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SUMMARY:—

The Philadelphia Chapter, A. I. A., compelled to restore Mr. Addison Hutton to Membership.—Associations cannot exceed their Charter Rights.—The Need for a Reduction of the Lumber Tariff.—The Political Aspects of the Anthracite-coal Strike.—The present Condition of the Strike.—L'Art Nouveau.—House-front Advertising.	81
THE AMERICAN VIGNOLA.—IX.	83
THE ORNAMENTAL METALWORK OF P. L. BRINDEAU.	85
ROMAN AND ROMANESQUE FRANCE.—II.	85
COUTURE AND DUTUIT.	86
THE LIGHTNING RESEARCH COMMITTEE.	87

ILLUSTRATIONS:—

Elevations and Section: Central Baptist Church, Wayne, Pa.—Pedestals and Pilasters.—Pediments.—Roman Catholic Church, New York, N. Y.	
Pan-American Exposition, Buffalo, N. Y.: The "Fountain of Ceres";—Graphic Arts Building.	
Additional: "The Empire," No. 333 Commonwealth Ave., Boston, Mass.—Entrance to the Same.—The Central Baptist Church, Wayne, Pa.—The Saturday-Club Building, Wayne, Pa.—Entrance to House of Edwin U. Curtis, Esq., Bay State Road, Boston, Mass.—Views in Antibes, France.—"Originality" and L'Art Nouveau.—The New Church of St. Paul, Basel, Switzerland.—Plans and Section of the Same.	87

COMMUNICATION:—

When do Building Operations begin?	88
NOTES AND CLIPPINGS.	88

THE unfortunate controversy, with which our readers are only too familiar, between Mr. Addison Hutton and the Philadelphia Chapter of the American Institute of Architects, has ended in the defeat of the latter, which is commanded by the Pennsylvania Court of Common Pleas to restore Mr. Hutton to membership, and to the privileges which he formerly enjoyed as a member of the Chapter. After the original competition for the State Capitol at Harrisburg, in which the profession was treated with such conspicuous bad faith, and after Mr. Cobb, who had been employed, in violation of the terms of competition, and of the law, had been, in his turn, ignominiously dismissed, a second competition was instituted, confined to Pennsylvania architects, for plans for the completion of the building upon the foundations already put in by Mr. Cobb. The Philadelphia Chapter, the members of which have long been distinguished for their unselfish and intelligent devotion to professional interests, denounced the new competition, by resolution, as "calculated only to encourage favoritism and injustice," and advised all Pennsylvania architects to refrain from entering the contest. Mr. Hutton, a member of the Chapter of long standing, submitted competitive designs, notwithstanding the action of the Chapter, and was, in consequence, expelled from membership. He applied to the Courts for reinstatement, and was successful, the Court holding that the powers of the Chapter were strictly limited by its charter, and that the charter did not provide for the expulsion of members for such offences as that charged against Mr. Hutton.

WE may as well say frankly that we are pleased at the result of the suit; not from any unfriendliness toward the Chapter, for the members of which we fully share the gratitude and esteem generally felt in the profession; but because the fact that a corporate body cannot legally exceed the rights conferred by its charter needs to be brought to the attention of professional associations. Societies of architects are not more free than others from the temptation, in the heat of controversy, or in their zeal for the defence of professional rights, not only to overstep their legal powers, but to pass resolutions, or take measures, which, in cooler moments would appear less justifiable. In the case of Mr. Hutton, the question whether disloyalty to the expressed sentiment of his Society would, in the abstract, justify his expulsion might admit of an interesting argument; but it is certain that it did not legally justify such action; and the same principle will apply to occasional acts of professional societies, which middle-aged architects will remember, in favor of which much less can be said than in this case. So far as Mr. Hutton is concerned, it seems to us that the result of his contest ought to be to rein-

state him actually, as well as legally, in his position in the Chapter. It is, indirectly, an honor to the Chapter that he valued his membership in it so highly as to be willing to engage in a costly lawsuit to compel reinstatement; and, while so many causes are mentioned in the Charter for the legal expulsion of a member, the fact that he did not fear the application of any of these to justify the action of the Chapter speaks strongly in favor of his worthiness to be associated with it.

WITHOUT entering into political questions, which are not our province, it may be observed that the reduction or abolition of the duty on lumber, which seems likely to be the first step in any process of tariff remodelling undertaken by either party, will have an important effect upon the building industries everywhere in the Northern States. The New York Times, which although opposing high tariff, is usually conservative, mentions its "surprise that the voice of that section [New England] has not found expression in an emphatic demand for a lower range of duties on raw materials, which would put its manufacturers on a plane of equal advantage with those of other sections, with which they are now maintaining an unequal competition." Although New England has not yet shown any signs of carrying out the suggestions of the Times, several of the Western States, through their Republican political conventions, have pronounced in the strongest manner in favor of the repeal of the duties on lumber; and certain influential Republican Congressmen have secured a renomination only by pledging themselves to propose, and work for, the abolition of these duties in the next Congress. Whether their efforts will, or should, be effectual we do not undertake to say; but if they should, the result would inevitably be the pouring of vast quantities of Canadian spruce into our Northern States, at prices so much lower than those now paid that it will be for the interest of every one who contemplates building a house to begin operations at once. We are accustomed to speak of the "inexhaustible" spruce forests of Canada, but the fact is that those forests are very far from being inexhaustible, and Canada itself is developing with such rapidity that its consumption of timber is already very large; but there is enough timber to supply both countries for years to come, and the inevitable ultimate rise in price will hardly affect the present generation.

SOME student of American politics might find edification in the investigation of the political aspects of the strike in the anthracite region. There have been many circumstances connected with the strike incomprehensible to the general public, but pointing more and more clearly, as they accumulate, to a secret understanding between the leaders of the strike and certain politicians, which, if not the direct cause of the contest, has had the effect of encouraging and extending it. It will be remembered that, at the outbreak of the strike, as soon as it appeared that the operators were determined to resist the demands of the unions, there was a rush of prominent politicians to Pennsylvania. One of these gentlemen is said to have told the obdurate operators that unless the strike was speedily settled, the next Governor of Pennsylvania would be a Democrat; and distinguished Republican Senators and Governors, although they have not been quite so indiscreet, have been conspicuous ever since in their efforts to compel "arbitration" of the trouble, the Governor of Pennsylvania having recently announced his intention of calling an extra session of the Legislature, and, if necessary, of having the Constitution of Pennsylvania amended, so as to put it in the power of the Executive to enforce arbitration.

IT is not likely that all these expressions are mere incoherent ravings on the part of such sensible men as Senators Hanna, Quay and Penrose, and Governor Stone, and a reference to past history may show reason and consistency in them. A year or so ago, as every one recollects, there was a serious strike in the bituminous-coal region, led by the same John Mitchell who now directs the strike of the anthracite men. The conflict reached such a pitch that the attention of the country was aroused, when, just at the critical point, Senator Hanna was put forward as a peace-maker. An interview was arranged between him and Mr. Mitchell, and, as a result, a

friendly understanding was arrived at, the strike was called off, and everybody was happy again. The tact and diplomatic talent of Senator Hanna won deserved praise, and a Civic Federation was almost immediately formed, composed of distinguished divines, authors, "captains of industry," and others, intended to prevent all strikes in the future, by interposing its good offices for arbitration or settlement. Senator Hanna was made the Chairman of the Federation, which, as has since been remarked, did not contain a single representative of the anthracite interests, although the bituminous mines were represented.

IT would probably be unfair to the parties concerned to assume that a scheme had been formed to control, by means of Mr. Mitchell, the votes of the one hundred and forty-eight thousand men employed in anthracite mining, in the interest of a certain party, and its nominees, but it is not unlikely that Senator Hanna and his friends knew that, by favoring Mr. Mitchell's plans, they were establishing a substantial claim upon his gratitude. However that may be, the Civic Federation had not existed many months before Mr. Mitchell, with whom Senator Hanna had found it so easy to adjust the differences in the soft-coal region, appeared with a virtual demand to be placed at the head of the anthracite miners also, and to be armed with what Mr. Hewitt calls the "power of life and death" over their actions. By his own statement, Mitchell was never in an anthracite mine but once in his life, and his claim to authority over the anthracite miners seems to have rested solely on the influential support which he had gained. To the surprise, apparently, of his backers, the anthracite operators resisted. Senator Hanna was at once called in, without avail, and the machinery of the Civic Federation was set in motion, also to no purpose. Then began the singular allusions to the political importance of a speedy settlement, the outcries of partisan Republican newspapers for "compulsory arbitration," the predictions of disaster to the party unless the power of the Commonwealth of Pennsylvania were applied to the coercion of the operators, and the rather unaccountable actions of Governor Stone, which have now begun to show a certain consistency with each other, and with the events of the previous year. Meanwhile, the strike has resolved itself, not so much into a struggle between the operators and their men, as into one between the operators and a small clique of schemers, who are trying to distress the public, by cutting off the supply of coal, into support of their plans. In this attempt they are greatly assisted by a law of Pennsylvania, enacted some ten or twelve years ago, obviously in the interest of the union managers. Under this law no one can work as a miner in any anthracite mine in Pennsylvania, under penalty of a heavy fine, or of imprisonment, unless he holds a certificate, issued by a Board of Examiners, certifying, not that he is competent and intelligent, but that he has been employed in an anthracite mine for at least two years. The statute also forbids any person or corporation, under severe penalties, to employ any one, not furnished with a certificate, as a miner in any anthracite mine in the State, and provides that a register shall be kept of all certificated miners in every mining district. Even if the interest of the operators in having their work done efficiently, and the knowledge of their responsibility for accidents due to the incompetency of their men, were not sufficient to insure the employment of capable workmen, it is absurd to suppose that the mere fact of having spent two years in a mine would make a good man out of a vicious and stupid one, or that an intelligent and ambitious man could not learn so simple a trade in less than two years if he tried; and the evident interest of the statute is to play into the hands of the labor agitators, presumably in return for some promised equivalent, not only by encouraging and supporting strikes, through the almost insurmountable obstacle which the two-year clause places in the way of the employment of new men to take the place of strikers, but by placing in the hands of the union tyrants, through the registration lists, the means of pursuing, and bringing into the fold, one by one, all the certified miners in Pennsylvania. In this manner the way has been prepared for the grand struggle, which is now in progress, to subject the whole population of the coal-mining districts of the country to the dictation of a group of plotters; and the people who are now sadly wondering how they can get their coal-bins filled for the winter, or where they can get the money which will be required for filling them, may with advantage reflect that they are only paying, or will soon have to pay, the tax which, in the end, honest and simple people always have to pay for bad legislation, political trickery and industrial tyranny.

THE strike itself seems just now to be slowly disintegrating. Thousands of men are ready to labor in the mines, and would long ago have been at work, except for their fear of being assassinated by the ruffians who, as the newspapers inform us, are permitted, in the States of Pennsylvania and West Virginia, to surround at night the houses in which the new men live, and riddle them with rifle-bullets. Meanwhile, the leaders of the strike, with characteristic treachery, have, it is said, coolly abandoned more than a hundred thousand firemen, shovellers, laborers, hoisters and others, whom they induced or compelled to strike, in order to cripple the mines as completely as possible, and are distributing the money which flows in from assessments and contributions exclusively among the forty thousand members of the miners' union, leaving their allies and supporters to starve. It is more than likely that the strike managers count upon the deeds of violence which these poor creatures, prevented from going back to work by fear of assassination, as well as by their blind sentiment of loyalty, will commit when driven to desperation by the sight of the sufferings of their wives and children, as a means of influencing the public in support of their schemes; and the public should be careful not to be misled any further than it has already been, by cold-blooded plotters, at the same time that it should look with the charity which is quite consistent with firmness upon any excesses of the poor and ignorant, but not wilfully vicious, people who are the worst sufferers in a struggle apparently undertaken in the interest of heartless ambition.

THE new art, in architecture, seems to have received what may be called its official consecration by the award of a premium in the annual competition of the Société Centrale des Architectes for executed house-fronts to an advanced specimen of the new style, by M. Lavivotte, in the Avenue Rapp. The front is mostly in colored tiles, with a backing of armored concrete, a construction which permits the use of wide arches without any appreciable abutment, and other forms which would be of doubtful stability in ordinary masonry. In detail, the front is a tolerably extravagant specimen of the style of design which, as a distinguished French critic says, appears to be founded on the contortions of a worm that has swallowed a bone; and although there are many indications of an artistic feeling which is pleased with its emancipation from precedent, they are probably to most eyes less sympathetic than those of a French jury, obscured by the determined revolt against all the canons of art, not to say of construction, hitherto received. Whether the "art nouveau" will ever develop into anything really worthy of the name of art, or whether it will simply pass away like the other eccentricities which, in all the arts, have had their vogue for a few years, only to vanish into oblivion, remains to be seen; but it is safe to say that it will never make much progress until it abandons the attitude of ill-bred defiance of what may or may not be the prejudices of people of taste which has become more marked of late. M. Chédanne, in the Palace Hotel, employed a style of design which, while strikingly original, was not impertinently so, and had a great charm, even to those who doubted the artistic value of the innovation. Since then, many of those who have followed his lead, instead of refining and enriching the beauties of his work, have selected the eccentricities, making them more eccentric still, until they have developed a set of stock patterns of their own, which have already lost their originality, and never had any other merit. It is the theory of some critics that every great architectural style has been, substantially, the invention of one man. If this is true, the "art nouveau" still awaits the man who is to give it real artistic dignity.

AN ingenious man in Minnesota, who is building for himself a handsome shoe-store, with a front of polished granite, has thought of a method of reimbursing himself for its cost, by cutting on the granite front the names of politicians, wholesale dealers, and other people who wish to see themselves advertised, charging, according to the newspapers, two dollars and a half for each name. There is probably some mistake about this latter point, as two dollars and a half would not pay for cutting the letters in granite; but at ten times the price the space would probably be readily taken up. Each name is allotted an area of seventy-two square inches, and as a store front twenty-five feet wide and fifty feet high would contain, after deducting the windows, about a thousand such spaces, a very tolerable sum might be realized, above the cost of cutting the inscriptions, by a person with a large acquaintance among business-men and politicians, to go toward paying the cost of a stone front in a conspicuous location.

