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THE retirement of Professor William R. Ware, for twenty-two years the distinguished head of the Architectural Department of Columbia University, with which he is still to maintain a connection as Professor Emeritus, is one of the most noteworthy incidents of the commencement season. Probably no architect in the United States is so well known to the community, as well as to his brother architects, as Professor Ware. Years ago, before there was any architectural school in this country, Mr. Ware, then in the active practice of his profession, admitted to his office in Boston a few pupils, who profited equally by his extended professional knowledge and his enthusiasm and interest in teaching. On the establishment of the Architectural Department of the Massachusetts Institute of Technology, in 1867, he was immediately placed at its head; and, in fact, it is doubtful whether the Department would have been established if he had not been available to take the direction of it. For sixteen years the Department prospered under his care, gaining rapidly and constantly in reputation and usefulness. On the formation, through the generosity of Mr. Schermerhorn, of the Architectural Department of Columbia University, Professor Ware was immediately called to do for it what he had done for the Institute of Technology, but in a wider field, and with more ample resources; and the great School of Architecture of Columbia University is the result of his labors. As the head of this School he has found himself an important element in professional affairs generally. For many years he has been called as assessor in nearly all important competitions, and the influence which he has steadily exerted in favor of fair dealing in such contests has been of incalculable value to the architects of the country, all of whom will join with the Trustees of Columbia University in wishing him "many years of health and happiness in the enjoyment of the dignity that he has so fully earned."

MR. BRUCE PRICE, one of the most noted of American architects, died a few days ago in Paris. Mr. Price was often spoken of as an Englishman, owing, perhaps, to the rather English character of his designs; but he was an American of the purest race, being descended, both on the father's and mother's side, from the earliest colonists of Maryland. He was born in Cumberland, Md., in 1845, and studied architecture under the late Mr. Niernsée, of Baltimore. In 1869 he began independent practice, as a member of the firm of Baldwin & Price. This partnership continued only four years, and, except a temporary connection with Mr. Freeman, he never formed any partnership until just before his death. It is not impossible that this circumstance contributed to the individuality by which his buildings were distinguished, and which soon brought him into note. Among the earliest of his works were the club-house and other structures at Tuxedo Park, executed for the late Pierre Lorillard; and he afterwards designed many

houses in the Tuxedo settlement for various owners. For Yale University he built Osborn Hall, and the Welsh Dormitory, and carried out various important commissions in Canada, among them being the station of the Canadian Pacific Railroad, in Montreal, and the beautiful Château Frontenac, in Quebec. Besides these buildings, he designed a great number of churches and private houses, both in city and country, while his American Surety Building is still one of the best, if not the very best, of the "high buildings" on Broadway.

THE new Superintendent of Buildings in New York has done a courteous thing in offering to a number of the principal architects in the city the nomination of a Chief Inspector, promising to appoint any one that they might nominate, whether he knew him or not. The choice fell upon Mr. Walter T. Smith, well known among the younger architects of New York, who was for several years superintendent for Messrs. Carrère & Hastings, and acted as general superintendent of construction of the buildings for the Pan-American Exposition, at Buffalo. According to his promise, Mr. Thompson immediately appointed Mr. Smith, and the city is to be congratulated on having so competent an official in a position of such great responsibility.

WE fear that we have sometimes grieved those of our friends who find in trades-unionism a foretaste of the millennium by suggesting that occasionally, — very rarely, perhaps, but still occasionally, a walking-delegate, or other union magnate, might be tempted to utilize his absolute powers for his own benefit. The members of the new Building Trades Employers' Association have, it appears, the same idea, and assert, with shocking frankness, that one of the principal objects in forming the Association was to put a stop to the practice indulged in by walking-delegates in New York, of going around to building-contractors, and extorting money from them, under threat of ordering a strike on their buildings if their demands were not complied with. We wish we could state that the money so transferred from the pockets of the contractors to those of the walking-delegates was always distributed among the poor and lowly constituents of the latter; but there is reason to fear that this ceremony has been sometimes forgotten. However this may be, the members of the Employers' Association do not propose to pay any more money in the shape of bribes to walking-delegates. They say, just as every sensible man in the country says, that they have no objection to having their men organize, or to paying high wages, if they get work of corresponding value. On the contrary, one of their chief objects, as they say, "is to benefit the individual members of labor unions in their employ"; and, for this purpose, they have declared war upon the walking-delegate. "Neither the general public nor the great army of workingmen," as they assert, "has any idea of the wrongs that are done in the name of organized labor by the walking-delegate. For years he has held up, in the name of his union, the employers all over this country. If one-quarter of the self-respecting workingmen of this country knew the amount of money collected every year by the walking-delegate and put into his own pocket, in return for refusing to declare strikes, many of the labor unions would go out of existence for lack of members." This is bold talk for people who have grovelled before the walking-delegate for so many years, and it indicates that the New York employers have burned their bridges behind them, and that either they or the delegates will bite the dust before peace is declared.

WHILE we have the greatest admiration for painting and sculpture in public buildings, we cannot quite sympathize with the disturbance which is being made over the decoration of the New York Hall of Records. It seems that the present architects, Messrs. Horgan & Slattery, have used a great deal of marble lining in the building in places where, as the Society of Mural Painters thinks, mural decoration would have been better. While mural decoration would unquestionably be more interesting, it seems to us, not only that the opinion of the

architects of the building is entitled to a certain weight, but that there is room for discussion as to the general question of whether painting or marble should be preferred, under the circumstances. It must be remembered that the Hall of Records is situated in the midst of a huge and smoky city; that its decorations, whatever they may be, are never likely to have intelligent care, and that the vast majority of visitors to the building have neither time nor inclination to study painted decoration. It is certain that mural paintings in the building would, before many years, become dingy, and, in course of time, invisible; while marble linings are not only less likely to collect dirt, or to be damaged by the indescribable crowd which haunts a New York public building, but can be washed occasionally. As to the sculpture, also, the architects have, as it seems to us, been rather unreasonably criticised, for awarding a contract for twenty-four statues to Mr. Philip Martiny, instead of waiting until Mayor Low had ordered a competition, or made some arrangement for the employment of other artists for at least a part of the work. On the part of Messrs. Horgan & Slattry, it is to be said that a certain time was allowed for making a contract for the statues, and that, as nothing was done until the time had nearly expired, they felt justified in contracting, as they were authorized to do, with Mr. Martiny for the work. It would undoubtedly have been an artistic advantage to have had the statues made by various sculptors, but Mr. Martiny is a man of extended reputation, and it does not appear that the architects should be severely criticised for employing him.

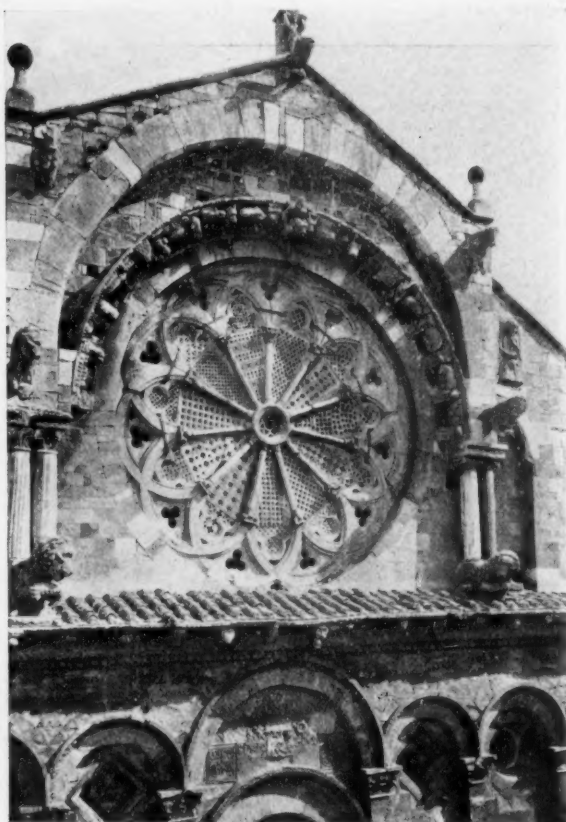
IN a beautifully-printed pamphlet, from the press of the Società Sonzogno, of Milan, Signor Carlo Romussi, a member of the Administration of the Cathedral of Milan, collects some interesting historical information in regard to the façade of the Cathedral. It may be observed that the Cathedral of Milan has had many frouts, for no building in Europe, perhaps, has been ruined and rebuilt so many times. Of its vicissitudes during the first thousand years of Italian Christianity we know little, but we can guess that, situated on the border between Roman civilization and barbarism, it shared the troubles of other frontier establishments. With the destruction of the city by Frederic Barbarossa came, perhaps, the beginning of authentic history of the present Cathedral. Hardly had the troops of the red-bearded Emperor marched out of sight before the citizens began the rebuilding of the church, using such materials as were nearest at hand. They were in too much of a hurry to spend much time in decorating it, but they built a high tower beside the entrance porch, and this tower promptly fell down, carrying away the adjoining façade. The Visconti were already in power at Milan, and Giovanni Visconti, Archbishop, as well as ruler of the city, had a new façade constructed, of marble, taken, as the old chronicles say, from the ruins of a Roman amphitheatre near by. This was in 1353. The remainder of the building was, however, insecure, and, twenty-five years later, it was decided to rebuild the whole structure on a larger scale. The new Cathedral, which is, substantially, that now existing, is said to have been designed by Marco da Campione and Simone da Orsenigo. The new church was built around the old one, and service was still carried on in the ancient building while the piers of the new one were rising about and in front of it. As the old church still retained its front, built only thirty years before, the need of a new one did not seem to the citizens very pressing, and, for many years, curtains hung between the piers to keep off the wind formed the only façade of the new Cathedral. At last, in the middle of the fifteenth century, it was decided to take down the façade of the old church, and rebuild it at the front of the nave, now covered by its vaults and roof, ornamenting it with sculptures taken from the neighboring basilica of Santa Tecla, which was falling into ruin. This plan was carried out, but it did not satisfy some of the citizens, who wished to see the building longer and more magnificent. It was not, however, for nearly a hundred years that anything more was done. In 1537 a "hardy youth," named Seregini, exhibited to the Council of the Cathedral a design for a new front, which, as he said, he was prepared to carry out "with the assistance of the most glorious Virgin," and which he asserted to be in accordance with the intention of the original founders. The only portion of this design now remaining is a sketch for the remodelling of a certain side door, which, in the later construction of the building, under Cardinal Borromeo, was suppressed, for the reason that, as the Cardinal explained,

the peasants used it for driving across the church, during service, their donkeys, laden with vegetables, and the yelling and beating of the peasants "mingled with the notes of the organ."

