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IT would take a very strong and nearly unanimous appeal from our subscribers to induce us to continue the form of publication which, during the current quarter, has been given experimentally to our International Edition. We are not satisfied with the practical working of the new method, which seemed to have the promise of many desirable possibilities in its favor, and believe that no mistake will be made in returning at the earliest practicable moment to the original form of publication. From the first issue for July, therefore, subscribers to the International Edition will again receive their copy in its familiar blue-covered weekly form.

MR. A. J. OVERMIRE, a Minneapolis architect, makes some comments on the great and increasing fire-tax in this country which are favorably mentioned by the New York *Evening Post*. Mr. Overmire's most novel suggestion, that municipalities "should take action against owners who disregard common-sense principles of fire-protection" is not, unfortunately, a very practical one, for the reason that "the common-sense principles of fire-protection" are very ill-defined, and are constantly changing, as new materials and methods of construction come into use; and to authorize municipal officials to prosecute owners of real-estate on such uncertain and arbitrary grounds would be to put in the hands of political heelers a weapon which would be used for blackmailing on a gigantic scale. If the principle of neighborhood responsibility, which is applied nearly everywhere in Europe, outside of Great Britain, were accepted here, as some of the most thoughtful insurance men now urge, careless and selfish owners of buildings would be sufficiently held in check by the fear of civil suits for damages, without needing the application of the criminal law. Mr. Overmire, however, indicates, unconsciously, a less radical method by which, pending a change in the laws, the situation might, so far as underwriters and the public are concerned, be immediately and greatly improved. Speaking of the fact that the insurance-companies, during the last year, carried on their business at a net loss of about nine million dollars, he says that in Philadelphia, for the last seven years, the net losses in the congested district have been five times as large as the total net loss, "because the premiums, as a whole, reduced the loss in that city, taken as a whole." This means, apparently, that the profit on the premiums on insurance outside the congested district made up the losses in the latter territory. Supposing, then, for the sake of making the matter clearer, that the amount of insurance carried in the congested district was the same as that carried outside, the obvious inference from the statement that the loss in the congested district was five times as great as the total loss is that the policy-holders outside the congested district paid premiums five times as great as they should have been, in order to make up the losses which the underwriters suffered from charging their customers in the congested district only one-fifth as much as they should have paid. This is not the first time that we have called attention to the fact that insurance-companies in this country, notwithstanding their professions of adapting the premium rate to the hazard, still grossly overtax the owners of dwelling-houses and other good risks, to make up the losses which they suffer from underbidding each other to secure large contracts on department-stores and warehouses, the premiums on which, by their own confession, are totally inadequate to the probability of loss; and the Philadelphia figures, which Mr. Overmire seems to take from official sources, show that we have not overstated the matter. Under these circumstances, we may, as representatives of a profession interested solely in the art of building, be permitted to say that if the insurance-companies in Philadelphia, instead of groaning and lamenting, would forthwith add four hundred per cent to their premium rates in the congested district, reducing them from that standard only in consideration of the adoption of safeguards which every architect understands, and would deduct four-fifths from the premiums paid by the owners of dwelling-houses outside the congested district, they would do more to call public attention to the conditions which increase or diminish the fire-hazard, and to promote the adoption of improved methods of construction and maintenance of city warehouses, than could be accomplished by criminal prosecutions in every State in the Union.

IT is rather amusing, in view of the lectures which American architects continually receive from insurance officials in regard to the superiority of foreign methods of building over our own in regard to resistance to fire, to read the account of a real fire in London or elsewhere, with the comments made upon it by the newspapers. A few weeks ago a fire broke out in a warehouse in London, in the quarter of the Barbican, where a large number of such warehouses are clustered together, with narrow streets between. How the fire originated is not stated, but it spread very rapidly, until nearly forty buildings were destroyed, with property to the value of more than five million dollars. In its remarks on this fire, the *British Architect* says, not without reason, as even the profession in America will acknowledge, that "internal partitions need no longer be made of match-boarding," while even "automatic sprinkling arrangements have got beyond the experimental stage, and ought to prove of real utility in coping with the incipient stages of a fire outbreak." The idea of fitting a storage warehouse with partitions of matched boards would seem preposterous to any American architect, and, in this country, at least, automatic sprinklers are so far beyond the experimental stage that their utility in putting out incipient fires is no longer a matter of speculation. The *British Architect* observes, further, that "the insurance-companies seem also to be disposed to quote reduced rates for buildings constructed on fire-resisting methods." It is indeed gratifying to learn that English insurance-companies are "disposed" to find the fire-risk greater in warehouses divided by matched-board partitions, with sheet-glass windows, opening on narrow streets, than in those glazed with wire-glass, and subdivided by partitions of masonry, but we can hardly infer from this circumstance that knowledge of such matters in England is enormously superior to that attained in this country, where insurance schedules have for many years taken account, in rates, of nearly every detail of construction affecting the fire-hazard.

THE fact seems to be that English methods of building are, at present, inferior to ours, and the comparative immunity of English towns from fires is due less to the solidity of their houses than to the methods of heating them. Open fireplaces, although they offer a certain danger, are, at least, easily watched, and, when there is no fire in them, which is the case with most English fireplaces all the year round, they present no hazard at all. If the same buildings were heated by steam or furnaces for six months in the year, as would be necessary here, and were provided with elevators in the American proportion, it is doubtful whether they would resist fire any better than our buildings. In another case in London, a man was working at night in a shop on the ground-floor of a house. In moving a lamp, he dropped it, and the oil, running over the floor, took fire. The fire spread so rapidly over the house that seven of its inmates were burned to death before they could be reached. The oil used in the lamp was tested, and found to flash at eighty-eight degrees Fahrenheit. We need hardly say


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that the sale of such oil in most American communities is forbidden by law, while shops in dwelling-houses are guarded, in our large cities, in such a way that an accident of this kind would hardly be possible.

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THE last *Bulletin* of the Department of Labor contains an interesting article, by Mr. Henry J. Harris, on the present condition of the smaller industries in Germany. It is hardly necessary to say that statistical treatises on social and economical subjects are abundant in Germany, and the figures which Mr. Harris uses are well chosen and significant. We have heard a great deal of late years about the economical revolution which would be effected by the supply of cheap motive power to small establishments, as distinguished from the great factories which have become characteristic of modern industry; and, in France, the characteristic French care for the individual citizen has led to the introduction, under the favor of the Government, of various schemes for the distribution of power in small quantities, by means of compressed air or otherwise. However this system may have succeeded in France, it has not made much progress in Germany, where the number of small establishments using motive power is insignificant, and tends rather to diminish than to increase. The substitution of small motive-power units for large ones has, indeed, progressed rapidly, but it is not the family workshops which have created the demand for small motors, but the great factories, which have found that the cost of motive power is so small an item in their expense-account that it is more economical, in the end, to use a considerable number of engines or motors, working independently of each other, than to depend upon one large central power-producer, the stoppage of which involves the cessation of operations in the whole establishment. So far is this new theory carried in Germany that in a great textile factory at Chemnitz every loom is driven by an independent motor. Such improvements in factory management do not, however, tend to throw work from the factory to the domestic workrooms, but the contrary. Every economy in production on a large scale makes competition more difficult for the small operator, and the little home establishments, of the mediæval pattern, steadily diminish. Undoubtedly, the disadvantages of the change are, to a great extent, offset by the enormous improvements which have taken place in modern factory life; and those who mourn the disappearance of the old German workshop, where the master and the apprentices worked side by side in producing charming articles of everyday use, and where the most intelligent and industrious apprentice usually, at least in the story-books, married the master's daughter, and became, in his turn, rich and respected, may console themselves in part by comparing the German factory-village of forty years ago, filthy, degraded and neglected, with that of the present day, orderly, well policed, and provided with numberless advantages, in the way of schools, hospitals, nurseries, churches, model dwellings, playgrounds and parks, which the last generation hardly dreamed of. It is true that much still remains to be done in this direction, but it now seems not impossible that the factory system, through careful regulation by law, and, still more, through the intelligent charity of the owners and managers of great establishments, may become the most powerful of all agents in the elevation of a large portion of the community.

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OLD people in Massachusetts can still remember that the early cotton factories in Lowell were intended, not only to earn dividends for their owners, but to promote the intellectual and moral good of those employed in them. It was then thought that the management of a loom was quite compatible with refinement and modesty, and the farmers' daughters from the neighborhood, who formed the greater part of the operatives, were properly cared for, and, according to their own account, were happy and respected. Those who had a taste for literature united in composing and publishing, in their leisure moments, a very creditable little periodical, called, we think, the *Lowell Offering*, copies of which are still to be seen in public and private libraries, and very many of the operatives, both men and women, reached, later, high social standing. Somewhere in our own family is preserved a silver pitcher, presented to a cotton-mill manager by his grateful employés; and the relations between operatives and managers were generally pleasant and creditable to both sides. In the course of years, competition on one side, and socialistic eloquence on the other, brought a change in the conditions. The cotton-mill managers thought it necessary, in order to reduce cost of production, to lower wages to a point which would attract only the most destitute and ignorant operatives. It is doubtful now whether this was not a mistake; but it became the accepted policy, and the Anglo-Saxon farmers' sons and daughters were replaced by French Canadians, Hungarians, Poles and Portuguese, among whom the agitators proclaimed that capital was robbery. Although the Lowell mills have always been managed in such a way as to suffer comparatively little from labor troubles, they could not escape altogether the consequences of the alliance of ignorance, poverty and agitation, and, in a mitigated form, they share the common condition of textile and other factories employing cheap labor, in an absence of anything like the old sympathy between employers and employed. Whether this will ever return is, here as all over the civilized world, a question of great importance. It is possible that the improvement of machinery, and a demand for finer goods, may raise the standard of intelligence necessary in operatives, and with it the capacity for appreciating and reciprocating good feeling on the part of the employers, and it is at least an encouragement to think that whatever is done to elevate the character of factory operatives throughout the world will not have to be repeated for a lower class, the operatives themselves being now the lowest in scale among citizens of civilized communities, instead of being, as in mediæval times, representatives of the middle class, with a great mass of serfs and proletarians below them.

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*LE GENIE CIVIL* publishes an interesting essay on trusts and other industrial combinations, in America and elsewhere. Concerning the American variety it quotes Mr. Havemeyer's opinion, that "the tariff is the mother of trusts," and mentions the example of the wire-nail trust, which sold in Hamburg for twenty dollars a ton the nails that it was selling at the same time in Baltimore for more than fifty dollars a ton, to show the effect of combination to monopolize a highly-protected domestic market. At the same time, it believes that trusts of a certain kind are useful, and may prosper, even in countries without a protective tariff. Thus, an association has existed in Germany for several years, among the coal-mine owners of the Westphalian basin, to regulate the output of the mines, as well as to fix prices. Naturally, in a country surrounded by other coal-producing regions, it would be impossible, without the aid of a protective tariff, to maintain exorbitant prices, and the operations of the association, or "cartell," as it is called, have tended to the advantage of consumers, by preventing violent fluctuations, while they have benefited the community by avoiding waste, at the mines, of the precious mineral which we are so rapidly exhausting. The Westphalian cartell is authorized and protected by law, and the Government itself is a partner in it, through certain mines belonging to the Government, which are members of the association. Under its constitution, the affairs of the mines are regulated by a Commission, chosen by the associated mine-owners. The Commission decides upon the amount of coal to be mined every year, and assigns to each mine its proportion of the total to be produced. If any mine produces more than its proportion, it is fined a certain sum for every ton in excess, while a certain indemnity is paid for the production of less than the proportion assigned. All the mines in the association are obliged to sell their coal to the cartell, and agree not to sell to any one else; and the Commission of the cartell sells again. As the Commission always knows how much coal it will have to sell, and how much it will cost, it can fix its prices without adding any margin for contingencies, and its customers can do the same, to their great advantage. The result of the system, as administered by the Commission, has been that, within the last six years, the difference between the highest and the lowest price paid for Westphalian coal has been only about twenty-two per cent; while, before the formation of the cartell, a variation of two hundred per cent had taken place within fourteen months, and the average price for four years before the formation of the cartell was considerably higher than for the four years following its complete establishment.

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A PATENT has been taken out in Germany for a kind of brick, made with porous concrete, saturated with tar, for building into walls, in place of the ordinary wood brick, for nailing grounds and finish. In this country, where wood bricks, when exposed, in winter, to the drying atmosphere from furnaces or steam, soon become loose, grounds and nailing-strips are usually secured to the walls by nails, driven into the joints of the brickwork; and this method answers well; but, occasionally, a more secure nailing is required, and for this purpose the concrete and tar bricks seem likely to be well adapted.

## THE GENIUS OF MICHAEL ANGELO.[1]

EMERSON says that when we learn the age of the ornaments on our iron fences, we shall think very well of the first men or ill of the latest.

We are constantly reminded, by religion and by the fatality of our own existence, of the eternity which lies before us; we recall too seldom the eternity of the past which becomes unknown. The architect should be brother to the astronomer, who computes time in such great epochs that the age of the earth is to him of little significance; to the geologist, who sees in the present but one layer superimposed upon innumerable other strata; then he shall learn to set a proper equilibrium to his thoughts, — to see the art of the present in proper relation to that of the past.

The spirit of novelty is ever present with its illusions, not because there are so many new things in the world, but because we ourselves are so novel to our surroundings. We know so little concerning the past of the earth wherein we live that we are prone to regard every recurring experience as being something new and original, but there is indeed not much that is original about us outside of the fact that we are new in our own sphere of existence, and may have power to impress our personality somewhat upon prevalent ideas which are the heritage of all.

Much is said of Nature and of fidelity to Nature in Art. We are, in fact, part and parcel of one creation and may safely assume that we can be original only in the same degree and in the same manner in which Nature herself is original. Human understanding is thought to be the culmination of nature; human intelligence may be more subtile and more comprehensive than other demonstrations of natural laws, yet it is not possible for us to elevate ourselves beyond, nor to separate ourselves from, other forces which move the visible universe.

Let us inquire, How is Nature original? Nature never produces a new form where an old one will answer her purpose. She sometimes makes new leaves, she sometimes creates new flowers and new fruit, but her processes are long and tedious; she clings to old forms long after they have ceased to be of service to her. If she is hurried in her interminable processes she produces freaks. Her oaks are always oaks; she may transpose them from soil to soil, and from clime to clime, until they have changed their forms, until they have altered the shape of their leaves, but she will never come to a period when they will bear other seeds than acorns. And yet new forms and new species she does produce out of the long periods of time at her disposal; also because she once labored under less restriction on this globe than she does at present. Earth, like ourselves, was once young and pliable, before she became set in the rigid mould of the present.

Cultivate the form of Nature if you will; change her daisy into a chrysanthemum; eliminate the seeds from the apple and orange; employ your art to shorten the length of her periods; to compress her epochs into seasons, her years into days and, yet, she will refuse to depart from fundamental types. Let us, then, turn to Nature for instruction, we who would invent new styles and new orders of architecture. She will offer us little encouragement, but she may set us in the right path. She may impart to us some of her sincerity, some of her unconscious power, some of the humility which is her strength. Let us not distrust the methods of Nature; she copies without hesitation; ofttimes in a perfunctory manner. God above us is Himself Prime Copyist when He rolls His nebula together to form new worlds.