THE AMERICAN VIGNOLA.¹-IX.

PART I.—THE FIVE ORDERS.

PEDIMENTS.

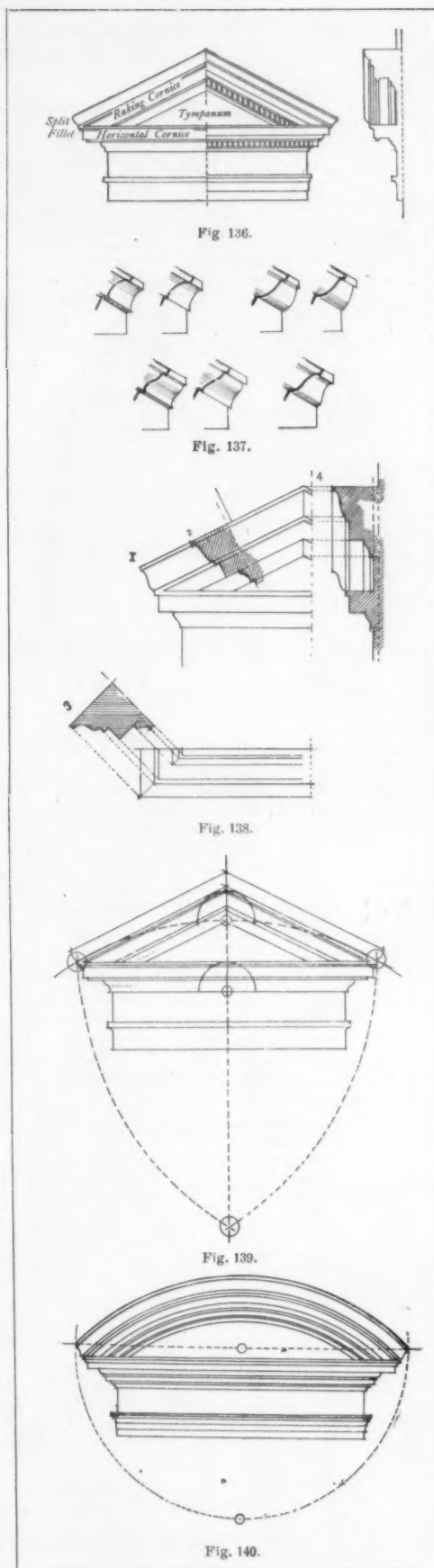
THE Gable upon a Classical building is called a *Pediment* (136). It consists of a Triangular piece of wall called the *Tympanum*, which is in the same plane as the Frieze below; of a *Horizontal Cornice*, which divides the Tympanum from the Frieze; and of two pieces of inclined cornice which surmount the Tympanum. The inclined or *Raking Cornice* is like the cornice which crowns the wall on the sides of the building, but the Cymatium is a little wider. The Horizontal Cornice has no Cymatium, and generally terminates in a Fillet, called the *Split Fillet*, which divides at the angle where the two Cornices come together.

If the Cymatium is a Cavetto, the under side of the Fillet beneath it is bevelled, either on the rake or along the wall; if it is an Ovolo, the same thing happens to the Fillet above it. With the Cyma Reversa both occur, with the Cyma Recta, neither, the fillets having no soffit. This is one of the reasons for employing this moulding in this place (137).

When a Cyma Recta is used in the Cymatium it occurs in four different forms (138), viz: 1, the profile of the moulding along the wall; 2, the profile of the raking moulding; 3, the line of intersection of these two mouldings; this lies in a vertical plane, set at 45 degrees; 4, the line of intersection of the two raking mouldings at the top. 1, 2 and 4 have the same projection but different heights; 1 and 3 have the same height but not the same projection.

According to Vignola the obtuse angle at the top of the Pediment is included within an arc of 90 degrees. It accordingly gives a slope of $22\frac{1}{2}$ degrees. This is a good rule for most cases. But if a building is high and narrow, the slope needs to be steeper, and if it is low and wide, flatter. Inasmuch, however, as, for a building of a given width, the higher it is, the larger is the scale of the Order employed and of all the details of the Order, it follows that, for a given width of front, the larger the mouldings are, the steeper must be the slope.

Upon this is founded the following rule for the Slope of Pediments, devised by Stanislas L'Eveillé (139):



Taking the upper line of the Horizontal Cornice as one side, construct below it an equilateral triangle, and, taking the vertex of this triangle as a centre, and its side as a radius, describe an arc of 60 degrees. Taking, then, the summit of this arc as a centre, describe a circle, the radius of which is equal to the width of the horizontal cornice. Lines drawn from the extremities of the Corona tangent to this circle will give the upper line of the Raking Corona. It is obvious that the larger the cornice, relatively to the length of the front, the steeper will be the slope. It is also plain that this rule gives steeper Pediments for the Corinthian and Ionic Orders than for the Doric and Tuscan, and for the Roman Orders than for the Greek.

Circular, or *Curved*, Pediments have a sweep of 90 degrees (140), starting at an angle of 45 degrees.

When pediments are used merely for ornament the upper part is sometimes omitted, giving a *Broken Pediment* (141).

If the moulding that crowns the Corona is omitted the faces of the three Coronas are continuous (142).

PEDESTALS.

As has already been said, a short Pier is called a Post, and, if it supports something, a Pedestal, and the Pedestals that support Columns are generally made one-third the height of the Column. The Cap is one-ninth the height of the Pedestal, and generally consists of a Bed-mould and Corona. There is no Cymatium, a gutter being obviously out of place, but the Corona is crowned by a fillet and small Cyma Reversa. The Base, which is two-ninths of the height of the Pedestal, or, according to Vignola, only one-ninth, like the Cap, consists of a Plinth and Base-mouldings, among which a Cyma Recta is generally conspicuous, with a Torus below it.

The mouldings, in both Cap and Base, are fewer and consequently larger and simpler in the Tuscan and Doric Orders than in the Ionic and Corinthian, the Tuscan, according to Vignola, having no Corona, and the Corinthian a Necking and Astragal. The Cap projects less than its own height, in many examples, and the Plinth just as much as the Corona.

¹ Continued from No. 1390, page 53.

But Pedestals vary greatly both in their proportions and in their mouldings.

PARAPETS AND BALUSTRADES.

A wall low enough to lean upon is called a *Parapet*, and whether low or high is often strengthened by occasional Posts or Pedestals, sometimes of the same height, sometimes higher. In either case the wall or parapet has a Cap and Base which may or may not be like those of the Pedestals or Posts. A similar strip of wall, with the wall continued above the Cap, is called a *Continuous Pedestal*. This often occurs between the Pedestals that support Pilasters.

In antiquity, Parapets were often pierced by triangular penetrations, apparently in imitation of wooden fences (143). But in modern times the openings in Parapets are generally filled with a sort of colonnade of dwarfed columns called *Balusters*. These frequently occupy the whole space between one Post or Pedestal and the next, forming a *Balustrade* (144). If the distance is great, so that the Cap has to be made of several lengths of stone, a block called an *Uncut Baluster* is placed under the joint. Not more than a dozen Balusters should occur together without such interruption. Against the Pedestal is often set a *Half-Baluster*, or, which is better, half of an *Uncut Baluster*, to support the end of the Upper Rail (145).

The Cap and Base of the Pedestals, or of the Parapet or Continuous Pedestal, are called in a Balustrade the *Upper* and *Lower Rails*. The Baluster supports the Upper Rail as a Column supports an Entablature, and stands upon the Lower Rail as upon a Stylobate (146). It has its own Cap, the height of which, including the Astragal, is one-quarter the height of the Baluster, and which consists of a plain Abacus, Echinus and Fillet and Necking. These three members are of equal height, as in the Tuscan and Doric Capitals.

The Base of the Baluster is also one-quarter its total height and resembles the Attic Base. The Scotia, as in the Greek Attic Base, is generally made the principal member.

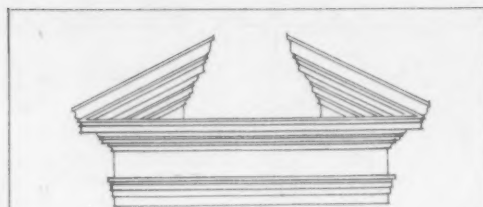


Fig. 141.

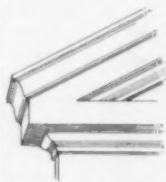


Fig. 142.

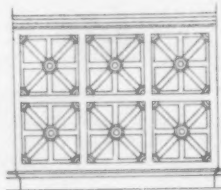


Fig. 143.

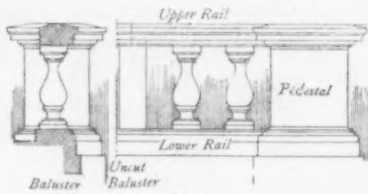


Fig. 144.

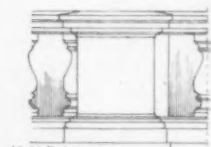


Fig. 145.

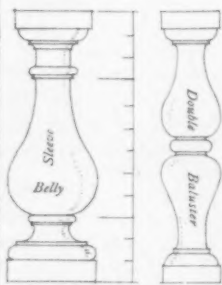


Fig. 146.



Fig. 147.



Fig. 149.

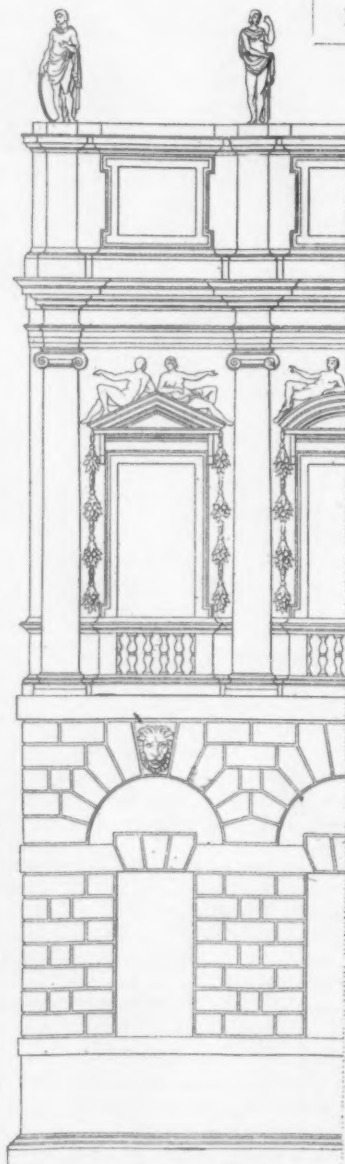


Fig. 148.

Between the Cap and Base is the Shaft, or *Sleeve*, which has the outline of a Quirked Cyma Reversa, the greatest diameter, or *Belly*, coming at one-fourth of its height, or one-third the height of the Baluster. Its width at this point is also one-third the height of the Baluster, as is also that of the Plinth of the Base, exactly, and the width of the Abacus, almost. The Necking is less than half as wide. The point of contrary-flexure in the Cyma Reversa is half way between Cap and Base, or between the Upper and Lower Rails. But these proportions are made somewhat lighter for use with the Ionic and Corinthian Orders.

The Rails are sometimes, in height, one-sixth and two-sixths of the space between them, like the Cap and Base of a Continuous Pedestal; but they are often made much heavier, even one-third and one-half.

Instead of the Cyma Reversa, a Beak-moulding is often used, and other variations are frequent.

Of these the most important is the so-called *Double Baluster*, which consists of two small Balusters, set together base to base (147). Vignola also used a high block under the Plinth. Balusters are often made square in section, like piers, instead of round, like columns.

Balusters are set about half their height apart, on centres.

A Balustrade, like a Parapet, is intended to lean upon, and should not be more than about three or four feet high. While, therefore, Columns and Entablatures are proportioned to the size of the buildings in which they occur, varying in height from ten or twelve feet to fifty or sixty, Balustrades, like steps, are proportioned to the size of the human figure, and in large buildings are relatively much smaller than in small ones. They thus serve, as do steps, and as does the human figure when introduced into a drawing, to indicate the scale of a building.

But in very large buildings balustrades have sometimes been made of colossal dimensions, that on the top of the front of St. Peter's, for example, being about eight feet high.

ATTICS.

When a Parapet is placed on top of an Entablature it is called an *Attic*, that is to say, an "Athenian" story (148). Like Pedestals, Attics vary much in size and in architectural treatment. They are generally made about a quarter as high as the Order below, and should not be more than a third, and they should have a high Plinth, or even a double Plinth, so as not to be too much hidden by the projection of the Cornices on which they stand.

The place of an Attic is often taken by Balustrades (149), which also should have high Plinths, below the lower rail.

W. R. WARE.

THE ORNAMENTAL METALWORK OF P. L. BRINDEAU.



PAUL-LOUIS BRINDEAU practises an art that is simple, but elegant in line and happy in expression. A little hammer, a vice, chisels, a file, a few rods and leaves of thin copper, and from his hands spring appliqué work, escutcheons, pateras, hinges, door-handles, buckles, buttons, roses, of most marvellous effectiveness. It is a kind of jewelry for furniture, in base metal to be sure, without jewels or enamel, but it is nevertheless jewelry, with forms particularly fitted to their use: no part of it injures one or scratches; the hand meets with only friendly surfaces, the eye sees only graceful curves.

This easily vaporizable metalwork, which one would think would be torn apart like goldsmith's work at the least pull, is twisted upon itself in such a manner that the whole gives the resistance of a massive casting. It holds what it is meant to hold. With its ornamentation it transforms the most commonplace bit of furniture into a choice object, a pine cupboard into the most stylish of buffets. The patinas, from bronze to *vert de gris*, vary the tones of the work.



Sometimes bell-metal, yellow copper and red copper are allied in polychromatic interlacements, giving the most diverse of effects, and the most unexpected.

The exhibition of 1900 contained a series of this work of Brindeau's which was purchased by the Musée des Arts at Zurich. Since then, we have seen him at each Salon, this restless searcher, to whom the decoration of furniture, and of the house itself, owes more than one grace; and this year we see him again with a new blossom of his curious talent. All his work, as art, is perfectly firm. Its floral stylization unites in harmonious blossoming in an ensemble which is solid without heaviness.