BY this time the Renaissance had arrived, and with it peace and wealth for Milan, as well as the rest of Italy, so that the project of completing their beloved Cathedral was naturally revived by the Milanese. Many designs were made by different artists. Among them was Pellegrino Pellegrini, already distinguished as an architect throughout Europe. Pellegrini had had a curious history. Originally a painter, and of no mean merit, fortune had not favored him; and he was found one day in the street, starving and hopeless, by an architect of his acquaintance. The architect, hearing his story, and remembering that Pellegrini had shown in his paintings a clever architectural fancy, gave him a little assistance, and advised him to change his profession. He followed the advice, and became one of the most renowned architects of his time. He had just returned from Spain when Cardinal Borromeo employed him to make the designs which were afterwards in part carried out, the lower portion of the present front being in accordance with his plans, somewhat modified, later, by Richini. Pellegrini does not seem to have been a very amiable person, and, on the death of his patron, Cardinal Borromeo, he abandoned his work at Milan, and went to Spain, at the request of King Philip Second, to design the Palace of the Escorial. Two years later, the authorities of the Cathedral invited competitive designs from the most celebrated architects of Spain, Rome, Florence and Venice for the completion of the façade. Pellegrini sent a design, which was placed among the last in merit, that of a certain Pocobella, of Rome, being ranked first. A new Borromeo had, however, succeeded to the archbishopric of Milan, and he, out of respect to the memory of his deceased cousin, insisted on the selection of Pellegrini's design, or, rather, of one of them, as Pellegrini had sent two alternative designs. Naturally, the other architects objected to this arrangement, and, after trying to modify Pellegrini's design satisfactorily, the engineer attached to the Cathedral proposed to the authorities that the lower part of the front should be built from Pellegrini's design, and that the upper part should be "partly modern and partly Gothic." The Cathedral authorities were, apparently, delighted by this ingenious plan for reconciling all opinions, and commissioned the engineer himself to carry it out. Instead, however, of pleasing everybody, this scheme pleased nobody; and the death of the Cardinal, with the Spanish War and the plague, gave the Milanese enough to think about without engaging in artistic quarrels; and it was not until 1638 that a clever architect, Carlo Buzio, was appointed to continue the work. He agreed with the opinion, which had now become more general than before, that the façade should harmonize in style with the fourteenth-century Gothic of the rest of the building, and, while he respected Pellegrini's design for the lower portion, he produced, for the upper part, a scheme which is substantially that now existing. He was not allowed to carry on his work in peace, however. On all sides he was assailed by artists who professed to have improved plans, and who enlisted their friends in attempts to have their designs substituted for his, but he persisted quietly, and, while his rivals were plotting and scolding, the work went on until his death. His successor, Gerolamo Quadrio, who, with his sons, retained control of the work for seventy-four years, did little but add sculptured decoration to the construction, and it was not until Napoleon took a fancy to be crowned King of Italy that he proposed to assist in the completion of the Cathedral, so that he might be crowned in it. According to the story, Napoleon sent one night and had one of the Cathedral authorities summoned from his bed and brought to him. "How much will it cost to finish the front of the Cathedral?" demanded the Emperor. "Four millions," answered the official, with great presence of mind. "Very good," said Napoleon; "you may go." A plan had already been made by one Soave for the work, and, that very day, estimates were invited. They proved too high, and a less expensive design was hastily made. This was conditionally accepted, and the Academy of the Brera was entrusted with its execution, the design, as actually carried out, having been made by a Cathedral canon, Giuseppe Zanoja, and his assistant, Carlo Amati, following, in general, the scheme which Buzio had proposed, nearly two hundred years before.

UNKNOWN APULIA.

It is not absolutely true that Italy is a country fully known; students in general, such as the Quinets, the Symondses, Burckhardts, Taines and Müntzes, have cast their eyes over the epoch of the Renaissance, and the public has interested itself with enthusiasm in the art of those times and the doctrines inculcated by Greek and Roman antiquity. Travellers, on their part, though noting the merits of the artistic productions which did not belong to the Renaissance, yielded to the prejudice that Italian art is the art of the fifteenth and sixteenth centuries, and quite neglected everything which had not direct connection with that epoch. In truth, there is no Italian or foreign writer who has taken the trouble to claim for our country the position it has a right to occupy in the field of mediæval art. I mean that there is no writer whose works could be placed side by side with the works of the writers whom I have mentioned above, and the studies inspired by Italian monuments of the Romanesque or Gothic schools are quite modern studies, or monographs, which have not had that salutary influence which elsewhere has not failed to result. Whether the matter is one of prejudice, as I have suggested, or of disdain, in which the art of the Middle Ages has been buried by the partisans of the Renaissance (as if one's love for Renaissance work must necessarily exclude an appreciation of mediæval work!), the indisputable fact is that the Italians have been



Rose Window: Troia Cathedral.

the last, or among the last, to admit to the honor of discussion their own Romanesque and Gothic buildings; and perhaps even to-day there exist in the Peninsula some Academicians, whose eyes are turned towards Brunelleschi, Bramante and Palladio, who still do not grant any place to the works which illuminate the so-attractive epoch of the Middle Ages. At this point, I, a writer and Italian artist, must recall the merits of English writers and artists in all that concerns the discovery of the art of that epoch, for the English were the first to perceive that distinction and beauty were in no way a kind of *sancta sanctorum*, open only to artists of the Renaissance, and to recognize that even during the Middle Ages art had its era of prosperity and triumph. And, side by side with the Englishman, one should not forget the Frenchman, and that the "*Annales Archéologiques*" of Didron have afforded a field of generous combat against the impassioned and able adversaries of mediævalism. Under these conditions, it was no more than natural that our own monuments belonging to that period should remain forgotten or unknown, and that Italians, when they undertook a study of the Romanesque, have sometimes, even in the Governmental schools, taken as their model the French Romanesque, forgetting that the soil of Italy is almost as rich in this kind of monument as it is in monuments of the Renaissance. An English author, Gruner, had already made known to the public the terra-cotta work of the North of Italy, work belonging to the Middle Ages, at the very time when models of French Romanesque art were in use in our schools.

Again, Italians have for a long time confessed to a prejudiced belief that the soil of the Peninsula was destitute of Gothic monuments, being ignorant of such structures at Casamari, Fossanova, Valvisciola, S. Galgano, etc., exquisite flowers of Gothic work in our own country, which owes to France the poetry of pointed arch and bell-towers. (A French writer, M. Enlart, aided in bringing these monuments to light, as well as the truth, already recognized a few years before by another Frenchman, De Verneilh, that the most ancient Gothic monuments of Italy resemble the French buildings erected by the Cistercians). Little by little, Italian mediæval art was discovered, but certain portions of Italy remained veiled in obscurity for a longer time than some other portions. The most fortunate region was the northern part of the Peninsula, studied by Gruner, as mentioned above, then more thoroughly by M. Dartein, a French writer and artist, and still later by an English author, Mr. George Edmund Street, in his "*Gothic Monuments*." In contrast with this more fortunate region, the South of Italy remained unknown, and it is just that portion of the country which contains the most graceful examples of mediæval work and the very flower of the Romanesque.

Who among my readers, having visited Italy, knows Apulia? I believe that the number must be very limited, and the fact should surprise no one, for even by Italians themselves Apulia is very little visited. It is commonly said that my fellow-countrymen are not travellers, and this is a fact, but, so far as relates to Italy, one should qualify it somewhat. Yet, it is always a fact that the region of Apulia, which had a very agitated history and possesses an art of high merit, is a very mine of architecture and architectonic ornament, and, what is more interesting, these exhibit original and exquisite taste.

Lying at the side of Naples, Apulia is bathed by the Adriatic Sea, and nature abundantly endows it with sunshine, that Italian sunshine which fructifies the vine and creates poets. Formerly rich and powerful, the Normans, in the eleventh century, made Apulia their conquest; but to-day it is one of the poorest sections of Italy, rich in grapes, but having no water, and it is a consequence that water, being insufficient for domestic usage, costs more than wine. To form an idea of the indigence in which certain parts of Italy are plunged, one should not neglect to travel through Apulia, even through its important towns, as Foggia, Bari and Lecce, and, since poverty is often the natural daughter of filth, one might here collect eloquent, but repulsive, evidence in this matter. I am very well content not to have to instruct you upon the life and customs of this province; my object is quite otherwise settled—the study of the monuments which were erected on the soil of Apulia from the eleventh to the fifteenth century.

This paper concerns a veritable architectonic and ornamental cycle which is going to be, more and more, brought to the attention of Italians and foreigners seeking æsthetic pleasure. It should be added, nevertheless, that even the monuments of Apulia have their Columbus. He was a certain Heinrich Wilhelm Schulz, a German, who compiled a great work concerning the architecture and ornaments of the buildings which are scattered over our country, "where flourishes the orange-tree," as Mignon would say. But Schulz's work, published in 1860 by Von Quast, after the death of its author, did not have that *succès de curiosité* which it merited, and this because of the indifference which, in Italy, existed for mediæval work, and also because of the high cost of the publication, which prevented its circulation. So the efforts of the generous German remained almost without avail. The real knowledge of the monuments which we are now examining is of our own day, though those who have desired to speak of them have had to have recourse to Schulz, whose work on Apulia has remained a monument of knowledge and critical perspicacity. After Schulz, and in a fashion far less complete, several authors have devoted themselves to some part of the task which Schulz, with great rashness, imposed on himself, and among these authors it is proper to first mention Salazaro, an Italian, who published a great work on the art of the South of the Peninsula from the fourth to the thirteenth century, a work interesting for its new information and the beautiful illustrations which it contains, but less interesting from a critical point-of-view. The author formed his judgment as to the source and origin of the monuments which he studied in a wholly personal and arbitrary fashion, and, an enemy of Byzantine art, he did not find in the art of the South of Italy indications of the Byzantine influence which I am about to demonstrate in a very precise manner. Before taking up this interesting point, however, it is necessary that I should add that Salazaro's work has not exercised on the public culture of Italy that beneficial influence which might have been expected of it, and it was only through little pamphlets, and articles in the reviews, and photographic reproductions (pamphlets and articles which I am still hunting up), that the veil was lifted from before the art of Apulia, and that the examples of art there discovered at the same time revealed a very pretty corner of artistic Italy. And this is the reason why the cities of Altamura, Bari, Barletta, Bitetto, Bitonto, Bisceglia, Canosa, Conversano, Castel del Monte, Corato, Gravina, Molfetta, Putignano, Ruvo, Trani, Troia, to-day excite the curiosity of students and travellers who go thither to take a sun-bath and a lesson in art at the same time.

I have said that students who studied some of these monuments do not understand in what manner had developed the art of the country in which the rôle of Byzantium is so evident; this compels me to halt at this point which has been the object of many discussions. The influence of Byzantium in the South of Italy in general

has been exaggerated by those who have admired and by those who, like our author, have denied it. The real truth, however, as has been capitally stated by M. Bayet, is that, the Italian art of the Middle Ages not having had a uniform development, its study is very difficult; so, to reach any conclusion, it is first necessary to conceive Italy divided into a crowd of cities and States, all differing from one another in local conditions, as was the case during the epoch which interests us.

One must recall that in certain Italian provinces the Greek domination existed for a long time. Elsewhere it disappeared at an early day. Among the former, the provinces of the South of Italy occupied a remarkable place, for the Magna Græcia of antiquity deserved the same name during the Middle Ages; and it is for this reason that Byzantine influence in these provinces, far from being ephemeral, was deep-rooted. In fact, one portion of this section of the country never underwent the control of the Lombards, but attached itself to Neo-Hellenism just as a ship finds its safety in a port which good luck discloses to it from the open sea. During several centuries, Sicily, Terra d'Otranto and Calabria, as well as certain coast-cities, such as Naples, Amalfi, Gaëta, remained Byzantine in character. Byzantinism even penetrated into the Lombard country, and Muratori, the *pontifex maximus* of historic science in Italy, in speaking of the Lombard dukes and princes of Benevento, has remarked that the Grecian spirit had much influence over them. And we know, through the author of a great work on Magna Græcia, the late M. Lenormant, that the Normans themselves, after the conquest, in the first period of their domination in the South of Italy, borrowed much from Græco-Byzantine civilization, so that their architecture remained wholly Byzantine until about 1125, in the same way that their coins, money minted in Apulia, were struck in imitation of those of the Eastern Empire.