In the town of Lancaster, Ky., there is a court-house erected at a period when vernacular building was at lowest ebb. The architect of the structure may have been a carpenter who knew nothing of the architecture of books. There is an arcade across the front of the building upon which he chiefly exercised the resources of his calling. He knew nothing of orders and arches, or of Vignola. He did not even take time to study orders from the Grecian example at Richmond Court-house, fifteen miles distant; he, in fact, flourished at a time when columns and entablatures were not in proper vogue. He made his piers exactly as he had seen the most recent examples of wooden columns in his own native village; somewhat more massive, it is true, in deference to the material employed, but square and with chamfered corners, after the manner of those with which he was familiar; he provided them with bases like those of his prototypes; he embellished them with capitals, not at the top of the shafts, but at the spring of the spandrels or braces; he produced his stone spandrels in direct imitation of those of the wooden verandas; he then set his architraves from column to column after the immemorial fashion. Now, I consider that man to have been a genius; I make this assertion in all confidence because he possessed the prime element of genius, sincerity. He but needed further opportunity; had he been permitted in like fashion to have builded for a sufficient length of time, he might have evolved a new style of architecture. For in this manner were the styles of the past brought forth; they were creations of times and circumstances rather than of conscious or continued effort. They are the outgrowth of the ages which fostered them, and not inventions of individual minds.

But I have mentioned Michael Angelo, and what may this digression of the village carpenter have to do with that most eminent master? They do not, indeed, stand so very far apart; there is no missing link to the chain which connects them one to the other. Michael Angelo is omnipresent in his personality. He stands amongst the most universal of men that have lived, and as such belongs to all times, to all men, to all things. It is not probable that the village carpenter (assuming him to have been such) was familiar with Vitruvius; Homer and Virgil may have been to him but mere shadows of names; yet I fancy that he must in some degree have been acquainted with Michael Angelo. That supreme genius must in some fashion have been connected with the development of his understanding; in some indescribable manner blended with what intuition of the symbols of art he may have possessed. Special knowledge he may not have acquired, neither of sculpture, neither of painting, certainly not of architecture, to associate with any of these the name of the Great Master. Yet, symbols of art of some sort he must have possessed. These belong to all who have attained the first degree of enlightenment. Vague or definite, mean or exalted, the mind turns instinctively from symbol to symbol. The building suggests the monument, the monument suggests the statue, the statue the painting, the painting the song, the song the instrument. We all of us are architects, sculptors, painters, poets, musicians, in some degree, at some moments of our lives. We all of us have symbols, whether conscious of the fact or not, and in so far as these pertain to modern art they are in some manner associated with Michael Angelo. We will therefore allow our village carpenter to have been, at the moment he set his architraves upon their columns, somewhat inspired and therefore imbued with some measure of the spirit of the Great Master.

On the Italian steamer on board of which I was a passenger from New York to Naples, there was a bright boy, presumably a new apprentice in the art of navigation; his duties were of the menial sort, yet he evidently was not an ignorant lad and may have been at the commencement of some successful career. One day he was employed at painting on deck, and his remarks seemed to amuse those of our company who understood his tongue. "What does he say?" I asked. "He says, 'I am the Michael Angelo to-day,'" responded an Italian. The lad had but reminded us of the vast influence of Michael Angelo over the entire world.

When, shortly after that incident, I saw in Florence the drawings executed by Michael Angelo as a student — first attempts which seemed so near akin to our own primitive essays at drawing — I recalled the boy on the steamer. We are so much alike, with the same human nature after all, the greatest and the least; the difference which separates us one from another is more often in degree of sincerity than in measure of resource. Every one of us is a Michael Angelo to the extent and degree in which he is endowed with faith and that strength of purpose which is not the outgrowth of craft, but the spontaneous sincerity of the soul.

The qualifications of the great artist do not consist in logic, or in any faculty of abstract reason. Art is the spontaneous expression of intuition. Art has always flourished in more intimate relations with religion than with science, insomuch that Faith may be considered as the foundation of Art. Without faith, intelligence may build bridges, railroads, skyscrapers, warehouses, produce scientific marvels, but cannot create architecture, cannot give vital expression to any form of art. If we do not entertain that ideal which is so very near akin to religion, then is the artistic spirit not within us. The intuition of the beautiful may be fostered and cultivated, but cannot be wholly acquired; it must be inborn, and cannot be attained through education, however much education may be necessary to give it form and expression. Therein lies genius, the true and trite reason why geniuses are born, not made; yet, we all of us have some spontaneous sincerity within our souls, and are to some extent geniuses. Art being the heritage of the soul rather than of the mind, we can readily understand how those ages which were less enlightened than our own should have surpassed us in those things which appeal to the emotions and to the feelings. They were believing ages; they were dominated by men who worked through faith. The Great Masters of those times were Dante, Titian, Michael Angelo, giants of truth and sincerity. We may not approach them without adding to the measure of our own faith. We may not write a poem, paint a canvas, conceive a monument, without becoming conscious that the eyes of those masters are resting upon us. They accuse us of hypocrisy, of frivolity, of shallowness, yet they will in no wise discourage us, but add to the measure of our strength. Their faith enables us to understand the elements of truth. If we have not already entered within their influence, we are as yet as little children that have not learned their A B C's.

The entire world has been under the spell of Michael Angelo; his influence has been greater than that of any other man who has given impetus to the development of art in our own times. Three hundred and fifty years have passed, and his greatness has not lessened, neither has any appeared to be his rival since his day. He stands before us a lofty mountain in eminence; he may be compared to Napoleon in the magnitude of his personality. His individuality is in itself more significant to the world than any specific achievement of his skill. He appeared capable of all things; he surpassed other men in the intensity of his faith, the depth of his sincerity, the warmth of his imagination, the fertility of his resource, the measure of his industry. It is interesting to follow every incident of his long and eventful life. He imparts form and color to everything upon which the impress of his gigantic mind is cast. He is not alone the man of imagination, the sculptor, the painter, the architect, but also the skilful engineer, the builder of roads and ramparts, the counsellor of princes, the man who dared confront the

[1] An address by S. E. Desjardins, F. A. I. A., before the Cincinnati Chapter of the American Institute of Architects, May 20, 1902.

Pope, the man of impulses who tolerated no rival; in all things more than other men.

If we conceive of originality as being embraced in individual force and personality, and not in novelty nor in ability to effect unusual combination and achieve striking results, then is Michael Angelo the most original of men. Otherwise he was original in no extraordinary manner; he understood the futility of striving after novel effects and novel forms, the meagreness of all resources, the inadequacy of mere dimensions to produce results. He was adept in device and invention, making more use of these in painting than in architecture, but he fully understood their subordinate purpose, their secondary province in the realm of art.

I restrict my attention chiefly to Michael Angelo in his relation to us as architect. Architecture was to him but one of the many incidents of his long and productive career. It was but late in life, at a period when the labors of most men are drawing to a close, that he began the serious task of the dome of St. Peter's. He did not propose the dome as an original idea, but merely undertook to carry on the work of his predecessors. Even the oft-quoted assertion that he proposed to suspend the Pantheon in mid-air did not originate within his imagination. Bramante had entertained a similar proposition a hundred years before. It is quite certain that St. Peter's would have had a dome had Michael Angelo never been called upon to produce that remarkable culmination of his genius. It is also probable that the dome would have been fully as great and fully as high as the one which was carried into execution. It is also to be conceded that without the Great Master the dome would have exhibited as much invention in conception, and, in all probability, would have been more profuse and elaborate in detail. Rosselini probably embodied a dome in his original scheme submitted to Pope Nicholas; Bramante conceived a grand dome for St. Peter's; Sangallo designed another and more elaborate one. Since the day when Brunelleschi began the great dome of Florence, it had become the dominating idea in architecture; no monumental structure was conceived without the dome. Michael Angelo set about to finish the work already begun: to complete the dome which should exceed all other domes; not in breadth, although it needs must be vast; not in height, although it needs must be lofty; height and breadth the dome must possess, but it must include far more than mere dimensions. He was a Florentine, born within the shadow of the great dome of Florence, while here in Rome he was restricted within limits less in extent than the vast area crowned by the vault of Brunelleschi. Notwithstanding this restriction he made his dome to exceed that of Brunelleschi in all those essentials which embody the conception of greatness, grandeur and simplicity. The dome of Florence which he was to copy and to surpass was vast, grand, lofty, sublime, sombre, ponderous. He embodied in his structure the first of these attributes; he eliminated the last, sombreness and ponderosity. Before him Brunelleschi also had studied the Pantheon at Rome so as to conceive the stupendous idea of suspending the Pantheon in the air and setting it aloft upon lofty piers, but he labored under greater disadvantages than did his successor, and the Pantheon in transformation lost his contour of its vault, the beauty of its proportions. Michael Angelo was equal to the task of overcoming all objections, literally suspending his dome above its vast supports, where it looms in unsurpassable majesty the most notable architectural achievement of modern times. This he accomplished, and, with intuition yet more subtile in simplicity, produced in the exterior structure of the dome a worthy complement of the interior.

The contrast between the dome of Brunelleschi and that of Michael Angelo is the difference between first experiment and final result. In the former we are at once reminded of the ponderous weight set upon the piers, we admire the invention and daring ingenuity of the architect. In the latter we are unconscious of the piers, oblivious of the personality of the architect. The grandeur and majesty of the vault is all-prevailing; it is the true Pantheon in mid-air.

There is no invention, no novelty of form; the same columns, pilasters, capitals, architraves, pediments, which are the heritage of all Italian architects. Nothing new, but the great result, the thing, itself.

This simplicity is characteristic of all of the architectural creations of Michael Angelo. He employed few forms, the most simple motives, the most ordinary types, yet he invests these with individuality they had never yet possessed. The pediment assumes grandiose proportions; the festoon, Titanic magnitude at his hand. To him especially belongs the high segment introduced so effectually in St. Peter's and in St. Mary of the Angels. Neither may we pass without notice the Farnese Palace. Here we find the crowning feature, the great cornice of the Florentine Palace transported to Rome with added dignity and inimitable grandeur.

We arrive at a definition which enables us to understand the distinction between originality and servility, and it embodies in a comprehensive sense the difference between copy and unworthy imitation. The master mind which copies learns to begin where others have left off; knows how to finish where others have begun, and this talent is not within the range of the servile, who begin where circumstance may place them and never attain more than a portion of the success of others who have labored in the same fields before them. If we have learned what our predecessors have acquired and are able to complete anything whatever which they may have left unfinished, then have we achieved success and have accomplished the work of the original minds.

Great men are the product of the places and times which offer them unusual circumstances in which to achieve renown. In order to understand the career of Michael Angelo, we must also learn the history of Florence during the three centuries which preceded his day. We must be familiar with the career of Arnolfo, Giotto, Brunelleschi and a host of others who exerted before him their influence upon the art of Florence.

We turn from Italy and find an illustration of this fact in the works and fame of Shakespeare. We are all familiar with Shakespeare, but we are not sufficiently alive to the fact that Shakespeare might not have been immortal to us had he not been preceded by many who prepared the way for his coming; had he not been surrounded by a hundred other poets and dramatists of no mean genius, of whom his greater genius was the culmination. We may in our own country find an opposite example in the career of Richardson, the greatest architect of our times. He came at the beginning of these things, as it were; not to impress his large individuality on work which others had begun, but to give expression to genius with foreign symbols in a land where there were no established traditions of art. He achieved remarkable success; exhibited great originality and strength of purpose, but exerted no lasting impression upon the architecture of the age. In fact, he left none to complete the work which he himself could do no more than to begin. His forms were alien, his symbols exotic; it would have required greater geniuses than he to have carried out his style to rational development, and this the natural limits of human ability precluded. His works remain to us interesting in themselves, but they will not serve the future as prototypes because they are not in harmony with the spirit of our times. Had Richardson remained in Paris; had some great opportunity like that of the Grand Opera-house come to him, then might he have attained immortality when our more primitive conditions denied him. The right sphere of the great master is at the culmination rather than at the beginning of events.

It may not be within the range of our experience to be great masters; the world has not place for many Michael Angelos; we are obliged to do those things which are set before us to be done, but nevertheless the masters' lesson is given us to learn; the power of discrimination, the distinction between originality and imitation is put to us at all times and under all circumstances. We may all of us have within us some of the spirit of Michael Angelo. We may not have opportunity to build enduring monuments and domes, but it is necessary that we should in some measure have the souls of those who build monuments and domes in order to achieve the least success in anything. It is necessary for us to have within us far more than we have opportunity to impart to our work, and we require not mere knowledge of facts, but intuition which gives the mastery over facts. If a man has expended all of his resources in the accomplishment of anything, something will yet be wanting in the result of his effort. His work will not stand in complete entirety, but will, in some measure, be a failure if in its conception or execution he has exhausted the power of his art. This fact cannot be too strongly impressed upon us in this practical age wherein so many are eager to undertake tasks which are beyond their measure. The Great Master was in himself more than his statue of Moses, greater than the allegories of the Sistine Chapel, greater than the dome of St. Peter's. His career was an evidence of supreme power which he could not express in any of the works, and in his old age he poured forth yet more of the inexpressible depth of his nature in verse, for he was a great poet as well as a great sculptor, a great painter and a great architect. In a sonnet to the Supreme Being he voices the universal prayer: —

> "The fetters of my tongue do Thou unbind,
> That I may have the power to sing of Thee
> And sound Thy praises everlastingly."

These words have a familiar sound, and they also serve to remind us that all familiar things have great origin, else they cannot endure long enough to become universal. We feel our spirits expand, we become greater in the presence of so vast a soul, wherein genius is so intimately blended with simplicity. If we study all of the achievements of Michael Angelo we shall find that they are all comprised within primitive elements: sincerity, faith, application. He followed beaten paths of knowledge; he adhered to standards set by others of his own times; he employed invention sparingly; he tried few experiments; he troubled his spirit little concerning originality. The principal lesson of his life is that of application. He studied long, continually and unremittingly; he labored patiently and untiringly. We all of us may do these things. He taught us the important lesson that nothing of permanent value may be attained without long preparation and assiduous preliminary study. He impresses us with the fact that the untutored spirit may not aspire to the work of the trained imagination, the well-stored mind, the skilful hand. We may all of us learn these lessons if we have time and opportunity before us. Cultivate the talent, and the genius will come forth in the well-beaten path, the originality will find new expression. The sum of originality in any one man, even the greatest, is so small as to be of little avail, unless when to the personality of genius is added the considerable heritage of others who have preceded in the same path.

We will place beside the dome of St. Peter's at Rome, the Mole Antonelliana at Turin. The Mole Antonelliana is one of the most original structures of our times. Its conception involved much creative skill, brilliant imagination and constructive ingenuity. There appears to have been no utilitarian problem involved in the planning

of the pile to compel its author in any manner to sacrifice the artistic proportions of the monument. It is unlike any other great building ever projected, and yet I will venture to assert that no one would revert to it as a type from which to conceive any mouumental pile. It may be more beautiful than the average skyscraper, which we forgive as the outgrowth of conditions which in themselves are not beautiful, but it is nevertheless an object-lesson of the futility of invention when applied to art.

I will bring in contrast to the above another structure which bears a distinct message to us in these practical days when we find it difficult to associate beauty with utility and are prone to consider that they bear no relation to each other. I refer to the Or St. Michael at Florence. This building was erected as a grain-market and for the storage of grain, and upon it all the guilds of Florence lavished the symbols of their crafts. It was built at a time when the Artist was more powerful than the King, and among such treasures of art was the greatness of Michael Angelo fostered. We have need of such to stand before us and accuse us of our sins of ugliness. If we but strive to make our markets and warehouses as beautiful as the circumstances which surround us will permit, we may come again to a time when men will spend less for sordid desires and more to elevate the spiritual nature of the people.