Damp, Sauvage, Marron, Gallé, Prouvé, Robert, rivals of Brindeau's in work of analogous kinds, have carried the art of artistic ironwork to a degree of intellectuality that is impressive. It is, in truth, poetry in metal. But Brindeau has removed himself from a



style of work which is too arduous, which necessitated special workmen, and said to himself that the artist ought to produce his work by himself, with his own fingers, without any aid. Therefore, he translates his own thoughts, materializes his own forms. He has refused to be chief of a force, editing, as it were, in innumerable examples, work that he has designed on paper. When he places a copper wire in the jaws of his vice, he knows only one thing: the use

to which he proposes the object shall be put. Then he starts, he bends, twists and turns the metal, flattening it here and there with a slight tap of his little hammer, all the time seeking for the right line, the best relief through a persevering study of possible combinations.

Better than any one he knows the plastic qualities of the material he employs, and only asks that which the material can grant him.



He attains extraordinary sumptuousness of line, multiplies them by symmetry, by repetitions and geometrical balancings. What he does with one wire, he repeats with another, with two others, and connects them. The thousand sinuosities which set out to distance one another twist upon one another and come back to the same end. They are not the issue of mere caprice; they are rational in their simplicity, and combine to the same end.

He mingles here and there leafwork with the wire, the plane surface with the relief, and ventures sometimes on fruits and flowers. His style is impressed with his own handiwork. It is rudimentary — a little brusque; but we like to have it so. His success is of good quality, and keeps on growing. Various museums of Europe are



beginning to dispute with one another for his product. The show-windows before which pilgrims of the renewed cult of form and decoration go into ecstasies are enriched with these bold and slender bits of metalwork. The amateurs, in whom intelligence is quickening every day, thanks to a criticism better comprehending its educational opportunity, present themselves daily at the door of the good artisan, dreaming of bearing away with them some "find" which shall lend pride to their hearthstone. Periodicals, reviews, journals, magazines photograph and spread broadcast his supple and enduring ideas.

His work is wrongfully reproached with being a little too meagre, too gracile, since really these tenuous lines are amalgamated and so intertwined as to offer a most satisfactory resistance. The eye is too much habituated to the heavy forms of cast metal, to round bosses, modelled after the motives of the statuary. Here there is nothing of that sort. The docile wire follows the thought of the artist who thinks of nothing save of the use to which his work is to be put. — L. Riotor in the *Revue des Arts Decoratifs*.

ROMAN AND ROMANESQUE FRANCE.¹—II.

ANTIPOLIS — ANTIBES.

AS early as 125 B. C. the Romans had a road to Spain via the Pyrenees — the Via Domitia; but the great Aurelian way which, passing by Genoa, fell into the older road at Arles was a subsequent work due to the Consul Aurelius Cotta. The Camin Aourelia, in Provençal, may still be traced along the shores of the Mediterranean, where it had the protection of the Roman fleet; then, after passing Ventimiglia (Albium Intemelium) and Mentone (Surnane) it crossed the Alps at Mont Agel (Alpe Summa), where we now find the ruins of Turbie, a gigantic fragment of the trophy celebrating the victories of Augustus over the barbarians. The road kept on the high ground after crossing the Alps (then the frontier between Italy and Gaul), and passing the Greek Colony of Nice (Nicaea) on the north, arrived at Cimiez (Cemenetium), where Roman remains prove the importance of the ancient town. The Var was then crossed, and Antibes (Antipolis), a little Greek port facing Nice, became one of the most important stations upon the Via Aurelia.

Whether the Provençal *Antiboul* was an offspring of Nice or of Marseilles, the learned have not yet determined, but it is certain, says M. Leuthéric, in his book upon the Riviera, that the Greek town dated back to the fourth or fifth century B. C.; for in 1866 the discovery of a stone with an inscription in archaic characters put the question beyond doubt. This stone is of a dark-green color, 22 inches long by 8 inches wide, and of the form of an egg, with the inscription written lengthwise in four lines. Literally translated it reads, "I am Terpon, servant of the august goddess Amphrodite; may Cypris recompense with her favors those who have placed me here." M. Leuthéric gives the views of various archaeologists upon the

¹ Continued from No. 1376, page 47.

interpretation, which may be summed-up concisely as follows: The letters resemble those of archaic Ionian inscriptions mixed up with Greek ones about the end of the fifth century B. C. *Betuli*, or sacred stones, were worshipped by the early inhabitants of Chaldea, Phœnicia, Syria and Asia Minor. They were usually unhewn stones, black ones being especially adorable. Pausanias speaks of it as an old form of Greek worship, and many *betuli* which have survived to this period represent deities of the cycle of the primitive Aphrodite, a goddess revered in the ancient sanctuaries of the Island of Cyprus, "particularly in the temple of Golgos under the form of a conical stone," the analogue of the sacred stone of Antipolis. I had considerable difficulty in finding the stone. I was told it was near the church with many Roman slabs and *stelæ*, but it was not. Then it dawned upon me that it might be in the Hôtel de Ville, as a large Roman capital is placed in the hall of that building; so I asked the *concierge* if they had any sort of museum. "Yes," he answered, "but it is closed now." Thereupon another man came forward and said it was open, and "would I walk up." This we did, and after much fumbling at the door, which was locked, and a good deal of shutter unbarring, a very dusty collection of shells and prehistoric stones, and a few inscribed slabs became visible. The slabs were post-Roman, and nothing corresponded to the description of the stone in M. Leuthéric's book. However, after a considerable amount of conversation, the custodian lifted up a huge pebble, of exactly the form of those to be found on any sea-shore, and on it was the inscription as quoted. Whether the theory of the stone having been brought to its present shape by the action of the mountain torrent, and having been inscribed and made a sacred stone by some early settlers in Antipolis, be a fact or not must be left for archaeologists to decide. But there surely cannot be two opinions upon the point that the authorities of the town might arrange their little collection better; and to keep it dusted might not, perhaps, be beyond their means.

The ancient remains at Antibes are few, by reason of the fact that each succession of occupants used up the stones placed by their fore-runners, as was not uncommon all the world over. Rome placed its arsenal upon the ruins of the Greek city; the Middle Age builders used up Roman materials. Goths, Lombards and Saracens in succession destroyed in order to rebuild; and Vauban completed the work of destruction by surrounding the town with forts and battlements, built in a great degree with older fragments. These also have mostly been demolished—this time for the benefit of the inhabitants, and a new Antibes is rising up in the usual French manner. A large place is arranged with a central bandstand. Here are, for the present, some large buildings—a hotel, a military club and a few business premises. From this place, unfinished roads diverge at all the angles. Farther on, another place (at present un-built upon) is marked out with another set of diverging boulevards, finished only so far as the planting of young trees is concerned. Why cannot this sensible plan be adopted in the outskirts of our older towns instead of leaving all building-plans to the haphazard of private individuals, with the result that the new parts of a town soon get as congested as the older quarters.

Whether the church occupies the site of the Temple of Diana of Ephesus it is impossible to say. The two great towers which flank it are not of Roman times, but are composed partly of Roman stones, some bearing inscriptions. The theatre, which was in a ruinous condition, was razed to the ground in 1691; but a few remains of the Circus are said to be still visible in the cellars of some of the houses. The ground upon which the theatre stood was levelled and the only memorial of it still existing is an inscription "dedicated to the memory of a poor lad, perhaps a captive from the distant North, hired by some theatrical manager to appear on the stage at Antibes, where he died in the height of his success: 'Saltavit et placuit.'" (Leuthéric.) This slab has been built into the outside wall of the public library.

But modern Antibes is beautiful in many ways. It stands sentinel, as it were, to the cape, which is a mass of olive woods bounded by a wild, rocky coast. Upon the summit of the cape is a chapel dedicated to Notre Dame de Bon Espérance filled with *ex votos* given in gratitude by those who go down to the sea in ships and who have been saved from the dangers of the deep by the intercession of the Blessed Virgin—"Star of the Sea." The art displayed in some of the pictures does not equal the faith of the donors; but the effect of some models of ships hanging from wrought-iron brackets, accompanied by flags and lights, is picturesque in spite of the bad taste of the altars and of the building in general. Farther on is the modern "Star of the Sea," a first-class light-house which sends its brilliance many a mile to warn mariners of the dangers of the coast. In July the fishermen visit in procession the chapel, mounting the hill by the old paved, so-called Roman road, barefooted—thus the local guide-book as evidence of their religious sentiments; but a prettier "sentiment" is the tying on to the prows of their boats and to their cork floats of a piece of blessed palm.

Two or three portals, notably one in the main street, are worthy attention, and the fountain near the old place must not be passed by without a glance.

S. BEALE.

THE INCREASED USE OF ALUMINIUM.—The remarkable increase in the use of aluminium during the past ten years is shown by the chart of mineral products of the United States, just issued by the Geological Survey at Washington. In 1891 the output was 259,885 pounds. In 1901 it was 7,150,000 pounds.—*Exchange*.

COUTURE AND DUTUIT.

FEW modern paintings excited more interest than "The Decadence of the Romans," by Thomas Couture. He was a morose artist, who lived in seclusion and brooded over his failures. He was out of harmony with his time, and it was really Imperial Paris which he satirized under the figures of ancient Romans. It is remarkable, however, that several able artists found their way to his studio. The despotism of the painter had the effect of making them indignant against his practice and the principles on which it was based. It is also curious that M. Dutuit, who has bequeathed to the Municipal Council of Paris a most valuable collection of paintings, and who was always a wealthy amateur, did not disdain serving the painter as a *rapin*, or pupil-servant. The incident is related by Couture in his "*Méthode et Entretien d'Atelier*." We give a translation of the passage:—

"About 1842 I occupied a modest atelier in the Passage du Bois-de-Boulogne. The year before I exhibited a picture of a young Venetian after an orgy. It was noticed and purchased. Thereupon I abandoned competitions and sought the support of the public. From my début it was benevolent towards me. One day some one knocked timidly at my door and on bidding him enter I saw a singular person. His clothes were badly made, his shoes were large and heavy, and his trousers being too short allowed his blue stockings to be visible; in fact, he seemed to be clad in blue, and under his arm he carried one of those big umbrellas seen in the country and which was also of blue stuff. He hesitated about entering the atelier, his face was pale and troubled, and he appeared to be a mixture of a sacristan and a mendicant. He told me in a trembling voice that he would be happy to receive my instructions, and came to inquire whether I would take him for a disciple. I was ambitious, and in this case thought I would have more embarrassment than profit, so I brutally refused. He appeared very sorry for his intrusion and bent his head as if he were a culprit. I was moved by his extreme modesty and asked him would he care to be my *rapin*. That, he said, would be his greatest happiness, and I told him to make arrangements accordingly.

"He came back with an easel of whitewood, a small box, a couple of stools and a mattress. I instructed him about keeping the atelier in order. As a rule, the services are only rendered by young boys, and are never sought from a man, but the visitor was so humble he could be requested to do everything. Never was the atelier so well kept; the palettes were always clean and shining. He carefully watched me, and if I dropped a pencil picked it up and presented it to me with an old-fashioned bow. When the day was over he attended me to my lodging, and on leaving renewed his salutation. After some days he told me that I had said nothing about the fee he was to pay, and asked if seventy-five francs a month would be accepted. I explained to him that the best men were only paid twenty-five francs, and as he rendered me such good service I did not need any fees. He replied that in those ateliers there were a crowd of students who might never have the advantage of working with the master. As he insisted, I told him to give me the seventy-five francs, if the payment caused him no inconvenience, and to say no more on the subject. But he contrived to make a little packet of the money at the end of each month which I was sure to find in seeking for something else. Sometimes he wanted me to spend the evening with him and I refused. But once I accepted the invitation. We went to a good restaurant and were well served. I became alarmed about the expense for his sake, but he said he knew the owner, who was grateful for some little services he had done to him. We often went to auction-rooms, and I found he was skilful in the judging of old works. Once he said that a work by Hobbema, which we had admired, was sold for 37,000 francs. I replied they were happy who were able to acquire such masterpieces. That appeared to give him pleasure.

"He was not without intelligence and never neglected his service. It was impossible to tell his age—whether he was twenty-eight or sixty. He was bent like an old man, but one was interested in him and pitied him. We remained eighteen months together. A new *rapin* had arrived, and the old one had become my friend. One day he came to me in some excitement and announced that he was compelled to leave that evening, and would perhaps be absent for a couple of months. The next day a woman, who was a model, entered and told me that my student was a millionaire, and that he had gone in pursuit of a debtor who owed him 1,500,000 francs. I was surprised, for I supposed from what he said that he possessed not more than from four to five thousand francs of income. As he did not return, I imagined he had lost everything.

"Long afterwards in going to Havre I passed by Rouen, a city of which my friend had often spoken. I inquired after him, but was informed the only one of the name was the richest man in the country. However, I went to the house indicated as his residence and asked to see the master. I saw an old gentleman who bore some resemblance to my friend. I asked him if he had a son who was occupied with painting. In replying he told me who I was and said my visit was providential, for his son had only arrived the day before from Italy. When my ex-pupil appeared there was little change in his appearance. He conducted me to his room, which, he said, no stranger was allowed to visit. I was amazed at the number of marvellous masterpieces, and among them were several which I had looked at with him in auction-rooms. I questioned him if he was rich. He answered yes, and that he had not informed me of his position in order

that he might obtain sincere advice. Then he told me that if I wished he would bring me to Italy and that we should travel like princes.

"When he inquired about my affairs I told him that after toiling hard to obtain success in the Salon, the places assigned to my pictures were so bad that my efforts were lost. He asked if I had not influential acquaintances such as a dentist or a valet, and then he said we must change our rôles and that he would become my guide. The next day we travelled to Paris in a carriage. We traversed the dirty and narrow streets which then surrounded the Louvre, and went to a gallery where they were arranging the pictures for the Salon exhibition. He pointed out an assistant to me and bade me tell the man that my picture was numbered 334, and he would oblige me if it found a good place. I was to give him ten francs. The process was repeated with other assistants, and finally by his direction I gave twenty francs to the chief of the men. All the assistants seemed to be acquainted with my friend. A week afterwards the Salon was opened, my pictures were admirably hung, and I gained my first public success. Then he said to me, 'The farce is over, you are recognized by the public, and henceforth your pictures will have to occupy good positions. Take my advice, one never succeeds through great people; they are greedy and make their profit out of the simpletons who come to them. In preference seek the aid of humble people; by paying them you will be well served.' We then parted, and I have not seen my old pupil since."