For the rest, it is enough to cast a glance on the general aspect of the art of which I am going to ask you to reproduce a few specimens, to support the thesis of Byzantine influence in the monuments which interest us. It is not here a question of determining the precise measure of this influence, any more than it is a question of determining how the art of the Middle Ages in Apulia imitated the art of other portions of the Peninsula and Europe, and what account it took of the Roman and pre-Roman monuments which are found in the South. There are a quantity of such important questions which cannot be treated, or even sketchily discussed, in such an article as this, but which, some day or another, must make the subject of a definitive work examining the matter of art in Apulia. It has been found, for instance, that this art was developed outside of all Mussulmanish influence, and this is true, if we except certain influences of an ornamental character. This would show how Apulia struck out its own road, independent of Sicilian supremacy. Sicily, in the time of the Normans, had an art all its own, but an art which was Sicilian, in which Byzantinism existed side by side with Mussulmanish and Occidental influences; and, although rich in monuments, it remained isolated in its Siculo-Byzantine-Mussulmanish art. In the same way Apulia, while remaining sheltered from the Mussulmanish influences, accorded its sympathy to Lombard art, and, as remarked by M. Berteau, accepted certain Burgundian influences, a fact which, for instance, could be proved by the Gothic church of S. Sepolero, of the twelfth century, the oldest Italian-Gothic church which distinctly recalls Burgundian work.

Laying aside for the moment all these questions, students and travellers who penetrate to this sunny province of Apulia acquire the conviction of the existence of an art peculiar to the region, a region healthy, pure, harmonious, rich because of the exuberance of the life of the people where this art has had its development, and proud of its existence and its beauty. This remark is complemented by another, that a crowd of artists, forgotten or unknown, must once have existed in Apulia, artists distinguished, even illustrious, but upon whom fate has not smiled. And, in truth, the region of Southern Italy has not been as fortunate as the central region, Tuscany, which produced a Ghiberti and a Vasari, especially this latter, who wrote so fully and entertainingly about its artists. The southern portion of Italy has never had a Plutarch of art, and the Neapolitan writer, De Dominici, who set himself the task of writing about the artists of the southern part of the Peninsula, accumulated such a quantity of facts and lies that it would be better not to have recourse to his work in search of historic information.

This side of the art of Apulia is still to be treated; that is to say, the names and the lives of the artists who have erected the monuments of the cities mentioned above are at present one of the reefs on which searchers make shipwreck, and yet they have brought to light a certain number of Italian names, which seem to prove that the French influence in Apulia, mentioned awhile ago, was feeble. Here are a few names of local artists, architects and sculptors: Bartolomeo da Foggia (1223), Niccolò da Foggia (1229), Niccolò da Cicala (1234), Anseramo da Trani (1246), Riccardo da Foggia (1264), Giovanni Cito da Melfi (1280), Pietro da Bari (1233), Pietro Bonoglio da Barletta (1270), Giordano e Maraldo di Monte S. Angelo (1274). Among these artists, the one who holds the first place is Niccolò da Foggia, son of Bartolomeo da Foggia, one of the really illustrious Italians, one of those celebrated artists worthy to take a place beside the most noble and illustrious of the mediæval artists in foreign lands. In my work "*Gli Ornamenti nell' Architettura*," Vol. II, page 245 *et seq.*, I have attempted to sketch the life of this artist who remained so long a time unknown, but I confess that exact information failed me. I had sometimes to trust to induction rather than documents, so my study suggested certain objections in the mind of a Neapolitan

student, who, basing his arguments also upon the shifting ground of supposition and personal impression, has just gone over my own road, reaching opposite conclusions. Niccolò da Foggia is an artist, architect and sculptor too interesting to allow one to neglect him now that his name has once been mentioned, so I will add here that it is he who in great part originated the grand and ancient question as to the place of birth and education of Niccolò Pisano, who seems to some to have been a Tuscan, while others believe him to have been an Apulian. It is he who executed certain superb works, such as a chair in the Cathedral of Bitonto, signed "*Hic opus fecit Nicolaus sacerdos et magister anno millesimo ducentesimo vigesimo nono endictionis secunde*," a pulpit in the Cathedral of Ravello, signed "*Nicolaus de Bartolomeo de Foggia*," etc., and the campanile of the Cathedral of Trani, erected later than 1229 (?) and signed by our artist, a monument celebrated in the history of art in Apulia. But here, at the side of my supposition that the Nicolaus sacerdos et magister inscribed on the pulpit at Bitonto was the same artist who signed the pulpit at Ravello, Nicolaus de Bartolomeo da Foggia, has been placed the supposition that the first Niccolò was in no manner the second one; so, during the thirteenth century there may have existed two Niccolòs, and the author of the pulpit at Ravello may have lived, in the second half of the century mentioned, some years longer than the other Niccolò. The difference of time which elapsed between the two pulpits (1229-1272) does not justify the opinion of my amiable adversary; but, as I cannot properly carry on here so

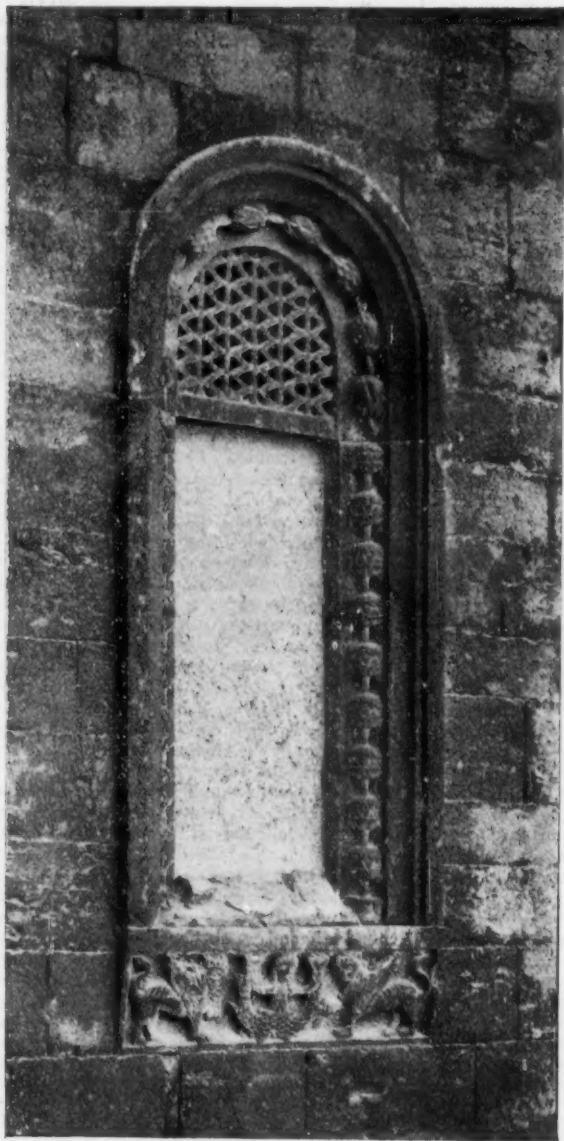


Episcopical Throne: Bari Cathedral.

special a discussion as this, I will abandon to my readers who may visit Apulia the remarks upon Niccolò da Foggia, who still awaits the writer who shall make him the subject of a complete study, for the last word has not yet been said about him. No one has been able until now to tell us his birthplace, whether at Ravello or at Trani. I myself favor Ravello, but I here embark on conjectures, and this system not being the one which I prefer, I abandon Niccolò and come to the monuments which have been the object of my illustrations.

I have made a choice, a difficult one in a field so wide and so bedecked with monuments as this, and in so doing I have experienced the torture of Tantalus, and to-day am almost exclusively limited to details which are, in my eyes, more suggestive and more curious than ensembles. The two windows at Bari, one in the cathedral and the other in S. Gregorio, I have not chosen haphazard. Their ordinance, full of harmony and good taste, justifies my selection. It should be understood that the churches of Bari are among the most ancient in Apulia, and have been taken as models by several churches in this part of the country. As to history, that which concerns the cathedral is sufficiently precise, so we know that this church was begun between 1024 and 1028, in the time of Bisanzio, and continued by his successor Niccolò (1035-1061), being terminated, or at least largely so, about 1086, in the time of Archbishop Ursone. But it is not the present cathedral which dates back to this epoch: in 1156 the ancient cathedral was burned, and a new

one was built between 1170 and 1178, the work being carried on to about the middle of the thirteenth century. To this epoch belongs the apsidal window which seems to have been carved like a piece of goldsmith's work. The double line of ornaments wreathed about the window has quite the air of lacework, and it is just this love for richness, this taste for discreet display, that characterized the art of Apulia in the times which preceded the Gothic period. It must be remarked that while in the contemporary buildings of the North of Italy, in Lombardy especially, the ornamentists were particularly smitten with geometrical motives and those knots which, by means of striated ribbons, describe the friezes characteristic of Lombard art, the Apulian ornamentists followed a path less openly Byzantine and Romanesque in those scrolled enframings, of which classic antiquity has left us a number of examples. And, with the illustrations before us, I cannot be silent upon the subject of these consoles, which are exquisitely beautiful specimens. The figure of the elephant



Side Window: S. Gregorio, Bari.

which supports on its back the shaft of a floriated column is one of the most singular of motives, which has been repeated over and over again in Italy, as at Rimini, in the fifteenth century, by Leon Battista Alberti, in the Temple of the Malatesta; at Rome, in the seventeenth century, by Lorenzo Bernini, in the obelisk of Minerva; at Catania, in the eighteenth century, by Giovanni Vaccarini, in the Fountain of the Elephant, and repeated, as we have seen, in these monuments which enjoy, especially the first, an incontestable celebrity. The Romanesque churches of Italy are rich in symbolic figures, both of men and animals. Often the entrance doorway of the main façade has columns supported by lions, but the elephant is rather the typical decorative motive for Apulia, and we ought to admit that the designer of our window has made a judicious use of it.

In publishing the openwork window of the Church of S. Gregorio, I can only add that this is a bit of graceful artistic ornament which dates to the same period as the cathedral. On the façade of St. Mark's at Venice are to be found examples of this kind of work by Byzantine artists, those ornamentists who perforated stone and

marble with marvellous facility, and also at Ravenna, that Italo-Byzantine Pompeii, a series of "transenne" are veritable *tours de force*, from the point-of-view of the marble-worker. A recollection of these examples is forced on one as he examines the façade of S. Gregorio at Bari, which is remarkable because of these openwork ornaments which decorate the windows. Those who study the church furniture in the same city, as at S. Nicola, will find a monument that is almost unique in its solemn beauty in the episcopal chair,¹ which dates from the end of the eleventh century (1098?), an ornamental jewel that one would gladly see in a museum, if it were not that museums, according to the forceful phrase of M. de la Sizeranne, were "the prisons of art." At any rate, the aspiration that the chair of S. Nicola might be sheltered from all irreverence inspires the thought of seeing it preserved in the galleries of some public collection, a thought which frequently comes to the mind of one travelling through Apulia, for many of the monuments of which we speak are very badly preserved.

