancient method of drawing the volute of the Greek Ionic capital. It happened to him, some twenty years ago, to be engaged in making a reduced copy of the temple of Niké Apteros in Athens. In laying out the volute of the capitals, after trying, with the usual result, to draw the curve by Gold-man's method, it occurred to him that a pencil, fastened to the end of a string, which was wound around a cone, would draw a spiral, similar to that of the volute, easily and smoothly. He tried the experiment, using a cone with a point, which was set in a hole in the drawing-board, and found that he could draw a very successful volute in this way. As the end of the cone which entered the hole in the drawing-board was of a certain size, he found that the inner revolution of the spiral could not be drawn with the string, and he improved upon his method by placing the cone with the point up, which answered perfectly. On applying his method to copying the volutes of actual capitals preserved in the British Museum, he was surprised to find that a hole existed in the "eye" of each volute in the marble originals of other Greek Ionic capitals, large enough to admit the cone which he proposed to use, with the point up; while, in the capital of Niké Apteros, the hole was so small that the cone had to be placed with the point down. In either case, however, a pencil and string, unwinding from a cone of a size to fit the hole, described exactly the spiral cut on the marble. In the case of the Erechtheum capital, and some very early examples, there is no hole in the eye of the volute, but it does not follow that a cone may not have been used for drawing the curve, either by holding it against the stone, or by setting it in a shallow hole in the rough block, which was cut away and smoothed over in the finishing.

JOURNAL SKETCHES IN CHINA.<sup>1</sup>—III.

IN the evening we all went to the theatre in the Chinese quarter, outside the city walls. The Chinese theatre in San Francisco gives one a fair idea of the native one in Shanghai, but for rich colors and gorgeous effects of dress and banners, bizarre painting of the



Gateway: Farmhouse near Shanghai.

face and ear-piercing sounds I have seen and heard nothing to compare. I did not tear myself away till midnight and could have remained much longer. The audience-hall was large and spacious, though barny. The floor was covered with small square tables, at which parties of four sat in hard-bottomed chairs. These tables were scattered in an irregular way all over the room. There must have been at least a thousand men on the floor, with not a woman to be seen among them, and I was apparently the only foreigner present. The galleries and floor were packed with an orderly set of people, all talking and apparently paying but little attention to the play. In the gallery, near the stage, were large boxes in front of which were green baize curtains to be lowered in case they were occupied by women of the higher class; now they were crowded with women of the common class, every one with her hair properly arranged in the peculiar and picturesque style of Chinese hair-dressing. Certain portions of the play were shockingly indecent and excited much laughter, yet I no one looked to the galleries to see if the women minded it, nor did I see the slightest evidences of disapproval. After we had taken our seats a boy came along bearing a large tray containing dishes of water-melon seed, *li-chi*, fried peanuts, oranges and a weak rice soup. Another boy soon followed bearing in his hand a pile of square pieces of thick quilted cloth; these were wet and steaming hot. Each one took a piece and wiped his face and hands. These had already been in use before being offered to us. I naturally declined to use a cloth that had already mopped the dirty mouths and faces of a number of Chinese and was probably looked upon as extremely fastidious. It is in matters of this nature that the uncleanness of the Chinese must be insisted upon. My companion told me that the Chinese always used hot water, and not cool, for their faces, and that in the city there were stands where the poorer people could buy hot water for a trifling sum for the making of tea and for other purposes. Still another boy came to our table bearing a tobacco-pipe and a light, and this circulated among the audience. It was often smoked, yet I saw no one wipe the mouth-piece before using. No wonder infectious diseases have full sway among these people. Those who had their own pipes had a slow-match consisting of a roll of paper as big as a candle, and this could be blown into a flame when occasion required.

It was curious to observe the absence of concentrated attention that one sees in our theatres, and, indeed, as a play will occupy some days and even weeks in its presentation, it would be beyond human endurance to sustain the strain of attention. My companions apparently understood but little of what was uttered by the actors and it seemed impossible that the audience did, judging from their lack of attention. It was explained to me that there were long monologues and recitatives of no special interest, the familiarity of the audience consisting in a knowledge of the general plot, or story, and not with the words uttered.

When it is realized that there are many languages and hundreds of dialects in China, a troupe foreign to the immediate locality would be speaking in a tongue unintelligible to its auditors. If the text in Chinese characters could be flashed upon a screen as the play progressed, then from one end of the Empire to the other a fair idea of what was being said could be gathered, by all the scholars, at least.

In the acting there were the same absurd conventionalities that one sees on the Japanese stage. For example, the hero is supposed to ride away on horseback; to represent this equestrian feat he waves his hand in the air, flings his legs over an imaginary horse and then prances—but not off the stage. As in Japan, the woman's part is taken by a man. To get the appearance of the compressed foot of the woman the whole foot is rigidly bound with bands and a small shoe is provided which fits the toes, the actor literally moving about on the tips of the toes, at the same time squeaking in a high falsetto voice. The impersonation is wonderful.

I saw a disgusting sight from the banks of a narrow canal near

<sup>1</sup>Continued from No. 1376, page 46.

Shanghai. In the canal were low open barges, like canal-boats, which had been poled or towed down from the interior. These were the receptacles for the sewage of the city, and carriers were coming like a string of ants, bearing buckets of this material, which they had collected in the city from house to house. These were emptied with a splash into the barges, in every case some of the stuff spattering into the river. The canal itself was green and yellow with filth, and yet women were along the banks washing rice, and some were dipping up water in buckets and carrying it away, possibly to water their gardens, and one could not imagine a more generous fertilizer.

Thus far I had seen the interior of three houses of the more favored classes; they were all essentially alike in the high walls, courtyards, rooms and dirt, and I was told that one house would answer as a type for the thousands in Shanghai.

The next day I had an opportunity of walking into the country with Mr. Drew, who was to visit an old nurse of the family. This woman owned a little house on the side of a muddy creek. Whether the house had belonged to a richer person before coming into her possession I did not learn; it was interesting, however, to observe the conspicuous gateway to the yard. The prominent gateway is a distinguishing feature in the Orient. The evidence of taste and time bestowed on the main entrance is not only seen in Japan, but in Anam, the Malay Peninsula, and Java, though in Java there are so many Chinese that this feature may be due to Chinese influence. In our country and in Europe the estates of the wealthy are marked by prominent and conspicuous gateways, while among the masses this is rarely made a prominent feature.

The fence on one side was a ramshackle affair of split bamboo in braided patterns; on the other side simply bamboo poles. The framework of the gateway showed some little carving; the superstructure was heavily tiled and the ridge had tiles placed vertically, as in the roof-ridges already described. The gateway and fence were in the usual dilapidated condition. The house or houses formed three sides of a quadrangle, the fence and gateway bordering the road making the fourth side, the space thus enclosed making a rather spacious yard, which was wet and muddy. There were no evidences of an attempt at a garden, and the yard and surroundings presented a most forlorn appearance. The houses were one story in height, and the roofs were all heavily tiled. The walls of the main house which faced the gateway were wattled and plastered, though this was broken away in spots, exposing the bamboo wattle beneath. The main entrance to the house was recessed, and on the right and left sides of this recess were the doorways, and on each side of the entrance was a window closed by two outside wooden shutters. Wooden hooks were suspended by cords from the overhanging eaves, and on these hooks hung the peculiar Chinese shoe to dry, an indication that the felted sole of the Chinese shoe absorbs water. A mass of straw and twigs was piled up on the side of the house, this material representing the wood-pile. Charcoal is also used as in Japan, but not by the poorer people. For fuel, dead leaves, bits of straw and twigs are garnered along the roadside. The cast-iron kettles are made with the thinnest possible bottoms, in order to utilize every particle of heat emitted from the burning of this light material. In our great country, with its long streaks of Oriental blindness and stupidity in not enacting and enforcing proper laws for the preservation of the forest, it will not be many generations before able-bodied Americans will be seen picking up dead leaves and dried pods along the road in order to cook their dinners.

The accompanying figure presents a view of another building of this group running at right angles to the main house, its end abutting on the road. In this portion was a bedchamber and also a large room for the making of homespun cloth. The little wooden framework resting on top of a big water-jar, and in its turn supporting a shallow pan which had been dropped there, represents a sort of cage in which the baby is confined when sitting on the ground. The walls of the building were of brick and plaster. An abutment is



Farmhouse near Shanghai.

seen at the end of the house next the fence, and in this abutment was a little square niche with an ornament of flowers made in stucco. Over the doorway was a bundle of green shrubbery, evidently placed there to commemorate some event. The window, like the others, was closed with heavy wooden shutters. Besides the large window were a few small openings with close framework covered with paper.

Within was a large barn-like room with dirt floor and roof-rafters showing, in which were all the devices for converting raw cotton into cloth—a primitive cotton-factory. These simple and home-made devices were so interesting that I sketched them all. The cotton-gin consisted of two wooden rollers moved by a treadle which was connected with what answered to a balance-wheel in the shape of a heavy stick of wood larger at the two ends; the slender roller was

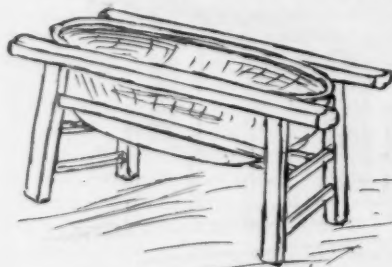


Device for cleaning Cotton.

of iron; all the other portions were of wood held together by wooden pins. The little hand-crank at one end was simply to start the machine. The device for making the raw cotton fluffy and shaking out the dirt seemed to be a very efficient machine; it consisted of a heavy wooden piece, 7 feet in length, abruptly curved at one end; a stout cord was strung to this as in a bow, a bridge at one end enabling the cord to be made tense. In appearance it reminded one of a colossal bass-viol bow. This was held from the ground by a cord which was fastened to the end of a long bamboo, rising upright from the ground, but now bent from the weight of the bow. To operate this, the person sits on the ground; before him is a pile of dirty and compacted cotton; in the left hand he holds the bow; in the right a thick knobbed stick; with this he violently twangs the cord, which vibrates rapidly in the pile of cotton in a most effective manner. The cotton by this process is quickly reduced to a fluffy condition and is now ready for the spinning-wheel, which was a primitive and rickety affair. The wheel was turned by the foot resting on the bar, the woman sitting on the bench at her work. Three spindles came out just above the wheel and three threads were spun at a time. The loom was equally rude and the old woman who was weaving when we entered the room was working with the same tireless energy that seems to characterize these people in all their vocations. The old nurse was very polite and kind and seemed greatly interested in showing and explaining everything.

The figure here given shows the baby's cradle, consisting of a thick basket held in a stout framework of wood. The mother removed the sleeping baby and placed it in what looked like an old-fashioned milk-churn, but was in reality a baby's high-chair. A floor-like partition within prevented the baby from going to the bottom. The inside of this churn-like receptacle was highly polished by the successive generations of babies who had wriggled in it.

During all my sketching in the house I was surrounded by fifteen or twenty men, women, and children who had drifted in from the neighborhood. The crowd seemed to be quite as inquisitive as a Japanese crowd under similar circumstances, but far less gentle and polite. In this house I was permitted to see a woman's bedroom. The room was small and dark and it was difficult to get enough light, even with the door open, to make out clearly the various objects and details. The appointments were not unlike those in our own



Cradle.

chambers; a dressing-table littered with the usual clutter of a disorderly bedroom; a bureau holding three drawers rested against the wall. On the top was a tall wooden candlestick, a few small jars and other objects. On the wall behind was a hanging scroll with the picture of some god or household deity done in black and white. Chairs, low stools, and a table, with no semblance of order, were about the room. In one corner was a large finely carved bedstead with heavy frame above to support the bed-curtains. The rafters of the room were exposed above. At one side was an attic or space under the roof, the floor of which formed the ceiling of an adjoining room. I noticed, as with us, the same accumulation of attic rubbish, too useful to throw away and too worthless to keep, upon which

more distracting brain energy has been wasted by man than in the writing of big books.