For if we consider the relation of art to other dominating forces of our age we shall be compelled to admit the fact that we do not live in an age which can be favorable to the presence of great masters. Their spirit is not in our atmosphere, their examples are not among the incentives which actuate the people of our times. But we are not to entertain the idea that the day of art has departed forever. All things are recurrent. All periods pass away but to return. We may arrive at some rare epoch when the soul of sincerity and truth and the spirit of science and investigation shall work hand in hand, and progress in harmony; when some master of the future shall attain greater results than the world has yet conceived. We have at least this consolation: if we are devoted to the beautiful, we are in employ of the highest on earth. We are followers of the truth, and, like St. Christopher of the ancient legend, we serve none but the strongest. The millionaire may buy nothing better than architecture, sculpture and painting with his money. Else wherefore this eagerness for fine houses and rare works of art? Is not Michael Angelo this day greater than the great pope whom he served? If we cannot ourselves be masters we are preparing the way for the masters that will come; and wherein might we find more exalted occupation? When the day of greater things in architecture arises, then shall the architect cease to be primarily a man of affairs and an engineer and shall resume once more his real avocation; he shall once again be artist equal to the task set before him. Think not that the influence under which we live may be sufficiently powerful to change wholly the current of events so that the future shall have nothing in common with the past. Think not that the artistic feeling may ever wholly be crushed from the soul of man; it is too deeply rooted in the very essence of human nature ever to become extinct. We are told that every philosopher is a failed poet, that is, he became a philosopher after he had made the discovery that he could not be a poet. In like manner the ranks of the busy world are filled with men who follow other avocations because they cannot be artists. Else wherefore this universal eagerness for things which appeal to the imagination? Is it the wood and the stone, the brick and the cement which brings us here together? Is it not rather the symbols these things represent which attract us, and do not these seem more beautiful to us than they are in reality because we carry more of the ideal within our souls than we are willing to acknowledge to ourselves and to one another?

Our small measure of effort is all necessary to the future; none of it can be spared. We are all working towards a time when the people shall themselves become possessed of more artistic intuition, more power of discrimination between the beautiful and the deformed; when all men are in themselves artists in some measure or other; when the man shall have conquered his monster of iron and the machine shall have imbibed the spirit of inspiration from the soul of man. At that time the Great Master shall reappear and he shall be surrounded by multitudes of lesser masters.

We may receive the consolation out of the midst of our own inartistic surroundings. Think ye that the streets of Florence never fostered unsightliness, even when the artistic spirit of the age was concentrated in that city? Let us not consider that the circumstances under which we labor are utterly hopeless. We see much deformity in the present, and are prone to magnify the beauty of the past, but we are not to entertain too intimately the idea that the present is devoid of beauty, that the past was freed from the restrictions of our conditions. Nearly all of the past has been wiped out from our remembrance forever; what has remained to us has been the best and most cherished, and to complete our illusion Time has softened the outline of all remnants of the ages to lend them grace. Our remote ancestors, did they not have their daily problems, also? They did not build monuments and temples alone. They must have places to eat and places to drink and places in which to transact business. Are we to suppose that all of these were beautiful and sublime? Perhaps they were beset with no conditions of smoke and steam-engines, no problems of pipes and electric-wires, but compromising conditions and forms of ugliness they surely must have had with them at all times. The familiar history of the past is comprised chiefly in recitation of the affairs of potentates; of war, bloodshed and contentions. Had we but more definite knowledge of the peaceful annals of peoples; had we but clearer record of their customs and domestic habits; could we but enter intimately into their abodes and have introduction into their daily lives, then might we have better understanding of the past and better profit by the experience of others who have solved the same problems before us.

Some sixty miles south of Naples lies the site of the ancient city of Pæstum. Nothing remains within the walls but the ruins of three temples. Within the vast enclosure of the walls are cultivated fields and a few farm-buildings; nothing else but those impressive ruins. At the time of Christ these temples were already five or six hundred years old. During the long existence and in the many vicissitudes of that city, what other buildings, what succession of other buildings, occupied all of the space within these walls? We know, indeed, little whatever concerning them. Temples, theatres, halls, markets, storehouses, dwellings, all structures required to constitute a great city (and human nature was not so very different long ago from what it is at present), such there must have been to supply the wants and customs of so many centuries. They have been utterly wiped off from the face of the earth, and we may reasonably suppose that they were not all worthy objects in their own day. Perhaps the architects of those times complained of lack of opportunity to build monuments and temples very much as we do to-day, since out of so many centuries so few of these remain. We have, in fact, but one clear glimpse into the daily life of the civilization of antiquity, and that is in the object-lesson of the buried city of Pompeii. We know but little of the ordinary buildings of ancient Rome, and out of that vast city of monuments but one structure has been preserved to us intact — the Panthéon. The present alone is ours in which to perform our little parts, and when we learn how Time has preserved to us so little of the past, how may we question the future with any degree of assurance?

We will revert once again to Michael Angelo ere we close. His vast personality is present amongst us in the material sense, in a manner scarcely realized by multitudes of those whose intellectual development has come within the range of his power. The most imposing structure in our land, the dome of the Capitol at Washington, may attribute its beautiful form to a reflex of the supreme genius of the great master, through the intermediary of Christopher Wren and of Walter, it is true, but with salutary presence in our midst; redeemed by noble form from the baseness of the material in which it is embodied and exerting grateful influence upon the architecture of the present day.

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## PARIS

THE ANNUAL SALONS. — THE SALLE DE LOUIS.

FROM a general visit to the architectural section of the two Salons this year, one brings away this first impression, that there is in particular at the Société Nationale des Beaux-Arts a lot of furniture, and at the Société des Artistes Français many water-colors. Water-colors, which generally deal with motives of architecture, even when little surrounded by plans, façades and technical drawings, can always be held somewhat to represent works of architecture, but furniture rather calls to mind the exhibits of cabinet-makers. This reproach, formulated last year apropos of the Salon of the Société Nationale des Beaux-Arts, is addressed anew to that school of artists who, architects, and talented architects, exhibit hardly anything else than tables, cabinets, chairs, arm-chairs, book-cases and bedsteads. There is exaggeration about this. This is no longer an exhibition of architecture. It is interesting, and I will repeat it again and again, to see an architect compose a bit of furniture and all the accessories of a dwelling of which the *ensemble* will in this way form a unity, adding all the more effect to an attractive harmony. But an isolated bit of furniture without its architectural enframing is a manifestation of art which is more open to criticism. If this piece of furniture is exhibited by a furniture-maker, we do not demand of it any other qualities than those of elegance, satisfactory shape, good taste and solidity. If it is an architect who exhibits this same bit of furniture, we have the right to demand of him a reason for the forms he has adopted, and why he has used this style rather than another, and the best way of enlightening us is to show by the side of the furniture which is the mere accessory the building which is the chief end. Decoration of an isolated room may be interesting, but the neighboring room may afford a contrast which is simply shocking. The tapestry decorators do not hesitate to make a dining room in the Henri II style balance a drawing-room in Louis XV style. The architect ought to show a greater regard for the æsthetics of harmony in the *ensemble* of his work. And this is why a piece of furniture, agreeable enough to see by itself, only has a mediocre interest if it is exhibited by an architect. And the whole story lies in this.

La Société Nationale des Beaux-Arts is essentially modern, and it is in that school of design which it has been agreed to call " L'Art

Nouveau" that it most willingly seeks its inspirations; and this very peculiar art demands above all a greater harmony in its manifestations. Without this it runs the risk of amazing the observer rather than anything else, by underscoring, as it were, an originality which may easily become sheer eccentricity or pretentiousness. Yet I do not take sides for or against the tendencies of L'Art Nouveau. It has already sufficiently proved what there is in it in the way of suppleness, charm and homelikeness, but only on condition that it does not overpass certain limits of allowable fantasy. In architecture it has not yet learned how to get along without dwelling-house, villa and cottage. In this class of work the house of M. Majorelle at Nancy, exhibited by M. Sauvage, architect, is very interesting. Majorelle and Gallé, both citizens of Nancy, have given a great impulse to modern furniture. Both have sought to give it a new style, new forms, and they are among those which exhibit the best taste. M. Sauvage has set himself to preserve unity in the composition of his house, although one perceives his pre-occupation to do something other than that which is ordinary and banal. Bays, up to the present time, have only been square-headed, full-centred or with pointed arches. M. Sauvage has found means of conciliating these three forms by creating a fourth, which evidently lacks frankness, — he snips off the top of a pointed arch and at the point of snipping joins the curved lines of his arch with a horizontal line; but yet in the interiors which he exhibits at the Salon, these new forms do not lack elegance. This is to say that everything in M. Sauvage's work operates to help the harmony of *ensemble* and so makes one pardon certain excesses of the imagination and the constant pre-occupation of the designer to avoid the banal at any price. Here, at least, one feels unity in the style and taste. M. Bracquemond does not satisfy this demand in the decoration undertaken by him for a gallery and billiard-hall. Why does M. Bracquemond, who is an artist of the first class, an engraver of great talent, not content himself with exhibiting his talent in that form of art which has won him his reputation? "Each one his own trade" very wisely declares the proverb. An engraver is not perforce a decorator, nor even an architect. Does M. Bracquemond believe that he has found a new formula for his mantelpiece in ebony and amaranth, composed to support and enframe an alto-relievo by Falguière, carved in wood by Léopold Savine, and painted by himself? Alas! The result is heavy, mournful and ugly. A massive crosspiece of ebony-wood is supported on two uprights of the same wood with impoverished mouldings, and supports the alto-relievo grossly painted in flashy colors. Probably M. Bracquemond ranks among those who lament over the banality of our modern architecture, and the powerlessness of architects to escape from ready-made formulas. Ah! Rather, a hundredfold, let them rest where they are in these ancient formulas than seek a new one such as this.

Ebony has also tempted M. Charpentier, who, not content with being a charming sculptor, energetic or graceful according to the case, has attempted a composition for a grand piano, all in black, massive and heavy, which the moderately decorative paintings of M. Besnard overload rather than enliven. After seeing these things one turns with feelings more inclined to indulgence to the furniture exhibited by architects who, for their part, construct and put their materials together in logical fashion.

Among the works of architecture exhibited by the Société Nationale des Beaux-Arts, we find a very serious study of the church at Cormeilles-en-Parisis by M. A. Besnard, and also certain other projects for churches, of no great interest, which rather strike one with astonishment as one sees them in the midst of the "modern style" furniture which fills the halls. We must mention also the dependencies of the Château de Bois-Chicot by M. Lucien Roy, presented in the shape of photographs and drawings whose skilful rendering makes still more attractive a composition very seriously studied in a pseudo-Renaissance style. M. Plumet, who always exhibits furniture which does not vary much in style, has known how to devise for an apartment-house a very personal and modern note, all the more interesting that it indicates a very rational feeling in the employment of his materials. And this proves that L'Art Nouveau does not exclude the spirit of method.

Architecture, properly so called, is represented in a more complete fashion at the Salon des Artistes Français. I have said there was to be found here an enormous number of water-colors. This is not displeasing, and the public is rather attracted by the picturesque sketches, freely colored by skilful brushes, and finds them more attractive than plans and technical drawings in which it does not find many things to understand. One style of work does not interfere with the other, and there is something for taste of all kinds. So it must be acknowledged that the Salons d'Architecture are much more frequented than formerly, and though one does not meet here the crowds that fill the galleries of painting, one does find in them a certain number of interested visitors.

How can one not but render homage to an effort as considerable as that of M. H. Eustache, who sends a remarkable study of the present condition of the restoration of the Via Sacra at Rome, and the Byzantine edifices of Mistra in Greece. The restoration of the Via Sacra is a learned evocation of ancient architecture, and from its ruins, so picturesque in themselves and having such elements of grandeur, M. Eustache has caused to be born again temples, triumphal arches and basilicas, the arrangement of which on the right and on the left of the Via Sacra forms a very important composition. It is a superb and precious work of archæology which allows one to judge of the importance of the excavations recently made, thanks to which M. Eustache has been able to push to so high a degree the exactitude of his restoration.

M. Eustache's second *envoi* yields in nothing to the first, from the point of view of interest. The town of Mistra, in Greece, has lain in ruins since 1770, but some portion of it has remained still usable. M. Eustache has drawn out a plan of the town and the present condition of the two monasteries of Peribleptos and the Pantanana, the details of whose architecture, sculpture and decoration are presented with skill.

Another work of restoration attracts the attention of artists who are interested in the history of our French architecture. This relates to the Salle de Spectacle, to-day the Théâtre Français, built by Louis in the Palais Royal in 1790. After the fire of March 8, 1900, the reconstrution of the theatre was entrusted to M. J. Guadet, who chose as his assistants his son, Paul Guadet, and one of his pupils, M. Charles Prudent. It is these latter who exhibit at the Salon the interesting restoration of the Salle de Louis. In the works of demolition and reconstruction of the Théâtre Français, MM. Paul Guadet and Prudent uncovered remains of ancient construction imbedded out of sight in later additions, very interesting documents, quite unknown until these discoveries. These investigations which they made have resulted in enabling them to present the first elements of a monograph which will be published after the close of the Salon.

Louis, who had already built the great theatre of Bordeaux, was instructed by the Duke of Orleans to make a study for a new salle de spectacle on a site at the corner of the Rues Richelieu and St. Honoré. The work, begun in 1786, was finished in 1790, but the new theatre, originally intended for the opera, was occupied by a troupe of comedians of the most modest merit, and was leased to the director of the "Variétés Amusantes." It was in 1791 that the Comédie Française, with Talma at its head, was transported thither. In 1799 two architects of medium talent were employed to renovate the Salle de Louis, and they partially destroyed his work. Fontaine, in 1822, was entrusted with the remodelling of the hall, and it is his work, with some slight changes, which was preserved up to 1900, Chabrol, in 1863, having changed almost nothing during his restoration, and M. Guadet in rebuilding the hall in 1900 has made few changes in the auditorium of Fontaine and Chabrol, except so far as concerns the stage.

To-day, we read in the notice which accompanies the study of MM. Guadet and Prudent, there remains nothing of the theatre of Louis except the walls of the façades on the Rues Richelieu and Montpensier, the foundations and some small portions of the circular vestibule. The restored plans of the theatre of Louis are accompanied by a perspective view of the ancient hall, very original and picturesque, and this study [see Illustrations] is certainly one of the curiosities of the Salon of 1902.

There are always the same school *projets*, the same drawings offered in public competition, churches, barracks, town-halls, châteaux and villas. All this would be very monotonous without the water-colors, which are truly superb and skilfully done. Some are sketches more or less picturesque, others are measured drawings of more serious architectural interest. For example, M. Chauvet shows a drawing, quarter full size, of the frescos decorating the old manor-house of Challant at Issogne, in the valley of Aosta in Piedmont. M. Polart shows a drawing of a lavabo attributed to Luca della Robbia, in the Church of Santa Maria Novella in Florence. This artist has marvellously rendered the real aspect of the *faïence*. There are numberless other architectural water-colorists who deserve notice, and of them I will mention at the side of those I have just named MM. Moisand, for his monument to Giovanni at Florence, Ottin, for his old stained-glass window in the church of Ploërmel, Patouillard, Perrin, Rey, Riquet, Santerre, Tauzun and Yperman, the latter, a master in the art of rendering an impression of fresco-paintings. The one which he exhibits this year after Benozzo Gozzoli, in the Campo Santo at Pisa, continues in a marvellous fashion the documents which for a long time this most scrupulous of artists has been collecting.