The Cathedral of Bitonto dates back to the end of the twelfth century, being finished about 1200. Here the sculptures of the loggia, which are somewhat crude, address themselves to the soul rather than to the eye, and with a poetry at once indefinable and undefined; and, not far from the year 1200 in which the Cathedral of Bitonto was finished, was begun the Cathedral of Conversano, which, it appears, was built between 1159 and 1174. So the wonderful door of this church is an authentic document of ornamental sculpture in Apulia. Far more important is the door of Conversano than that of the church at Putignano, the one complementing the other in the sense that the latter confirms the richness at which the ornamentists of these marvellous monuments directed their aim—details well distributed, doors, windows, capitals, cornices, etc., which are in opposition to empty spaces, as is so well demonstrated by the façade at Putignano, by the Church of S. Pietro, consecrated in 1158.

This ingenious opposition is the very condition of our art, whose existence rests on this formula, ancient as the world, but very successfully followed in Apulia. And the richness of which I have spoken, and I speak as well of the perforated work so ably carried out by the artists of our country, is still represented here by the grand rose-window of the cathedral at Troia, which shines out on a façade whose style has sensible analogy with the façades of the Tuscan churches of the twelfth century. But there are many things which have no need of words to earn the praise worthy of their sincerity and beauty, and as I do not add a word to heighten the impression of this rose-window at Troia, so I do not add a line in favor of the art of Apulia, to urge students and travellers henceforward to take an interest in this part of the South of the Peninsula, this unknown corner of our beautiful Italy. ALFREDO MELANI.

ENGLISH AND AMERICAN TRADE METHODS.

A COMPARISON of the methods used in the building trades in this country and in America is instructive as enabling us to take stock of the progress made in industrial matters in both countries. We lately drew attention to the progress made in engineering construction, and showed that in many important particulars American enterprise, methods and machinery are much in advance of our own. In short, it was shown that the British iron industry is behind that of America, and the writer of some articles in the *Times* pointed out many of the deficiencies of our system, and the lessons to be learned from other countries. Many of the most enterprising works and industries were visited for this purpose. With all deductions, we are compelled to admit that our Transatlantic cousins possess superior methods of production. In our building-industries we find much the same deficiencies. The encouragement of talent and effort is seen not only in engineering, but in large building-enterprises; the pushing and make-believe men get on better than the really competent and qualified. The managers of large firms are not always the people now to discern real merit of a high order; and in this particular the American employer is more successful in obtaining the right sort of men about him for particular works. The ability required to superintend heavy engineering kind of labor is of a different class from that necessary for an elaborate building; or, again, the man who is able at foundation-work and resourceful in any emergency is by no means the best man to undertake the supervision of a complex piece of construction or architectural details. The general superintendent must possess ability to organize the labor at his command, have an eye to contingencies, and be ready to meet them expeditiously; but a clerk-of-works or foreman engaged in any special architectural or artistic work requires a different training; he should be able to read drawings and detail and be able to make drawings himself, and decide upon points in the absence of the architect. His training should be more architectural. The workman must be taught a craft, not merely have a general knowledge of all the trades. Nor can the quick mechanical tradesman be placed in the same category as the artistic craftsman who has to use his brains and exercise his taste. These are differences which must be taken account of in the execution of buildings. The slow, plodding man is necessary in certain classes of work. One authority observes American employers display more wisdom and more fairness in the way in

¹ In the Cathedral of Canosa there is an episcopal chair of the same kind, supported upon an elephant instead of upon kneeling men, a work in which Byzantinism is very marked and of which the date of execution goes back to the second half of the eighteenth century (1078-1089). It is generally said that this author was an artist of the locality, which is quite possible.

which they remunerate young persons. In England the scale of pay of a young man is largely governed by his age, and the writer alludes especially to those who have been trained in technical colleges, and who strive to gain a footing in their calling in the drawing-office, in the testing-department, or in some position in the shops for which they are qualified from their scientific training. In this country these well-trained young men have few openings; they are rejected for others who have much less knowledge and training, but who are older or more experienced. "It is the practice," this writer states, "in this country to pay these beginners wages altogether insufficient for the value of the work they perform. A young man at the age of twenty or twenty-one may have passed with credit through a college course, on which his parents may have spent £300 to £500; yet the best, maybe, that he can do is to get a berth in a drawing-office. An ordinary mechanic has three times his wages, and yet has no appearance to keep up." The statement is by no means an exaggerated one. We find every day young fellows who have received good general and technical education unable to obtain a situation for which they are quite qualified; while unqualified young men who have been in builders' or surveyors' offices obtain positions in good offices. The novice who can merely draw or trace with neatness, but who has little brains or technical skill, is often taken in preference to a young man who has served his articles and has gone through a course of technical training. Draughtsmanship without special constructional knowledge or artistic skill is thought to be more lucrative to the large firm of architects; but this is a poor encouragement to talent and training in scientific principles of work. Our large engineering and architectural firms are thus seriously at fault in the choice of their assistants. They are content to accept unverified testimonials or drawings made by the young man as evidence of his fitness for a certain post. A good education, technical knowledge, or personal skill go for very little. These ought to be qualifications, and ensure their possessor a speedy rise, but they receive scant acknowledgment in this country. Accomplished graduates of technical colleges receive a paltry salary instead of being placed in a department where their special technical knowledge will be useful. So that as a matter of fact the men that are capable of becoming leaders in any particular branch are kept in the background. In America we find a more discriminating regard to engagements. Large firms employ men they think will be useful. The old-fashioned draughtsman may be very well in offices where the work is conducted on usual lines, but if a new or special kind of building or engineering is to be undertaken, a man capable of preparing the plans and specifications for which a special knowledge of science or mathematics may be required is at once employed. Many large contracts in engineering construction are secured in this manner by a little forecast, so that the contract can be carried out without a hitch. In England it is usual for the firm to wait till a particular or special kind of work is to be done, whether it be contracting or designing. The firm waits; if they win the contract a special draughtsman or expert is engaged; or if the design for a new class of building is wanted an expert or special draughtsman is put on the job. Outside assistance is often resorted to on an emergency, but the cost of such aid is considerable. An architect obtains a commission to design a set of baths and wash-houses, or his design may be accepted. He has no special knowledge of the subject, and he is compelled to obtain the assistance of a specialist or a draughtsman who has made a study of the subject. It is the only reasonable course open to him; in fact, a few guineas spent on consultation fees or for advice before the plans are prepared must result in a considerable advantage; in the United States the plan is, in large firms, to employ professional experts or draughtsmen who are permanently engaged on the staff. One writer mentions a case where a large English firm of engineering contractors had to tender for a special class of work. A junior draughtsman was put on the job; the contract was secured, which was profitable for the firm, but the firm only rewarded their junior a few shillings a week. As he was independent in means, he worked for a time to gain experience and then went abroad, where he is designing machinery, and has been so fortunate as to take many orders from British firms that had "not the good sense to pay him according to his work rather than according to his age." Both in the office and the workshop the English students obtain good positions in America, and do the best work. But surely this country must suffer the loss. A young man is educated, trained, fed and clothed during his earlier years in England, and then goes to America, where he finds suitable employment at a fair wage. But all the cost of his uprearing and training has been borne by his parents or his country, so that all this is given to the States, who obtain the benefit of his services and ability. There may be latent ability and energy, which, under favorable conditions, develop, and all of it is given to America, who becomes a powerful competitor with England. The objections are well founded. Every one knows that the young pupil and craftsman gets a small pay at home; he is undervalued, and when he reaches his maximum value, instead of retaining him, he is allowed to go at once, to increase the gain of our great trade competitor. The old adage "A prophet hath no honor in his own country" is very true of our gifted men in engineering and architecture. When they are at their prime, and most valuable, they are allowed, owing to inadequate recognition of their abilities, to go to another enterprising country; so it is often the countryman comes to London when he can just get a living wage, which is denied to the born and bred

London apprentice. There may be a great compensating law in all this, but it is very disheartening.

The reports, just published, of the commission of trade-unions representing leading British industries, who accompanied Mr. Alfred Mosely, C. M. G., on a tour of investigation through the United States and Canada, which we summarized the other day, are interesting, as every member of the commission drew up a report on his own trade and answered a number of questions bearing upon the conditions of employment and life in England and America. To take a few of the trades: Mr. H. R. Taylor, L. C. C., of the Operative Bricklayers' Society, discusses the conditions and results of bricklaying. While he allows that American bricklayers lay more bricks per day, he points out the bricks are smaller, and therefore lighter and easier handled than ours, that they are laid differently, the bond is not so good. Mr. Taylor divides the buildings he examined into three classes, viz, those with steel skeletons, buildings of smaller type resembling English work, and suburban houses. In all three of the classes of building he examined, Mr. Taylor says: "No architect or engineer worthy of the name would permit any of these systems to obtain in this country, as in all three there is no attempt to properly bond the brickwork. Nearly all the faced work consists of stretching courses only (merely a veneer), although on the rough and interior walls of any thickness there is usually one course of headers or bonders to every five or six courses of stretchers, instead of English bond, consisting of alternate courses of headers and stretchers, or the Flemish bond, consisting of headers and stretchers laid alternately in each course, either of these systems (the English for preference) securing the proper bonding of the brickwork both longitudinally and latitudinally. "Flushing up or grouting," he says, "is very seldom practised." If these facts are as reported, the American brickwork must be of a very inferior kind to our own. The same report says that gauged work is too costly, and is rare. Terra-cotta, partly hollow, is used for partitions. The bricks are well burned, hard and true. He describes a party-wall of a new building as "certainly one of the worst specimens of work I have ever seen. Joint upon joint in many cases for eight and nine courses at a time. Very few cross-joints put up at all, and in several places no mortar had been used to even bed the bricks, which were laid on dry. I was informed that this class of work obtained a few years ago, and when I suggested that probably in those days bricklayers were employed to lay bricks, not mortar, my informant quite agreed." Mr. Taylor says truly, "If the American workman had to produce the same class of work under the same conditions as regards the number of angles, the bond, perpend, flushing and grouting up, selection of material, and clean finish he would not be able to produce more than the British workman, if so much." He goes on to say, comparing the wages, "that the bricklayer in America receives a wage ranging from two and a quarter to three and a half times the highest wage paid to a bricklayer here, the highest rate in England being 10½d., or 21 cents, per hour, while the lowest wage in any of the towns I visited was 45 cents, or 1s. 10½d., per hour at Niagara, and as high as 75 cents, or 3s. 1½d., per hour in New York." For sewer and tunnel work the recognized pay is at the rate of 25s. per day in Niagara and Cleveland districts, and as high as \$9, or £1 17s. 6d., per day of eight hours in New York. These are startling figures. Mr. Taylor says he is convinced the bricklayer here gives better value for the low wage he receives than his brother in America gives for a much higher wage. He also thinks the defective workmanship is due to custom. Something also must be said for the different habits of thought and life of the workmen. In the United States speculation, competition and speed are essential; the Americans are constantly looking out for new methods and systems of building, and consequently they do not think so much of careful workmanship, thoroughness and solidity of work as the English craftsman. When the mind is bent on change and development, it becomes impatient of that regard for strength and thoroughness which belongs to the old traditions of the trade. As the report says, the effect of an introduction of American methods in this country would be to extinguish and destroy all that natural pride which the craftsman takes in the strength, durability and finish of work. In the trades of carpentry and joinery machinery is, according to Mr. H. Crawford, "not only supreme, but omnipotent." "I found," he says, "machines doing what we entirely do by hand-labor at home. All the men had to do was to put together, the cleaning off being done by a glass-papery machine." By means of rollers 4 feet wide, covered by carpet and glass-paper, which rotated in opposite directions, both sides of a door or sash would be cleaned off at once. In a cabinet factory nothing was done by hand except where new designs are made. A Welshman owner was asked whether the men worked harder in America than in the old country, and the reply was, "The machinery does the work here; I never worked so hard in my life as I did in London." Another master maker said: "Take the thirty-five per cent tariff off, and I could make the goods far cheaper in the old country than here." It was stated in a sash and door factory that four men, with the aid of machines, were able to turn out 150 five-panelled whitewood doors per day. Then, machinery is run at a much higher speed in America than here, and the men are encouraged to second the employer's efforts in this direction. The average weekly wages in New York are put at £5 3s. 2d. for forty-four hours, and in London £2 2s. 6d. for forty-eight hours. The machines are worked by machinists. It is stated, "England has as good work, and there is more labor in English first-class work."