The few temples I saw in Shanghai left the impression of neglect. They were certainly dirty, as were the priests connected with them. It was hard to trace the same cult after seeing the Japanese Buddhist temples. In one temple which I visited there was a room, more like a shop and suggesting a dime museum, opening directly off the street, in which were various effigies arranged in order on a series of step-like shelves. A few people were engaged in prayer. In the midst of these devotions a woman came in and scolded in a high, strident voice. No one interfered or apparently noticed her actions. My escort thought she was insane.



Baby Chair.

As I left the city at twilight after my brief experience within its walls and glanced back through the gateway to take a last look at its narrow streets and low buildings and, recalling the mass of filth, misery and small-pox, I noticed a Jesuit priest with heavy black beard and unmistakable French face, but dressed in full Chinese costume. He was entering the city, in which he lived surrounded by all the squalor and misery. I could not help admiring his noble devotion and could readily understand why the Catholics make such progress in China in comparison with that made by the missionaries of other sects, who usually live in the foreign settlement, associated with many of the comforts of their more sinful brethren. I further realized that a convert of this priest might compare notes with a Catholic convert in Thibet or Cochin China and there would be no divergence of doctrines in the minutest particular.

After a hasty good-bye to my American friends, who had been so kind to me, I started for Hong Kong in an English steamer, having a quiet, uneventful voyage, good substantial food, exceedingly pleasant travelling-companions, and whist most of the time.

In sailing up the passage to Hong Kong an expanse of rocks loomed up which had I seen on the Norway or Maine coasts I would have insisted they showed typical glacial erosion.

From the damp, cold and shivering weather of Shanghai we had been transported in three days to a tropical climate. In the parks and gardens were palms, big ferns and a most luxuriant vegetation. The city is policed by Sepoys and on the streets one meets many races: heavily turbaned Hindoos; Parsees, with their caste-marks on their foreheads, which, curiously enough, seemed perfectly natural; Malay and Indo-Chinese, and red-coated British soldiers. The greater mass of the people were, of course, Chinese, who, alone of all the various peoples, showed the same interest and persistent activity that I had observed in Shanghai. There were slight differences in the dressing of the women's hair, but the clothing appeared the same, and the narrow streets of the Chinese quarter, though cleaner on account of English domination, sent out the same unsavory odors.

A day only in Hong Kong, and late in the afternoon I left the city on a steamer bound for Canton, a regular white, side-wheel steamer of the American type, with a Salem commander, Captain Lefavour. It seemed odd to find a stack of cutlasses and loaded guns in the main cabin, and in each stateroom a cutlass in a rack near the berth.



Pottery Pedler on Canton River.

On inquiry as to the necessity of these war-like preparations I was told that only a few years before the steamer "Swift" on the same route had been captured by pirates, and all the foreigners, but one, on board murdered. As pirates still abound on the river, these precautions are wisely considered necessary.

It began raining at dark, and continued to rain throughout the night. The darkness was impenetrable, and it seemed incredible that any one could navigate a boat in a tortuous river under such conditions. We reached Canton the next morning at nine o'clock, the boat having anchored during the night on account of the storm.

A wonderful sight presents itself as you near the wharf. The river in places, and over large areas, fairly swarms with covered boats, literally thousands of them of all sizes and conditions, and these boats

represent the dwelling-places of families, who for generations have been born, have lived and have died without knowing any other living-place. All the trades and manufactures of a great city are represented in this agglomeration; fruit-boats, peddlers' boats of all kinds and the famous flower-boats, or, more properly, gaudy boats, a rendezvous for harlots.

The preceding figure is a sketch of a pottery peddler, who, with his stock-in-trade of pots and jars, pans and flowerpots, piled to the gunwales, plied his trade up and down the river and in and out of this maze of floating craft.

One could not help wondering at the distractions of a census-taker were he assigned to enumerate the river population. The conveniences of such a residence were immediately apparent when it was realized that one could easily sweep overboard all the dirt and dispose of all the garbage; there would be no sewage nuisance unless the river might be considered a sewer, and in either case the Chinese are apparently immuned physically—absolutely so mentally—and filth and stink give them no annoyance; no lawns to mow or sprinkle; no wells running dry or water to shut off, and when a child disappears no harrowing suspense for days, but quick realization of the calamity, if calamity it appears to these cultivated savages; no upstairs nor downstairs; no cellar to clear up nor attic to put in order.

The boat is not only a residence, but a passenger-conveyance, a baggage-wagon, a peddler's cart, a blacksmith-shop, a bakery, indeed it lends itself to every demand of life, active or idle. A glimpse into some of the boats showed them to be fairly clean and prettily fitted up in the way of pictures, bright-colored curtains and tinsel. The larger boats had lashed to their sides blocks of wood in which were square holes for the convenience of boatmen who have to ward them off or push along their own boat. As to the model of these boats, for they all seemed alike save in size, a watermelon cut lengthwise would give a very good idea of their shape. They were apparently cranky, but evidently dry. EDWARD S. MORSE.

[To be continued.]

## STRUCTURAL COLOR-DECORATION OF THE INTERIOR OF PUBLIC BUILDINGS.<sup>1</sup>—III.

### DISCUSSION.

THE CHAIRMAN said that Mr. Horsley had given them a very comprehensive sketch of a very large subject. It certainly seemed to him (the Chairman) as if English people had almost ceased to regard art as of very much public importance, or as an important means for the expression of national thought and aspiration, to say nothing of history and the idealizing of daily life. In that sense Mr. Horsley made an interesting point when he spoke of the decline of fresco-painting and the decoration of churches and public buildings, upon the incoming and popularization of literature and printing, and the multiplication of books. He (the Chairman) was strongly of opinion that the painted walls of the public halls and churches in the Middle Ages acted in a great measure as public libraries, or were a sort of equivalent for them, through presenting before the public the great facts of religious and national history, symbol and legend. He regretted that Mr. Horsley had not been able to secure specimens of the very interesting series of wall-decorations by Madox Brown at the Manchester Town-hall. Most of the illustrations which they had seen were of French origin, or showed French influence, but the designs of Madox Brown were characteristically English, and showed remarkable dramatic sense and vivid power of conception, with a certain naturalism and local truth of detail, giving one the sense that the artist had been an actual spectator of the historic scenes he depicted. He entirely agreed with Mr. Horsley in thinking that there was an immense advantage in working upon the painting *in situ* and painting in the light in which the work was to be seen; but there was also a great practical disadvantage because the work was generally built-in by scaffolding, and the artist was never really able to get away and take a fair view of it before the scaffolding was removed. Barring that disadvantage, there would, perhaps, be better results if mural decorations were painted *in situ*. It was related that Mr. Watts made an offer to the London and North-Western Railway to paint the walls of the great hall of Euston Station if the Company would be answerable for the cost of the materials, and that the offer was declined. That was, perhaps, an indication of the way in which public art was regarded. At any rate, it would appear the Company did not wish to detain people in the hall of the station, but wished to hurry them forward to take their tickets for their destination. Perhaps many of them might have missed their trains if the painting had been carried out. He was quite in accord with Mr. Horsley with regard to *tempera*. He thought that *tempera* was a medium presenting few, if any, technical difficulties, and having very great resources and advantages, including the advantage of durability. He did not think that Mr. Horsley had said very much about tile-decoration generally. Possibly that might be regarded more as an external decoration, but he had often thought that more might be done in the way of glazed or terra-cotta relief, in the method of the Della Robbia ware, as decoration. Certainly, such bold effects of color and brilliant white associated with that material were, perhaps, more suitable in the open air and in inner courts and places where reflected light was required, and even

there, associated with mural and architectural design of a particularly light-toned character. As a rule, when it was applied in this country it seemed to be in glaring contrast to the color of the materials of the building.

SIR THOMAS WARDLE said that, as a member of the Applied Art Committee, he had advocated the proposal that a paper should be read on the decoration of the interiors of public buildings, and he associated with the subject the name of his friend Mr. Horsley, of whose work he had had some experience in North Staffordshire. They there had some of Mr. Horsley's work as an architect, and it was no small pleasure to find that when Mr. Horsley suggested color-decoration for his church-architecture there, he had given them a series of paintings without which the churches in which he had worked would be bare indeed. He remembered going on several occasions to speak to him during his work at All Saints' Church in Leek, and he found him generally lying on some planks in the top of the chancel, almost invisible, but completely devoted to his work. The results of that work were very pleasing and excellent. This subject had been introduced to remove the prejudices of people. Many people in the land seemed to prefer a plain building to a decorated one. When he (Sir Thomas Wardle) advocated the subject, he did so more with regard to places of worship, as to which he had spoken in two or three papers which he had read. He had often been very much pained, on going into churches and chapels, to see the utter absence of decorative work; the worshippers in such places feeling that the buildings were better without decoration. That feeling had perhaps descended from the old Puritan times, but he believed that it was passing away. He might instance a Nonconformist chapel in Ashton-under-Lyne, where there was one of the very best windows by Sir Edward Burne-Jones and William Morris. The more that window was seen, the more it was appreciated. The same might be said of Scotland, where artistic influences are rapidly becoming general. He thought that good would be done by such a paper as Mr. Horsley had read. England was now paying much attention to art and color, and we might well rise superior to prejudice and avail ourselves of the skill which lay at our hands. In his town there was a rather amusing difficulty. Some years ago, his dear friend the late John Sedding designed a reredos for Saint Luke's Church. It was an admirable piece of work and consisted in part of sculpture. The design was a colored one, and the Puritan spirit of the town rose against the color. The people did not object to the figures or to the marble, but they objected to the figures being colored. He begged that the pictures should be painted in distemper that it might be seen how they looked; and no sooner had that been done than the whole congregation were pleased with the result. It had now become necessary to clean the reredos and repaint it, and it was to be repainted in colors as the architect designed it. Now, unfortunately, the old spirit had risen up again, and the parish was rent in twain, and some had objected to the painting being done. Papers like that which had just been read might be well directed against such weak and ignorant prejudices. They had only to look at the beautiful room in which they were assembled to see the value of decorative work. He was sure that the decorations in the Town-hall of Manchester, to which the Chairman had alluded, had had a great effect on the minds of the majority of the people in the district. At Cheadle, in North Staffordshire, there was a church built by Pugin the Elder, who decorated it from end to end. It was built about forty-five years ago, and it was one of the most beautifully decorated churches he had ever seen in his travels either in this country or on the Continent. He did not think that there was a square foot that was not decorated or painted.

MR. T. R. SPENCE said that all the materials that Mr. Horsley had advocated in his interesting paper were extremely good in their way. There was, however, the great question of design. There was a very glorious example of color-treatment in marble and tiles which Mr. Horsley did not mention. He referred to the Mosque of Omar in the temple area in Jerusalem. The whole of the outer walls of that building up to the eaves of the side-chapels were covered with a very beautiful arrangement of various colored marbles. The outer part of the wall which supported the dome was covered with most beautiful Arabesque tiles, and, of course, the effect of the marble and the tiles together in the beautiful Eastern light was beyond description. It seemed to him that in decoration in England we were too much afraid of color. His view was that the more effulgent the color was the finer was the result. He strongly advocated that the various tones of color should be rich and effulgent, and not limited to the pale grays and shabby greens which had been very much used in recent times.