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## BOOKS AND PAPERS

So many people in this country are engaged in one way or another in the arts of decorative composition that this book[2] of Mrs. Vanderpoel's meets a serious want. People who have no practical acquaintance with the subject often say that a decorator must "depend on his eye" for harmonizing his colors, and that without "an eye for color" no one can expect success; but, although this is quite true, the only way in which a mere "eye for color" can be made available is to present to it a series of combinations, and let it choose the best among them. This process takes a long time, and even the most sensitive artist in decoration will find his work immensely facilitated by the possession of a set of rules, deduced from the practice and experience of others, which will show him at a glance the combinations of colors, and the values and proportions of each, which have been found to be most agreeable. With data of this kind to start from, he can plan his scheme at once, so as to

[2] "*Color Problems.*" A Practical Manual for the Lay Student of Color. By Emily Noyes Vanderpoel. New York: Longmans, Green & Co., 91 Fifth Avenue. 1902. Price, $5.00.

include the colors which he selects in their most advantageous values and proportions, without wasting time in blind and unsatisfactory experimenting; and the intention of the present work, which has been carried out, on the whole, very successfully, is to supply an ample quantity of what may be called the raw material of color-harmonies, from which the practitioner can choose what he needs for each particular case, developing, of course, the proper proportion of pink into roses or cherubs, as he may please, and his blues into summer skies or knots of ribbon, but secure in the certainty that, if he keeps the quantities and values of each color within the rule, his work is sure to please. Dr. Christopher Dresser, in his admirable books on Decorative Design, which, curiously enough, Mrs. Vanderpoel does not mention in the extensive bibliography in the Appendix, went over much the same ground, in the same way, and gives a set of exercises for the student which might advantageously supplement the theoretical information in Mrs. Vanderpoel's book; but the latter contains much more matter than the Dresser books, and gives a series of analyses of Chinese, Japanese and other decorative works which are of great value. We regret our inability to say the same of a few plates, purporting to convey "color notes" from nature; but, as they do not seem to relate to anything in the text, and as there are more than a hundred other plates, the student is not obliged to trouble himself about them. In another edition these might, perhaps, be advantageously replaced by plates showing the process of analysis of a piece of Japanese embroidery, or Chinese porcelain, or Moorish tile, by giving the actual pattern in its colors, divided into squares, so that the student can count for himself the number of squares showing the relative area of each color. This is an extremely valuable exercise, and prepares the way for a better understanding of the diagrams which, like those given, simply show the colors in their relative proportions, without any hint of their distribution, and are, in consequence, although easily interpreted by an expert, rather difficult for learners to use.

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THIS little book[1] presents very well the examiner's view of brickwork, and, in fact, as the preface tells us, it is intended primarily to cover the City and Guilds of London Institute's examination in the theory and practice of brickwork, as well as that part of the examination of the Board of Education in Building-construction which relates to brickwork; and, after this, to "assist bricklayers in the principles of bonding, and cutting and setting gauged work generally. It does not follow from this that the book is not practical; on the contrary, it would be difficult for the most experienced journeyman bricklayer to write one more practical; and it has the advantage of containing a great many suggestions which are outside the experience of most journeymen, but which will add materially to the resources of a mechanic who finds himself obliged, in actual work, to deal with new or unfamiliar problems.

It is hardly necessary to say that the English methods differ greatly from ours, in bricklaying, as in most other branches of construction. The author, for example, calls English bond, of alternate courses of headers and stretchers, "by far the strongest, and, in the opinion of many, the best in appearance," of all bonds. Among our masons, this bond is regarded as deficient in longitudinal tie, and, where the utmost strength is required, the usual bond in this country consists of one course of headers to five, seven or nine courses of stretchers. Mr. Richards does not mention at all the variety of English bond often used in France, in which the stretchers break joint over those in the second course below. This bond is considered by the French masons superior in strength to the plain English bond, and is certainly more attractive in appearance. It may be observed that American bricklayers, when they speak of "old English bond," always mean what is known in England as "Flemish bond," consisting of alternate headers and stretchers in each course. This bond is often used here in face-work, on account of its old-fashioned "Colonial" effect, but neither it nor the genuine English bond, of alternate courses of headers and stretchers, are ever seen in walls where strength is considered rather than appearance.

After these observations on the different bonds, a very good set of diagrams is given, showing how corners are to be managed in walls of different thicknesses, this not being always an easy problem in walls built with English or Flemish face. Illustrations are given of diagonal and herring-bone bond for the interior of very thick walls, but nothing is said about the best and most useful form of diagonal bond, where face-bricks, which are always laid with us all stretchers, have the corners clipped off, to allow a diagonal header in the backing to be brought nearly out to the face of the wall, resting, of course, on the middle of the stretcher below, and tying the facing course very effectively to the backing. In the same way, chimney-stacks, which, in this country, almost always show stretchers exclusively on the outside, can be well bonded by clipping corners of the withe-bricks, and inserting the ends in the spaces formed by clipping corresponding corners of the outside bricks.

Next, follow some useful directions in regard to forming chimneys, fireplaces and so on, which complete Part I; the succeeding Part being devoted to "gauged work," which, in England, includes all the varieties of cutting and rubbing used in brickwork. Here, again, although this portion of the book is particularly well written and valuable, the English practice differs greatly from ours. Although a good deal of cutting and rubbing of brick is done with us, we are obliged to use hard bricks for the purpose, as the soft English "rubber" bricks will not stand American frosts, and our work is, therefore, rough in appearance, in comparison with the fine and accurate English gauged work; but, as a compensation, we have at command an almost unlimited variety of moulded bricks, which replace advantageously those cut and rubbed to shape. However, in case a cut brick is needed, it is well to know how to cut it accurately, and no book with which we are acquainted gives such careful and clear directions for the purpose.

[1] "*Bricklaying and Brick-cutting.*" By H. W. Richards, Examiner in Brickwork and Masonry to the City and Guilds of London Institute. With over 200 Illustrations. New York and London: Longmans, Green & Co. 1901.

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## INCRUSTATION ON ST. PAUL'S CATHEDRAL.

IN a recent "Note" in the *Builder* reference was made to the paper read by Mr. E. G. Clayton before the London Chemical Society on the subject of incrustations taken from the Portland-stone balustrade round the base of the dome of St. Paul's Cathedral. Some further consideration of the subject may be of interest.

This balustrade is surmounted by a heavy coping-stone of the same material; much of the surface is greatly "weathered," and is coated by a stratum of a gray or black substance which in some places (especially on the underside of the coping-stone) attains a thickness of three-quarters of an inch. This material, which is brittle and detachable with a knife, has a very rough and irregular surface, is stalagmite in character, and though differing in color, in other respects resembles very closely some boiler deposits, and is easily reduced to a fine gray powder.

ANALYSIS OF THE INCRUSTATION.

| | |
|---|---|
| Water (lost at 100° C.) | 2.06 |
| Water (lost at 150° C.) | 22.48 |
| Organic matter | 1.10 |
| Lime | 26.44 |
| Magnesia | .27 |
| Ferrous-oxide | 1.31 |
| Sulphuric-acid (combined) | 34.93 |
| Phosphoric-acid | 1.02 |
| Carbonic-acid | none |
| Chlorine | trace |
| Silica, sand, etc. | 10.39 |
| (including combined silicic-acid, $SiO_2$ | 2.33) |
| | 100.00 |

From the above results the substance is evidently composed chiefly of hydrated sulphate-of-lime associated with some silicious matter and minute particles of carbon in the form of soot. The solvent action exerted by rain charged with sulphurous and sulphuric acid derived from the gases and smoke of innumerable chimneys of the surrounding buildings, has after the lapse of two centuries transformed the original carbonate-of-lime of the Portland-stone into sulphate-of-lime, which, in a more or less soluble condition, has been carried by water action and gradually deposited as calcareous tufa or stalagmite on the underside of the coping-stone.

The practical conclusion to be drawn from this research is very obvious, namely, that buildings in large cities, and especially in manufacturing towns, should not be constructed of limestone, which is readily decomposed by the acids existing in the smoke due to the use of coal largely impregnated with sulphur.

Granite and hard sandstone appear much better adapted for city buildings, but stone of a calcareous character was doubtless originally employed on account of its being more readily, and therefore more economically, worked into suitable shape by the stone-cutter.

JOHN HUGHES.

---

## ILLUSTRATIONS

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

### BUILDING OF H. HACKFELD & CO., LTD., HONOLULU, HAWAII. MR. O. G. TRAPHAGEN, ARCHITECT, HONOLULU, H. T.

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## NOTES & CLIPPINGS

SOME COURT LABOR RULINGS. — The Missouri Supreme Court, sitting *en banc*, handed down an opinion on March 19 declaring that courts of equity have no power to enjoin labor organizations from enforcing boycotts on corporations. The opinion, rendered by Judge Sherwood, affirmed the judgment of a lower court, which had refused the application of the Marx & Haas Jeans Clothing Company, of St. Louis, for an injunction to restrain Anthony Watson and other officers of a local Knights of Labor organization, and a branch of the United Garment-workers of America in that city, from pushing a boycott. Chief Justice Burgess and Judges Brace, Gantt and Marshall concurred in the opinion, and Judge Robinson dissented. Judge Valliant, who heard the case originally when on the Circuit Bench, took no part in hearing the appeal. The opinion handed down by the Court on March 19 says: "If the labor-unions of the State are not permitted to tell the story of their wrongs, or their supposed wrongs, by word of mouth, or with pen and print, and to endeavor to get other persons to aid them by all peaceable means in securing redress of such wrongs, what becomes of free speech?"

ON April 7, Judge Ferris, in a Wilkes Barre court, rendered an important decision in a boycott case. Last June, J. E. Patterson & Co., of that city, refused to grant the demands of their employés for an increase of wages. The Building Trades Council then declared a boycott against the firm. The Court was appealed to for an injunction to prevent the Trades Council from carrying out its threat. A temporary injunction was granted, and to-day Judge Ferris made it permanent. In the course of his opinion the Judge says: "The boycott is destructive to personal liberty and utterly subversive of all social order, all law and all government, and is therefore unlawful."

IN a Philadelphia court Magistrate Rogers recently discharged Director Haddock and Chief Hand, of the Water Bureau, who were charged with misdemeanor in employing stonemasons in the Water Bureau more than 8 hours a day, in violation of the Act of July 26, 1897. "I think the Legislature, when it passed this Act, gave the workingmen a gold brick," said the Magistrate. "The trouble is the Act does not say that a workman may not agree with his employer to work longer than 8 hours if he wants to, and that is, moreover, beyond the power of the Legislature to say. An analysis of the Act fails to show any words which forbid a workman to work more than 8 hours if he wants to, nor an officer of the State or city to employ a workman more than 8 hours with his consent. It is clear that the Act nowhere expressly forbids either of these things."

THE New York Court of Appeals at Albany, on April 1, handed down a decision, affirming the rights of labor-unions to limit their membership and to refuse to work with non-union men. The Court stood four to three on the question. The prevailing opinion was written by Chief Judge Parker, and concurred in by Justices Gray, O'Brien, and Haight. It was dissented from by Judges Bartlett, Martin, and Vann. The plaintiff, the National Protective Association of Steam-Fitters and Helpers, is an incorporated association, consisting of a few members who worked for lower wages than the members of the defendant associations: the Enterprise Association of Steam and Hot-Air Fitters and General Workers and Motive Power of New York City and vicinity. The defendants, through their walking-delegates, insisted that the contractors should not employ the plaintiff's members, but should employ defendant's members, and in several instances caused a strike of all employés working upon a job, with the result that the plaintiff's men were ousted from employment and defendant's members put in their places. In other instances the defendants made threats that they would strike unless the contractor employed defendant's members instead of those of the plaintiff. Justice Truax, at a Special Term, grantedan in junction, restraining the defendants from striking or making threats, which judgment was reversed by the Appellate Division, the Court of Appeals to-day concurring with the Appellate Division. In his opinion Judge Parker says: "They [workingmen] have the right to strike, provided the object is not to gratify malice or inflict injury upon others, but to secure better terms of employment for themselves. A peaceful and orderly strike is not in violation of the law. A body of men having organized for purposes deemed beneficial to themselves have the right, if they feel it is detrimental to interests of their organization, to refuse to work. Their reasons may seem inadequate to others, but if it seems to be in their interest as members of an organization to refuse longer to work, it is their legal right. So long as workmen must assume all the risk of injury that may come to them through the carelessness of co-employés, they have the moral and legal right to say that they will not work with certain men, and the employer must take their dictation or go without their services. . . . A labor organization is endowed with precisely the same legal right as is an individual to threaten to do that which it may lawfully do."

THE Missouri Court of Appeals gave a decision on March 18 in the case of Froelich, a musician, who was expelled from his union because he rode on boycotted street-cars during a strike, and who sought reinstatement by the Courts in his union. The Court held that when a so-called trade-union becomes the tyrannical master and a monopoly, it puts itself beyond the protection of the Courts, and no member of such a union can have a standing in a court of equity. Therefore it could give Froelich no relief from his expulsion, since the musicians' union was a gigantic monopoly.

WHILE presiding at the recent teamsters'-strike hearing, Judge Braley of the Massachusetts Superior Court said: "The Court rules that a combination by these defendants to regulate their own conduct is allowable and is lawful, though others may be indirectly thereby affected, but if upon this evidence, and it is a fact subsequently to be found and determined, they have combined to do injurious acts expressly directed against the plaintiff in this case, by way of intimidation or constraint of persons employed or seeking to be employed by it, that is unlawful. Intimidation, if subsequently it is found as a fact in this case, is not limited to threats of violence or of physical injury to person or property, though it may and is claimed by the plaintiff in its bill to include both. It has a broader signification, and *there also may be a moral intimidation which is illegal*. Patrolling, picketing, 'blocking,' cutting of harnesses and unhitching horses have elements of intimidation, and if these things were done for the purpose of interfering with the business of the plaintiff, a court of equity may grant relief." — *Exchange*.

---

DORIAN ANTIQUITIES. — The Prussian Knights of St. John, who were formerly in possession of the island of Cos, the modern Istankŏi, have contributed three thousand marks towards the cost of the expedition which is about to make excavations in the island, under the leadership of Drs. Herzog and Vosseler, of Tübingen University, and Herr Necht, of Würtemberg, the architect. The expedition is being organized at the instance of the Imperial Berlin Archæological Institute, which has given five thousand marks for the purpose. A portion of any antiquities that may be discovered will be presented to the Royal Museum of Antiquities at Würtemberg, which also contributes to the cost. Prince Albert of Prussia, Grand Master of the Knights of St. John, has given two thousand five hundred marks towards the cost of publishing a report on the expedition. — *Berlin Dispatch London Standard*.