These assurances are at least encouraging. As to plastering, Mr. M. Deller, of the National Association of Operative Plasterers, finds fault with much of the plastering he saw in public buildings. Thus, it is stated, the work on the Buffalo Post-office is a standing disgrace to the trade, and at Cleveland Mr. Deller was informed the architects preferred "speed to quality," a national characteristic. The President's rooms at Washington were "very poorly plastered," and at a theatre he had the "mortification of sitting under a ceiling that had only one coat on the laths. They, however, tried to make up for the deficiency by plenty of whitewash." Generally, he says, plastering "is far and away behind that executed in England." The wages are more than double those of this country, and, taking cost of living into account, are at least twenty-five per cent better than in England. And the same tenor pervades the report as to other trades, such as that of furniture, that Britain can hold her own if quality is considered as well as quantity. These statements rather contradict what we have been told about the superior methods of America and the work turned out. We cannot compare honestly two systems, one based on speed and quantity, the other on thought and personal direction. Again, as one writer observes (Mr. Harry Hems), the "awful monotony of constantly performing some part in, say, the making of a door for a cabinet, not only destroys the skill of the workman, but leads to lack of interest in his work and a general mental and physical deterioration." If machinery and mechanical resources are the only question, then American trades are ahead of us; but we have yet to learn that thoughtful and durable art can be achieved without personal skill and hand-labor. Still, we have something to learn from our Transatlantic neighbors in organization of skill and labor, their reward and encouragement of skill, their employment of experts in professional work, even if we do not see eye to eye with them in the substitution of machinery for hand-labor. — *The Building News*.

BRUNELLESCHI AND THE FREEMASONS.¹

HOW the masons' guilds of Britain and of mediæval Europe fell from their high estate, and how the Gothic architecture which they had brought to so high a pitch of perfection gave place to the Classic architecture of the Renaissance, must now be briefly told. . . .

Brunelleschi, the first great architect of the Renaissance, and in whose work the living genius of Greece again burst into blossom, entered on his great career towards the end of the fourteenth century. Born in 1377, at Florence, he very early in life developed an ardent love for architecture. So far as we have been able to learn, he was never a member of the masons' guild, although his father in his early life apprenticed him to the guild of goldsmiths. Preferring rather, however, to study the ancient examples of masonic skill, he set out of his own accord to investigate the great buildings of other days. So closely did he study these ruins of an older time, he was, it was said, capable of reconstructing, in his own imagination, the Imperial City as it existed before the great desolation. But another ambition, loftier even than his zeal for antiquarian lore, animated the young craftsman. The great Church of Santa Maria del Fiore, at Florence, was then unfinished. The four arms of the cross forming the church were built, but it was necessary to unite them by means of a cupola. It was at this juncture that Brunelleschi began to take an active interest in the work, and henceforth his story is as entrancing as any in the annals of masonry.

A conference of all the master-masons in the country was held to devise a method of overcoming their difficulties, for the supports of the cupola formed an octagon of unusually large diameter, and there were many who held that it was impossible to adapt and construct a cupola on the immense scale required by the proportions of the church. Not so Brunelleschi. He had studied closely the construction of the Temple of Minerva Medica, and confidently told the conference of master-masons and patrons of the guild that he had solved the architectural problem. But the budding architect was, in modern parlance, a "non-unionist." The rigid guild of monopolists into which the Continental associations had then sunk scoffed at his pretensions, and called on him to produce the plans of his wonderful cupola. He declined, but reiterated the statement that, though they called in council all the *magisters* of France and Germany, none of them would be able to make a dome equal to the one he would make. And there, for a time, communications were closed.

On August 19, 1418, the Opera, as the custom was, announced a prize of two hundred gold florins for the best model of a dome suitable for the famous church. Many ingenious designs were received, and eventually a model by Brunelleschi, Donatello and Nanni di Banco was awarded the prize. Now, as will be remembered, the winning of this prize by Brunelleschi entitled him also, by the rules of the guild, to act as master-mason during the construction of the dome. But the successful designer was on this occasion a non-unionist, and altogether without the charmed circle of the guild. Such a one, the Opera decided, could not fittingly superintend the work. At length what seemed to be a way out of the difficulty was discovered. He was appointed, along with Ghiberti, to supervise the work, but even then he was not *caput magister*, one Baptista di Antonio, a member of the lodge, being so appointed. Ghiberti and

Brunelleschi received from the Opera a salary of three florins monthly. The placing of Ghiberti on an equal footing with himself was, however, a dire insult to this proud-spirited Florentine. Day after day he endeavored to heap ridicule on his associate, and on the whole band of *maestranze*. Eventually, by a cunning move, he determined to prove that the masonic guild had no monopoly of genius. The work was at the time being pushed forward rapidly. Soon it reached a stage at which the cunning brain and shrewd foresight of the chief designer were in constant requisition. Now, thought Brunelleschi, is the time to assert my powers. Late in the evening he retired to rest as usual. When morning came, however, the leader and organizer of the work lay drowsily in bed. The forenoon was not far spent when an unusual stillness among the masons told that matters were not progressing with their wonted smoothness. At different parts of the building groups of workmen stood idly by, evidently in some dire dilemma. Ghiberti confessed his inability to assist them, and eventually a deputation was sent to Brunelleschi's house to make inquiries as to the next steps necessary in the erection of the dome.

"Ask Ghiberti," said Brunelleschi drowsily, when they told him of their difficulties.

"But Ghiberti says he doesn't know."

"Doesn't know! Ghiberti is a *magister*; he is paid three florins monthly, just as I am. Ask him again," said Brunelleschi, and he quietly turned himself on his other side.

"But," reiterated the workmen, "Ghiberti says he can't manage without you."

"Probably not," said Brunelleschi, drily, "but I can manage very well without Ghiberti."

The deputation withdrew, and again consulted their fellow-member and *magister*, who had then full charge of the work. But it was all of no avail. Ghiberti, left to himself, was utterly helpless. To curtail our narrative somewhat, the result of it all was that Brunelleschi, still feigning illness, lay snugly in bed—the whole work at a complete standstill—until the Opera decided to remove Ghiberti from his post of honor and to appoint Brunelleschi sole supervisor of the building, at a salary which was shortly afterwards raised to one hundred gold florins per annum.

But the quarrel between the masons' guild and the first Renaissance architect was by no means over. When the commission was given to Brunelleschi the union felt—not unnaturally, perhaps—that it was altogether undesirable that the *caput magister* of the dome should be a non-member of the fraternity. Consequently, they matriculated him into the guild. But that by no means solved the difficulty. Brunelleschi was evidently of the opinion that one need be no freemason in order to be able to build a church. He ignored his membership, and never paid his fees. Trade-guilds had drastic methods of dealing with non-paying members in those days. The master of the *laborium* sued him for debt, and he was cast into prison. Again—without the guiding hand of the master—building operations came to a complete standstill.

The Opera was summoned at the behest of the city patrons, and on August 20, 1434, a stormy meeting was held, at which the civic patrons proved too strong for the *magistri*. It was decided, not only that Brunelleschi should be liberated, but that one of the *magistri* should be imprisoned in his stead, on the ground that the guild had hindered the execution of public work!

This was the last of the conflict between the masons' guild and the first architect of the Renaissance. He was afterwards appointed chief architect to the guild in the city of Florence. He did not, it is true, live to see the completion of the famous building with which his name is inseparably associated, but he erected many other public buildings, including the churches of San Lorenzo and of the Holy Spirit, at Florence.

We have entered at some length into the life-story of Brunelleschi for three separate reasons: First, because his defiance of the *magistri* was the first great step that led to the break-up of the masons' guilds on the Continent, and to the ultimate separation of masons and architects into two distinct classes or professions. Second, because, although the story has been told in various forms, it is only in comparatively recent years, and as a result of modern research, that the true significance of his relationship to the masons' guild has been discovered. We have, therefore, interpreted anew the old story in the light of modern knowledge. Third, because his revival of the older forms of masonry heralded that great re-birth of Classic architecture which spread gradually to France and Germany, and from thence to England—and, indeed, the whole of Western Europe.



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

MAIN ENTRANCE TO THE CATHEDRAL, CONVERSANO, ITALY.

For this and the following illustration, see article "Unknown Apulia" elsewhere in this issue.

¹ Extracts from a paper by Mr. William Diack, published in the *Stone Trades Journal*.

ENTRANCES: S. PIETRO, PUTIGNANO, ITALY.

HOUSE OF W. R. GARRISON, ESQ., TUXEDO PARK, N. Y. MR.
W. A. BATES, ARCHITECT, NEW YORK, N. Y.

BILLIARD-ROOM IN THE SAME HOUSE.

Additional Illustrations in the International Edition.

HOUSE AT KANSAS CITY, MO. MESSRS. ROOT & SIEMENS, ARCHITECTS, KANSAS CITY, MO.

HOUSES ON FIFTH AVENUE, NEW YORK, N. Y.

THE architects who designed the middle house of the group are Messrs. Turner & Kilian, of New York.

THE SOUTHERN LOGGIA OF THE CATHEDRAL, BITONTO, ITALY.

For this and the following illustrations, see article "Unknown Apulia" elsewhere in this issue.

WINDOWS IN THE CATHEDRAL AND IN S. GREGORIO, BARI, ITALY.

PERFORATED STONEWORK, RAVENNA, ITALY: TWO PLATES.