MR. W. WOODWARD thanked Mr. Horsley for his very interesting and very valuable paper. He hoped that the paper would do some good in inculcating the idea that English artists were quite capable of successfully decorating English buildings. With regard to Mr. Butterfield's work at Oxford, he was sorry to differ from Mr. Horsley in his commendation of that work. He must confess that when, some quarter of a century ago, he visited Keble College, at Oxford, he thought that not only architecturally, but decoratively, Mr. Butterfield had imported into grand old Oxford something which was antagonistic to its associations. Two years ago he visited the place again, and he found that the effect of time, that grand adjunct of art, was evident in Mr. Butterfield's work. Time, as

<sup>1</sup> A paper by Gerald C. Horsley read before the Society of Arts, and published in the *Journal* of the Society. Continued from No. 1375, page 40.

they all knew, did an immense amount of good for all art, and particularly with regard to architecture. He had been very glad to hear Mr. Horsley speak of the mosaicwork in St. Paul's Cathedral. One had only to look first at Sir William Richmond's work and then carry one's eye to the work of Salviati in the dome to see how very much more effective was the work of Sir William Richmond than the work of Salviati. Mr. Horsley had referred to the importance of the architect and artist working together in sympathy. They would all agree in his view in regard to that point, but he was sorry to say that, in a recent work of his own in which he had expended very considerable care in detail, the decorative-artist acted upon his own initiative and produced a result which displeased him (Mr. Woodward) very much. But if the sentiment that Mr. Horsley had expressed was carried out, there could be no doubt whatever that our public buildings would be far better decorated, and far more presentable, than they were now. In speaking of mural decoration, Mr. Horsley had omitted to mention a work which appealed to every one who had seen it—Lord Leighton's lovely representation of the "Wise and Foolish Virgins," at Lyndhurst. That was, he believed, one of Leighton's earliest works. With regard to the materials, marble and mosaic, of course, had the advantage that they did not require restoration or re-doing, but he must confess, that marble and mosaic in London, unless they were kept perfectly clean, and had some attention paid to them, suffered considerably in the course of a very few months. A very fine effect was produced by simple cleanliness, and this was needed in external decorative work in London. There was another matter with regard to London decoration which Mr. Horsley had not mentioned, and that was the attempt made some years ago by Messrs. Novello in their music-establishment in Berners Street. It was an example of external decoration which looked exceedingly well, but it had suffered from the effects of the London atmosphere.

MR. PHENE SPIERS said that the address was one of a most interesting kind, but it was certainly not in accordance with the title given of the subject. He had anticipated a paper on the necessity or advisability of accentuating the constructive features of buildings by color-decoration. That was a point which he hoped Mr. Horsley would take up on some future occasion, for it was of the very greatest importance. It had been brought to his mind this evening by two of the slides which had been shown of Colchester Town-hall, in which Mr. Belcher had been able to accentuate the constructional forms of the designs by the color-decoration which he had used. If an artist was brought in whose views were not in harmony with those of the architect who had not considered the buildings from the architect's point-of-view, and who failed to understand the constructional features, he would be quite liable to contradict the constructional forms by the decorations which he put in. Therefore he thought that the color-decorations of a building should be conceived from the first and that the work which the artist did eventually should be done with an understanding of the design of the architect. A totally wrong effect might be given by calling in an artist who did not understand the scheme of the architect's work. Referring to the opinions expressed as to the method of fixing mosaics, he was talking the other day with the artist who had designed the mosaics for the Albert Memorial, and who said that he was of opinion that if an artist was employed in putting the *tesserae* down on the face of the drawing, the question of putting them up in their position and the waving of the various faces of the cubes could be easily managed, and he spoke very strongly in favor of that system of work, and alluded to an example in which superior results had been arrived at by adopting that method. He (Mr. Spiers) only mentioned that incident to show that there might possibly be two points-of-view.

MR. C. BASKETT said that as Colchester Town-hall had been alluded to, he might state that he was the person who decorated it, and he was pleased to say that the architect and he were working together in every way. When he (Mr. Baskett) took up the design, he tried to enter into the spirit of it. He considered it the duty of a decorator, when an architect was in charge, to try and enter into the spirit of his design. He had endeavored to do so with Mr. Belcher, and the result was harmony and success in work. Mr. Horsley had alluded to damp walls. Twenty-five years ago, he (Mr. Baskett) had had to decorate a church wall that was exceedingly damp. A few months after the work had been done, it had perished. In order to meet the difficulty, he had some lead rolled very thin, about three pounds to the foot, and cemented it upon the wall. The lead was painted and stippled, and it became a beautiful surface to work upon. He was at the church a few weeks ago, and the work was in as good a condition as at first, but the work which had been put on a wall close by, which was considered dry and safe, was altogether gone. It had struck him that the meeting might want to know how the difficulty was dealt with. After the lead had been applied to the wall with cement made with pitch, mixed with a little tallow, it was ironed with hot irons to ensure cohesion, and it had stood thoroughly well.

MR. G. C. HORSLEY, replying, said he thought that they had had a very interesting discussion. It included points upon which naturally he was unable to touch in a paper such as that which he had read. The subject was a very large one, and opened up many avenues for consideration, and it had been impossible to touch upon

more than a very few. What had been said by Mr. Spiers as to the necessity of the decorative designs of a building being in sympathy with the construction, and expressive of the construction, formed a valuable supplement to the paper. At the same time, that was a point which must depend very much upon the painter and his consultation with the architect; and he conveyed in his paper that if there was no proper sympathy between the architect and the painter, that is to say, a thorough knowledge of each other's work—in short, a knowledge of art—there could be no good decoration. It was a subject upon which all architects felt very much. He was very much obliged to Sir Thomas Wardle for what he had said about prejudice against employing artists in decorating buildings. If people had a little more confidence in artists and a little more desire to see what they could do, they would be better pleased. The prejudice against artists was a thing which they must try to overcome; the public must be educated as to that matter. Sir Thomas Wardle had spoken of the effect of the fine paintings of Madox Brown in Manchester. He (Mr. Horsley) regretted that he had been unable to obtain any photographs of them. He had nothing more to say except that he thanked the meeting very much for the way in which they had listened to his paper. He knew that it was an exceedingly inadequate production and dealt only with one or two sides of a very large and most interesting question.

MR. J. D. CRACE writes:—"Much to my regret, I was prevented by illness from attending to hear Mr. Horsley read his paper. It was a matter of great disappointment to me, on reading a proof of the paper, to find the title practically passed by in the contents. Here is an architect of great ability and high position, with a subject of intense interest and importance to architects, 'Structural Color Decoration,' actually making no reference whatever to the effect of color on structure, the one side of the subject which vitally touches the work of the architect. There are passing references to colored materials, such as marbles, mosaic, bronze, but no word as to how the placing of these affects the structural impression of the whole for good or evil. What does it matter to the structural effect whether the pictorial work on the walls is painted in 'tempera,' in 'spirit fresco,' or in 'water glass.' The architect himself, a few yards distant, could not tell which had been used. The 'vehicle' is of no consequence to the painter, of none to the architect. But 'Structural Color Decoration,' that is to say, the disposition of color as affecting the structure, does deeply concern the architect. It is this part of the subject to which I have hoped that an architect of Mr. Horsley's ability would have devoted most time and attention, for it is not only the part which most concerns architects, but, unfortunately, it is the one of which they overlook the value. I have read and listened to dozens of papers by architects on the technique of mosaic, of fresco, of encaustic painting, of marble and woodwork, 'sgraffito,' plaster, and other decorative methods and materials; not one, that I can remember, on their disposition as influencing the structural effect. Methods and 'technical tricks' are all very well, and are good for the practitioner to be familiar with; but it is the distribution of the color-masses and color-values which affects the architecture. It matters little to the effect of the building (as architecture) whether the wall-paintings represent the 'Siege of Troy' or the 'Jubilee Procession,' or whether either be painted in 'tempera' or 'true fresco'; but it matters everything whether these works are so placed as to make the columns look thin, or so colored as to disturb the perspective, or so isolated as to remain disturbing patches. It is of much more consequence to the architect that the general scheme of color should be founded on recognition of the structural lines, that the color-values should be in the right places, and that the borderings and other ornamental features should be arranged, not with a view of 'breaking up the wall-surface,' but with careful consideration of their effect in expressing or explaining the surface, and in assisting the perception of structure. So far as it does, this color glorifies a building; where it does not do this, it abases it as architecture. A wall-painting may be full of admirable skill and yet be absolutely detrimental to the architecture which encloses it. Until architects will recognize this very plain fact, and will devote more attention to the influence of color on structural effect, leaving aside the technical questions which, after all, more concern the executive artist, we shall obtain no real alliance of the Arts. Let the architect get to know how color will affect his work, where it should be used, and why, and he will find the painter much more ready to listen to him than when discoursing of how to put it on."

#### THE EXHIBITION OF THE BOSTON ARCHITECTURAL CLUB.

THE impression produced on the visitor to this year's Exhibition of the Boston Architectural Club, at the gallery of the Boston Art Club, is quite as pleasurable as that which was awakened by the very notable one held three years ago in the gallery of the St. Botolph Club, and yet there is a very distinct dissimilarity between the evident aims of the committees in charge and a consequent unlikeness between the fruition of their efforts. Three years ago three ends were had in view and each goal was honorably achieved. First, it was sought to make the exhibition one that should appeal to the public even more than to the professional appreciation, and so architectural drawings, pure and simple, were ruled against with some strictness; next, a point was made of exhibiting positive rather than

possible architectural accomplishment, and so photographs of executed work were sought rather than perspective-drawings made before the buildings themselves had been built into shape, and, finally, some attempt was made to show what was being accomplished in the field of architectural-landscape design, which just then was beginning to excite a real popular interest. The result was an exhibition that appealed to the lay mind and filled the gallery with unprofessional visitors as we have never seen a gallery filled at any other architectural exhibition.

That was three years ago, and since then there has been no general exhibition in Boston, though there have been special exhibitions of individual work at the rooms of the Architectural Club itself, or in the gallery of some picture-shop. Consequently, people turn with some zest to inspect what the walls reveal, without that jaded feeling of being pretty sure that four-fifths of the work will be at least first cousins to four-fifths of the work shown a year before. After the lapse of three years, the chances are that the accomplished draughtsmen whose work won applause at the previous exhibition may have become busy with the practical side of work in their own offices and, so, finding no time to exercise their own skill, have had to make way for a younger group of draughtsmen, whose names are unknown and whose methods may be fresh and individual. A periodicity of three years has some very strong points to commend it.

The general impression of this year's exhibit is that it is one which possesses dignity and interest in a very unusual degree. The majority of the exhibits have, beneath the dress with which they have been endowed for exhibition purposes — whether to please the taste of the public or to satisfy that of a prospective or an actual client — a framework of real architectural worth, and it is the perception that this architectural worth is there and will exist in the executed buildings, that it is not a mere matter of pen, brush and paper, clever draughtsmanship and knowing tricks, that causes one to feel that here is abundant evidence of real advance in architecture and that the various schools of architecture have not been founded and supported in vain. The trivial, the commonplace and the purely vernacular have either not been offered to the judges or else they had the courage to reject them. There is hardly a number which has not enough of real interest in it to justify the committee in giving it wall-space.

While the Exhibition is dignified and is fairly representative of work of a good type and the performance of men of ability, it is, distinctly, merely a miscellaneous gathering and as such typifies the average annual practice of the average architect, who has to stand ready to turn his thoughts and his pencil from a tenement-house to a church, from a cottage to a school-house, from a factory to a town-hall, possibly, if his practice is good, being compelled to perform these feats of architectural gymnastics all in the same day or, at any rate, within the limits of a few weeks or months. It seemed to us, as we found ourselves forced to change our point of appreciative observation as we passed from wondering over the housekeeping expense of keeping up a millionaire's "cottage" to admiring the quiet color-scheme of a church interior, and then on to an approving glance at some ingenious wrought-iron work, that it might be a very agreeable and desirable thing to hold, some time, an exhibition devoted to a single class of buildings — to churches, for example, or, at least, to group together buildings of the same class accepted for one of the ordinary miscellaneous exhibitions. At this exhibition there are shown half a dozen or so designs for churches which one would like to study side by side, instead of having to wander backwards and forwards from one side of the gallery to another. And speaking of churches, it has been a very noticeable fact that there are seemingly eras of activity in church-building, when every office, seemingly, has a set of church-drawings on the boards, and when this happens, the ecclesiastical flavor of an architectural exhibition is very pronounced indeed. This season appears to be an off-season in church-building, for, aside from Mr. Henry Vaughan's photograph of the rather barren and uninteresting stone church at Northeast Harbor, Me., church exteriors are confined to pencil-renderings of Mr. C. B. Dunham's Baptist Church at Arlington, and an unnamed study by Messrs. Clark & Russell.