---

CHRISTIAN ANTIQUITIES IN THE SOUDAN.—Mr. John Ward, F. S. A., writes us from the Savile Club: "We have all heard of the temples and pyramids at Meroë, but few were prepared for the discovery of ruined Christian cities beyond Khartoum. In the beautiful garden of the palace at Khartoum, I saw a huge stone Paschal lamb, of evident Roman structure. Father Ohrwalder told me that this was brought from the ruins of Soba, on the Blue Nile, 25 miles beyond Khartoum, in Gordon's time, and that he knew the place, which abounded with the remains of Christian temples, and was once the centre of a civilized kingdom. Colonel Stanton, Governor of Khartoum, found me a map of the country round Soba, with the ruins laid down. Since then he has visited the ruined temples himself, and is preparing to have them cleared from the sand, and photographed. About 80 miles north of this there are the extensive ruins of another city — Naga — with fine temples of Roman architecture, avenues of lambs, the same as the one at Khartoum, leading up to them. The inscriptions are in hieroglyphs, while the composite capitals of the columns bear the cross, both at Soba and Naga. The lamb at Khartoum has a long hieroglyph text and the cartouche of some ancient king. This inscription had not been observed before I discovered it on the base under the gravel. So far south, Roman work of Christian times with hieroglyphic texts is a novel combination and demands further research. Since I left Khartoum, Colonel Stanton writes me that he learns from the natives that there are many similar ruins spread all over the country, and, 80 miles east of Khartoum, sculptured rocks and inscriptions, while as far away as Darfoor, tidings of ruins of temples reach him." — *London Times*.

---

BIRD'S-EYE MAPLE. — What is bird's-eye maple? That is a question which just now seems to be baffling not only people who use furniture made of this particular wood, but even woodworkers themselves. In a recent number of a woodworking magazine an article was published which stated that bird's-eye maple was not a peculiar maple, but simply ordinary maple cut in a certain way. In a recent issue of the New York *Sun* that statement is refuted. It is there stated, on the authority of a wood-worker, that bird's-eye maple and curly maple are both cut only from the logs of the rock maple-tree, *Acer saccharinum*, in which a beautiful lustrous grain is produced by the sinuous course of the fibres. This tree is not at all the common hard maple. It is a hard maple, but is full of little gnarls called eyes. Men looking for bird's-eye maple-logs go through the standing timber and pick out the bird's-eye maple-trees, paying for them from $30 to $50 a thousand feet in the woods. Ordinary hard maple-logs are worth only from $6.00 to $7.00 a thousand feet. It would be impossible to cut a piece of veneer with eyes in it from a common hard maple-log, and it would be equally impossible to cut a bird's-eye maple-log, no matter how you cut it, so that it would not show the eyes. — *Exchange*.

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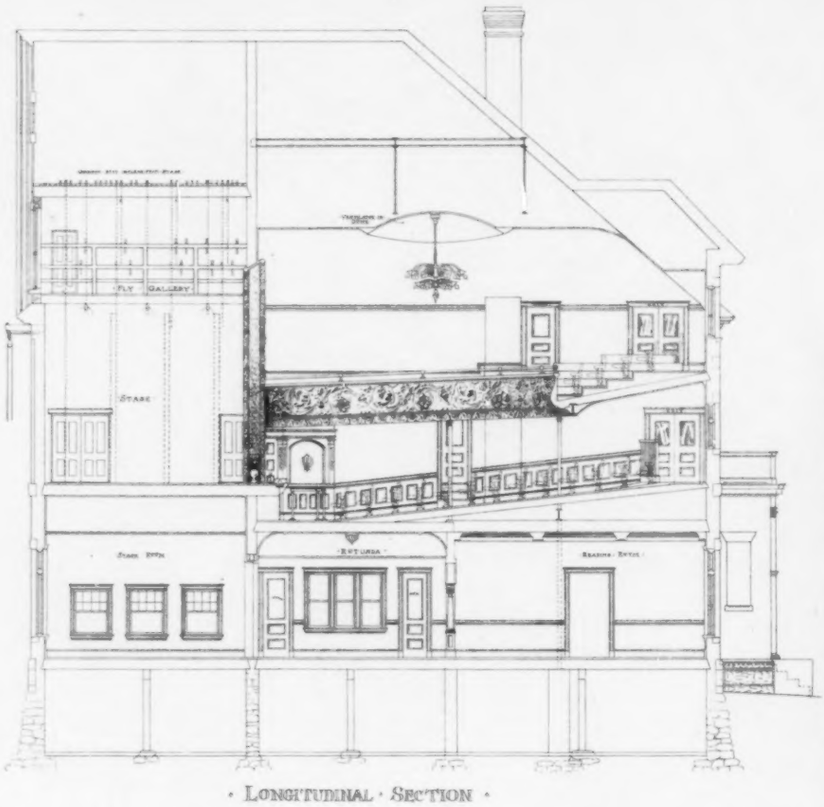


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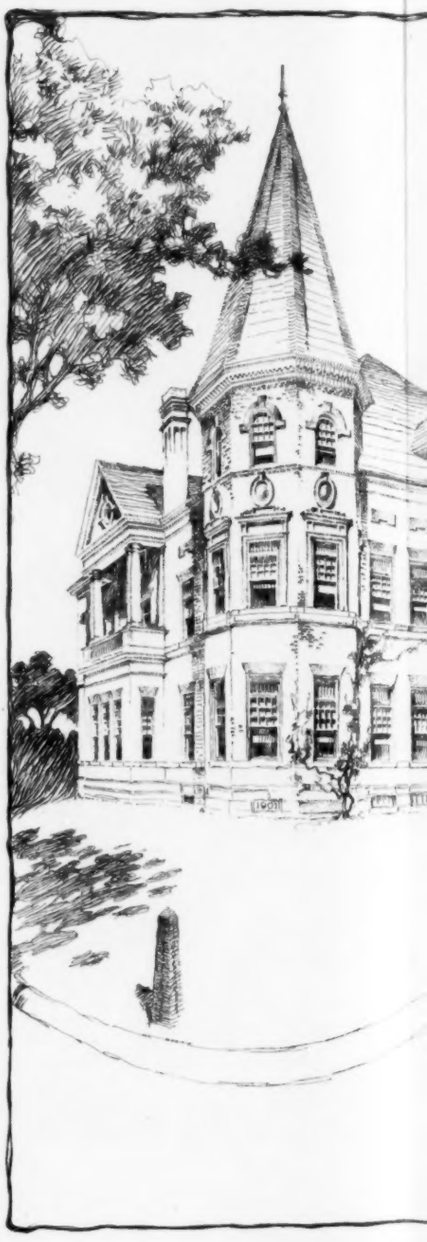

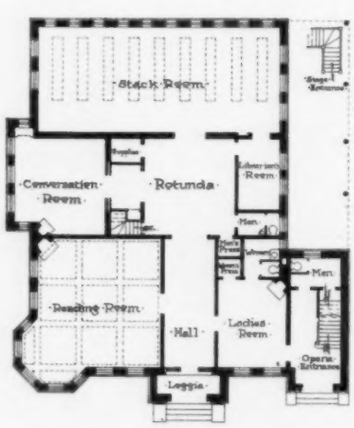


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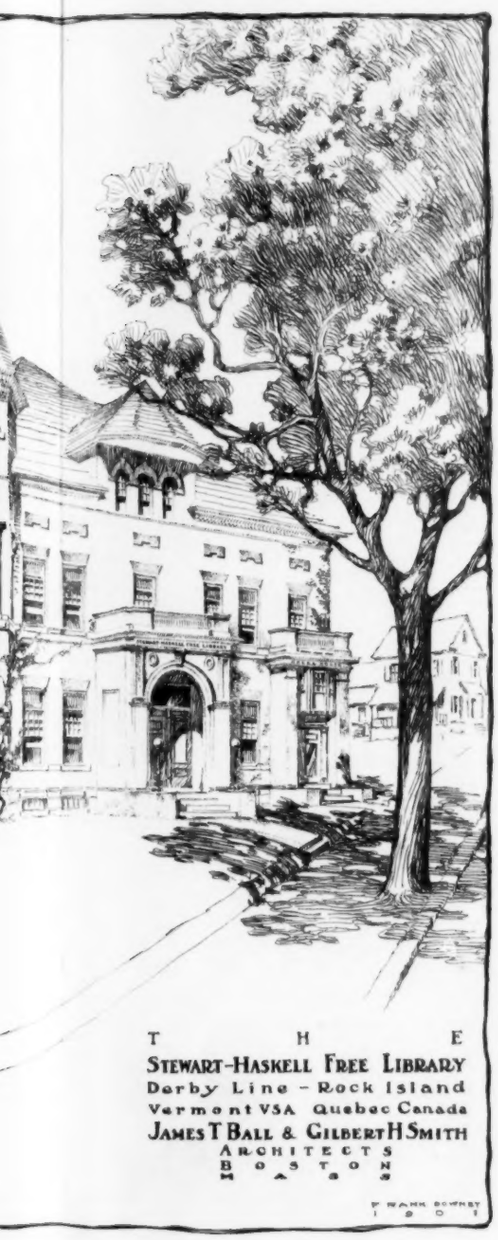

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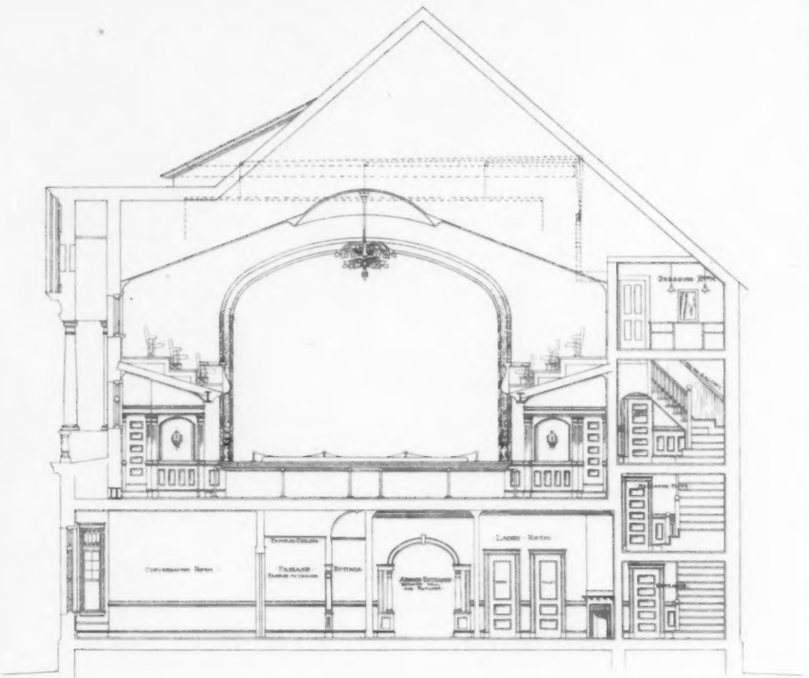

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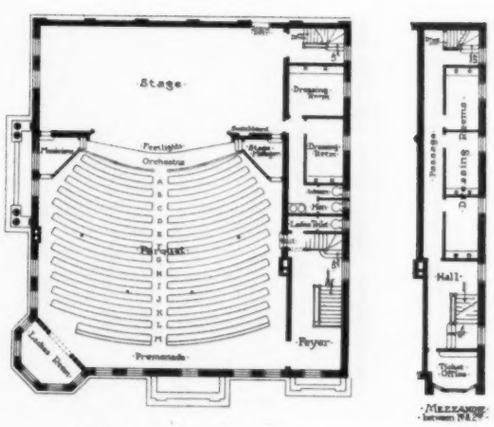


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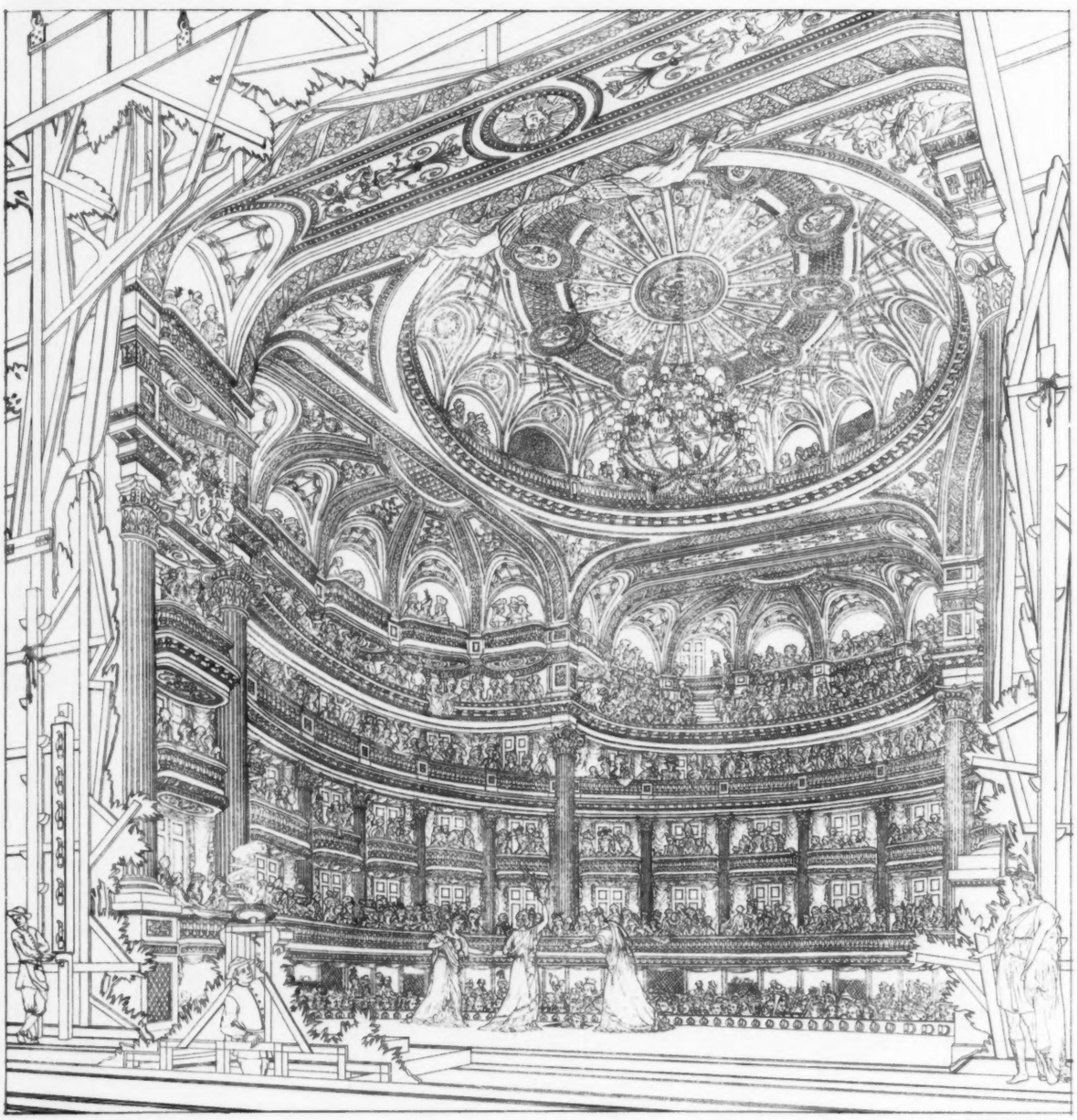

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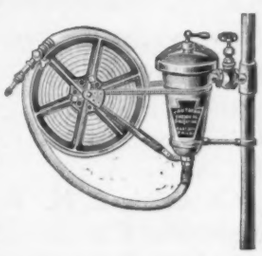

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| St. Paul's Chapel, New York, N. Y. | " 1764 |
| Old South Church, Boston, Mass. | " 1729 |
| First Church, Hingham, Mass. | " 1681 |
| St. John's Chapel, New York, N. Y. | " 1803 |
| First Congregational Church, Canandaigua, N. Y. | " 1812 |
| St. Peter's P. E. Church, Philadelphia, Pa. | " 1758 |
| Gloria Dei Church, Philadelphia, Pa. | " 1700 |

and others.