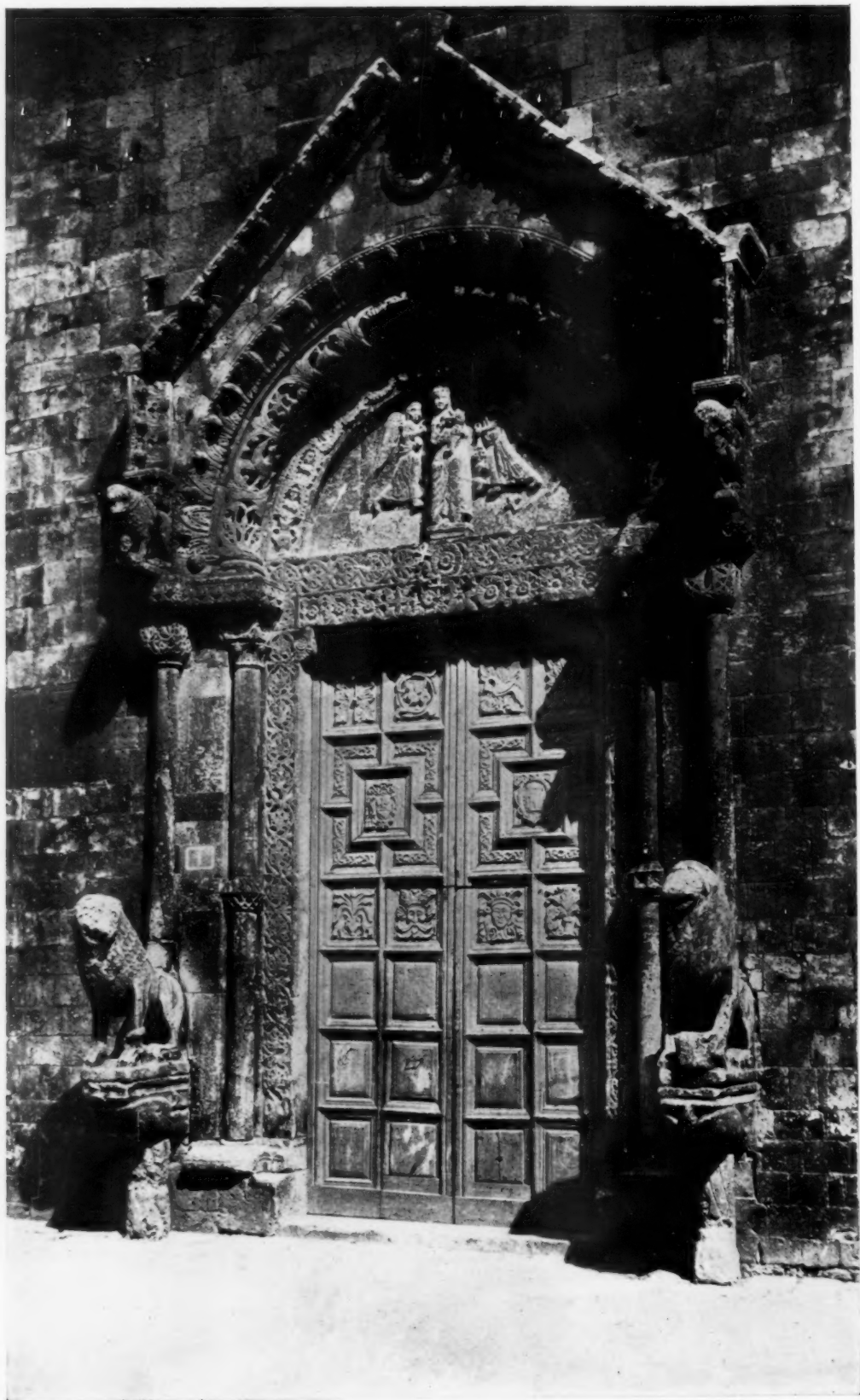
THE CHANTREY COLLECTION. — Just a week or so before the Academy opened, Mr. D. S. MacColl, the distinguished art critic, published in the *Saturday Review* a serious, strong, but temperate article, simply stating the terms of Chantrey's will, and then calling attention to the manner in which the trustees have carried them out. Chantrey, who died in 1841, left a large fortune, the income, after certain legacies were arranged for — between £2,000 and £3,000 a year — to go to his wife during her lifetime, or until her second marriage in case she married again, and after that to be devoted to the "encouragement of British fine-art in painting and sculpture only." This "encouragement" was to take the practical form of purchase of examples of the two arts mentioned, these works to be placed in some public gallery. The testator made the special condition that they were to be of "the highest merit," whether already executed or to be executed, by artists of any nation, provided these artists had resided in Great Britain during the execution and completion of such works. They might be by deceased artists, and he made no time limit. But he again repeated that the painting and sculpture must be of "the highest merit" that can be obtained for liberal prices, and the President and the Council, though the selection is in a measure left to their discretion, must have "regard solely to the intrinsic merits of the works in question, and not permit any feeling of sympathy for an artist or his family, by reason of his or their circumstances or otherwise, to influence them." In a word, what Chantrey wanted was clearly as fine a collection of pictures and statues, of necessity chiefly modern, as could be obtained in Great Britain. And now, what is the Chantrey Collection? Mostly British, as any one who has been to the Tate Gallery knows; and, more than this, mostly British of the most Academic type. Indeed, the collection is practically a permanent Royal Academy. In the large majority of cases preference has been given to members of the Royal Academy, to those who are about to become members (so that purchase by the Chantrey trustees usually is accepted as a prelude to election to the Academy), and to exhibitors in the Academy. The purchases did not begin until 1877, after the death of Chantrey's widow; and the first year, a picture by a "deceased artist" — a now forgotten artist — Hilton by name, was bought. This, if I am not mistaken, is the one exception. But even of those living artists who come within the conditions of the will, the collection can by no stretch of imagination be thought to include examples of "the highest merit." Ford Madox Brown and the pre-Raphaelites, Rossetti, Millais, and Holman Hunt, were all living after 1877, but, though their work has such historical as well as artistic importance in the history of painting in Great Britain, Millais alone is represented, and that only by a late picture which intelligent critics must agree is not worthy of him. Fred Walker, Mason and Pinwell, who were so essentially British in their art, and who were painters of some distinction, though not masters, have no place. Neither has Burne-Jones. Alfred Stevens has received no recognition, nor has Mr. Alfred Gilbert, much the most distinguished sculptor to-day in England. Whistler, Fantin-Latour, Legros, Matthys Maris, Degas, Dalou, even Claude Monet, satisfy Chantrey's conditions, but in the Chantrey Collection you will look for them in vain. And when it comes to British painters now at work, I simply have not space to point out all the artists who have been passed over in favor of second-rate Academicians and exhibitors in the Academy. Worse still is the price that is paid, though on the Continent, especially in France, the artist accepts the honor of a place in a national collection as a part, and a very important part, of the payment. There are instances of the pictures of Academicians being bought for £1,000 or

£2,000, when equally large and still better canvases by the same men have gone for a few hundreds to private buyers or in the auction-room — in one case for even less than £200. Facts and figures are unanswerable arguments, and Mr. MacColl's article, appearing just when it did, naturally has made some little stir in the art world. The President and Treasurer and Council of the Royal Academy alone have remained unconcerned. They proceeded promptly to buy two not very good examples of two not particularly distinguished painters who are both already represented in the Chantrey Collection — though Mr. Whistler and Mr. Alfred Gilbert have not yet been found worthy; they also bought sculpture by an Academician who, I venture to say, is not known even by name in America, and a recently elected Associate who, like the two painters, has already been honored by the trustees. It is generally felt that such a selection, following close upon Mr. MacColl's article, is something in the nature of a defiance to the artistic opinion of the country outside the Academy. The matter is being taken up in different quarters. The London papers are occupying themselves with it. The Academicians, up to the present moment of writing, are still "sitting tight." But it is no wonder that a great deal more interest has been excited in the administration of the Chantrey bequest than in the most mediocre Academy held for many years. — "N. N." in the *N. Y. Evening Post*.

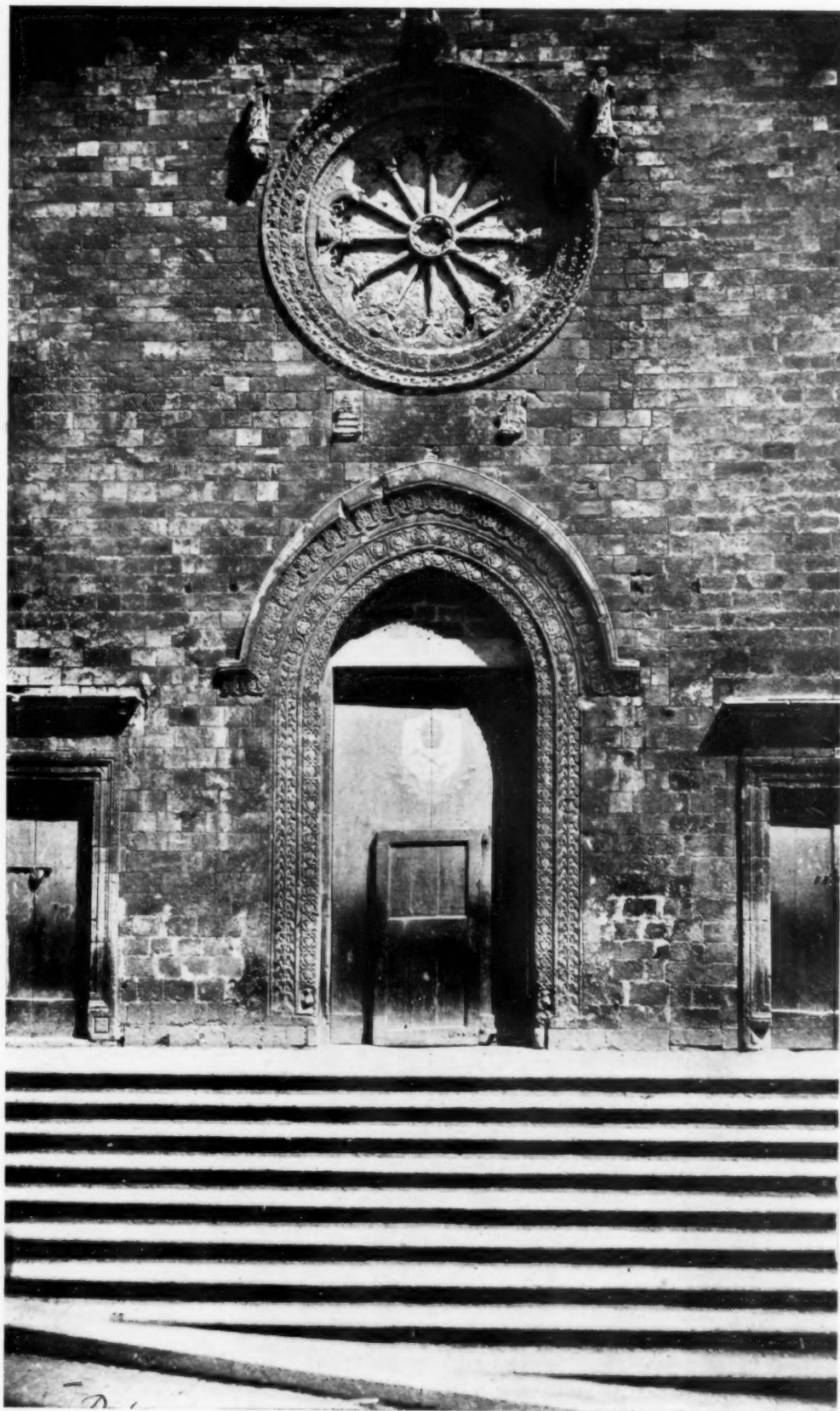
THE COOLGARDIE AQUEDUCT. — For many years the great gold-fields of the famous Coolgardie mining district of Western Australia have been suffering seriously from the lack of an adequate water-supply. It was by no means an uncommon occurrence to pay as much as seventy-five cents for a gallon of drinking-water. Hotel-keepers in many towns and villages were wont to guard more jealously the manner in which the customer helped himself to the water than to the whiskey bottle. Even the richest mine-owners in Coolgardie were not able to get a bath. This necessity for procuring an adequate and permanent water-supply had forced itself so strongly upon the attention of the Government that finally, after many preliminaries, the Government decided to accept and carry out a plan of the engineer-in-chief of the colony for a daily supply of 5,000,000 gallons of water. In July, 1896, the report was presented to Parliament, with a bill authorizing the raising of a loan of \$16,500,000 for the scheme. The plan was finally adopted, and work on the immense scheme was started in 1898. The following figures will give an idea of the magnitude of the huge enterprise: According to the report accepted and the work carried out, a pipe-line had to be constructed over a total length of no less than 328 miles. The pipes are of steel and have a diameter of 30 inches. The velocity of the water is 2.124 feet a second, while the weight of water to be raised per day is 25,000 tons. The horse-power of the engines to carry out this work is 6,187, and the quantity of water to be pumped each day of twenty-four hours has been fixed at 5,600,000 gallons. One of the reservoirs — the Helena reservoir — cost in the neighborhood of \$2,700,000. The cost of the pipes alone was nearly \$11,200,000. The whole undertaking is now nearing completion, and it is hoped that within a month or so the Coolgardie gold-fields will be provided with an abundant supply of water, which in all probability will give a new impetus to the important mining industry in that section of Australia. — *Philadelphia Record*.