Church interiors, on the other hand, are fairly numerous, from Mr. H. B. Pennell's large and elaborated water-colors of St. Peter's and S. Francesco at Assisi — drawings in which he has successfully curbed his penchant for violent blues and unnatural greens — to Messrs. Arnold & Locke's presentation of a most charming color-scheme for the decoration of St. Brigid's, in Jersey City, a drawing which is rather killed by its immediate neighbors.

It is in color-work that this exhibition is peculiarly strong and interesting, a full half of the numbers being treated in color to a greater or less degree. The one strong impression brought away from our first view was that created by Mr. W. R. Emerson's wonderful little drawings in colored chalks — common carpenters' chalks, he always takes pains to inform you, not the colored crayons to be found in the shops of the purveyors of artists' materials. Rarely has so glowing and rich a bit of color been produced as his little "Church Interior": it haunted us all night and at the next visit we went straight to look at it again, this time at shorter range, and so discovered that some part of the delightful harmony of effect and some reinforcement and blending of the tones had been secured by a trick — a trick with a purpose and, so, wholly justifiable. This and his other chalk drawings were framed and glazed, of course, but in place of using ordinary picture-glass he had chosen pieces of clear cathedral-glass of a strong saffron-colored tone and so had

gained for his yellows, browns and reds a warmth and strength, as well as a depth and transparency, that could not have been obtained otherwise. It is a new idea, we believe, and seems to be one that might be adopted by some performers who are a bit color-blind. For instance, we can imagine that the violent and unnatural greens which are so much affected by Mr. H. B. Pennell and Mr. George F. Newton might give more pleasure to other people if they should be seen through a glazing of, say, a light bottle-green, and the chill that hangs about Mr. G. H. Hollowell's uncanny and geological sketch of "Dalmatian Houses" might produce shorter shudders if seen through a claret or madder colored glass. This drawing of Mr. Hollowell's and Mr. Emerson's "Church Interior" are about as far apart in method and result as they well could be, and yet both are most admirable and satisfactory drawings. The mannerism — whether original or merely imitative — shown in the "Dalmatian Houses" Mr. Hollowell abandons in his charming sketch of "Chartres" hung just above.

In the same corner is Mr. George P. Fernald's large water-color of the "Sala del Senato" in the Ducal Palace at Venice, an unusually successful piece of work; rich and warm in color and having about it no taint of scene-painting, it presents all the substantiality of a real room built of real materials. Admirable as is this drawing, Mr. Fernald greatly surpasses it in his drawing of the "Cloister at Taormina, Sicily," which we look on as a rather remarkable performance for an architectural draughtsman: it has the character of the work of a skilful painter who by some fluke had succeeded in painting an architectural subject so that the character of the architecture had neither been lost nor absolutely vilified.

The character of the water-color work hung seems distinctly to show that the present generation of architectural draughtsmen are abandoning some of the conventions of architectural drawing and, in their place, adopting, with modifications, some of the methods of the painters and decorators. The result is that the colored drawings at this exhibition have a greater meaning and interest for the occasional lay visitor than architectural water-colors used to have. What we mean can be noted by one who should take the trouble to pass from Mr. Fernald's drawings to a couple of drawings by the late Arthur Rotch, which for some unexplained reason are hung with the work of his successors, and Mr. Rotch's drawings were, in their time, held to have an unusual degree of pictorial merit.

But all these drawings we have referred to are based on subjects, mainly foreign, that appeal to the pictorial instinct of painter and architect alike. There is a difference between the invitation that is extended to an artist by the created result, time-worn and weather-stained, and that which is offered to him by the dry lines of an architect's orthographic drawings which he has got to humanize and vivify. In this kind of work Mr. Langerfeldt used to be, in Boston, the head of his class, and no exhibition was complete that was not adorned with half a dozen or so of his renderings. Ill-health and advancing years have seemingly put an end to his vogue, for none of his work is here, and there are only a few of the elaborate drawings made by Hughson Hawley, who for the New York offices renders the same sort of service that Langerfeldt used to render in Boston. It shows how the spirit of the times has changed that one turns from these drawings rendered in body-color, with over-emphasized highlights, to imbibe greater pleasure from observing how the younger men are arriving at effects by a simpler method. One of the most "knowing" of these methods is employed by Mr. Gregg in the production of a very charming sketch of the equally charming design made by Mr. J. T. Kelley for the "James Russell Lowell Memorial Gates" in Cambridge. Mr. Gregg seems to have produced his effect by using colored crayon on the back of tracing-paper on which the drawing was made, and then mounting on cardboard. If soluble colors in powder should be applied in the same way the blending of the colors would be still softer and less observable. There are so many specimens of Mr. Gregg's renderings hung in one part of the gallery or another that one is at first tempted to believe that the exhibition is his own private affair. But marked as his mannerism is, he successfully avoids monotony, and by using different media and fitting his treatment to the character of the material used in the building itself he succeeds in holding the interest of the observer, an interest which is about equally divided between the merits of the drawing and the merits of the design. There are so many draughtsmen nowadays who devote their time to rendering drawings for other people that it is not very often that an architect exhibits his own sketches, so that it is particularly pleasing that so excellent a type of this sort of color-work should be shown as that to which Mr. Guy Lowell treats us in his drawings for houses at Philadelphia and Beverly, Mass. The group of Mr. Wilson Eyre's freakish drawings has less of the air of unreality about them than is usually the case. It is a dangerous gift, this aptitude for turning out picturesque and "catchy" sketches, which attract by their unreality and charm by their unusualness. Mr. Emerson has the same gift, and we have heard it whispered that more than one client of his had wondered why his completed house looked not so very different from his neighbor's and so little like the original sketch that had captivated his fancy.

One other water-color drawing deserves to be mentioned, and that the "Night View of the Examiner Building," San Francisco, designed by the late A. C. Schweinfurth.

Architecturally, too, the exhibition is interesting. Lord, Hewlett & Hull's competitive drawings for the new Department of Agriculture Building, at Washington, have far more of merit in them than we were disposed to believe after seeing illustrations of their design in

the newspapers — and yet illustration in the daily paper is more and more sought after by architects! Nearby are the drawings of Babb, Cook & Willard for a house on Fifth Avenue, New York, sedate and carefully studied, but because of the slight rendering given to the drawings, not attracting the attention they deserve. At the other end of the gallery is Hawley's good rendering of Mr. G. B. Post's "New York Stock Exchange," a design which recalls the jibes that New York critics have cast on Boston because the architects of the Tremont Temple chose to crown their façade with the front of a Greek temple. Here Mr. Post has adopted a variant of the same idea and planted his great temple portico — octostyle *in antis* — slap across the middle of his building, without any particular association with the stories above it or below it. The portion of the wall of the building which runs up beside the portico, pierced as it is at each story with windows of the proper size for business-office usefulness, recalls the tale of the farmer who cut a hole in his barn-door for the cat and a smaller one for her kittens.

Near this are detail-drawings from the office of McKim, Mead & White and the Supervising Architect, the only things of the kind hung. Half way down the gallery and facing one another hang Ernest Flagg's drawings for the Naval and Military Arch — the, to us, most displeasing design that the exhibition contains. Mr. Flagg has been "strenuous" to the last degree and his up-circling cornice, an abomination of abominations, seems to ape the pinned-up flap of a Rough-rider's slouch-hat, but seen only in elevation. The character in the hat comes out when the side or perspective view is had and the particular angle at which it is cocked determines whether it is becoming or unbecoming to the wearer. It seems to us that Mr. Flagg cannot have studied his design in perspective, else the weakness and disgraciousness of this particular form of crowning-member could hardly have escaped him. This weakness is not helped by the engaged, or rather embedded, columns with their pitiful fragmentary caps with which he has chosen to embellish the angles of his structure. The effort for originality has been strenuous enough, but something more than effort is needed to compel success.

The greater part of the remaining drawings come from Boston offices and most notable amongst these is the group of drawings which exhibit Cram, Goodhue & Ferguson's very interesting scheme for the "Sweet Brier Institute," in Virginia. One can only hope that the young ladies may eventually find themselves actually housed in real buildings that do not do injustice to the charm which Mr. Goodhue's marvellous drawings assure us they are intended to have. A large part of the work that comes from this office is Gothic in feeling, for Mr. Cram is amongst the most devoted upholders of the tenets of the Gothic school, but besides this he has a real love for Colonial work, and intended that this group should have all the charm and refinement of the best work in that most adaptable style. It seems to us, however, that he has been led a little astray by the importance of the group of buildings he was designing, and the consequence is that he has verged rather on Roman grandeur and has somewhat overpassed Colonial simplicity. Some of the buildings taken by themselves are satisfactorily Colonial, but the group, as a whole, has a too Roman air, just as the University of Virginia buildings are losing their original Colonial feeling and putting on a Roman aspect with the accretion of more and larger buildings.

It takes more than an esoteric appreciation of the good qualities of Colonial work to enable one to design successfully in that style. Mr. Cram has not quite succeeded here, and Mr. Ogden Codman, Jr., who is a pronounced devotee of the style and knows far more about it than most people, has not made an entire success with the two or three houses in the Colonial style which he exhibits: he fails when it comes to the roof, or rather the upper stories and the roofs combined. Here he has followed the type as it exists in the Georgian architecture of England, rather than that which is exhibited by the more generous and agreeable treatment presented by the best examples of Colonial work in this country. Of the several designers who exhibit buildings in the Colonial style, Mr. Guy Lowell, it seems to us, comes nearer the mark than any one. In no one particular is there a greater failing than in the handling of the gambrel-roof: several such are shown, and in every case, while the angles of the roof-slopes are in themselves sufficiently agreeable, yet in each case the building, as a whole, is "high-shouldered," — and a gambrel-roofed building cannot afford to be high-shouldered. The worst offenders in this particular are the various farm-buildings which Messrs. Coolidge & Carlson have designed for Mr. T. W. Lawson's stock-farm "Dreamwold," a name which is rather set at naught by the barrenness of the surroundings of the buildings and the general aridity of the buildings themselves. This is all the more unfortunate since in intention, and in many particulars of detail, the designers have shown a great deal of ingenuity and an originality that is fruitful in interesting isolated results. In later years, when plantations have grown and shingles have warped and grown gray, doubtless the name and the architect's intentions will be found more in keeping. These buildings are shown only in photographs, and form part of the collection of photographs which have been grouped in a room by themselves, where they successfully kill one another. Almost all the photographs have one kind or another of platinum finish, and while a portrait platinotype is an admirable thing, one can stand about one in ten prints finished in that style in an architectural collection.

These heavy smudges of shadow, shadow without gradation, too, exasperatingly obscure detail one would like to see.

There is very little in the way of miscellanies shown. Some interesting wrought-iron sign-boards for "Dreamwold," by Coolidge & Carlson, some andirons and knockers, by Mr. Russell G. Cook, and an inlaid oak and silver panel, by Mr. Oliver Ainsly, are amongst the most interesting in this class artistically, while the models for a narrow library-frieze by the same designer are amongst the amusing and ludicrous efforts of genius. A real effort has been made to collect plaster models, and we have the large models by Mr. Hugh Cairns of a pediment group for the Massachusetts State-house, and sundry bits of ecclesiastical sculpture for St. Vincent's, South Boston. Besides these is shown the model of Messrs. Peabody & Stearns's great country-house "Penshurst," for Percival Roberts, Esq., at Narbeth, Pa., which lends interest to the quarter-scale drawings of two elevations that are hung on the wall above, and the model of the fountains at the entrance to the Fenway designed by Mr. Guy Lowell. Judging by the amount of attention these models seemed to attract, visitors do not care much for this form of exhibit but derive a better idea of the designer's intention from the drawings.