## IMPORTANT HOUSES

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

and others.

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

| | |
|---|---|
| Porches and Doorways | 67 Subjects |
| Staircases | 21 " |
| Mantelpieces | 81 " |
| Pulpits | 6 " |
| Fanlights | 60 " |

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

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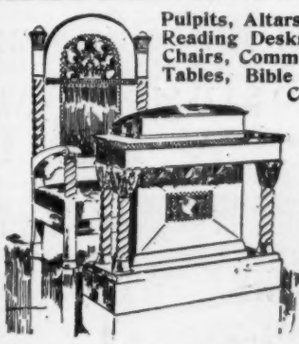

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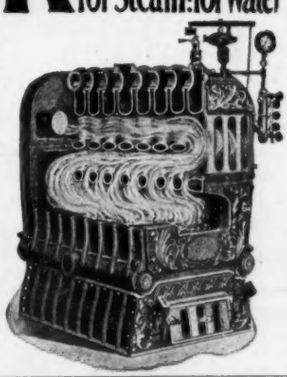

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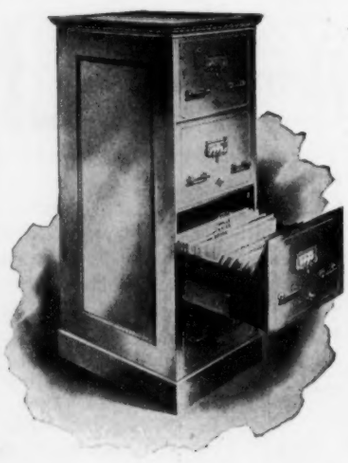

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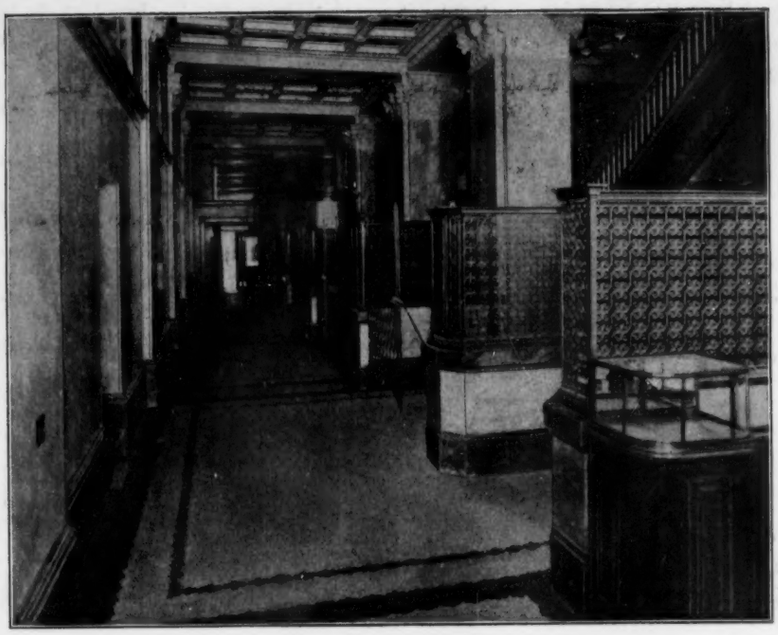

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## BUILDING INTELLIGENCE.

(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.

**Adams, Mass.** — A new engine-house is to be built at the main plant of the Renfrew Co., and 6 boilers will be added to the power plant. Work on the building will begin at once.

**Agricultural College, Miss.** — A $50,000 building is to be erected for the A. & M. College, for which Krouse & Hutchinson, of Meridian, have drawn the plans.

**Baltimore, Md.** — At a meeting of the members of the Building Committee of Aisquith St. Presbyterian Church it was decided to award the contract for building the new church to Messrs. Brady & Waters, who were the successful bidders among 11 competitors, their bid having been about $15,000. Work on the new building will be begun as soon as practicable. The new church will be located on the corner of Aisquith St. and North Ave.

M. F. Foley has applied for permit to erect a Catholic church and sisters' home on the corner of Carolina and Oliver Sts., to cost $80,000.

**Battle Creek, Mich.** — Nelson A. Beardslee, Hon. Miles S. Curtis, Harry S. Bidwell and others have formed a new club, to be known as the Yonkers. The Grace Brown house on Marshall St. will be remodelled into a club-house.

**Brantford, Ont.** — The main building of the Brantford, Ontario, Canada, Starch Works was burned recently. Loss about 75 per cent of total insurance of $56,000. It will probably be rebuilt at once.

**Bridgeport, Conn.** — The American Tube and Stamping Co. have purchased the entire Henry B. Drew property, and the work of erecting a big mill and open hearth steel plant will begin at once.

**Cambridge, Mass.** — Report states that at a recent meeting the Harvard corporation voted to accept the plans which have been made for an addition to Boylston Hall. The addition will be 83 feet long and 33 feet wide, and will be built on the south side of the present building. It will contain one large room to be used as a laboratory for elementary classes in chemistry, and also a basement for general use. The outside will be finished in stucco to match the main building as closely as possible. Work will begin immediately, and the addition will be ready for occupancy at the opening of college in the fall.

A further appropriation is needed to erect the new armory according to the present plans. If it is deemed inexpedient to appropriate any further sums, the commissioners will instruct the architects accordingly, and plans will be at once prepared for a building of smaller dimensions. The mayor has recommended the favorable consideration of the city council of an addition to the amount of the previous appropriation of $150,000, in order that the armory may be built as at present designed.

**Chattanooga, Tenn.** — The Central Chattanooga Investment Co. will erect a $200,000 building on Cherry St.

**Columbia, S. C.** — A seven-story granite building is to be erected for the Carolina National Bank to cost $150,000.

**Columbus, O.** — Plans have been completed by Stribling & Lum, 85 N. High St., for the three-story factory building, 32' x 125', on E. Spring St., for Frank Stallman.

The City Council proposes selling the Hare Orphans' Home property on Woodland Ave., and will erect a new building.

**Coraopolis, Pa.** — Plans will be made by T. E. Cornelius, Ferguson Building, Pittsburgh, for a three-story brick post-office building, 22' x 75', to cost $10,000.

**Denver, Col.** — Lawrence C. Phipps, of Pittsburgh, has purchased 160 acres of land near Montclair, on which he proposes establishing a sanitarium for consumptives.

**Easton, Md.** — Mr. T. Buckler Ghequier has been commissioned to prepare plans for a combined post-office and bank building at this place. The building will be Romanesque in design and built of Pompeiian brick and terra-cotta. The interior will be finished in mosaic and enamelled brick and will have rooms for the officials of the bank as well as a ladies' room and suitable toilet-rooms. The building will cost, with steam heat, etc., upward of $20,000. The Talbot Home, for aged ladies, is also being designed by Mr. Ghequier.

**Elizabethtown, O.** — County Engineer Krug, Cincinnati, has been asked to draw plans for a new bridge across the Great Miami to cost $150,000.

**Evergreen, Ala.** — H. J. Whitcomb is said to be organizing a $50,000 company to build a cotton-mill at this place.

**Greenwood, S. C.** — A new school-building is to be erected to cost $20,000.

**Houghton, Mich.** — Cowles & Eastman, Laurium, have completed drawings for a large addition to the Sacred Heart parochial school-house.

**Houston, Tex.** — Bonds will be issued in the sum of $200,000 for the erection of a new city-hall and market-house.

**Jackson, Miss.** — Work will soon begin on the new building for the Cumberland Telephone Co. on Capital St. It will be a two and a half story building, and the company will spend $75,000 in improving its system.

**Jacksonville, Ill.** — Robert Bruce Watson, State Architect, Plymouth Building, Chicago, has made plans for a $25,000 school, library and studio building for the Illinois Institute for the Deaf and Dumb at this place.

**Knoxville, Tenn.** — Contracts will shortly be let for the construction of the additions to the plant of the Brookside Cotton Mills. The improvements will cost $500,000. L. C. Waters, architect.

**Los Angeles, Cal.** — It is reported that Jenkins & Bryant have purchased 24 lots near 8th and Figueroa Sts. and will improve them with residences, to cost $100,000.

**Louisville, Ky.** — St. Paul's German Evangelical Church will erect a new edifice on Broadway; cost, $30,000.

The Second English Lutheran Church will build a new edifice to cost $30,000.

**Lynn, Mass.** — The Lockwood Mfg. Co., of Chelsea, has purchased land on Liberty St., and will erect a factory there. The firm will move from Chelsea as soon as the new building is built. Pocket-knives, surgical instruments and chiropodists' tools are manufactured.

**Madison, Wis.** — Plans will shortly be completed by Prof. Storm Bull of the university for the heating and ventilating plant for the Capitol building, for which $60,000 has been appropriated.

The Young Men's Christian Association is raising a fund of $75,000 for the erection of a modern building.


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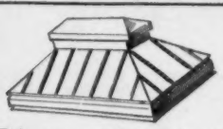

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## BUILDING INTELLIGENCE.

*(Advance Rumors Continued.)*

**Marietta, Ga.**—There is talk of erecting a cotton-rope mill here. S. A. Anderson is said to be interested.

**Mars, Pa.**—Bids are being received for the construction of the brick and stone building, to cost $40,000 for St. John's Lutheran Home. Plans by F. J. Osterling, *Times* Building, Pittsburgh.

**Medina, N. Y.**—It is said to be the plan of the Albion Power Co. to erect a new plant at Clark's Mills for the purpose of increasing the power. Another move is to be the consolidation of the plants at La Salle, Middleport and Albion under one management.

**Memphis, Tenn.**—A mammoth storage plant is to be erected here at a cost of $110,000 on Georgia St. W. A. Eldrich, G. W. McRae and others are interested in the enterprise.

The American Cotton Oil Co., of New York, has purchased 20 acres of land near here and will erect a cotton oil mill to cost $250,000.

**Milford, Mass.**—The Carroll-Hixon-Jones straw shop, will be enlarged by an addition, 50′ x 75′, on account of increasing business. Contractors are figuring the plans.

**Milwaukee, Wis.**—The Wisconsin Bridge & Iron Co. will erect a club-house, 80′ x 100′, at North Milwaukee, for the use of its employés. H. A. Wagner, secretary.

**Mobile, Ala.**—The Knights of Pythias will erect a temple here to cost $45,000.

**Montclair, N. J.**—The corner-stone of the new First Methodist Episcopal Church in this town was laid recently by Bishop Andrews, of New York. Many persons were present from all parts of the county. The building, which, it is expected, will be completed by November, will cost $70,000. It will have a seating capacity in the main auditorium for 800 and a Sunday-school for 500.

**Muncie, Ind.**—Ball Bros. and Harlyn Roads have donated $25,000 and $5,000 respectively, for a new Y. M. C. A. building.

**Muskegon, Mich.**—Charles H. Hackley has given $50,000 toward a site and hospital for this place.

**Natrona, Pa.**—The Board of Education has had plans prepared by W. G. Eckles, Newcastle, for a 16-room brick and stone school-house, to be erected at a cost of $30,000.

**Negaunee, Mich.**—Report states that a hospital building will be erected by Dr. J. H. Hudson.

**New Britain, Conn.**—The Stanley Works Co., manufacturer of butts, hinges and bolts, has applied for permission to erect six factory buildings. The structures will be immediately erected, and they constitute one of the most extensive additions ever made to a New Britain industrial plant.

**Newcastle, Pa.**—Plans have been drawn by J. A. Atwood, Pittsburgh, chief engineer of the Pittsburgh & Lake Erie Railroad, for a 900-foot viaduct over Gardner Ave. and the Shenango River. Approximate cost, $100,000.

## BUILDING INTELLIGENCE.

*(Advance Rumors Continued.)*

**New Haven, Conn.**—An unknown donor has given $700,000 to Yale University for a laboratory for physiography, mineralogy and inorganic chemistry. Plans have been prepared by Kirtland Kersey Cutter, Spokane, Wash.

**New Orleans, La.**—An appropriation of $200,000 has been made for a post-office here.

**Newroads, La.**—A new court-house is to be built for Pointe Coupee Parish, to cost $40,000. It will be of brick with terra cotta trimming, a two-story structure. A. J. Bryan & Co., architects, of Jackson, Miss.

**New York, N. Y.**—Among the enterprises contemplated by the new shipbuilding combination is reported to be the building on the eastern shore of Staten Island, near the quarantine station, of the largest dry dock in the world. Plans already have been prepared, but the exact location of the dock has been kept secret. The dock will afford accommodations which at present can only be secured in Europe for the big Atlantic liners.

Plans are being drawn by Howells & Stokes, 100 William St., for an amusement building to cost $100,000, at 151 Clinton St., for the Social Halls Association. It will be of fireproof construction, have elevators, roof-garden, bowling-alleys, billiard-rooms, etc.

G. Hill, 100 Broadway, has drawn plans for a twelve-story brick hotel, 50′ x 111′, to be erected at 147 and 149 W. 55th St. by James Byrnes, 350 W. 56th St., at a cost of $300,000.

Plans are being drawn for a new dormitory building to be erected at Barnard College, at an approximate cost of $250,000.

Plans have been drawn by A. Martin, 33 Union Sq., West, for a ten-story store and office building, 33′ x 85′, to be erected at 27 E. 22d St., by H. Acker, 1296 Union Ave., Bronx, at a cost of $180,000.

Residents of Maspeth, Newtown, Woodside and Winfield have petitioned Mayor Low for a new bridge over Newtown Creek, at Maspeth Ave. Approximate cost, $60,000.

**Norfolk, Va.**—It is reported that J. N. Vaughn and others will give a contract within thirty days for a six-story hotel at the corner of Granby and Tazewell Sts., to be known as the Spottswood. It will cost $250,000 and be run on the European plan.

**Oakdale, Pa.**—Max Bruening, of Pittsburgh, has prepared plans for a four-story addition to the Bruening Cork Co.'s plant at this place. Dimensions, 60′ x 125′; cost, $40,000.

**Omaha, Neb.**—Plans have been prepared by Fisher & Lawrie for the $25,000 engine-house, to be built at 11th and Jackson Sts.

**Oswego, N. Y.**—About $200,000 will be expended by the Diamond Match Co. in improvements to its plant.

**Paris, Ky.**—Plans of Architect F. P. Milburn have been accepted for the new Bourbon County court-house. Mr. Milburn is of Columbia, S. C. The building will cost $160,000.

**Philadelphia, Pa.**—Provost Harrison, of the University of Pennsylvania, has announced a subscription of $100,000 toward the building fund of the new medical laboratories. The subscription has been made as a memorial and will be devoted to the pathological department.

The Bethlehem Lutheran Church will erect a two-story granite building, 55′ x 127′, at Diamond and 30th Sts. and Ridge Ave., at a cost of $38,000.

Addison Hutton, 400 Chestnut St., has completed plans for the $25,000 memorial building to be built in Doylestown for the Bucks County Historical Society.

Carl P. Berger has plans in preparation for extensive improvements to the German Singers building at Spring Garden and Marshall Sts.