RESTORATION OF DA VINCI'S "LAST SUPPER." — Plans for the restoration of the famous "Last Supper," by Leonardo da Vinci, in the refectory of Santa Maria delle Grazie at Milan, have been considered for a century, and only within a few years there was talk of a method whereby it could be saved. The attempt has been definitely given up. The head of Saint Bartholomew and a few other parts which are still visible will be removed to the Brera. At one time it seemed to the friars that a door was needed in the wall on which this great picture was painted, so they proceeded to open one right through the lower part of it in the centre. Many prints exist which give the relative position of the figures. The moment chosen by the artist is that when Christ announces the presence of a traitor, and each face and figure contribute to the expression of surprise. Goethe wrote: "The shock by which the Master represents the company at the sacred repast as deeply agitated has been produced by the Master's words, 'One of you shall betray Me.' They have been pronounced; the whole party is in dismay, while He himself bows His head with downcast eyes. His whole attitude, the motion of His arms and hands, all seem to repeat with heavenly resignation, and His silence to confirm the mournful words, 'It cannot be otherwise; one of you shall betray Me.'" — *N. Y. Times*.

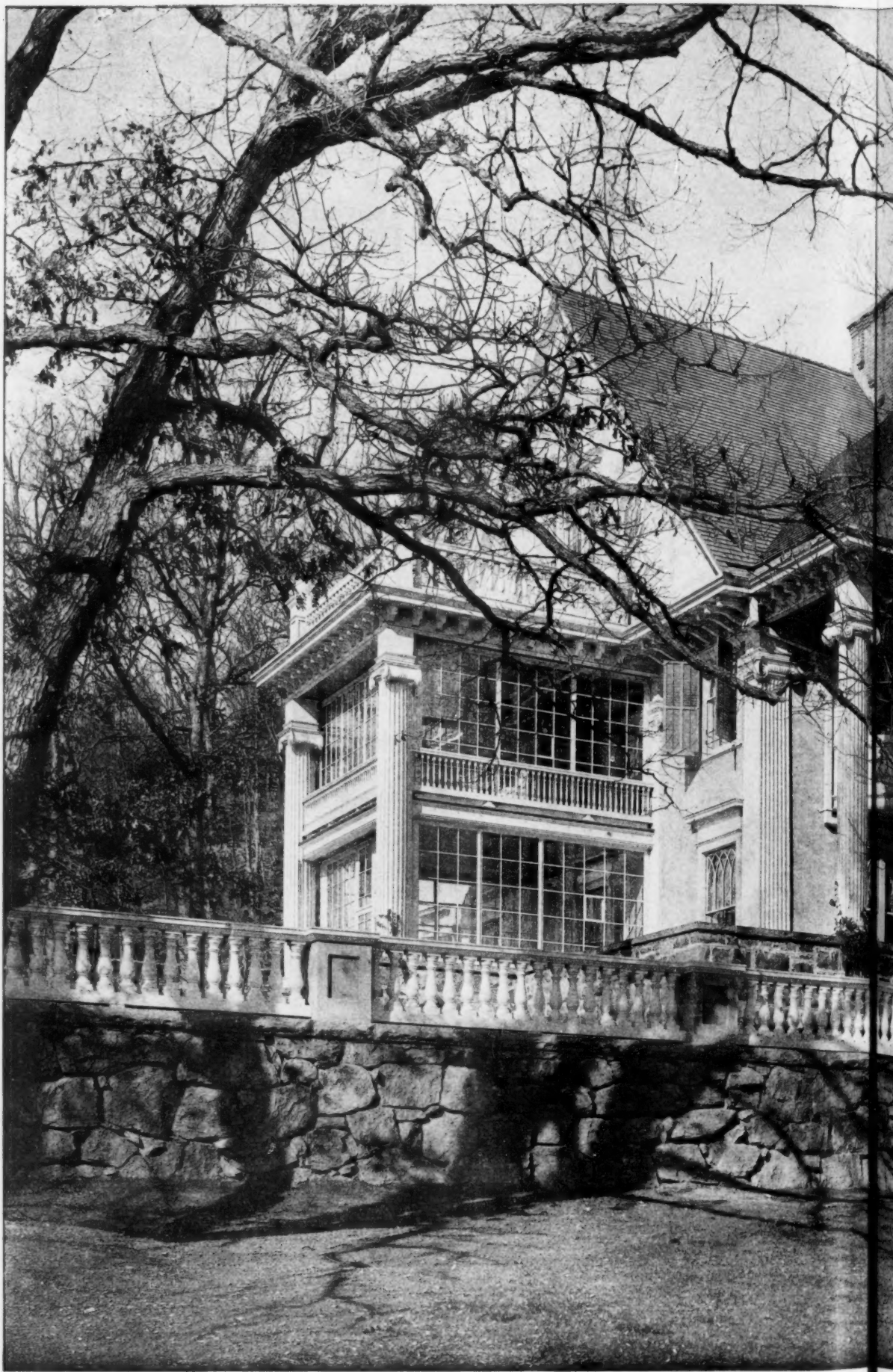
PEAT-BEDS IN INDIANA. — According to the *Indianapolis News*, if the plans that were formulated a year ago can be carried out, Indiana need pay no attention to the Coal Trust, and manufacturers need not worry if natural gas suspends business. In the northern part of this State are great swamps, and in these swamps are immense beds of peat, and it is declared that the coming fuel of America is peat. Chemists assert that 100 pounds of peat are equal to 95.15 pounds of anthracite coal in heat-giving units. The claim is made for it, also, that it is the cleanest, hottest fuel in the country. The peat is taken out of the swamps, passed into conveyors and carried to dry-kilns. It is passed through heavy crushers, which grind it to a fine degree, and then it is taken to the dryers. About sixty or seventy per cent of the stuff is water, and before it can be of use this water must be taken out. Up to this time no machine has been made that will economically remove this water, but an inventor has one ready and experiments show that it will do the work. After the water has been squeezed out the dried peat is submitted to a hydraulic pressure of 40,000 pounds, and is turned out in small cakes of one-half pound each, in a hardened condition, and is then ready for the market.