Couture died several years before his friend. — *The Architect.*

THE LIGHTNING RESEARCH COMMITTEE.

THE Lightning Research Committee, organized by the R. I. B. A. and the Surveyors' Institution, in a recent communication to observers state that they are now in possession of a large number of first-hand reports on cases of damage to buildings from lightning-stroke. As regards the general character of the injuries to which non-protected buildings are subject from this cause, the Committee consider that the information already collected furnishes ample material for deliberation, and that it is unnecessary further to multiply observations as to non-protected buildings.

Data to hand, however, respecting "protected" buildings which have been struck are few, and generally meagre and unsatisfactory; and as the object of the Committee is to improve existing methods of protection they propose for the future to confine their investigations to buildings which have been struck in spite of being provided with lightning-conductors.

In order to determine the efficiency or otherwise of the conductor the Committee are of opinion that it is necessary to scrutinize minutely the actual conditions of the building affected. Observers are therefore requested to ascertain first whether the building struck is provided with a conductor, and if this be the case the structure should be carefully examined at once on the lines suggested below, and a photograph taken before any repairs, temporary or otherwise, are effected.¹

Details additional to those indicated in the original form of questions are requisite to the more limited inquiry now contemplated. A general description should be given of the surroundings, especially of elevated buildings in the vicinity, and photographs should be taken in cases of importance; and if these elevated buildings are provided with lightning-conductors their positions and heights should be given.

The Committee suggest that the following points, drawn up for the Committee by Sir Oliver Lodge, should, as far as possible, be attended to by observers in making records of damage:—

1. Any signs or indications of where the flash appears to have first struck, and an account of the damage done.

2. A specification and drawing of the metalwork of the building, paying special attention to metal of every kind which comes anywhere in the neighborhood of the conductor, whether roof-guttering, lead-covering, rain-water spouts, sewer-ventilators, telephone-wires, bell-wires, gas-pipes, ornamental railings, etc., carefully ascertaining whether any of these were either purposely or accidentally connected with the lightning-conductor, and, if not, what their nearest distance was from it.

In the drawing all metals may be indicated in red, no matter of what kind they may be; the hypothetical path of the lightning, as appears to the observer most probable, may be sketched in blue, remembering that bifurcation of path is not unlikely. Places of damage may be indicated by a blue swelling or patch, the size of the patch giving a rough idea of the relative damage, and an arrow being employed, when necessary, to call attention to any small patches, liable to be overlooked. The patches may be numbered, and the nature of the damage at each place stated in the description. Any place where fire broke out is to be specially attended to.

3. The nature and condition of the conductor, especially with reference to its continuity, its earth, and its elevation; also how fixed, and, if carried horizontally, its length as compared with the vertical height of its terminal above the ground; also note whether it made any sharp curves or loops round projections of the building, or took

an indirect course. Cases of damage where there have been more than one or several conductors are specially important.

In the case of church steeples, the wind-vane should receive special attention, and the mode in which its rod terminates in the steeple should be ascertained.

In the case of chimneys, any internal metal flue should be carefully specified. Likewise, any indication that the flash took the column of hot air, in preference to the conductor, should be recorded; also whether the conductor was bent or curved over the mouth of the chimney or not.

In any case of importance the earth of the conductor should be specially examined, being, if possible, dug down to for this purpose; and a complete specification of the nature of the earth, the nature of the soil, and of any metal ramifications as well as of moisture in its neighborhood, should be made.

Any signs that the discharge has entered the earth should be recorded; and if the conductor is at any point damaged or otherwise affected, this should be specified, and, when interesting, a sample of the damaged portion should be sent. If the conductor has recently been examined and tested, or otherwise reported on, the fact should be stated. — *Journal of the Royal Institute of British Architects.*



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

ELEVATIONS AND SECTION: CENTRAL BAPTIST CHURCH, WAYNE, PA. MESSRS. D. K. BOYD AND L. V. BOYD, ASSOCIATED ARCHITECTS, PHILADELPHIA, PA.

PEDESTALS AND PILASTERS.

PEDIMENTS.

FOR description of this and the preceding plate, see "The American Vignola" elsewhere in this issue.

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VIEWS IN ANTIBES, FRANCE.

SEE article elsewhere in this issue.

"ORIGINALITY" AND L'ART NOUVEAU.

WE believe our readers may like to see more of the eccentricities that are being published as examples of the new STYLE in *Architektonische Monatshefte*.

THE NEW CHURCH OF ST. PAUL, BASEL, SWITZERLAND. MESSRS. CURJEL & MOSER, ARCHITECTS.

THIS and the following plate are copied from *Schweizerische Bauzeitung*.

PLANS AND SECTION OF THE SAME.

¹The Committee wish it to be understood that they are prepared to defray actual out-of-pocket expenses, and also a moderate charge for the photographer's services, provided that complete details of the disaster be furnished within a few days after the occurrence, and that an account of the expenses incurred be sent in with the observer's report.



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

WHEN DO BUILDING OPERATIONS BEGIN?

MOLINE, ILL.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Can you say if this point has been legally determined: "What constitutes the first beginning of work on a building or wall?" This is to settle who is to build a certain party-wall. Is it letting of contracts, staking out of building, beginning to dig, or laying the foundations? An answer will be greatly appreciated by

Yours truly, OLOF Z. CERVIN.

[We have an impression, from memory only, that the beginning of work on a building is, legally, the beginning of digging or other work on the actual site. This would not include the setting of the batter-boards, which are set outside the site, and are placed only as a preliminary to the actual building work.—EDS. AMERICAN ARCHITECT.]



BIGGEST KANSAS COTTONWOOD.—In the Kansas Capitol square at Topeka stands a handsome cottonwood tree that has a history. Major T. J. Anderson, who is its historian, and when it was struggling for existence its friend and protector, says it first took root in 1869. It sprang from a seed which had found lodgment in the stoneyard where the contractors were dressing stone for the superstructure of the east wing of the Capitol. In the spring of 1870, when the men, fortified by a new legislative appropriation, returned to work after the winter's lay-off, the little sprout had taken firm root among the stone chips, and it was so green and vigorous in the waste that surrounded it that it attracted attention. It was in the way and the workmen wanted to pull it up, but Major Anderson interceded for it and a little pen was built around it. Henry Worrall said it was a "male" tree and would shed no "cotton," which added to the interest in it, and so it grew and flourished in the midst of the little desert of rocks. After many years the east wing was completed and the stoneyard was removed and blue grass took the place of the stone chips. In 1895 the tree was again in peril. It had grown into majestic beauty, and was the monarch of the Capitol square, but it was not located exactly to suit a landscape-gardener who had been imported from New York to "improve" the grounds, and he marked it for the axe. Again the friends of the tree came to the rescue and Governor Morrill ordered that it be saved. Men who frequent Topeka from other parts of the State agree that it is the largest cottonwood tree in Kansas, and, with the exception of an occasional elm, the most graceful. It is not so tall as some trees, being only about 85 feet, but its spread is 100 feet, forming a circumference of about 315 feet, and its foliage, when the sun is at the zenith, shades an area of 7,854 square feet. The circumference of its trunk is 12 feet. It is a favorite playground of children, and men and women seek its shelter from the summer sun. It came into existence almost at the beginning of the construction of the State-house, and lives to see the east wing begin to decay.—*Kansas City Times-Star*.

THE TABLET OF MENA.—Eadweard Muybridge, whose photographic investigation of animal locomotion attracted wide attention a number of years ago, has written the following letter to the *London Times*: "In the new volumes of the 'Encyclopedia Britannica' is reproduced in the article 'Egyptology' a tablet of Mena dating from the first dynasty, or about 4700 B.C., and is the oldest written sentence yet discovered. In 'A History of Egypt,' by W. M. Flinders Petrie, the author, referring to the Egyptian artists of the fourth dynasty, says: 'They did not make a work of art as such, but they rivalled nature as closely as possible.' Two figures—a bull and a deer—on the tablet of Mena afford a remarkable confirmation of the Professor's statement, in regard to the knowledge and expression of motion by the sculptor of this age. A bull striving to attain his utmost speed is represented in a phase of movement which after a lapse of sixty-six centuries is reproduced in a photo-engraving illustrating some consecutive phases in the stride of a horse, published in the 'Century Dictionary' under the heading of 'Gallop,' and in the 'Standard Dictionary' in its definition of 'Movement.' The phase employed by the Egyptian artist has been, until recent years, very rarely used in art; the nearest approach to it that I can at this moment recall is in a fresco painting on the walls of the Campo Santo at Pisa, supposed to have been executed by Pisano. It, like the Mena tablet, illustrates a phase of the transverse gallop—a system of motion adopted by the horse, the ox, and the greater number of animals, whether single-toed, cloven, or soft-footed, when they exert their utmost power to attain their highest speed. In the lowest line of figures on the tablet is a deer, evidently jumping over an obstacle. The animal is represented with all its legs flexed, in pairs, under its body. A precisely similar phase may be found in a series in the library of the British Museum, demonstrating a jump which sometimes takes place in the rotatory gallop of the deer, which system of motion is always used by the deer and also by the dog, when from caprice or necessity they endeavor to make

rapid progress. This distinctive method of galloping was unknown, and, indeed, unsuspected, by us moderns, until revealed by photographic investigation of animal locomotion; but it was apparently well known to the early artists of Egypt."

SIMILARITY BETWEEN STANDARD PATTERNS AND GEOLOGICAL FORMATIONS.—The increased use of natural objects in what, for lack of a better term, is called industrial art, is largely due to some lectures delivered not long ago by university graduates before the schools of art design in this city, says the *New York Evening Post*. Prior to that time the work had been either along conventional lines or else entirely original, frequently painfully original. The lecturers called attention to the remarkable beauty and utility of many of the fossils, both plant and animal. What made the matter more interesting was the resemblance, they pointed out, between many standard patterns in textiles and designs in metalwork and commonplace features in the earth strata. The black-and-white-dotted calico might have been printed from the rain-marks found in the old red sandstone in the Connecticut River. The dot-and-line pattern so common in men's neckties is almost a copy of the graptolites found in the State of New York. The arabesque of Moorish interiors is a fair imitation of the bark of the *lepidodendra*, and many of the spirals used on wall-papers and carpets find a prototype in either geologic cycads or some species still living in Australia. These lectures have borne much more fruit than is commonly known. Hundreds of original designs made in the past six years are either borrowed or modified from these sketches by Mother Nature written upon the rocks. A woman who gets up fancy silk patterns for neckwear acted upon the advice in the lecture and devised some 15 or 20 arrangements of color based upon the Franklinite ores in New Jersey. These consist of mixtures of different-colored crystals: black, scarlet, gold, white, brown, green and bluish, and are always restful and at the same time impressive. In these Nature has harmonized the combination of bright colors just exactly as the Tartars do in Russian Tartary. Every one of the Franklinite designs made a hit, and has been seen on Broadway in tens of thousands of cravats and scarfs.

SACRILEGE AT STRATFORD-ON-AVON.—Can nothing be done, asks a correspondent of the *Times*, to stop the sad desecration that is now going on at Stratford-on-Avon under the guise of doing honor to Shakespeare? His house is carefully preserved and decently shown; but the desecration of the fine church is almost a national scandal. I found the church-doors open and guarded by men who demanded a fixed fee for admission—a fee which is absolutely illegal in any English parish-church. The visitors, having thus had a practical lesson that they were admitted to a show, treated the place as a showroom and nothing more—talking, laughing, kodaking, and sandwich-eating—no man forbidding them. Photographs and other memorials are openly sold inside the church; the sacred building is turned into a house of merchandise, and the whole show is run on the vulgar lines of a catchpenny and money-making exhibition. I have no doubt that the vicar and churchwardens lay the flattering unction to their souls that the money so earned is well spent, and so *bene olet*; but most English Churchmen would say *non reddebat, sed olet*. If it is spent in the so-called restoration, they cannot be congratulated on the result. Restoration at Stratford means the sweeping away of everything that could have had any connection with Shakespeare: filling the fine windows with poor glass—some quite hideous—and erecting a black-and-white pulpit which is of good workmanship, but is a marvel of expensive ugliness. If the vicar and churchwardens really cannot run the show with more decency, let them confess their weakness and give it up.—*The Building News*.

THE STABILITY OF ST. PAUL'S.—Although alarmist statements made at intervals concerning the safety of the Metropolitan Cathedral must be considerably discounted, it is undoubtedly the fact that engineering operations of a subterranean character are responsible for injury to the foundations, and we are glad to think that no future work of the kind is likely to be permitted in its vicinity without the most careful scrutiny. So far as the present condition of St. Paul's is concerned, it appears from the recent report of two well-known engineers appointed to investigate the matter that the fears entertained by the authorities were by no means unreasonable. The foundations are found to have been impaired by undermining in the neighborhood of the building, and remedial measures are considered to be absolutely necessary. Probably, the large sewer in Carter Lane is the most serious menace to the structure, but the other engineering-works which we have mentioned in previous "Notes" are also responsible for alteration of the original conditions of the subsoil. One unfortunate circumstance is that, while costly repairs are continually required to national monuments, the general public appears to be happily oblivious of the fact that restorative work of the kind means the expenditure of large sums of money that are not always available.—*The Builder*.

A HARD CEMENT.—Frequently it is found that the ordinary plaster-of-Paris or calcium-sulphate cements are not tough enough for the purposes for which they are intended, and the operator is put to considerable trouble to find a suitable substitute. Our German contemporary, *Die Faber und Zeugdrucker Zeitung*, in a recent article on the subject, states that a mass resembling rich clay, and which will set in about an hour, becoming sufficiently hard to bore, cut or file, may be obtained by mixing six parts of gypsum (sulphate-of-lime) with one part of freshly washed lime. To this, 8 per cent finely powdered marshmallow-root must be added, and the whole mixed with a concentrated solution of sulphate-of-magnesia (commonly known as Epsom-salts) in sufficient quantity to form a stiff paste. In place of the marshmallow-root, dextrin, gum or glue may be substituted, or shellac if the objects to be joined are to be subjected to high temperatures.—*Stone Trades' Journal*.