A natatorium, costing $50,000, will be erected in Duquesne Way. Francis J. Torrance, W. G. McCandless and James A. Chambers, interested.

Thomas P. Twibill, 810 Witherspoon Building, is receiving bids for the erection of 15 three-story brick dwellings on 50th St., Baltimore Ave. and Catharine St. They will cost $5,000 each.

**Pittsburgh, Pa.**—Plans have been drawn by Rutan & Russell and Harry S. Estep for a $500,000, three-story brick and steel hospital building at Franks-town Ave. and Beechwood Boulevard for the Charity Hospital.

A modern three-story brick apartment-building, 40′ x 100′, will be erected in Brushton by Robinson & Bruckmann, at a cost of $30,000.

Thomas A. and Edwin P. Mellon will erect 8 brick and stone dwellings at Wightman and Northumberland Sts., plans for which have been drawn by Kerner & Fezell; cost, $130,000.

T. H. Scott, 531 Wood St., has made plans for two warehouses, five stories high, 30′ x 80′, to cost $35,000, for the Denny estate. They will have composition roof, steam heat, elevators, etc.

The John Hauck Brewing Co., of Cincinnati, O., will build a liquor warehouse on Carson St., after plans by F. C. Sauer, Hamilton Building. It will be of brick, three stories high, 75′ x 100′, with composition roof; cost, $30,000.

**Portland, Me.**—The exercises for the laying of the corner-stone of the Samuel Wilde Memorial chapel, the gift of his wife, Mrs. Mary E. Wilde, to this city, were held recently at Evergreen Cemetery. The building is to be of North Jay quarry or rock face granite, with fine cut granite trimmings, the material for construction being furnished by the Maine and New Hampshire Granite Co. The inside walls are to be lined with ornamental brick of some light shade. The interior roof-trusses and all exposed woodwork on the interior will be of cypress. The floor of the chapel will be of granolithic, which is not only very durable, but is also handsome. The style of architecture is English Gothic, and when completed this chapel will be one of the finest in New England, with the exception of those at Mount Auburn and Cambridge, Mass. The structure will cost about $23,000.

This city is advancing to the front in the theatrical world. Within half a dozen years one of the finest theatres in the land has been built here, two summer theatres have been constructed and the old Portland theatre has been turned into a vaudeville house. Now the city is to have a stock theatre and work on its construction will be commenced in about four weeks. It will be located at some point on Congress St., between the Portland theatre and the city building. The exact site will be decided upon in a few days. It will be called the "McCullum" theatre after Bartley McCullum, the well-known Portland boy who has been so successful as an actor and manager for several years. In company with his leading man, Sidney Toler, Mr. McCullum will build and then manage the new house. The entire cost will be about $70,000.

**Portsmouth, O.**—The Norfolk & Western Railroad Co. will spend $300,000 in erecting new terminals and shops here.

**Princeton, Minn.**—The Princeton National Bank, with a capital of $25,000, has been organized by G. B. Ward, Alexandria, R. W. Akin, Anoka, Dr. T. L. Armitage, of this city, and others. A new building will be erected.

**Richmond, Va.**—The Continental Tobacco Co. will erect a $200,000 factory here.

**Rochester, Pa.**—The congregation of St. Cecilia's Roman Catholic Church will erect a brick and stone edifice, at a cost of $60,000, after plans by Hawley & Wharton, 900 Westinghouse Building, Pittsburgh.

**Rome, Ga.**—A Federal building is to be erected here to cost $150,000.

**Seattle, Wash.**—The Council Committee on Public Buildings and Grounds propose erecting a $50,000 jail here.

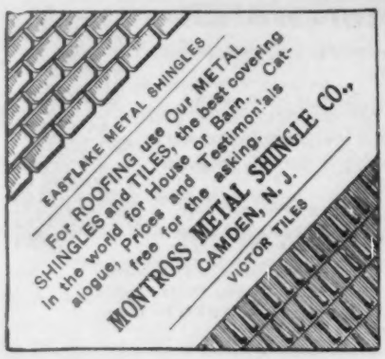
**Sharon, Pa.**—The Artificial Ice Co., recently organized by S. S. McClure, C. W. Knox and others, will erect an ice plant here to cost $40,000.

**State College, Pa.**—Charles M. Schwab, President of the United States Steel Corporation, in the name of his wife and himself, announces that he will build a chapel to cost $65,000 for the Pennsylvania State College.

**St. Louis, Mo.**—The Peruvian Government has recommended the appropriation of $50,000 for a national pavilion at the World's Fair, and $50,000 for the display of exhibits.

**St. Paul, Minn.**—The Armour Packing Co. is planning to erect a refrigerating and cold storage plant in connection with its warehouse at 323 E. 5th St. Three stories will also be added to the present building. The improvement will cost $150,000.

**Swampscott, Mass.**—The Abby Patch Estate, at Phillips Beach, comprising over 100,000 square feet of land, fronting on the shore side of Atlantic Ave., has been sold to James T. Phelps, who has been for years a summer resident of Marblehead. Architects are preparing plans and before another season there will be erected a commodious dwelling and stable on the property. Mr. Phelps is the Boston manager of the National Life Insurance Co.

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## BUILDING INTELLIGENCE.

### ALTERATIONS AND ADDITIONS.

**New York, N. Y.**—*Forty-fourth St., No.* 107, one-st'y side extension, 8′ x 31′, & general alterations to four-st'y bk. flat; $30,000; o., John L. Dupont, 1 Seely St., Brooklyn; a., Chas. I. Berg, 571 Fifth Ave.

*Fifth Ave., No.* 307, two-st'y rear extension, 28′ x 63′, to four-st'y bk. dwell.; $20,000; o., Francis I. Amory, 23 Court St., Boston, Mass.; a., York & Sawyer, 156 Fifth Ave.

*New Chambers St., Nos.* 74-76, three-st'y side extension, 28′ 4″ x 76′, to three-st'y bk. stable; $30,000; o., American News Co., 39 Chambers St.; a., Rich'd D. Anable, 21 Park Row.

### APARTMENT-HOUSES.

**New York, N. Y.**—*Ninety-fourth St.*, nr. Riverside Drive, six-st'y bk. flat, 63′ 5″ x 87′ 8″; $75,000; o., West Side Construction Co., 2603 Broadway; a., Geo. F. Pelham; b., Jacob Axelrod, 2603 Broadway.

*Avenue B*, cor. 4th St., six-st'y bk. flat, 48′ x 72′; $40,000; o., Goodman & Wallach, 18 Delancey & 61 E. Houston; a., Bernstein & Bernstein, 111 Broadway.

*Madison Ave.*, cor. 60th St., seven-st'y bk. flat, 50′ 5″ x 90′; $110,000; o., Madison Ave. Real Estate Co., 99 Nassau St.; a., Bernstein & Bernstein, 111 Broadway.

*Broome St., Nos.* 534-536, six-st'y bk. flat, 47′ x 71′ 8″ & 71′; $50,000; o., Moses A. Slone, 963 Lexington Ave.; a., Sass & Smallheiser, 23 Park Row.

*One Hundred and Twenty-ninth St.*, nr. Madison Ave., six-st'y bk. flat, 75′ x 86′ 11″; $150,000; o., Dr. Ph. Meirowitz, 202 W. 131st St.; a., Neville & Bagge, 217 W. 125th St.

### EDUCATIONAL.

**Brooklyn, N. Y.**—*Lewis Ave.*, cor. Willoughby Ave., four-st'y bk. parochial school, 78′ x 100′; slate roof, steam; $100,000; o., Church of St. John the Baptist, on premises; a., F. J. Berlenbach, 260 Graham Ave.

### FACTORIES.

**Brooklyn, N. Y.**—*Park Ave.*, cor. Waverley Ave., four-st'y bk. candy-factory, 18′ 6″ x 95′ 5″, gravel roof, steam; $30,000; o., F. X. Kuehler, 375 Myrtle St.; a., H. C. Van Cleef, 220 Broadway.

### HOTELS.

**New York, N. Y.**—*Broadway*, 85th to 86th Sts., twelve-st'y bk. & st. hotel, 114′ 6″ x 204′ 10″, slag roof; $1,550,000; o., 86th St. Co., 127 W. 42d St.; a., Harry B. Mulliken, 7 E. 42d St.

### HOUSES.

**Brooklyn, N. Y.**—*Enfield St.*, nr. Union Ave., three-st'y bk. stable & dwell., 56′ x 93′, gravel roof; $16,000; o., Abraham & Straus, 430 Fulton St.; a., G. L. Morse, 303 Washington St.

*Eighth St.*, nr. 9th Ave., 6 three-st'y bk. dwells., 20′ x 46′; $39,000; o., W. H. Reynolds, 15th Ave. & 49th St.; a., G. L. Morse, 303 Washington St.

*Ocean Ave.*, nr. Foster Ave., two-st'y & attic fr. dwell., 26′ x 39′, shingle roof; $5,000; o., O. Bauer, Flatbush Ave. & Avenue G; a., B. Driesler, 13 Willoughby St.

**Delano, Minn.**—Two-st'y & attic bk. & st. dwell., furnace; $5,000; o., I. Butzwiller, Jr.; a., E. S. Stebbins, Minneapolis.

**Jamaica Plain, Mass.**—*Ashworth Park*, nr. Columbus Road, two-st'y fr. dwell., 25′ x 47′, shingle roof, furnace; $5,500; o., Lorenz Dahl; a., H. M. Stevenson.

## BUILDING INTELLIGENCE.

*(Houses Continued.)*

**Malden, Mass.**—*Summer St., No.* 88, three-st'y fr. dwell., 35′ x 45′; $8,000; o., Ira P. Jefts.

**Minneapolis, Minn.**—*Garfield Ave.*, cor. 27th St., two-st'y fr. dwell., 28′ x 38′, hot water; $5,000; o., L. B. Adams; a., Bertrand & Chamberlin.

**New York, N. Y.**—*Fifty-second St.*, nr. Madison Ave., four-st'y & base. bk. & st. dwell., 25′ x 67′ 6″; $40,000; o., Mary D. Varnum, 37 E. 39th St.; a., Wm. Strom, 39 Cortlandt St.

*Garfield St.*, nr. Columbus Ave., two-st'y bk. dwell., 20′ x 48′; $5,000; o., Annie Remington, Garfield St., Van Nest; a., T. W. Ringrose, 142d St. & 3d Ave.

*Morris Ave.*, nr. Burnside Ave., 4 two-st'y bk. & st. dwells., 20′ x 55′; $28,000; o., Herman Hunecke, 3745 Third Ave.; a., J. J. Vreeland, 1965 Webster Ave.

*One Hundred and Seventy-sixth St.*, nr. Grand Boulevard, two-st'y fr. dwell., 18′ x 61′; $4,500; o., Thos. Jefferson, 461 E. 176th St.; a., Wm. H. Waldron, 1873 Pacific St., Brooklyn.

*Woodycrest Ave.*, nr. 164th St., 2½-st'y fr. dwell., 20′ x 58′ 9″, shingle roof; $5,000; o., Louis G. Friess, 271 Broadway; a., J. I. Campbell, 29 E. 19th St.

*W. Seventy-third St., No.* 123, five-st'y bk. dwell., 22′ x 69′ 8″, copper roof; $40,000; o., Charles Dana Gibson, 13 W. 31st St.; a., McKim, Mead & White, 160 Fifth Ave.; b., J. C. Vreeland Bldg. Co., 1133 Broadway.

**Portsmouth, N. H.**—2½-st'y fr. dwell., 42′ x 45′, shingle roof, hot water; $7,500; o., C. E. Jackson; a., Fred Crowell, York Village, Me.

**Renville, Minn.**—Two-st'y fr. dwell., 32′ x 36′, hot water; $5,000; o., H. N. Stabeck; a., Omeyer & Thori, St. Paul.

**Roxbury, Mass.**—*Dunreath St.*, nr. Aspen St., two-st'y fr. dwell., 23′ x 84′, shingle roof, furnace; $6,000; o., Ada F. Berry, Herman St.; a., J. L. Berry; b., Eldridge Brown, Neponset Ave., Dorchester.

**Weston, Mass.**—2½-st'y fr. dwell., 41′ x 44′, comp. roof, hot air; $10,000; o., Chas. J. Paine; a., Brainerd, Leeds & Russell, 8 Beacon St., Boston.

**Worcester, Mass.**—*Main St.*, two-st'y fr. dwell., 40′ x 60′; $6,400; o., G. H. Burtis, Day Building; a., W. H. Harvey, 311 Main St.

*Greenwood Ave.*, 2½-st'y fr. dwell., 32′ x 38′; $5,000; o., J. J. O'Hara, Pound St.; a., O. E. Nault, 8 Wall St.

*Bernard St.*, two-st'y fr. dwell., 28′ x 60′; $5,000; o., Mrs. Margaret Conlon; a., G. H. Clemence.

*Cheever St.*, two-st'y fr. dwell., 28′ x 51′; $4,000; o., Edward Butcher; a., J. P. Kingston.

*Lovell St.*, fr. dwell., 45′ x 55′; $8,000; o., S. B. Roy; a., G. H. Clemence; b., Dorais & Dupuis.

*Noyes St.*, two-st'y dwell., 42′ x 42′; $5,000; o., J. Field; a., C. Joslin, Keene, N. H.

*Hatfield Road*, three-st'y dwell., 29′ x 57′; $6,500; o., Mrs. Margaret Conlon; a., G. H. Clemence.

*Parker St.*, three-st'y dwell., 31′ x 33′; $4,600; o., James A. Kane; b., J. D. O'Brien.

*Westminster St.*, two-st'y dwell., 28′ x 60′; $6,200; a., Petterson & Berquist; b., C. E. Anderson.

*Shannon St.*, three-st'y fr. dwell., 25′ x 60′; $5,000; o., Crompton Associates; a., Earle & Fisher; b., F. J. Goff.

*Vernon St.*, 2½-st'y dwell., 26′ x 60′; $4,500; o., Oscar Hall; b., L. M. Petterson.

*Germain St.*, two-st'y fr. dwell., 40′ x 60′; $6,400; o., G. H. Burtis; b., Dorais & Dupuis; a., W. H. Harvey.

*Henshaw St.*, 2½-st'y dwell., 28′ x 48′; $4,000; o., F. W. Nims; a., Chapin & Topanelian; c., Jos. Tetrealit.

### LIBRARIES.

**Worcester, Mass.**—*Main and Downing Sts.*, three-st'y bk. & limest. library building; $100,000; o., Trustees Clark University; b., Norcross Bros.; a., Frost, Briggs & Chamberlin.

### OFFICE-BUILDINGS.

**Boston, Mass.**—*Chauncy St., Nos.* 103-111, eight-st'y bk. & steel store & office building, 96′ x 98′, comp. roof, steam; $200,000; o., Frost Bros.; a., J. Merrill Brown; b., E. W. Clark & Co.

**New York, N. Y.**—*Exchange Pl., Nos.* 43-49, twenty-five-st'y bk. & st. office-building, 99′ 11″ x 86′ 4″, tile roof; $700,000; o., Wall St. Exchange Building Co., 25 Nassau St.; a., Clinton & Russell, 32 Liberty St., b., Geo. A. Fuller Co., 137 Broadway.

*McDougal St.*, cor. Spring St., sixteen-st'y bk. office & loft building, 79′ 8″ x 214′ 6″, asphalt roof; $1,000,000; o., Butterick Publishing Co., 7 W. 13th St.; a., Horgan & Slattery, 1 Madison Ave.