Amongst the buildings which lend dignity to the Exhibition are the "Board of Trade Building" on State Street, by Messrs. Winslow & Bigelow, which promises to be unusually satisfactory, and the very rational scheme for the "Faulkner Hospital," by Messrs. Kendall, Taylor & Stevens.

For one fact we are profoundly grateful: if there happened to be any drawings representing the work of any converts to the erratic teachings of the believers in "l'art nouveau" they wholly escaped our notice.



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

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

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STEPS AT DOORWAYS.—The case of *Davies vs. Tree*, which resulted in a verdict for £150 damages against the proprietor of Her Majesty's Theatre in consequence of injuries sustained by a visitor to the theatre, should be instructive to architects who are ill-judged enough to plant a door on the top of a 6-inch step, so that the fact of the existence of a step is only visible from one side of the door (and may be overlooked even then). The plaintiff's case was not one of the best in the world: he was apparently in an excited state and in a great hurry to inquire as to some presumed mistake about his seats, and he went very quickly through a door which he said was pointed out to him by an attendant, but which in the evidence it was shown was not intended for the public, but only for the staff. In spite of this, however, the jury awarded him very substantial damages for the injuries which he received from a fall caused by the unexpected step in the doorway; and we think they were right. Of course one must sympathize with Mr. Tree, who has had to pay for the mistake of his architect; but perhaps the verdict will serve to impress upon some architects that it is a mistake, and a very stupid one, to place a step just under the closing line of a door, and that their clients may have to pay for it, and will not love them therefor.—*The Builder.*

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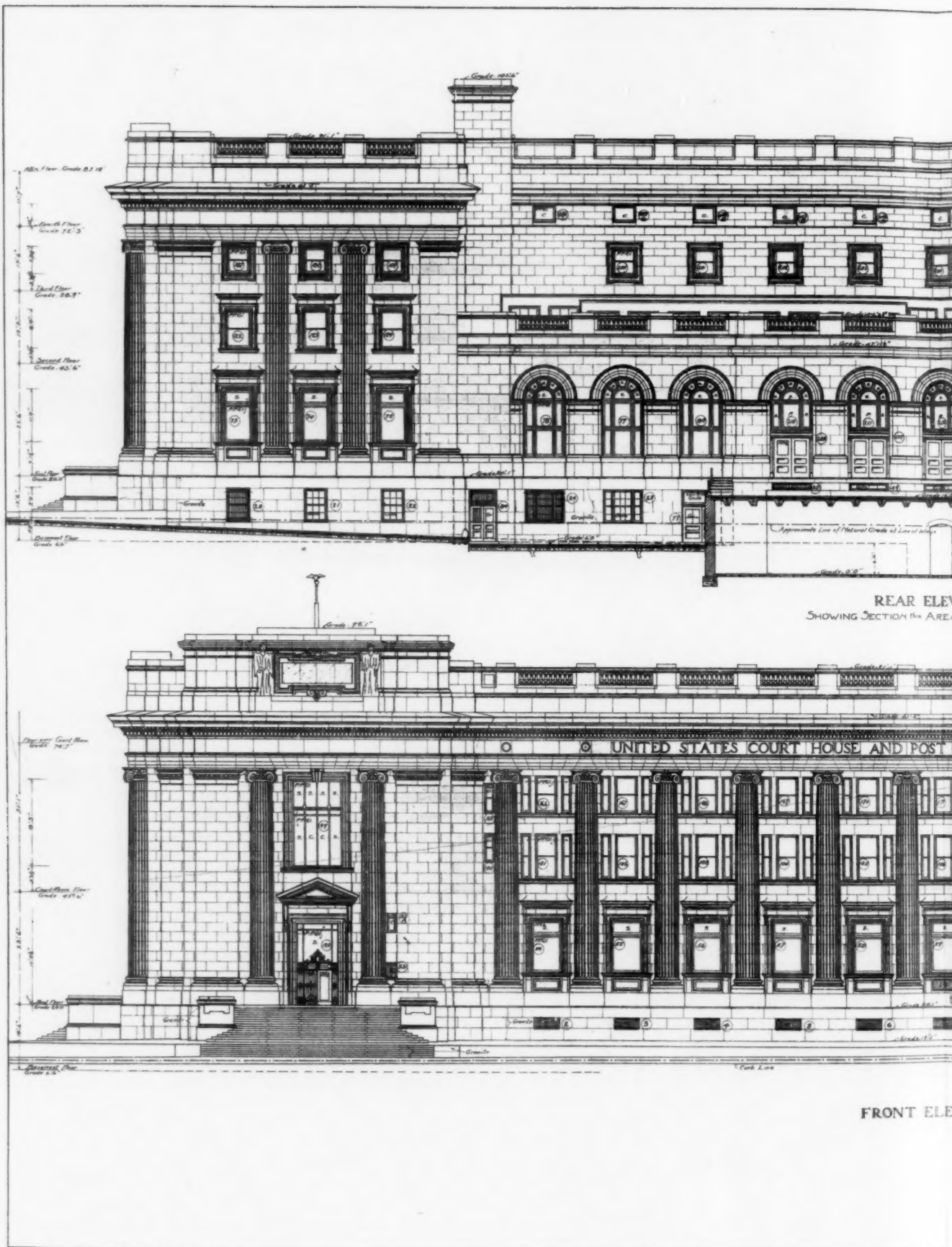
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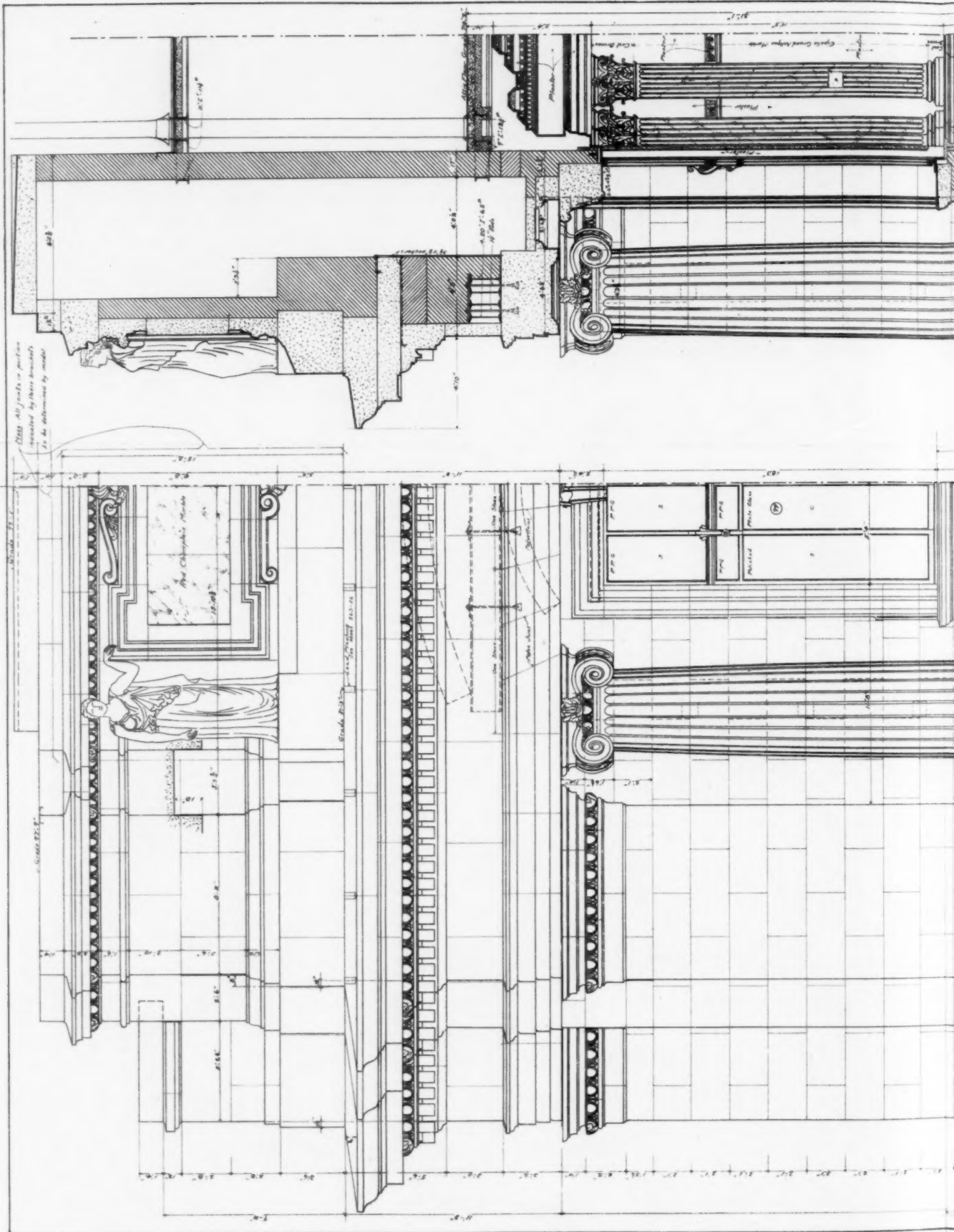
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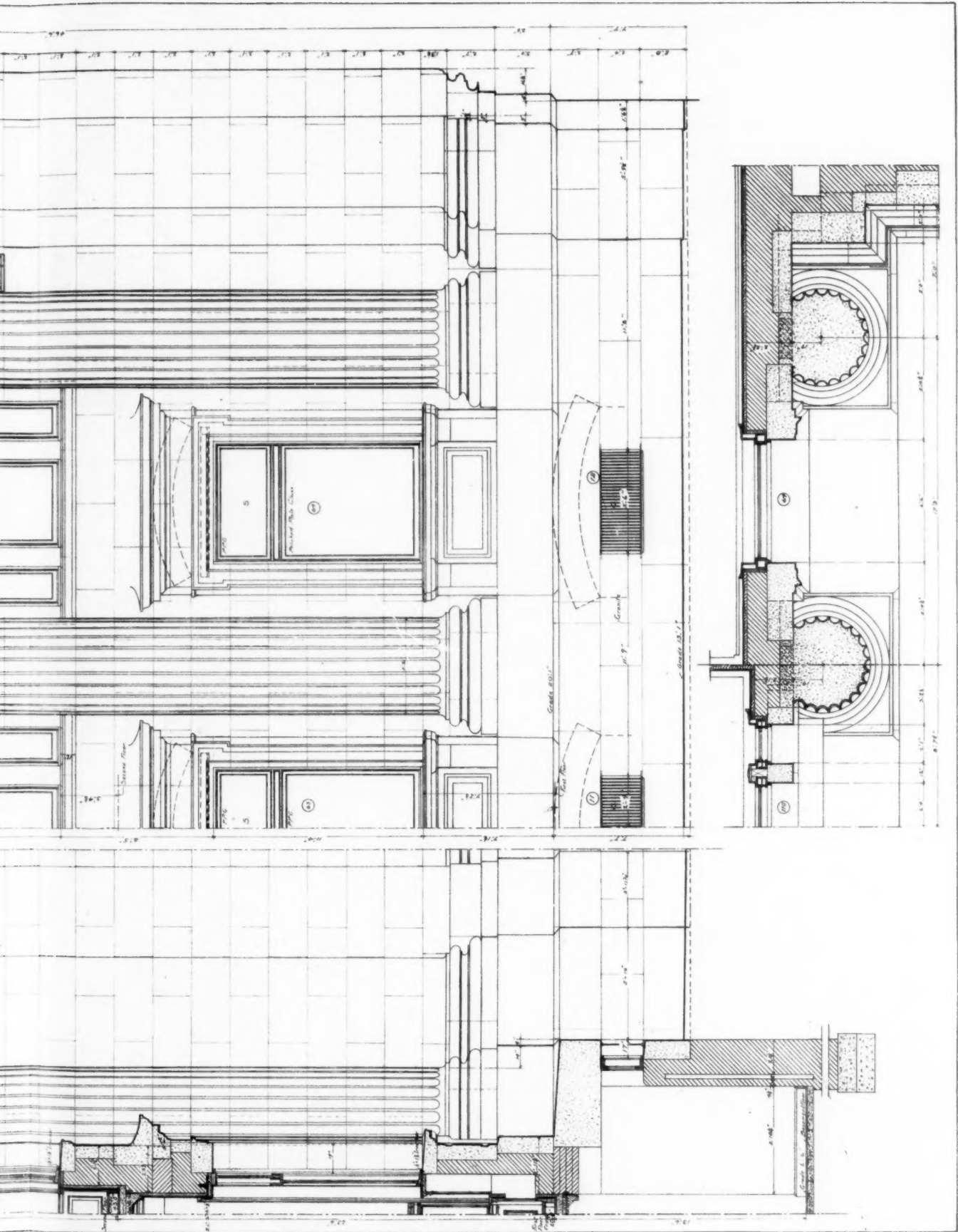
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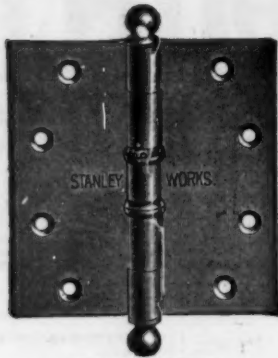
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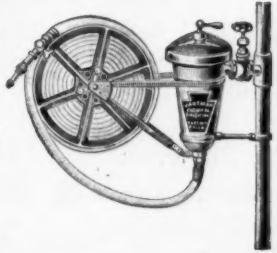
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[For pagination, see Alphabetical Index on Cover 2.]