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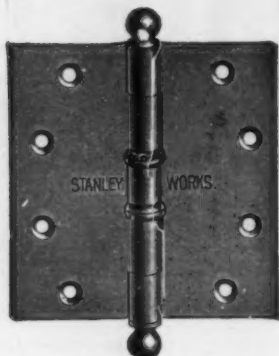
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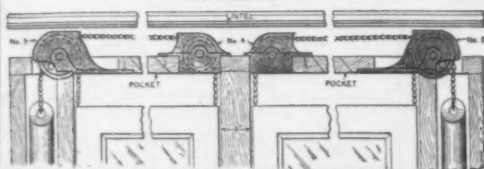
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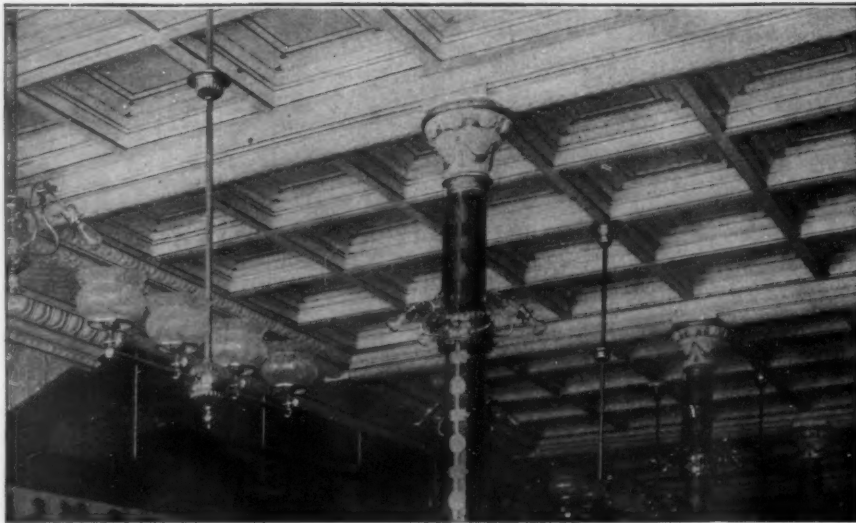
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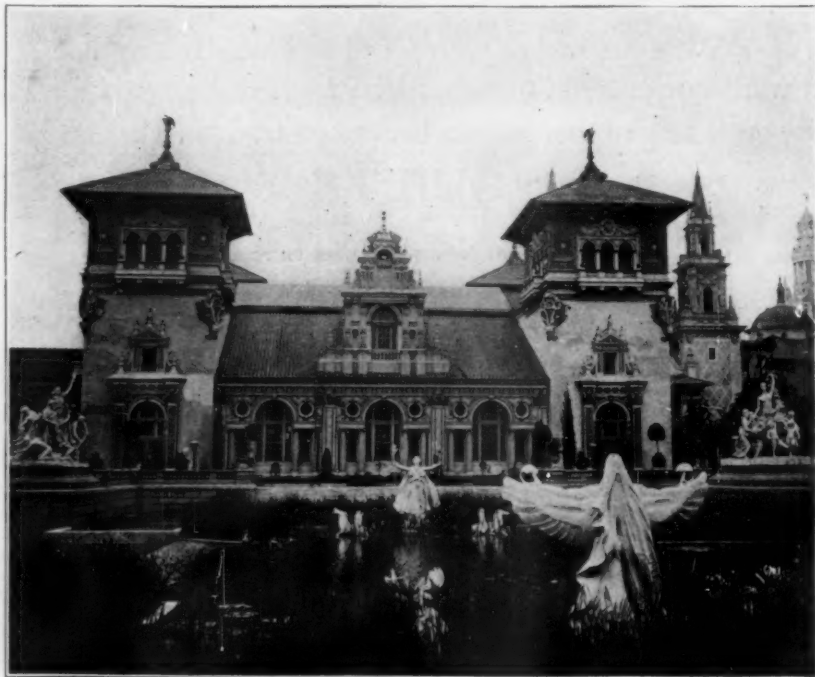
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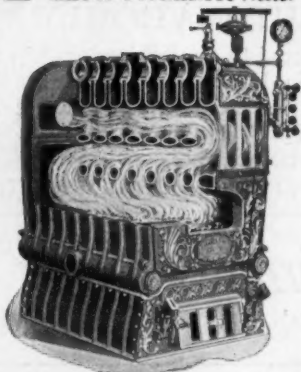
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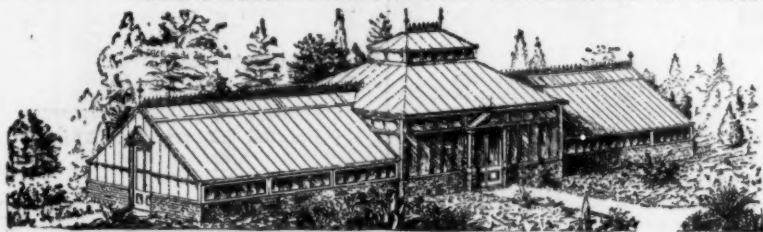
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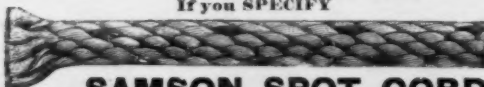
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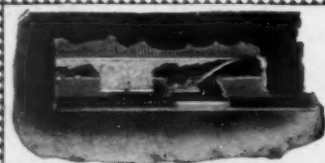
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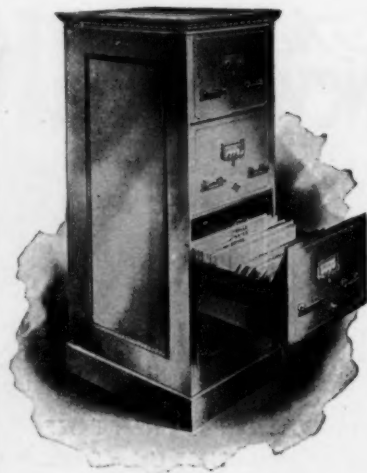
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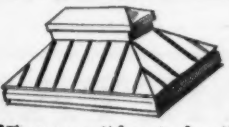
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Needham, Mass.—The corner-stone of Needham's new Town-hall was laid recently with Masonic ceremonies, the day being observed as a general holiday. The building, which is to cost \$55,000, is on the north end of Needham Common, facing Great Plain Ave., with its rear on Chapel St. The lower story is to be of sandstone, the upper of brick, the latter having accommodations for a clock.

New Britain, Conn.—The Connecticut Railway and Lighting Co. is soon to erect a new one-story building here. Another building is to be erected in Waterbury, and at Shelton an entire new plant is to be built. In all the entire work will cost about \$200,000.

New York, N. Y.—A six-story business building is to be built at 85 Fulton St. for George A. Williams & Son. The old building which stood on the site has been torn down and excavations for the foundation work of the new building have been made. The size of the lot is 18' 4" x 58' 11". Plans were filed recently at the Bureau of Building, Manhattan, for an eight-story brick loft, with stores, to be built at 129 and 131 Fifth Ave., 45' x 100'. The building will be of brick, limestone and terra-cotta. The estate of J. G. Roosevelt, of 33 Wall St., is the owner. Israel & Harder, of 31 W. 31st St., are the architects. The cost is placed at \$90,000.

Lorenz F. J. Weber has drawn plans for a six-story apartment-house, to be built by Chas. Adams, on the north side of 117th St., near 5th Ave. The house will cost about \$65,000.

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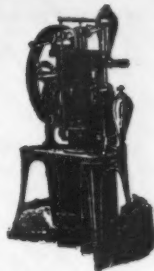
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(Advance Rumors Continued.)

According to plans filed recently, George W. Vanderbilt will erect 2 five-story American basement dwellings at 645 and 647 Fifth Ave., adjoining the new Union Club-house, now nearing completion, at the corner of 51st St., on the old Catholic Orphan Asylum Block. The buildings will be connected so as to form a double house, and the front will be of white marble. The cost will be at least \$100,000. Hunt & Hunt are the architects.

The corner-stone of the South Reformed Church, at 4th Ave. and 55th St., of which the Rev. Benjamin E. Dickhaut is pastor, was laid recently with appropriate services. This new edifice is to cost \$80,000. It has a frontage of 55 feet on 4th Ave., and runs back 140 feet on 55th St. Its seating capacity is 900, while the lecture-room is large enough to accommodate the 1,000 members of the school. The primary class-room will seat nearly 500 scholars. The church is being built, according to the Gothic style of architecture, of hydraulic pressed brick.

Nos. 1265 to 1269 Broadway, extending through to Nos. 530 to 534 Sixth Ave., have been leased by L. Canenbaum, Strauss & Co., for the estate of H. A. Webb, to Browning, King & Co., for 42 years, at an aggregate rental of about \$2,000,000. A building for the lessees is to be built on the premises, and this building will bring about a great change for the better in the architectural appearance of the block front on the west side of Broadway, between 31st and 32d Sts.

Norfolk, Va.—Plans are being prepared by K. M. Murphree, Jr., 1133 Broadway, New York City, for a six-story brick, stone and terra-cotta club-house to be erected on the corner of Granby and Plumbe Sts. Electric elevators, steam heating, electric lighting, metal roofing, mosaic and marble work will be required. The cost will be about \$50,000. Chairman Building Committee, Virginia Club, has the matter in charge.

Oklahoma City, Okla.—The plans have been adopted for the erection of a building to be the first of a number to be erected, for Epworth University, the new Methodist institution of learning that has been located here. The construction of the building will be commenced on the site selected and donated by that city within the next thirty days, and it is expected that the first building will be ready for occupancy by the first of January, 1903. The plans contemplate the expenditure of \$300,000 in the erection of buildings. The grounds will be connected with the city by a street railway and broad avenues.

Philadelphia, Pa.—Plans and detailed specifications are nearing completion in the office of A. H. Moses, architect, of 136 S. 4th St., this city, for the new public school to be built at Vine and Cedar Sts., Camden, N. J. It will be a three-story building of brick and stone to cost about \$40,000.

Milligan & Webber have completed plans and specifications and are inviting estimates for the new hall to be erected on Spring Garden St., east of Broad St., for the Lu Lu Masonic Order. Cost, \$100,000.

Plans are in preparation for a new factory at 41st and Poplar Sts. for the Cunningham Piano Co., 1105 Chestnut St. It will be four stories, of brick.

Pittsburgh, Pa.—The directors of the Convent of the Good Shepherd have approved plans for a new home in the East End. A \$60,000 building will be erected in the spring.

Grant McCargo and Charles R. Miller have purchased a site on Penn Ave. and Whitfield St. and will erect a business building on same, to cost \$150,000.

Machin & Brown, Philadelphia, have been awarded the contract for the fireproof apartment hotel to be erected at Craft St. and Kennett Sq., from plans by Milligan & Webber. Cost, \$600,000. Subcontracts not yet.

Pittsfield, Mass.—Sullivan Bros., 47 Main St., North Adams, have purchased property on South St., and

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

contemplate the erection of a brick and stone theatre to seat 1,400. The structure will cost about \$75,000.

The general contract for the erection of the new brick and iron building for the Stanley Electric Mfg. Co. has been awarded to Dodge & Devanny. Cost, \$90,000.

Contractors are figuring on the plans for a new three-story office-building here for the Eaton-Hurlburt Paper Co., which will cost about \$20,000. The structure will be of brick, with stone trimmings, and will be equipped with automatic sprinklers throughout.

Portland, Ore.—The Board of Directors of the Lewis and Clark Exposition has selected a site for the fair in the northern part of the city at the foot of Willamette Pl., known as Gilmer's Lake. The site includes 270 acres, of which 155 is water and 115 is land.

Providence, R. I.—The general contract for the erection of an addition to the business block at the corner of Weybosset and Union Sts., owned by Wm. B. Mallett, attorney, Fletcher Building, has been awarded to Maguire & Penniman, 48 Customhouse St. Three stories will be built on present brick and stone building, 45' x 130'. Clark & Howe, 72 Weybosset St., architects.

Pullman, Ill.—Architects Johnson & Godfrey, 502 Pullman Building, Chicago, have completed plans for the erection of buildings which the Sherwin-Williams Co. will erect here. The plant will eventually comprise many more buildings, involving an expenditure of between \$300,000 and \$400,000. It is now proposed to construct a warehouse two and three stories high, extending over an area of 63' x 450'. It will be of brick and stone. A power-house will also be erected, extending over 65' x 95'. The cost of the construction of these buildings is estimated at \$70,000 to \$80,000.

Putnam, Conn.—The general contract for the erection of the new Roman Catholic Church of Providence St. has been awarded to Levi Bellisle, of Worcester. Cost, \$50,000.

Rensselaer, N. Y.—Report states that agents of shoe manufacturers of Lynn, Mass., visited this city recently for the purpose of making negotiations for erecting a shoe factory. Several sites suitable for the purpose were considered.

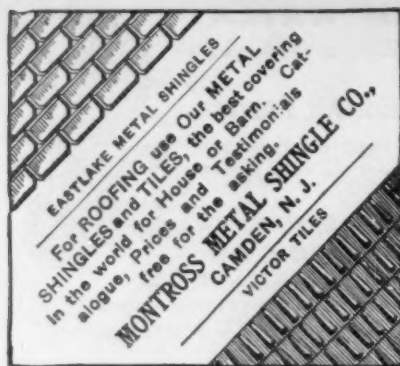
Saratoga, N. Y.—Clarence Luce, 242 Fourth Ave., New York City, has been commissioned by Richard A. Canfield, 5 E. 44th St., to prepare sketches for extensive building improvements here.

Sherbrooke, Que.—It is stated that a \$40,000 city-hall is to be erected here.

Simsbury, Conn.—Secretary of State John Hay has decided to erect here as a memorial to his son a handsome memorial chapel. It will be a small structure, but of handsome design, costing about \$15,000. The building will be of stone, with shingled roof and art glazed windows. The plans were designed by Architects Trowbridge & Livingston, New York City. Adelbert S. Hay, the former consul to Pretoria, in whose honor the chapel is to be erected, was killed by an accidental fall from a New Haven house during the Yale commencement exercises a year ago, while there to attend the triennial of his class of 1901. He prepared for college at the Westminster School, which was formerly located at Dobb's Ferry, N. Y., but which has now been removed to this place. The chapel is really for the school use.