*E. Twenty-second St., No.* 27, ten-st'y bk. & st.

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## BUILDING INTELLIGENCE.

(*Office-buildings Continued.*)

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### STABLES.

**Brooklyn, N. Y.**—*Jackson St.*, nr. Lorimer St., two-st'y bk. stable, 25′ x 60′ 8″, gravel roof; $2,000; o., A. Walton, 274 Marcy Ave.; a., Huberty & Hudswell, Broadway & S. 8th St.

**New York, N. Y.**—*One Hundred and Forty-ninth St.*, nr. Courtlandt Ave., two-st'y bk. stable, 25′ x 85′; $8,000; o., Mrs. Jessie Burns, 449 St. Ann's Ave.; a., W. F. Garvey, Brown Ave., Bronxdalle.

*Water St.*, nr. Montgomery St., two-st'y bk. stable, 21′ x 61′, plastic slate roof; $4,000; o. & a., Chas. F. Schwab, 602 Water St.

*W. Fifty-second St., No.* 145, one-st'y bk. stable, 16′ x 35′, tar & gravel roof; $5,000; o., Manhattan Storage and Warehouse Co., 7th Ave. & 52d St.; a., W. F. Marshall, 489 Fifth Ave.; b., Marc Eidlitz & Son, 489 Fifth Ave.

*W. One Hundred and Forty-first St., No.* 307, two-st'y bk. stable, 25′ x 82′ 6″, gravel roof; $10,000; o., E. E. Smathers, 43 W. 32d St.; a., S. Gifford Slocum, 156 Fifth Ave.; b., T. Cockerill, 147 Columbus Ave.

### STORES.

**New York, N. Y.**—*Eleventh St.*, nr. University Pl., ten-st'y bk. & st. lofts & stores, 54′ x 93′ 3″, gravel & asphalt roof; $150,000; o., Jeremiah C. Lyons, 81 E. 125th St.; a., Buchman & Fox, 11 E. 59th St.

*Eleventh St.*, nr. Broadway, ten-st'y bk. & st. lofts & stores, 27′ x 88′, felt & gravel roof; $85,000; o., Surpluss & Lutz, 67 W. 125th St.; a., Hy. A. Koelble, 67 W. 125th St.

### TENEMENT-HOUSES.

**New York, N. Y.**—*E. Fourth St., Nos.* 336-338, six-st'y bk. tenement, 45′ 2″ x 83′ 6″; $40,000; o., Spielberger & Steiner, 66 St. Mark's Pl.; a., Bernstein & Bernstein, 111 Broadway.

*E. One Hundred and Seventeenth St., Nos.* 322-326, 2 six-st'y bk. tenements & stores, 37′ 6″ x 87′ 11″; $30,000; o., Max S. A. Wilson, 17 Third St.; a., Sass & Smallheiser, 23 Park Row.

*Delancey St., Nos.* 110-112, six-st'y bk. tenement & store, 44′ 1″ x 87′ & 64′ 6″; $35,000; o., Friedman & Feinberg, 329 E. 116th St.; a., Bernstein & Bernstein, 111 Broadway.

*Third Ave.*, cor. 33d St., six-st'y bk. tenement & stores, 49′ x 76′ 3″ & 76′ 2″; $45,000; o. & b., Gottlieb M. Karpas, 30 Beekman Pl.; a., Geo. F. Pelham, 503 Fifth Ave.

*Twelfth St., Nos.* 290-294, six-st'y bk. tenement, 50′ 5″ x 101′ 10″ & 108′ 2″; $40,000; o., H. M. Greenberg, 262 Henry St.; a., Bernstein & Bernstein, 111 Broadway.

*Avenue B, Nos.* 46-50, six-st'y bk. tenements & stores, 48′ 1″ x 67′; $45,000; o., Lippman & Gold, 37 W. 118th St.; a., Horenburger & Straub, 122 Bowery.

*Norfolk St., No.* 179, six-st'y bk. tenement, 25′ x 88′; $25,000; o. & b., Chas. I. Weinstein, 71 E. 82d St.; a., G. F. Pelham, 503 Fifth Ave.

*E. Fifteenth St., Nos.* 332-334, six-st'y bk. & st. tenement, 42′ x 90′ 3″; $42,000; o. & a., Abraham Silverson, 236 E. 61st St.; a., Geo. F. Pelham, 503 Fifth Ave.

*E. Fourth St., Nos.* 162-164, six-st'y bk. tenement & stores, 49′ 5″ x 83′ 2″; $45,000; o., Mandel & Maran, 451 Grand St.; a., Horenburger & Straub, 122 Bowery.

*E. One Hundred and Eighteenth St., Nos.* 153-155, six-st'y bk. tenement, 50′ x 86′ 4″; $45,000; o., Max Gold, 37 W. 118th St.; a., Horenburger & Straub, 122 Bowery.

### WAREHOUSES.

**Providence, R. I.**—*Dudley St.*, four-st'y bk. warehouse & stable, 60′ x 100′; $25,000; o., Albert Stenert, 327 Westminster St.; a., Angell & Swift, 87 Weybosset St.

## BUILDING INTELLIGENCE.

### MISCELLANEOUS.

**Brooklyn, N. Y.**—*Nostrand Ave.*, nr. Lafayette Ave., three-st'y bk. College of Pharmacy, 50′ x 90′, gravel roof, steam; $30,000; o., O. C. Kleine, 110 Hamburg Ave.; a., J. B. McElfatrick & Son, 1402 Broadway, N. Y.

**New York, N. Y.**—*Amsterdam Ave.*, nr. 184th St., two-st'y bk. restaurant, 45′ 5″ x 95′, tar & gravel roof; $15,000; o., Sarah G. Fuller, 502 W. 151st St.; a., Edw. L. Angell, 243 Broadway.

*Seventeenth St.*, nr. 9th Ave., six-st'y bk. & st. telephone exchange, 92′ x 100′, tile roof; $300,000; o., N. Y. Telephone Co., 15 Dey St.; a., Cyrus L. W. Eidlitz, 1123 Broadway; masons, D. C. Weeks & Son, 289 Fourth Ave.

*White Plains Ave.*, nr. Julianna St., two-st'y bk. & st. engine-house, 50′ 11″ x 76′ 6″; $30,000; o., City of New York; a., Horgan & Slattery, 1 Madison Ave.

**South Lancaster, Mass.**—Two-st'y bk. & st. building, slate roof, steam; $25,000; o., Industrial School for Girls; a., J. Thissell & Son, 48 High St., Clinton.

## COMPETITIONS.

**BUILDING.** [At Denton, Tex.]

The Board of Regents of the Girls' Industrial College of Texas invite plans and specifications for the erection at Denton, Tex., of a building three stories and a basement, brick with stone foundations, to contain eight or ten lecture-rooms, about 25′ x 30′; one lecture-room, about 30′ x 75′, one laboratory, about 30′ x 60′, and three or four office rooms, the whole to be one wing or the centre part of a building about three times the size of the wing, or part above described. Said wing or part to cost about $45,000. Plans must present larger building in general outline. Plans to be submitted by July 1, 1902. For further particulars address ROSSER THOMAS, chairman building committee, Bonham, Tex. 1382

## PROPOSALS.

**BARRACKS.** [At Fort Myer, Va.]

Sealed proposals for constructing barracks will be received here **until June 28, 1902.** CAPT. W. F. CLARK, Q. M. 1382

**PAVING.** [At Toledo, O.]

Bids will be received **until June 30** for furnishing material and paving on portions of two streets with various kinds of block pavement on a 6-inch concrete or 8-inch sand foundation or with asphalt on a 6-inch bank gravel or broken stone foundation. CHARLES H. NEUTS, city clerk. 1382

**SEWERS.** [At Jamestown, N. Y.]

Notice is hereby given that sealed bids will be received by the Board of Public Works of the City of Jamestown, N. Y., **until July 1, 1902,** for furnishing material and performing the work for the construction of about 8,960 feet of tile sewers from 8 to 10 inches in diameter. Specifications are on file at the office of the city engineer. E. B. CRISSEY, SAM'L A. CARLSON, W. I. BLYSTONE, Board of Public Works. 1382

**REPAIRS TO SCHOOL-HOUSE.** [At Painesville, O.]

Bids will be received by the Bd. of Educ. **until June 30** for furnishing material and making repairs to the Washington St. Grammar School, including mason and carpenter work, ventilating and plumbing. GEO. A. LORD, clk. Irwin W. Thayer, archt. 1382

## PROPOSALS.

**CITY HOME.** [At Portland, Me.]

The Commissioners of Public Buildings want bids **until July 1** for the erection of the whole or any portion of the buildings to be called the City Home. Address F. H. & E. F. Fassett, architects, 98 Exchange St. 1382

**SEWERS.** [At Monticello, Ind.]

Bids are wanted **June 30** for furnishing material and constructing sewers Nos. 11, 12 and 13. W. J. GRIDLEY, Clk. 1382

**SEWERS.** [At Marion, Ind.]

Bids are wanted **July 1** for constructing sanitary sewers in portions of several streets. C. G. ROBBINS, City Clk. 1382

**HOSPITAL.** [At Toledo, O.]

Bids will be received by the Co. Comrs. **until July 2** for furnishing material and erecting a hospital on the grounds of the Lucas Co. Children's Home. WM. M. GODFREY, Co. Aud. 1382

**BUILDING.** [At Newport News, Va.]

Bids are wanted **July 1** for erecting a building for the Newport News Baptist Church. Address W. B. VEST, Chmn. Bldg. Com. 1382

Treasury Department, Office Supervising Architect, Washington, D. C., June 12, 1902. Notice is hereby given that the time for opening the bids for the construction (except heating apparatus, elevators, electric wiring and conduits), of the U. S. Court-house, Post-office and Custom-house at Tampa, Florida, has been extended from July 2, 1902, to 2 o'clock P. M., July 17, 1902. JAMES KNOX TAYLOR, Supervising Architect. 1382

Treasury Department, Office Supervising Architect, Washington, D. C., June 7, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 28th day of July, 1902, and then opened, for the construction (except elevators, heating apparatus, electric wiring and conduits) of the U. S. Post-office at Butte, Montana, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Butte, Montana, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1383

Treasury Department, Office Supervising Architect, Washington, D. C., June 12, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 30th day of July, 1902, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at Aberdeen, South Dakota, in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Aberdeen, South Dakota, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1383

**COURT-HOUSE.** [At Woodville, Miss.]

Bids will be received by C. A. Coon, Clk. of the Co. Bd. of Superv. **until July 7** for erecting a court-house in Woodville. 1383

**METALWORK.** [At Bluff Shoal, N. C.]

Sealed proposals will be received at the office of the light-house engineer, 5th district, Post-office Building, Baltimore, Md., **until July 7, 1902,** for furnishing materials and labor of all kinds necessary for the completion and delivery of the metalwork for the Bluff Shoal Light-house, N. C., in accordance with specifications and drawings, copies of which, with blank

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**PROPOSALS.**

proposals and other information, may be had upon application to W. A. JONES, lieutenant colonel, corps of engineers, U. S. Army. 1383

**INFIRMARY.**
[At Massillon, O.]

Bids will be received by H. C. Eyman, M. D., Sec'y Bd. of Trus. of the Massillon State Hospital, care Frank L. Packard, archt., New Hayden Building, Columbus, **until July 7** for furnishing material and erecting an infirmary building and Cottages "F," 1, 2, 3 and 6 for the Massillon State Hospital. 1383

**HEATING AND VENTILATING.**
[At Norristown, Pa.]

Bids are wanted **July 16** for installing a low-pressure gravity return steam heating and ventilating system for the Montgomery Co. Court-house. D. H. HITNER, Clk. Co. Comrs. 1384

**LIGHT-HOUSE.**
[At Bluff Shoal, N. C.]

Sealed proposals will be received at the office of the light-house engineer, 5th district, Post-office Building, Baltimore, Md., **until July 7, 1902,** for furnishing the materials (except metalwork) and labor of all kinds necessary for the construction, erection and delivery of the Bluff Shoal Light-house, N. C., in accordance with specifications and drawings, copies of which, with blank proposals and other information, may be had upon application to W. A. JONES, lieutenant colonel, corps of engineers, U. S. Army. 1383

**LIBRARY.**
[At Joplin, Mo.]

Sealed proposals for the erection of a Carnegie Public Library at Joplin, Mo., will be received **until 7.30 o'clock P. M., June 30th, 1902,** by E. L. Anderson, Chairman of Building Committee. Plans and specifications for same can be seen at the office of A. C. Michaelis, architect, Rooms 35 and 36, Model Building, 407 Main St., Joplin, Mo. Each bid must be accompanied with a certified check of $1,000, made payable to the order of the Joplin Public Library Board. This check is to be forfeited on the failure of the successful bidder to fill a satisfactory bond within ten (10) days from the time the contract is awarded. Checks of unsuccessful bidders will be returned. The Board will also receive bids for the plumbing and heating at the same time, for the above building. Each bid for the plumbing and heating must be accompanied with a certified check of $500, made payable to the order of the Joplin Public Library Board, which will be forfeited should the successful bidder fail to enter into a satisfactory bond within ten (10) days after the contract has been awarded. The Board reserves the right to reject any and all bids. By order of the Board. A. C. Michaelis, architect. 1382

**CURBING AND PAVING.**
[At Oberlin, O.]

Bids will be received by C. H. Snyder, Village Clk., **until July 1** for grading, curbing and paving with brick on a portion of S. Professor St. 1382

**SCHOOL.**
[At Kingham, O.]

Bids are wanted **June 30** for erecting a brick school. S. P. BUCKLEY, Clk. 1382

**JAIL AND RESIDENCE.**
[At Trenton, Mo.]

Bids are wanted **July 7** for erecting a jail, sheriff's residence and court-house for Grundy County, to cost $60,000. JOHN W. SCHOOLER, Co. Clk. Holland & Squires, archts. 1383

**JAIL.**
[At Morristown, Tenn.]

Bids are wanted **July 5** for erecting a two-story fireproof jail. Cost not to exceed $10,000. Address COUNTY CLERK. 1383

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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.

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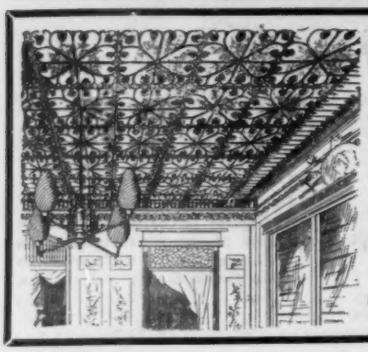
SECTION 14. It is unprofessional to enter into competition with or to consult with an architect who has been dishonorably expelled from the "Institute" or "Society."

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

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



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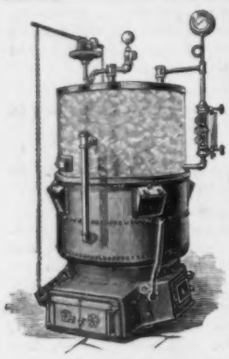

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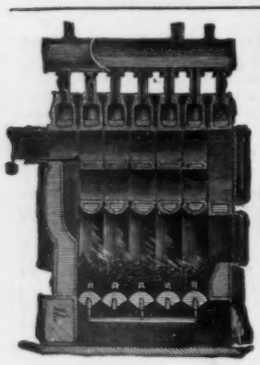

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