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Carpenters' Hall, Philadelphia, Pa. . . . .	" 1770
Independence Hall, Philadelphia, Pa. . . . .	" 1729
Faneuil Hall, Boston, Mass. . . . .	" 1741
and others.	

## CHURCHES

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Seventh-day Baptist Church, Newport, R. I. . . . .	" 1729
Christ Church, Alexandria, Va. . . . .	" 1767
Christ Church, Philadelphia, Pa. . . . .	" 1727
St. Paul's Chapel, New York, N. Y. . . . .	" 1764
Old South Church, Boston, Mass. . . . .	" 1729
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and others.	

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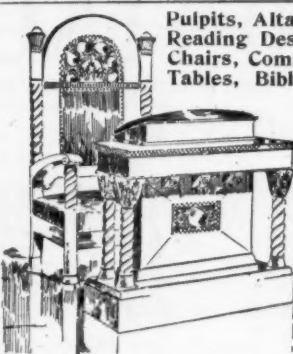
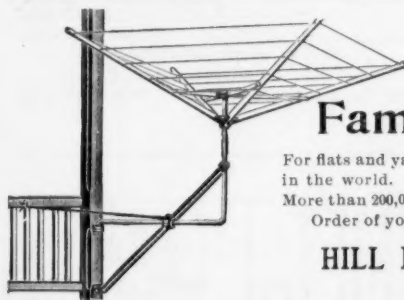
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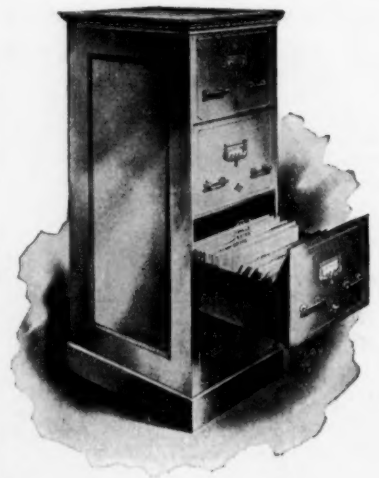
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The Bill prays for a preliminary writ of injunction, to be continued during the pendency of the suit, and upon the final determination thereof to be made perpetual, and also demands an accounting and damages.

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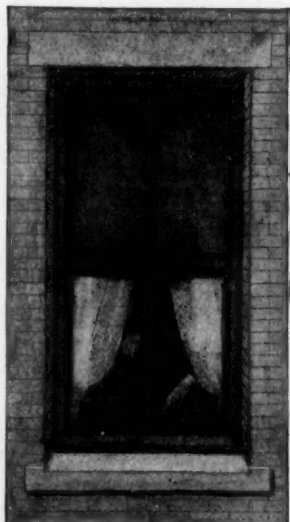
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### New Advertisements.

CHANDLER SPECIALTY MFG. CO. (Boston, Mass.),  
Art Glass Work. Page viii.

See last or next issue for the following advertisements:—

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## ARCHITECTS' REMOVALS, Etc.

THE J. Riely Gordon Co. have removed their general offices and headquarters from Dallas, Tex., to new offices in the New York University Building, at 32 Waverly Pl., New York City.

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## BUILDING INTELLIGENCE.

(Reported for the American Architect and Building News.)

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

### ADVANCE RUMORS.

Amherst, Mass.—Ellsworth & Kirkpatrick, of Holyoke, have completed plans for the erection of a dining-hall and dormitory for the Massachusetts Agricultural College; cost, about \$30,000.

Baltimore, Md.—Architects Glidden & Myers, Union Trust Building, have completed plans and will soon invite estimates on a new church at Northwood Ave. and Aisquith St. for the Aisquith Street Presbyterian congregation. The new structure will be one-story high, 90' x 90', of stone, and will cost about \$30,000.

C. S. M. Williamson, Equitable Building, has secured the contract for the new apartment house at Park Ave. and Wilson St. to be erected for the Park Pl. Construction Co. George Archer, Central Savings Bank Building, architect. Plans show a four-story fireproof building, 42' x 130', costing about \$50,000.

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### BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Binghamton, N. Y.—Andrew Carnegie has offered this city \$75,000 for a public library. If the city will provide a site and appropriate 10 per cent of that amount yearly for its support.

Boston, Mass.—The Peter Bent Brigham Hospital corporation was formed a few days ago under the will of Peter Bent Brigham, who died 25 years ago, leaving his estate in trust for hospital purposes. This trust expires on May 25th, with over four millions available for a new hospital here.

Arthur H. Bowditch, 112 Water St., has filed with the Building Committee plans for the \$1,250,000 building for the Old South Building Trust (W. F. Beal, 50 State St.), to be eleven stories high and constructed of steel, brick, terra-cotta and granite. Builder, The Commonwealth Construction Co., 7 Water St.

Two building sites, situated at corner of Jersey St. and Audubon Road, have been sold by J. Murray Howe & Bradlee for the Aspinwall Land Co., to a party whose name is withheld for the present. New owner will improve by building thereon.

A building site situated at corner of Bradshaw and Charlotte Sts., Dorchester, containing 4,111 square feet has been sold by Arthur C. Hill to C. M. Akerman, who will improve the property by building thereon.

Bridgeport, Conn.—Extensive alterations will be made in brick and stone Park City Theatre, for S. Z. Pohl, of New Haven, from plans furnished by E. W. Maynard, architect, 226 Tremont St., Boston; cost, about \$25,000. Work includes new lobby, redecorating and entire interior remodeling. General contract not let. Architect has charge.

The American Tube & Stamping Co. has purchased a tract in East Bridgeport for a site for its proposed plant. The capital stock of the corporation has been increased from \$1,000,000 to \$2,800,000.

Brockton, Mass.—Ground has been broken for the addition to the factory of the Cooperative Shoe Co. The addition will be four stories high and about 25' x 50' in ground dimensions.

Brookline, Mass.—A lot of land situated on the corner of Philbrick and Clinton Roads, has been sold by the Goddard Land Co. to Eugene P. Carver. New owner intends to erect a fine house and stable thereon.

Cambridge, Mass.—Final plans for the new Harvard Dental School have been drawn up and approved by the dental department of the university. The estimated cost, with the entire equipment, is about \$300,000. The building will be three stories high, and its main part will be 50' x 150'. The L will be 50' x 70'. The entire building will be built on the most modern principles, with a view toward making it as convenient and practical as possible.

Cedar Rapids, Ia.—The Chicago & Northwestern Ry. Co. has decided to at once erect a freight depot here, at a cost of about \$200,000.

Chester, Pa.—The plans of Addin Lacey, 1020 Chestnut St., Philadelphia, and Wm. C. Hays, also of Philadelphia, are stated to have been accepted for a \$70,000 Y. M. C. A. building to be erected on 7th St. and Edgmont Ave.

Chicago, Ill.—It is stated that the Ravenswood Y. M. C. A. is to erect a \$50,000 building at Wilson and Hermitage Aves.

Clearwater, Minn.—Arrangements are in progress for the establishment of a sanitarium here to cost \$50,000.

Danbury, Conn.—A two and one-half story brick high-school building will be erected here at a cost of about \$35,000 from plans nearing completion by W. G. Southey, architect, 181 State St., Bridgeport. General contract not let. Plans ready for figuring about May 20.

Deer Lodge, Mont.—Link & Carter, of Butte, have been chosen to prepare plans for the Kohrs Memorial Library, presented to the city by Conrad Kohrs in memory of his son.

Des Moines, Ia.—The Capital City Brick & Pipe Co. was awarded the contract for the erection of the new Yeoman Building at 8th and Loonst Sts., at \$21,000, exclusive of heating and plumbing. Hallett & Rawson, architects.

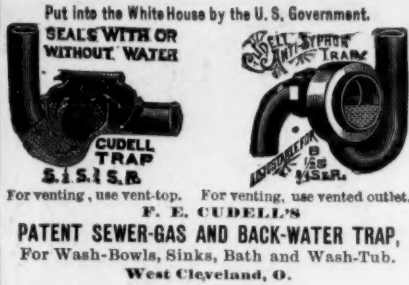
The West Des Moines school district plans to expend \$220,000 in improvements, enlargements and additions to school-buildings.

Detroit, Mich.—Malcornson & Higginbotham, Mof-fat Building, are preparing plans for a six-story office-building for J. Fred'k Hartz, to be erected on Miami Ave. and Witherell St., to cost about \$30,000.



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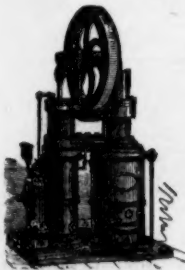
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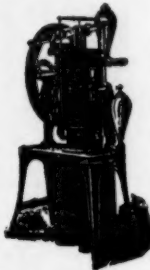
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22a Pitt St., Sydney, N. S. W.



**BUILDING INTELLIGENCE.**

(Advance Rumors Continued.)

**Duluth, Minn.**—Frerker Bros. & Co. have closed a deal for a site on Superior St. and will erect a four-story building. J. R. DeWaard, architect. Cost, \$35,000.

**Edmonton, Can.**—The corner-stone was laid recently for the new \$30,000 school-house.

**Fall River, Mass.**—Plans are now nearing completion for the erection of new plant for the Davis Mills, and work of excavating will start early this month.

**Fond du Lac, Wis.**—The Council has been appealed to for an appropriation of \$10,000 toward the erection of a library building, for which Andrew Carnegie has given \$30,000.

**Fort Dodge, Ia.**—J. B. Butler will erect a 16-room dwelling, of brick and stone, to cost \$25,000. Liebke, Nourse & Rasmussen, architects, Des Moines.

**Hartford, Conn.**—The Bible Normal College, which was recently transferred from Springfield, Mass., to this city, is arranging for important developments. It has bought the property located on the corner of Farmington Ave. and Broad St., and which is only a short distance from the Hartford Theological Seminary. As soon as \$50,000 has been secured for the purpose a woman's building will be erected.

Extensive improvements will be made in tool department of the Pratt & Whitney Co. Work consists of a four-story addition, 80' x 125', brick construction and in raising present building three stories. Cost will aggregate \$100,000.

**Hoboken, N. J.**—Plans have been drawn by Ackerman & Rose, 156 Fifth Ave., New York, N. Y., for the Morton Alumni Chemical Building, for the Stevens Institute of Technology.

**Huron, S. D.**—Huron College has plans for laying out the new college grounds, and outlines of the proposed buildings to be erected thereon. The total cost will amount to \$200,000, of which the larger part is in sight by endowments.