Somerville, N. J.—The plans of W. T. Townner, architect, 157 Summer St., Boston, have been selected by the Board of Education for the new \$70,000 high school building.

South Norwalk, Conn.—The general contract for the erection of the one-story brick power-house, 80' x 100', for the Connecticut Railway & Lighting Co. has been awarded to the H. Wales Luce Co., of Meriden. Will be of heavy fireproof construction with a fireproof tile roof, and cost \$25,000.



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(Advances Rumors Continued.)

Spring Lake, N. J.—Hazlehurst, Huekle & Co., Philadelphia, have prepared competitive plans for a \$300,000 hotel to be built for a company of New York and Trenton capitalists at this place. The new hotel will be on the sites of the Carlton House, Monmouth Hotel and Palmer House.

Stamford, Conn.—The Mix & Riddle Hardware Mfg. Co., recently organized with a capital stock of \$500,000, are preparing for the erection of a four-story brick mill, 50' x 200', and a two-story brick power-house, 40' x 80'. Will be heavy mill construction.

St. Louis, Mo.—The increasing congregations of the First Church of Christ, Scientist, will hereafter be accommodated in larger quarters. The church building at 2726 Pine St., which accommodates 600 people, has proven too small, and the Odeon has been leased, the lease beginning in September. In this large hall the regular services of the church will be held until the arrangements are completed for a new church building.

The corner-stone for the new Sacred Heart Church in East St. Louis was laid recently by Rt. Rev. Bishop Janssen, of Belleville.

The corner-stone of the library building of the Washington University was laid a few days ago. The building will be used during the World's Fair for the meetings of the international congresses.

Mrs. Emma C. Copekin is to build a magnificent stone and brick residence on the south side of Westmoreland Pl., east of Lake Ave. The foundation has just been finished and work on the superstructure will proceed at once. G. W. Helmuth is the architect.

Stony Wold, N. Y.—Ceremonies attendant upon cornerstone laying of the Stony Wold Sanatorium for Consumptives took place recently.

Waltham, Mass.—Plans by Architect R. C. Springs, Newton Lower Falls, are being figured for a frame residence to be erected on Bacon St., for Dr. H. G. Chadwick, 255 Moody St. Cost, \$9,000.

ALTERATIONS AND ADDITIONS.

Brooklyn, N. Y.—Graham St., nr. Flushing Ave., two-sty' bk. extension to factory, 40' x 72'; \$10,000; o., Waterbury Rope Co., 69 South St., N. Y.; a., G. A. Skrzynecki, 350 Fulton St.

New York, N. Y.—Palisade Ave., nr. 25th St., three-sty' extension, 23' x 26', to three-sty' fr. dwell.; \$23,000; o., George D. Eldridge, 309 Broadway; a., Wilson & Visscher, 156 Broadway.

APARTMENT-HOUSES.

Chicago, Ill.—Sheridan Road and Dayton St., three-sty' bk. & st. apart., 80' x 120'; steam; \$50,000; o.,



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(Apartment-Houses Continued.)

J. B. Waller, 59 Clark St.; a., Huehl & Schmidt, 163 Randolph St.

Sheridan Drive and Pine Grove Ave., three-sty' bk. & st. apart., 80' x 125'; steam; \$60,000; o., Ernest Knoop; a., Huehl & Schmidt, 163 Randolph St.

Forty-eighth St., nr. Greenwood Ave., three-sty' fr. apart., 160' x 100'; steam; \$75,000; o., Brice Worley; a., Andrew Sandegreen, 160 Washington St.

New York, N. Y.—One Hundred and Tenth St., Nos. 82 88, 2 six-sty' bk. flats with stores, 41' x 87' 11"; \$80,000; o., W. & J. Bacharach, 60 Liberty St.; a., Bernstein & Bernstein, 111 Broadway.

Water St., Nos. 343-345, six-sty' bk. flat with stores, 72' 6" x 84' 6"; \$40,000; o., Union Construction and Realty Co., 259 William St.; a., Bernstein & Bernstein.

CHURCHES.

New York, N. Y.—One Hundred and Eightieth St., nr. Vyse Ave., one-sty' st. church, 65' 3" x 94' 8", slate, asphalt & gravel roof; \$90,000; o., First Presbyterian Church of West Farms, E. 180th St. & Vyse Ave.; a., Barney & Chapman, 44 W. 34th St.

Worcester, Mass.—Providence St., church, 77' x 141'; \$75,000; o., Casimir's Polish Catholic Society; c., John J. Power; a., Chickering & O'Connell, Springfield.

EDUCATIONAL.

New York, N. Y.—One Hundred and Twentieth St., nr. Broadway, five-sty' bk. & st. school, 84' x 110', fireproof, tile & copper roofing; \$200,000; o., Trustees of Teachers College, on premises; a., Parish & Schroeder, 3 W. 29th St.

HOTELS.

New York, N. Y.—Seventy-seventh St., nr. Columbus Ave., twelve-sty' bk. hotel, 160' x 162' 2", fireproof, plastic slate roof; \$600,000; o., West Side Const. Co., 2603 Broadway; a., G. F. Pelham, 503 Fifth Ave.

HOUSES.

Brooklyn, N. Y.—E. Fourteenth St., nr. Albemarle Road, two-sty' & attic fr. dwell., 30' x 48' 4", shingle roof, steam; \$11,000; o., Dean Alvord, 1522 Albemarle Road; a., C. H. Pratt, Beverley Road & E. 15th St.

President St., nr. 7th Ave., 4 three-sty' bk. dwells., 34' 9" x 83' 6"; \$44,000; o., Louis Bonert, 319 Sixth Ave.; a., Pohlman & Patrick, 322 Fifty-third St.

Sixteenth St., nr. 9th Ave., 5 two-sty' bk. dwells., 20' x 50'; \$40,000; o., C. H. Denison, 1124 Prospect Pl.; a., J. C. Walsh, 62 Coney Island Ave.

Avenue L, nr. E. 34th St., 3 three-sty' & attic fr.

BUILDING INTELLIGENCE.

(Houses Continued.)

dwells., 22' x 31', shingle roofs; \$21,600; o., J. H. White, 243 Broadway; a., H. G. Lamson & Co., 243 Broadway, N. Y.

Bay Ridge Ave., nr. 3d Ave., three-sty' bk. store & dwell., 20' x 55'; \$7,000; o., J. Cornelson, 552 Marcy Ave.

Albany Ave., cor. Degraw St., 6 four-sty' bk. dwells., 17' x 58' 6", gravel roof, steam; \$54,000; o., R. J. Sturges, 507 Quincy St.; a., W. H. Camp, Kings Highway & E. 23d St.

Coney Island Ave., nr. Avenue C, 2 three-sty' bk. stores & dwells., 30' x 57' 10"; \$18,000; o., Annie Wingerath, 791 Coney Island Ave.; a., J. C. Walsh, 522 Coney Island Ave.

Seventy-fifth St., nr. 3d Ave., two-sty' & attic fr. dwell., 28' x 33', shingle roof, steam; \$4,500; o., J. Kilburn, 78th St., nr. 2d Ave.; a., W. H. Abbott, Jr., 1334 Sixty-sixth St.; b., J. Cortelyou, 76th St. & 3d Ave.

Cambridge, Mass.—Mt. Auburn St., six-sty' bk. & st. dormitory, 79' x 141', steam; \$100,000; o., Henry Green, Boston; a., Nathan Douglas.

Dorchester, Mass.—Humphrey Ct., off Humphrey St., two-sty' fr. dwell., 28' x 33', shingle roof, furnace; \$6,500; o., J. E. Wilbur, 299 Norfolk St.; a., C. A. Russell.

Minneapolis, Minn.—Tenth Ave., nr. 4th St., two-sty' fr. dwell., 25' x 42', furnace; \$7,000; a., W. M. Kenyon.

Newton, Mass.—Prince St., 24-sty' fr. dwell.; \$10,000; o., Charles Gleason, 190 South St., Boston; a., Chapman & Frazer, 8 Exchange Pl., Boston.

New York, N. Y.—Morris Ave., nr. 184th St., two-sty' fr. dwell., 21' x 55'; \$5,000; o., James Murphy, 1281 Washington Ave.; a., Jacob J. Vreeland, 1965 Webster Ave.

E. Bay Ave., nr. Cabot & Dupont Sts. & East River, 2 two-sty' fr. dwells. & barn, also trestle work, 30' x 40' & 32' x 60'; \$4,700; o., Rock Plaster Co., 11 Broadway; a., Darling & Goldthwait, 11 Broadway.

One Hundred and Seventy-second St., nr. Inwood Ave., two-sty' & base bk. dwell., 22' x 46'; \$5,500; o., Henry Landt, 172d St. & Inwood Ave.; a., Julius Spindle, 3300 Park Ave.

Madison Ave., cor. 37th St., seven-sty' bk. dwell., 49' x 43' x 91' 3", tile & copper roof; \$325,000; o., Capt. J. R. De Lamar, 71 Broadway; a., G. F. H. Gilbert, 1123 Broadway; b., C. T. Wills, 156 Fifth Ave.

Somerville, Mass.—Powder House Terr., two-sty' fr. dwell., 26' x 39', shingle roof, hot water; \$5,060; o., Noble Earle; a., E. E. Jordan, 34 Merchants Row, Boston; b., W. F. Holbrook.

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(Houses Continued.) Worcester, Mass.—<i>Pleasant St.</i>, two-st'y fr. dwell, 34' x 45'; \$5,000; o., Geo. H. Sherman; a., Frost, Briggs & Chamberlain; b., C. A. Colburn. <i>Hanover St.</i>, three-st'y fr. dwell, 24' x 52'; \$6,000; o., Cath. Dolan; b., Fred Joate. <i>Providence St.</i>, two-st'y fr. dwell, 25' x 42'; \$3,500; o., Crompton Associates; a., Earle & Fisher; b., F. J. Goff. <i>Pink St.</i>, three-st'y fr. dwell, 28' x 72'; \$4,000; o. & b., Chas. A. Vayghan. <i>Providence St.</i>, three-st'y dwell, 48' x 60' x 65'; \$10,000; o., Mrs. S. Kimlitz; a., J. P. Kingston; b., H. F. Banister. <i>Grove St.</i>, three-st'y fr. dwell, 25' x 28' x 63'; \$5,500; o., James F. Powers; b., T. F. Meligan. <i>Mendon St.</i>, three-st'y dwell, 25' x 28' x 63'; \$5,300; o., Mark N. Ryan; b., T. F. Meligan. <i>Burncoat St.</i>, three-st'y fr. dwell, 30' x 51', hip roof, steam and hot water; \$5,000; o., Jos. L. Howe, W. Boylston & Summit Sts.; a., Cutting, Carleton & Cutting, 44 Front St. STABLES. New York, N. Y.—<i>Sixty-seventh St.</i>, nr. Columbus Ave., two-st'y st. automobile stable, 30' x 95', gravel roof; \$10,000; o., Thomas D. Belfield, 368 W. 117th St.; a., W. D. Hunter, 90 Fifth Ave.; m'n, Thos. B. Leahy, 9 E. 42d St. Worcester, Mass.—<i>Bradley St.</i>, 1½ st'y fr. stable, 25' x 35'; \$1,500; o., H. W. Wyman, 30 Bradley St.; a., Earle & Fisher, State Mutual Building. STORES. New York, N. Y.—<i>Fifth Ave.</i>, Nos. 129-131, eight-st'y bk. & st. store & lifts, 35' & 38' x 100', slag roof; \$90,000; o., Estate James A. Roosevelt, 33 Wall St.; a., Israels & Harder, 31 W. 31st St.; b., R. H. MacDonald & Co., 41 W. 33d St. TENEMENT-HOUSES. Brooklyn, N. Y.—<i>Strong Pl.</i>, nr. Harrison St., four-st'y bk. tenement, 60' x 162' 11", gravel roof, steam; \$25,000; o., E. Galvin, 117 Harrison St.; a., A. E. Parfitt, 26 Court St. New York, N. Y.—<i>Third Ave.</i>, nr. 174th St., five-st'y bk. tenement, 50' x 116'; \$50,000; o., Rachel Casel, 129 E. 100th St.; a., Moore & Landsiedel, 148th St. & 3d Ave.	(Tenement-Houses Continued) <i>E. Fifty-fifth St.</i>, Nos. 149-151, six-st'y bk. & st. tenements, 40' x 87' 5"; \$40,000; o., Benj. Gabrilowitz, 274 Henry St.; a., Bernstein & Bernstein, 111 Broadway. WAREHOUSES. New York, N. Y.—<i>Water St.</i>, cor. Rutgers Slip, seven-st'y bk. workshop, 59' x 79', extension, 12' 6" x 36' 6", Schratwiesers system roofing; \$60,000; o., Morris S. Rachmil, 29 Willett St.; a., Max Muller, 3 Chambers St. COMPETITIONS. MUNICIPAL BUILDING. [At Sewickley, Pa.] The Boro. Council will receive competitive plans for the erection of a municipal building, to cost not more than \$40,000. For particulars address D. H. CAMPBELL, Boro. Engr. 1394 PROPOSALS. SCHOOL AND COTTAGE. [At Bay Mills, Mich.] Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals will be received at this office until September 23, 1902, for furnishing the necessary materials and labor required to construct and complete a frame school-building and a frame cottage at the Bay Mills Day School near Bay Mills, Mich., on the D. S. S. & A. R. R. For further information apply to E. C. Nardin, superintendent of said school. A. C. TONNER, acting commissioner. 1394 SCHOOL. [At Springboro, O.] Proposals will be received September 20 for the erection of a school. CHARLES BANTA, clerk. 1394 DORMITORY. [At Chamberlain, S. D.] Department of the Interior, Office of Indian Affairs,	Washington, D. C. Sealed proposals addressed to the Commissioner of Indian Affairs, Washington, D. C., will be received at the Indian office until September 25, 1902, for furnishing and delivering the necessary materials and labor required to construct and complete one dormitory, all of brick, with plumbing, acetylene gas piping and steam heat and extensions to the water and sewer systems at the Chamberlain School, S. D. For further information apply to Jno. Flinn, superintendent, Indian School, Chamberlain, S. D. A. C. TONNER, acting commissioner. 1394 SCHOOL. [At Deadwood, S. D.] Proposals will be received September 29 for an eight-room school to be erected in the 1st Ward. JOB LAFRENSON, Secretary Board of Education. 1395 GUARD-HOUSE, OFFICERS' QUARTERS, ETC. [At Fort Mott, N. J.] Sealed proposals for furnishing material and labor in constructing guard-house, frame coal shed and one double frame N. C. O. quarters here, will be received until September 30, 1902. Information furnished on application. QUARTERMASTER, Fort Mott, N. J. 1395 BUILDING. [At Washington, D. C.] Department of the Interior, Washington, D. C. Sealed proposals will be received at the department until the 1st day of October, 1902, for the construction of an administration building called building "A"; for an addition to the Toner building kitchen; for the erection and completion of a central power and heating plant; electric power plant, power-house, chimney and tunnels for the Government Hospital for the Insane at Washington, D. C., in accordance with the drawings and specifications, copies of which specifications and form of proposal may be had, and the drawings seen, on application at this department. THOS. RYAN, acting secretary. 1395 BUILDING. [At League Island, Pa.] Sealed proposals will be received at the Bureau of

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PROPOSALS.

Yards and Docks, Navy Department, Washington, until October 11, 1902, and then there publicly opened for constructing a brick and steel building at the navy yard, League Island, Pa. Appropriation now available, \$214,000. Plans and specifications can be seen at the Bureau or will be furnished by the commandant of the navy yard named upon deposit of \$15 to secure their return. MORDECAI T. ENDICOTT, chief of bureau. 1395

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 3, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 7th day of October, 1902, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at Joplin, Missouri, in accordance with the drawings and specification, copies of which may be had at this office or the office of the Postmaster at Joplin, Mo., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1395

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 9, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 10th day of October, 1902, and then opened for the installation of a conduit and electric wiring

PROPOSALS.

system for the U. S. Post-office and Court-house at Elmira, N. Y., in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Elmira, N. Y., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1395

Treasury Department, Office of the Supervising Architect, Washington, D. C., August 28, 1902. Sealed proposals will be received at this office until 2 o'clock P. M. on the 9th day of October, 1902, and then opened for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Custom-house and Post-office at Newport News, Virginia, in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Custodian of the Site (Collector of Customs) at Newport News, Va., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1394

LIBRARY.

[At Beatrice, Neb.]
Sealed proposals for the erection and completion of a library building at the City of Beatrice, Neb., will

PROPOSALS.

be received up to 12 o'clock, noon, September 23d, 1902, by A. H. KIDD, secretary, at his office in Beatrice, Neb. 1394

HOSPITALS.

[At Columbus, O.]

Bids will be received by the Bd. of Trus. of Columbus State Hospital until September 25 for furnishing material and erecting Aul Hospital and Greer Hospital. E. G. CARPENTER, M. D., sec'y. Frank L. Packard, archt., New Hayden Building, Columbus. 1394

BOILER.

[At National Military Home, Kan.]

Bids will be received at the office of W. W. Martin, treas., until September 23 for an additional boiler at the Western Branch, N. H. D. V. S. J. G. ROWLAND, governor. 1394

LATTICE WORK.

[At New Braunfels, Tex.]

Bids are wanted September 22 for the removal of iron railing in front of cells in the Co. jail and for replacing same with full proof crown steel lattice work. R. BODEMANN, Co. Judge. 1394

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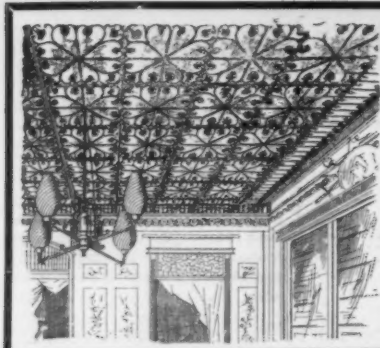
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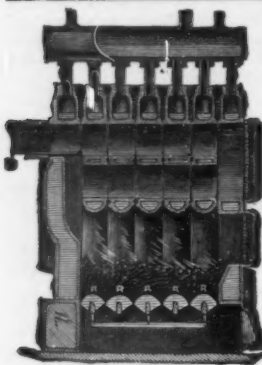
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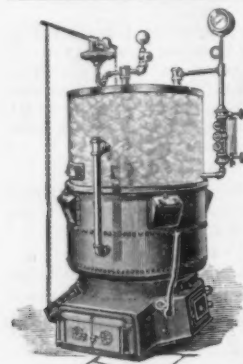
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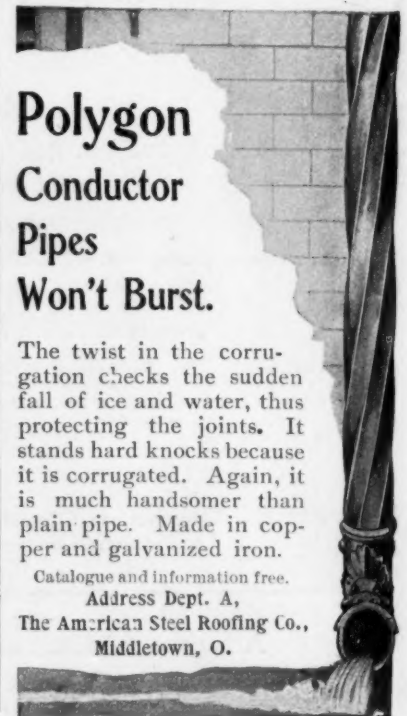
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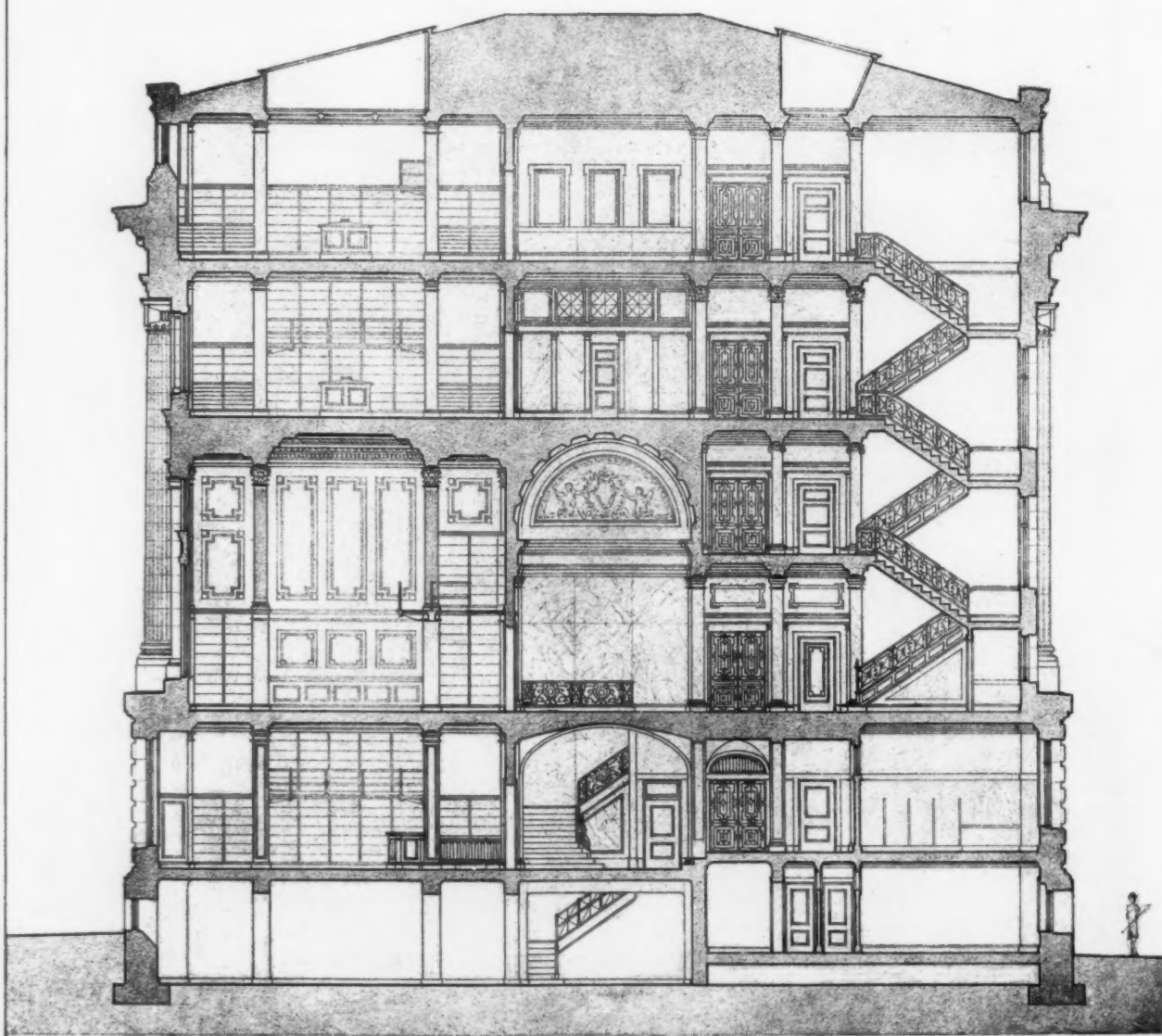
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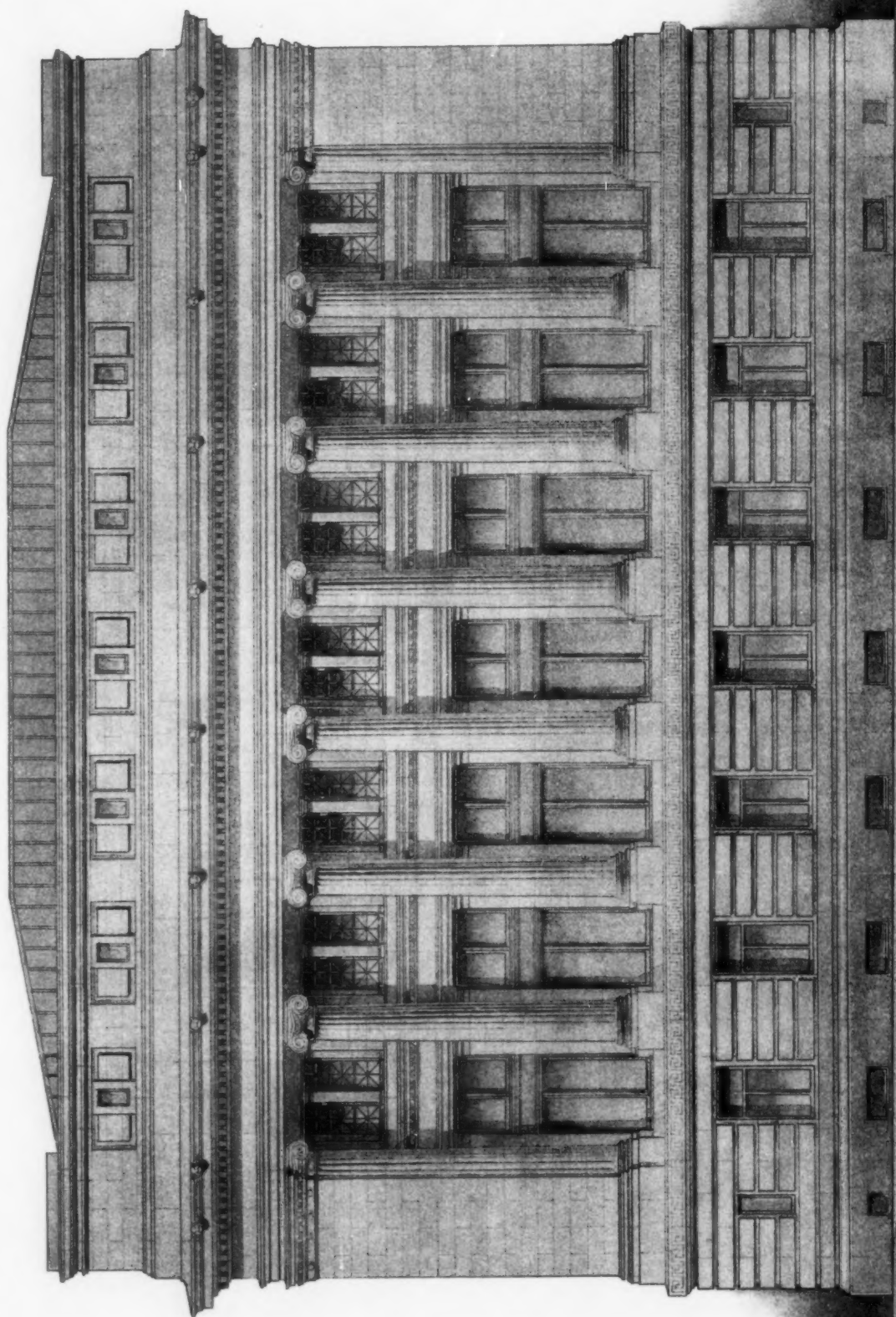
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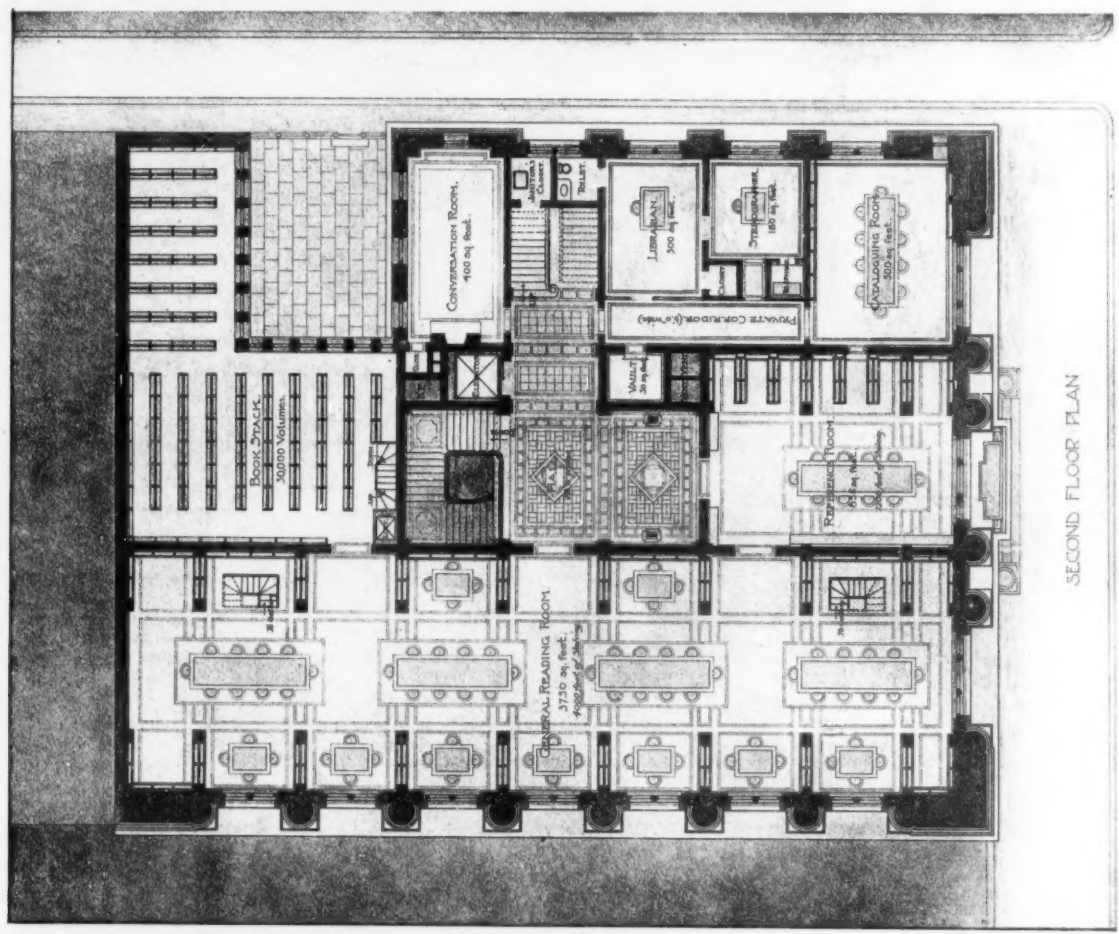
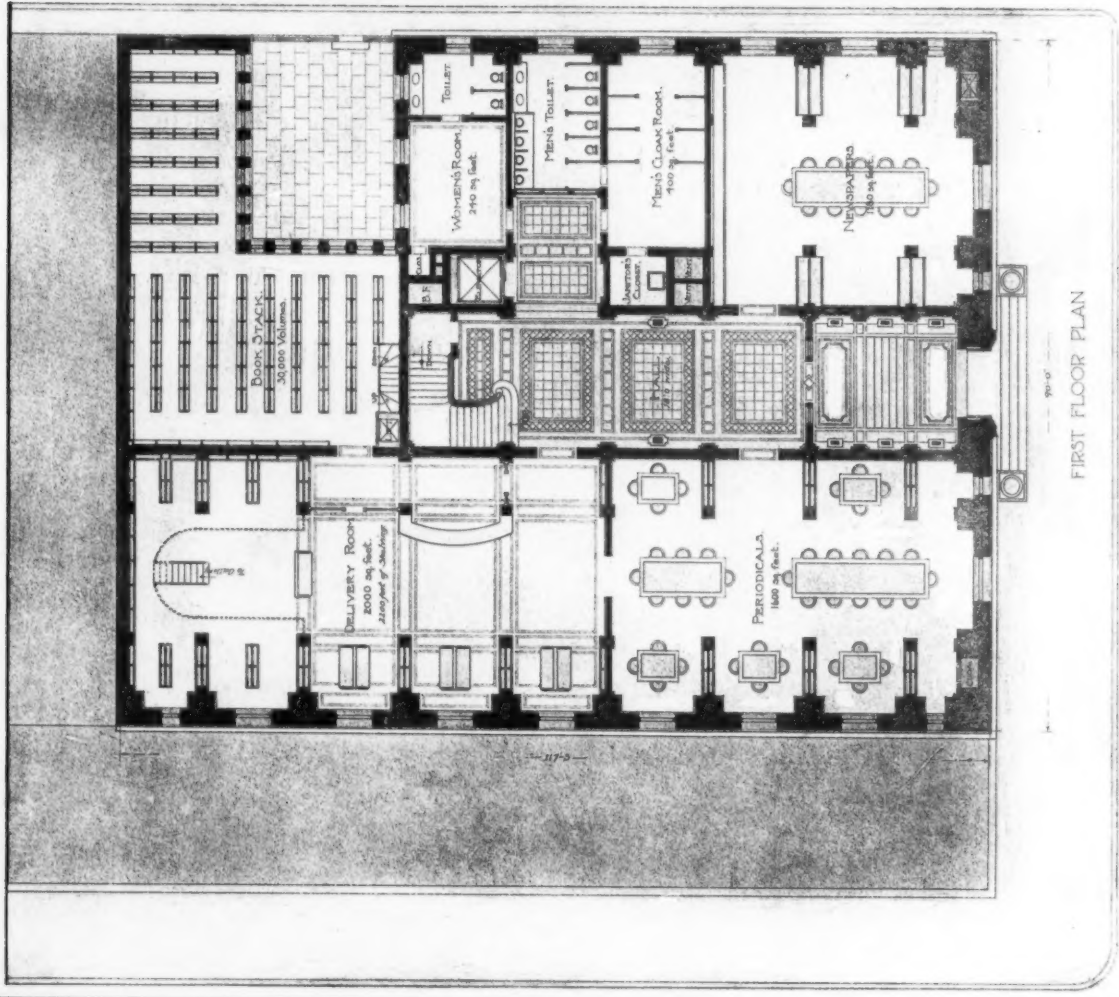