**Iowa City, Ia.**—Proudfoot & Bird, of Des Moines, have drawn plans for 3 buildings for the Iowa State University; total cost, \$130,000.

**Ivanhoe, Minn.**—Plans by Kinney & Detweiler, architects, of Austin, have been adopted for the new court-house; cost, \$30,000.

**Kingston, N. Y.**—Andrew Carnegie has refused the request of the Kingston Library Association for an appropriation of \$15,000 for a library building, as being inadequate for a city of this size. He is willing to erect a magnificent building on the usual condition. The trustees are endeavoring to secure the cooperation of the City Council.

**Lewiston, Me.**—A five-story addition containing 40 rooms is proposed for erection to present hotel here for Geo. Patten, from plans by Coombs & Gibbs, architects.

**Lynn, Mass.**—Old Woodend is again to be improved by the building of a tasteful and modern structure, which it will realize in the completion of the Henry C. Jewett building. This will occupy the land at the corner of Mason and Chestnut Sts., lately and for many years the site of old Mechanics' Hall, recently demolished. This new building is from the plans of Architect M. F. Burk, 3 Exchange St., and is to be finished for a three-story building, with stores on the ground floor and apartments on the upper floors.

Excavating has started for proposed brick rectory house at the wharf of the Lynn Gas & Electric Co., office at 90 State St. Private plans. Size 62' x 114' and 45 feet high; cost, about \$30,000.

**Manchester, N. H.**—An addition four stories high and measuring 50' x 120', will be made to present plant of the Elliott Mills.

**Marseilles, Ill.**—The Howe & Davidson Co. has awarded the contract to C. B. Pride, of Appleton, Wis., to erect a paper-box factory building, 112' x 325', three-story, of stone, brick, steel and wood, in fireproof construction; cost, \$150,000.

**Milwaukee, Wis.**—Buenning & Dick, architects, have plans for a Colonial dwelling for Daniel Mac-

**BUILDING INTELLIGENCE.**

(Advance Rumors Continued.)

gills, to be erected at 34th and Cedar Sts.; cost, \$10,000.

The O. F. Kelly Manufacturing Co., Springfield, O., will erect brick buildings to cost \$100,000 at South Milwaukee.

Mrs. H. G. Tuttle has taken out a permit for the erection of a flat at Martin and Jackson Sts., to cost \$55,000.

The Schlitz Brewing Co. has taken out permits for additions to its plant to cost \$270,000.

The Milwaukee Ry. will expend \$800,000 in improvements to its shops in this city.

E. Vogel will erect a flat on Sycamore St., near 6th, to cost \$30,000.

**Munising, Mich.**—The Munising Paper Co., limited, which has just been organized with a capital of \$1,000,000, will build the largest paper mills in the United States at this place. The company owns a large tract of land covered with spruce and maple which will be used in the manufacture of wood pulp.

**Muscatine, Ia.**—The Y. M. C. A. has received an offer of \$10,000 toward a new building, conditional on a \$40,000 building being erected.

**New Haven, Conn.**—Plans have been drawn for the erection of a factory for B. B. Savage & Co. A four-story brick building, 40' x 71', of heavy mill construction, will be put up.

**New Orleans, La.**—The Louisiana Industrial Expo. & Auditorium Co. is reported formed, with a capital of \$200,000 to erect a convention hall.

**New York, N. Y.**—Plans have been filed for a twenty-story brick office-building, to be erected at 52-54 William St. J. H. Schiff, of 27 Pine St., is the owner, and J. B. Baker, of 156 Fifth Ave., is the architect. The estimated cost is \$500,000.

Plans have been filed at the Bureau of Building, Manhattan, for alterations to the German Hospital, at the corner of Park Ave. and 77th St. The alterations consist of making general repairs throughout the building, and are to cost \$50,000. Schickel & Ditmars, of 111 Fifth Ave., are the architects.

Plans have been filed for a five-story brick school, to be built at the corner of Gouverneur and Monroe Sts., 135.9 feet front by 122.6 feet deep. The city is the owner, and C. B. J. Snyder, of Park Ave. and 59th St., is the architect. The cost is placed at \$160,000.

Plans have been filed for alterations to the Home for the Aged, Amsterdam Ave. and 190th St., running through to Audubon Ave. The alterations consist of building an extension to be used as a memorial hall, and to cost \$25,000. Isabella Heilmath is the owner, and Schickel & Ditmars, of 111 Fifth Ave., are the architects.

The Equitable Life Assurance Society has sold to Mrs. Geraldine Broadbelt a plot 100' x 275', on the north side of 137th St., 125 feet east of 8th Ave. She will build 15 five-story American basement dwelling-houses on the site.

A four-story and basement brick rectory and a one story brick church are to be erected on the northwest corner of Central Park West and 65th St., the rectory being 19' x 47' 2" and the church 65' x 106'. The Holy Trinity Lutheran Church is the owner, and Schickel & Ditmars, of 111 Fifth Ave., are the architects. Estimated cost, \$125,000.

John Drew, through J. H. Styles, architect, has filed plans for alterations to his house, 108 W. 25th St.

Plans have been made for remodeling St. James's Pro-Cathedral in Jay St., Brooklyn, at a cost of \$75,000. The alterations will aim to change the building into one of the Renaissance type exclusively. The front of the church will be rebuilt and the roof will be raised about ten feet. The transepts and sanctuary will be enlarged so that the seating capacity will be increased by 300.

The corner-stone of the new Hanover Bank Building, at Nassau and Pine Sts., was laid a few days ago with simple ceremonies.

Mrs. A. A. Anderson, wife of the artist of that name, is the buyer of No. 415 Fifth Ave., a four-story brownstone dwelling-house. The building will be altered for business purposes.

**BUILDING INTELLIGENCE.**

(Advance Rumors Continued.)

Geo. W. Stetson has sold Nos. 38, 40 and 42 W. 45th St., 3 four-story and basement dwelling-houses, on a plot 50' x 100'. This plot is in the rear of the New York Yacht Club. It is said that the buyer will build a big apartment-house on the site.

The McVay estate has sold No. 417 E. 70th St., a vacant lot 25' x 100' 5". A warehouse for automobiles will be built on the premises. The buyer is a builder.

R. O. Ives has sold a plot 90' x 100', at the southeast corner of Ogden Ave. and 164th St., to James F. Byrnes, who will build 3 four-story frame dwelling-houses on the site.

**Northampton, Mass.**—The Trustees of Smith College have decided to erect 2 dormitories, each to cost \$40,000, and a hall for general purposes, to cost about \$75,000.

**Nyack, N. Y.**—The authorities of the Nyack Hospital have received a legacy amounting to about \$20,000 left to the institution by Dr. Charles H. Masten, who died here recently. Dr. Masten, who was a native of Canada, had practised medicine in Rockland County for more than thirty years. The last two years he spent in partial retirement from practice, giving most of his time to the Nyack Hospital, to which he became strongly attached. The building needs enlarging to meet the demands made upon it, and this bequest comes at the right time.

**Oakland, Me.**—A brick business block will be erected here for the Cascade Savings and the Messalonsku National Banks, from plans in preparation by Coombs & Gibbs, architects, Lewiston. Work consists in rebuilding part and remodeling balance of block recently damaged by fire. Plans ready for figuring.

**Omaha, Neb.**—The A. O. U. W., of South Omaha, has adopted plans by John Kewit, Jr., architect, for the new building to be erected at 25th and M Sts. It will be two-story, 50' x 80' of pressed brick; cost, \$20,000.

**Oswego, N. Y.**—The plans of Henry L. Moul, of Hudson, are stated to have been accepted for a \$30,000 Y. M. C. A. Building.

**Philadelphia, Pa.**—The corner-stone of the new school and parish building of St. Elizabeth's Catholic Church at 23d St. and Montgomery Ave. was laid recently.

Jacob Miller & Sons are to build a \$40,000 addition to their plant.

Bids are being received on Liveright Greenwald & Co.'s manufacturing building to be erected at the southwest corner of Arch and 13th Sts. It will be twelve stories high.

John Dellefs is having plans prepared for a manufacturing building at 252 N. 11th St. It is to be an eight-story structure, of brick, 38' x 100', and will cost about \$50,000.

The Davies Textile Co., of Frankford District, is to build a new weaving mill at a cost of \$25,000.

Within a few months ground will be broken for a mammoth silk mill to be erected on Hunting Park Ave. by the Sauquoit Silk Mfg. Co., which is now located at 5th St. and Columbia Ave.

The John D. Allen Co., architects, have been commissioned by W. J. Gilmore, representing a syndicate of uptown capitalists, to design a fine modern theatre to occupy the lots Nos. 2124-30 Germantown Ave. The site is considered a fine one for the purpose, and no expense will be spared in making the theatre one of the finest in the city. The building will be of ornamental brick, absolutely fireproof, with exits on both Germantown Ave. and Marshall St.

George F. Payne & Co. have filed specifications for the magnificent Widener Memorial Home for Crippled Children, which they are to build on Old York Road, near Tabor. The buildings were designed by Architect Horace Trumbauer, and will cost about \$500,000.

The Arch St. Presbyterian Church, at Nos. 1006-16 Arch St., whose fine tower has long been considered one of the most admirable bits of architecture in

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**BUILDING INTELLIGENCE**  
*(Advance Rumors Continued.)*

this city, will shortly be torn down and the site occupied by a fireproof building for the J. C. Winston Co., book publishers. Architect W. C. Pritchett has been commissioned to draw the plans, which will provide for an eight-story brick structure. There will be an arcade driveway around three sides of the building and a loading platform in the rear.

Duhring, Okie & Ziegler have completed plans for the row of model tenement houses that are to be built for the Octavin Hill Association on 7th St., above Carpenter. They will be of brick and terracotta, four stories in height, with total dimensions of 70' x 130'. Each floor will contain accommodations for 10 families and all the appointments will be of the most modern order. The buildings will cost about \$40,000, and will be known as the Ravello apartments.

**Providence, R. I.**—Brown University has acquired the property at 86 George St., now occupied by the residence of Rev. George McLellan Fiske, and it probably will be used as the site for the new John Carter Brown Library. The new building will cost half a million dollars, and the money is already provided for in a donation of John Nicholas Brown, who also gave the library it is to contain. This, the American historical library, is the most complete in the world. Work will not be commenced before summer.

St. Stephen's Church will build a new rectory at the corner of Brook and George Sts. The land has been purchased and the plans approved. Norman Isham is the architect. Ground will be broken at once, and the new rectory probably will be completed by autumn.

The Young Women's Christian Association is now directing all its efforts toward raising funds for the new building to be erected on the corner of Washington and Jackson Sts.

**Richmond, Va.**—The penitentiary commission, of which Senator Lecato is chairman, has selected a site for the new building, which is to cost \$180,000. This structure, which is to be practically fireproof, is to be constructed after the most approved plans. The commission determined to locate the building on the Spring St. side of the penitentiary lot. Work is to be begun as soon as the architect prepares the plans.

**South Framingham, Mass.**—A four-story brick factory, 50' x 407', will be erected here at a cost of \$60,000 for the Dennison Mfg. Co., 28 Franklin St., Boston, from private plans just completed. Work will start in immediate future.

**South Hadley, Mass.**—It is reported that Wm. Gaylord will make a gift of money to this town for



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**BUILDING INTELLIGENCE.**  
*(Advance Rumors Continued.)*

a \$25,000 library building. There is general pleasure at the gift, which will enable the books now owned by the library association to have a fitting home. The building will add to the attractiveness of the town in no small measure.

**Stockton, Cal.**—W. S. Collins, representing Los Angeles capitalists, is reported to be negotiating for a site for the erection of a \$150,000 hotel in the business centre.

**St. Paul, Minn.**—Thomas G. Holyoke is at work on plans for entrance-gates and administration building for Roselawn-Cemetery; cost, \$35,000.

**Taunton, Mass.**—A letter from Andrew Carnegie offering \$60,000 to the city for a public library, provided a site is furnished and its support pledged, was read to the City Council at a recent meeting. This gift will be accepted. The offer is additional to the one Mr. Carnegie made some time ago in joining with other prominent men in the steel industry in announcing an intention of erecting here a \$100,000 statue to the Leonard family, which founded the iron industry in America.

**Tenneck, N. J.**—Ludlow & Valentine, 100 Broadway, New York City, have recently drawn plans for the following buildings to be erected here for the Standard Coach Horse Co.: training-stable, 40' x 80'; hospital, 40' x 60'; office-building, 30' x 60'.

**Walla Walla, Wash.**—The Odd Fellows are taking bids for the erection of a \$25,000 temple.

**Waltham, Mass.**—One of the most desirable building sites here at the corner of Main and Elm Sts., is to be greatly improved. The property is owned by Mrs. A. M. Buttrick, and plans have been prepared for the erection of a three-story business block, the building to be of brick. There will be seven stories, six on the main street front, and one on Elm St.

**Woonsocket, R. I.**—An extensive addition, to be used as a power-house, will be made to present plant of the Woonsocket Electric Machine and Power Co. Building and machinery will cost \$100,000.

**COMPETITIONS.**

**COURT-HOUSE.** [At Mason, Mich.]  
 The Bldg. Com. of the Co. Bd. of Superv. will, until May 26, receive competitive plans and specifications, and estimates of cost of erecting a modern county court-house, to be built of cut-stone or stone veneered; vaults for offices to be of adequate size, well lighted; cost, \$40,000. F. B. PHILLIPS, Sec'y. 1377

**PROPOSALS.**

**CHURCH.** [At Sleepy Eye, Minn.]  
 Rev. Aug. F. Zich will receive bids until noon May 27 for the erection of a brick church for the Evangelical Lutheran congregation, from plans by Omeyer & Thori, architects, of St. Paul. 1377

**PROPOSALS.**

**STOREHOUSE.** [At Fort Snelling, Minn.]  
 Office of Chief Q. M., St. Paul, Minn. Sealed proposals will be received at this office until May 26, 1902, for the construction of a forage storehouse and coal shed at Fort Snelling, Minn. Plans and specifications may be seen and blank proposals with full instructions, had upon application here, or at the office of the Quartermaster, Fort Snelling, Minn. GEO. E. POND, Q. M. 1377

**SCHOOL-HOUSE.** [At Boone, Ia.]  
 Albert Whalen, secretary, will receive bids until May 26 for the erection of a school-house in district No. 5. 1377

**MARKET-HOUSE.** [At Lima, O.]  
 Bids will be received by the City Clerk until May 24 for erecting a market-house on a stone foundation, 48' x 80', including ventilators, gas and water piping, etc. W. R. TOY, City Engr. 1377

**COURT-HOUSE.** [At Kewaunee, Wis.]  
 Wm. Karsten, Chairman Building Committee, will receive bids until May 26 for the erection of a court-house, from plans by W. E. Reynolds, architect, Green Bay, Wis. Bids are asked on the general contract; painting, mason work, carpenter work, plumbing, gasfitting and sewerage, electric wiring. 1377

**MACADAMIZING.** [At Midland, Mich.]  
 Sealed proposals will be received at the office of the Board of Public Works in the city of Midland, Mich., until the 27th day of May, 1902, for grading, curbing and macadamizing Main St., together with the necessary drainage therefor, in the city of Midland, from George St. to St. Nicholas St., in accordance with the plans, profile and specifications on file with said Board of Public Works. B. H. CARTER, President. 1377

**OFFICERS' QUARTERS.** [At Fort Barrancas, Fla.]  
 Bids are wanted May 28 for constructing, plumbing and electric wiring set N. C. B. O. Quarters here. Address W. E. COLE, Q. M. 1377

**COURT-HOUSE.** [At Wilkesbarre, Pa.]  
 Bids will be received by Geo. S. McLean, Co. Compt., until May 28 for erecting a court-house at North River and North Sts. F. J. OSTERLING, archt., 701 Times Building, Pittsburgh. 1377

**FIRE STATIONS.** [At Gloversville, N. Y.]  
 Bids will be received May 26 at the office of the City Clerk for the construction of 2 brick fire-department stations. 1377

**ROADWORK, ETC.** [At Fort Rodman, Mass.]  
 Office Constructing Quartermaster, Newport, R. I. Sealed proposals for constructing roads, macadam and concrete walks, grading and filling in front of

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- "An Architectural Knockabout. I."**— Seven papers [Illustrated], beginning with No. 706.  
[This series is out of print.]
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- "Everyday Italy."**— Four papers [Illustrated], beginning with No. 1051.
- "A Trip Abroad."**— Five papers, beginning with No. 312.
- "An Editor's Trip Abroad."**— Fourteen papers, beginning with No. 548.
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PROPOSALS.	PROPOSALS.	PROPOSALS.
<p>officers' quarters and repairing sea-wall, Fort Rodman, New Bedford, Mass., will be received here until <b>May 28, 1902</b>. Information furnished on application. THOMAS H. SLAVENS, Q. M. 1378</p> <p><b>BUILDING.</b> [At Columbus, O.] Bids are wanted <b>June 2</b> for erecting a Y. M. C. A. Building in this city. F. D. PEABODY, Chmn. Bd. Trus. 1378</p> <p><b>BUILDING.</b> [At Terre Haute, Ind.] Bids will be received by the Bd. of Co. Comrs. until <b>June 2</b> for furnishing material and erecting the Virgo Co. Home for Dependent Children. JAS. SOULES, Co. Aud. 1378</p> <p><b>CEMENT WALKS AND GRADING.</b> [At Denver, Col.] Bids are wanted <b>May 31</b> for constructing cement walks and grading at Fort D. A. Russell. Address MAJ. J. W. POPE, Ch. Q. M. 1378</p> <p><b>PAVING.</b> [At Jackson, Miss.] Sealed proposals for paving with vitrified brick certain portions of State, Capitol, Pearl and President Sts., approximating 47,000 square yards, together with curbs and other accessory construction, will be</p>	<p>received by the Mayor and Board of Aldermen of the City of Jackson, Miss., till <b>June 3, 1902</b>. Specifications and forms will be mailed on application and plans are on file in the office of the city engineer, Walter G. Kirkpatrick. A. P. LUSK, City Clerk. 1378</p> <p><b>GUARD-HOUSE.</b> [At Fort Adams, R. I.] Office Constructing Quartermaster, Newport, R. I. Sealed proposals will be received here until <b>June 4, 1902</b>, for constructing, plumbing, heating, and wiring brick guard-house, Fort Adams, R. I. Information on application. THOMAS H. SLAVENS, Q. M. 1378</p> <p><b>HEATING.</b> [At Fort Getty, S. C.] Sealed proposals will be received here until <b>June 4th, 1902</b>, for heating one double barracks, one single barracks, one commanding officer's quarters, five captain's quarters, and five lieutenant's quarters by hot-air system and heating of hospital by hot-water system, all at this post. Information furnished on application. DAVID PRICE, Q. M. 1378</p> <p><b>PUBLIC BUILDINGS.</b> [At Great Diamond Island, Me.] Office of Constructing Quartermaster, 185 Middle St., Portland, Me. Sealed proposals will be received</p>	<p>at this office until <b>June 2, 1902</b>, for the construction of barracks, officers' quarters, hospital, N. C. O. quarters, bake-house, shops, storehouses, stable, etc. (15 buildings in all) at Fort McKinley, Great Diamond Island, Me. Information, specifications and blanks on application. CAPTAIN A. W. YATES, Quartermaster, U. S. A. 1378</p> <p>Treasury Department, Office Supervising Architect, Washington, D. C., May 10, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 18th day of June, 1902, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at Wilkesbarre, Pa., in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Wilkesbarre, Pa., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1378</p> <p><b>PIPE SPECIALS.</b> [At Washington, D. C.] Office of the Commissioners, D. C., Washington, D. C. Sealed proposals will be received at this office until <b>June 7th</b>, for furnishing 30", 36", 42" and 48" cast-iron flanged pipe specials. Specifications and blank forms of proposals may be obtained at this office. HENRY B. F. MACFARLAND, JOHN W. ROSS, JOHN BIDDLE, Commissioners, D. C. 1379</p>

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<p><b>CONSTRUCTION, WIRING AND HEATING.</b> [At Des Moines, Ia.] Maj. R. B. Turner, quartermaster in charge of the construction of the Des Moines Army post, has advertised for bids until June 3 for the constructing and electric wiring and steam heating of two double sets of officers' quarters, one double barrack, one double set non-commissioned officers' headquarters, one guard-house, one cavalry stable, one quartermasters' stable, one quartermaster and subsistence storehouse, one bake-shop and one coal-shed. 1378</p>	<p>will be received at this office until 2 o'clock P. M. on the 16th day of June, 1902, and then opened, for the construction (except plumbing and mechanical equipment) of the Mechanical Laboratory, National Bureau of Standards, Washington, D. C., in accordance with the drawings and specification, copies of which may be had at this office. JAMES KNOX TAYLOR, Supervising Architect. 1377</p>	<p>specification, copies of which may be had at this office or at the office of the Postmaster at Janesville, Wisconsin, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1377</p>
<p><b>STOREHOUSE.</b> [At Fort Banks, Winthrop, Mass.] Sealed proposals for constructing ordnance storehouse, frame, here, will be received until May 29, 1902. Information furnished on application. A. W. CHASE, Q. M. 1377</p>	<p>Treasury Department, Office of the Supervising Architect, Washington, D. C., May 5th, 1902. Sealed proposals will be received at this office until 2 o'clock P. M., on the 9th day of June, 1902, and then opened, for the completion (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at New Brunswick, N. J., in accordance with the drawings and specification, copies of which may be had at this office or the office of the Superintendent at New Brunswick, N. J., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1377</p>	<p><b>PORTLAND CEMENT.</b> [At Ford's Station, Ky.] U. S. Engineer Office, Custom-house, Cincinnati, O. Sealed proposals for furnishing about 1,500 barrels American Portland cement at Ford's Station, L. &amp; N. R. R., Ky., for use at Lock No. 10, Ky. River, will be received here until May 31, 1902, and then publicly opened. Information furnished by MAJOR ERNEST H. RUFFNER, Engrs. 1378</p>
<p><b>STABLE.</b> [At Fort Myer, Va.] Sealed proposals for constructing stable and shed will be received here until May 25, 1902. Information on application. CAPT. W. F. CLARK, Q. M. 1377</p>	<p>Treasury Department, Office Supervising Architect, Washington, D. C., May 6th, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 11th day of June, 1902, and then opened for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at Janesville, Wisconsin, in accordance with the drawings and</p>	<p><b>SEWERS.</b> [At Anderson, S. C.] Sealed proposals will be received by the Sewerage Commission of Anderson, S. C., until May 27th, 1902, for constructing pipe sewers and for furnishing sewer pipe. Extent of proposed works is approximately 1 1/2 miles of pipe sewers from 8 to 18 inches diameter. For specifications, forms of proposals, etc., address the Engineer at Winston, N. C., or the Clerk of the Commission at Anderson, S. C. ROBERT E. LIGON, Chairman. B. C. MAXWELL, Clerk. Engineer, J. L. LUDLOW, Winston, N. C. 1377</p>

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SECTION 1. No Member should enter into partnership, in any form or degree, with any builder, contractor, or manufacturer.

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

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

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

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

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

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

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

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

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

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

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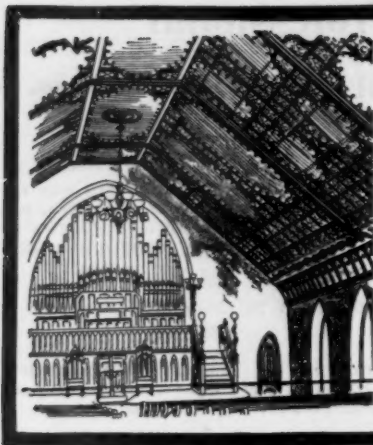
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