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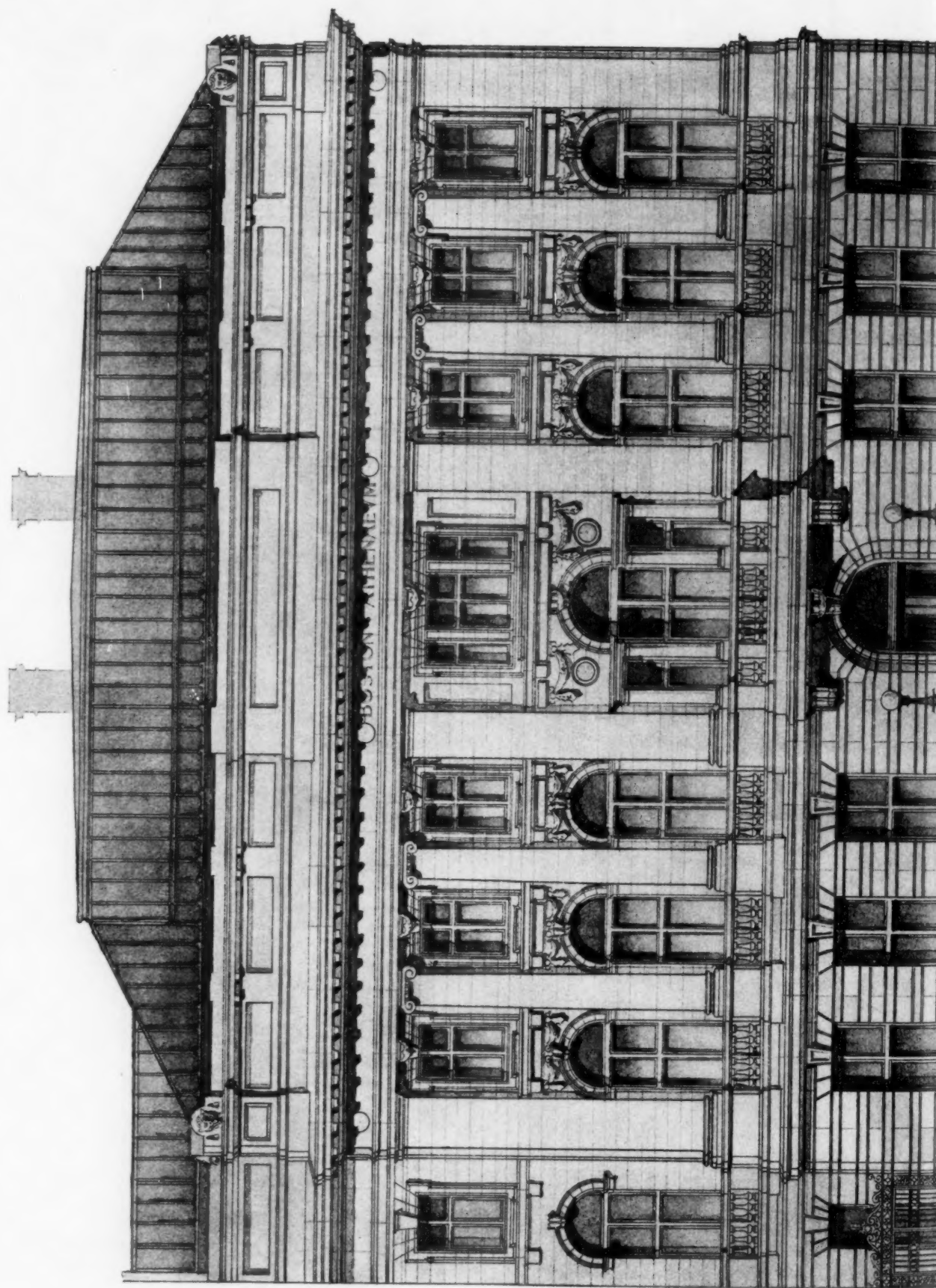
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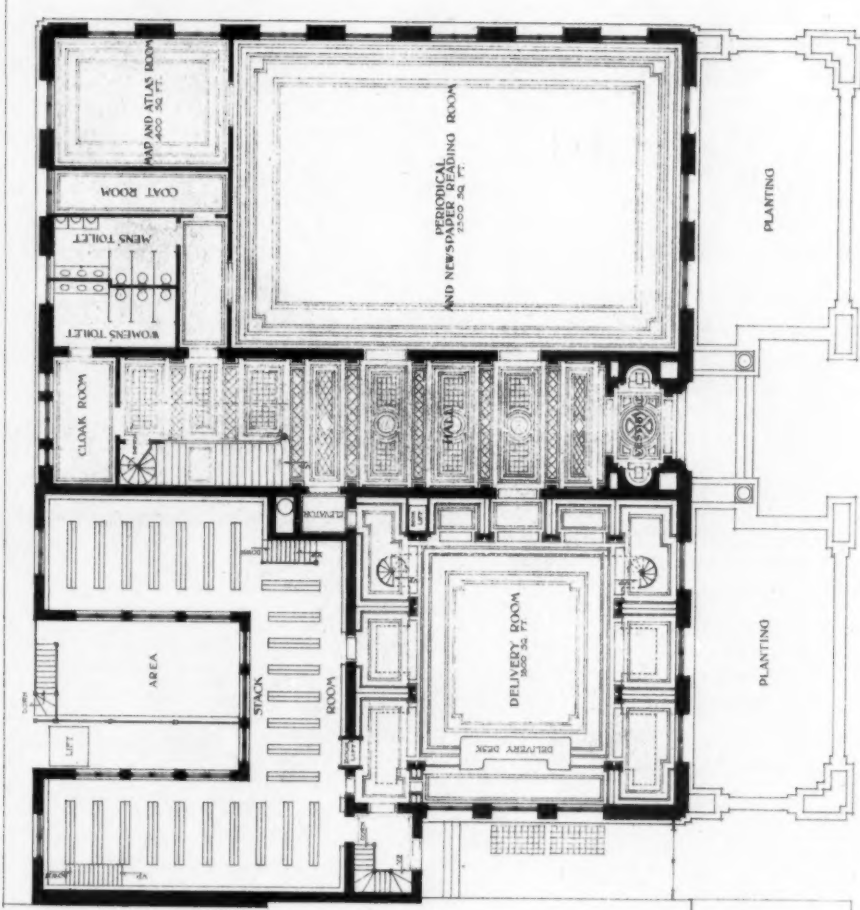
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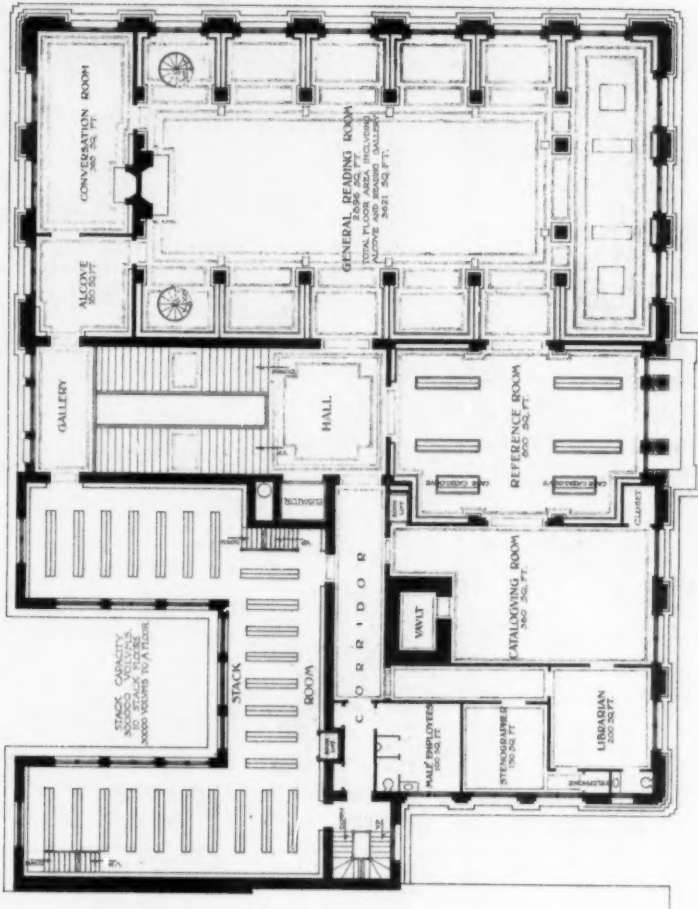


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