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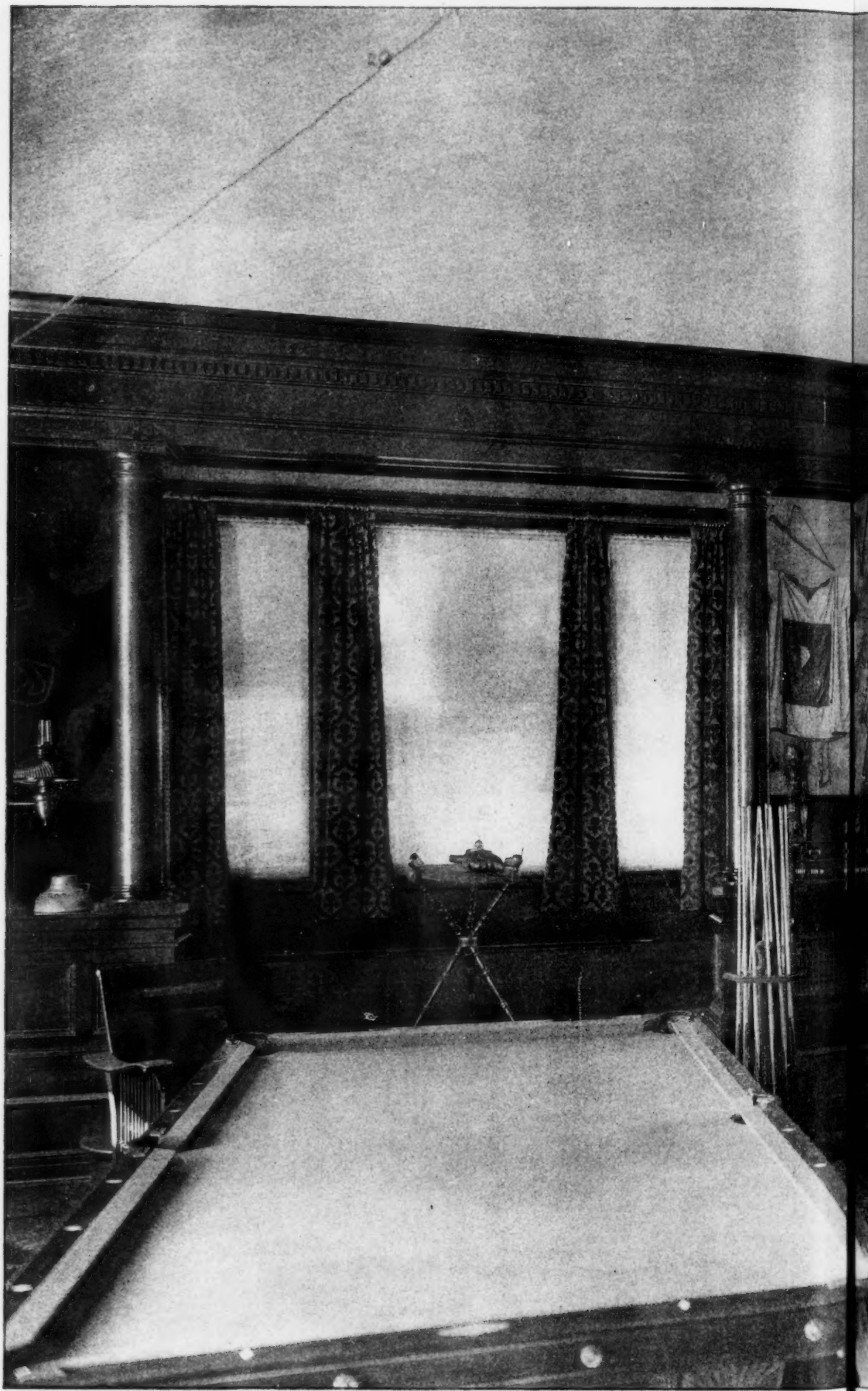
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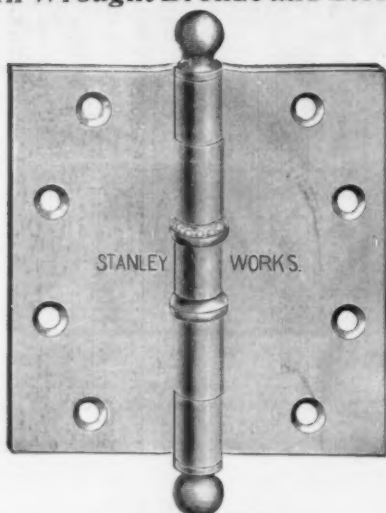
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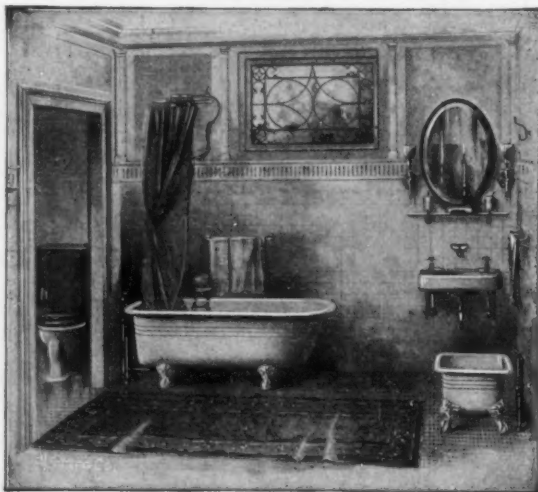
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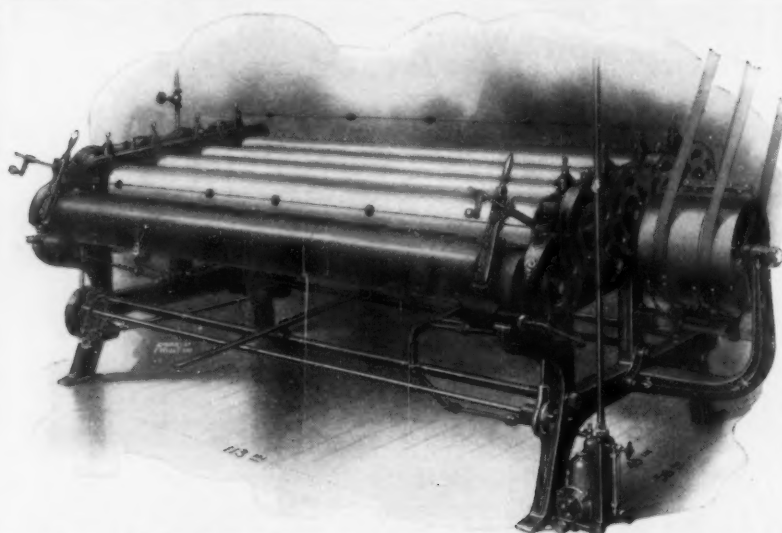


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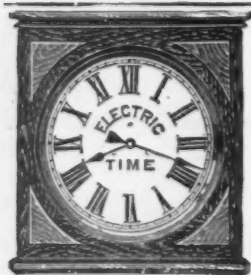
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CODE OF PRACTICE FOR SUB-ESTIMATING AND SUB-CONTRACTING

Adopted by the Master Builders' Association of the City of Boston, Aug. 2, 1894.

ARTICLE I.

Obligation of Principal Contractor to Sub-Contractor.

A principal contractor is under obligation to treat upon an equal basis all estimates which he "receives" prior to putting in his own bid. Estimates must be considered as "received" when they come into a principal contractor's possession, either by his direct solicitation or by being accepted by him. The opening of a bid, knowing it to be such, constitutes receipt of the same.

A principal contractor is under no obligation to use a bid which he has not solicited, accepted, or received, but if he does not wish to use the estimate of a sub-bidder he should decline it, if proffered personally, or should return it unopened if sent to him by mail or otherwise. The retention of a bid should be construed as a receipt of the same.

A principal contractor, when making up his estimate, is not entitled to receive bids from sub-contractors if he is at the same time making himself their competitor by figuring their portion of the contemplated work. It is legitimate for a principal contractor to figure all portions of work, depending upon no one for what are usually known as sub-estimates, but it is not legitimate for him to receive bids from others for sub-work if he is himself figuring those portions independently.

ARTICLE II.

Award of Sub-Contracts.

The principal contractor having been awarded a general contract should immediately award the sub-contracts to the lowest bidder in each branch.

ARTICLE III.

Penalty for not Awarding Contract to Lowest-Sub-Bidder.

A principal contractor failing to award a sub-contract to the lowest sub-bidder to whom he is under obligation as previously provided should be liable to pay damages to the said lowest bidder, in amount not less than ten per cent of the amount of the estimate.

Payment of such damages will not relieve the principal contractor from liability to discipline under provisions of Article X of the By-Laws of this Association.

ARTICLE V.

Payments to Sub-Contractors.

Unless the contracts made with sub-contractors otherwise provide, payments during the progress of the work should be made by the principal contractor to the sub-contractors upon the same basis of payment, in relation to amount of work performed, as is prescribed in the contract made by the principal contractor with the owner.

Final payment to a sub-contractor should be considered as due at the expiration of thirty days after the completion of his work and its approval by the architect or owner, unless otherwise provided by the sub-contract or agreement.

ARTICLE VII.

Obligation of Sub-Contractor to Principal Contractor.

Should a sub-contractor refuse to contract at the amount of the estimate he has given to a principal contractor who has used the said estimate in good faith, he then should be liable to the said principal contractor for damages in amount not less than the difference between the amount of the estimate which was submitted by him and the amount at which the principal contractor may be obliged to contract the work.

Payment of such damages will not relieve the sub-contractor from liability to discipline under provisions of Article X of the By-Laws of this Association.

ARTICLE X.

Bids to Architects or Owners.

When bids for separate departments of work on a building are solicited by the architect or the owner, they should be submitted with the understanding that they are direct estimates, for which direct contracts are to be made by the owner with the lowest bidder, and no other disposition of such bids should be permitted without consent of the bidder submitting the same.

Sub-bids should be given only to the principal contractors who are estimating the work in question, and should not be left with architects or owners for the inspection and information of principal contractors. Sub-contractors must understand that bids thus left with architects or owners are in great danger of losing their confidential character, and that if they so leave them they cannot claim protection or redress under the first article of this Code.

SUGGESTIONS.

Members of this Association having sub-contracts to let, or material to buy, should, as far as may be consistent with business principles, deal only with members of the Association, or at all events give their fellow-members an opportunity to compete, and then give them the preference, other things being equal.

All bidders should take cognizance of the danger they may be subjected to through the practice, so prevalent in some architects' offices, of making change in plans or specifications, or in both, during the progress of estimating. Correction of this pernicious practice can only be obtained through refusal by contractors to estimate under such conditions.

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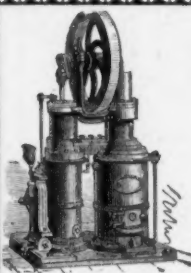


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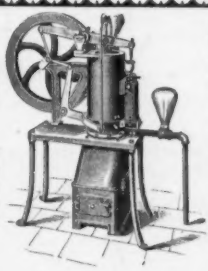
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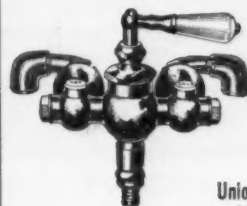
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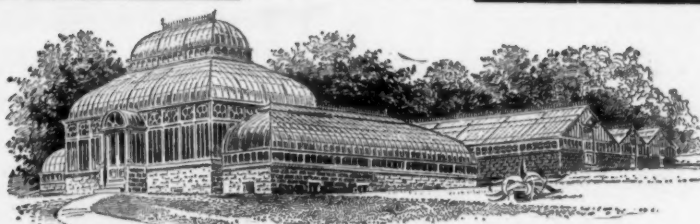
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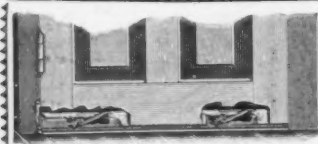
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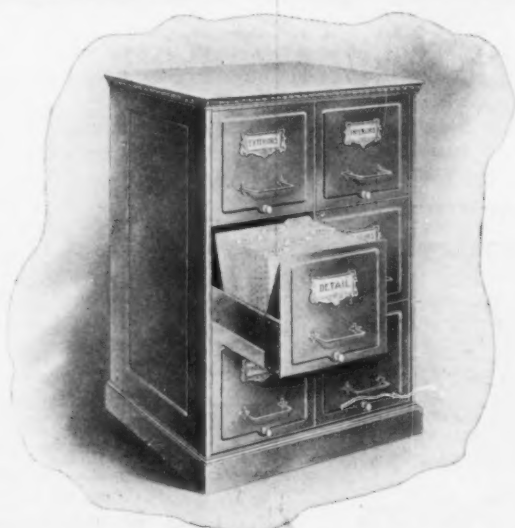
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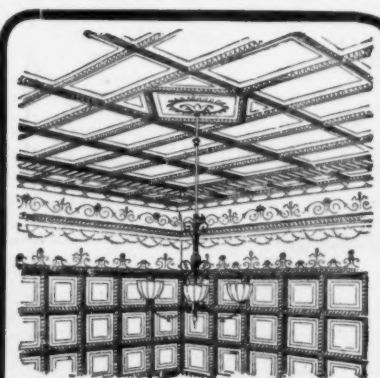


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Important Litigation Relating to Magnesia Covering Patents

THE KEASBEY & MATTISON CO., the owners of the patents for magnesia covering, have commenced a suit in the United States Circuit Court for the Southern District of New York against the Philip Carey Mfg. Co., George D. Crabbs, J. E. Breese, Schoellkopf, Hartford & Hanna Co., J. F. Schoellkopf, Jr., James Hartford, W. W. Hanna, C. P. Hugo Schoellkopf and Jesse W. Starr, to restrain the defendants from making and selling magnesia covering for boilers and steam pipes containing more than 50 per cent of magnesia, and especially coverings containing 85 per cent magnesia.

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

☞ All persons are respectfully requested to refrain from purchasing covering infringing these patents, as such purchasing must of necessity lead to suit. ☞

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THE OLIVER TYPEWRITER CO. (Boston, Mass.),
Typewriters. Page iii.
NARRAGANSETT MACHINE CO. (Providence,
R. I.), Machinery. Page iv.
A. T. HAGEN CO. (Chicago, Ill.), Laundry Ma-
chinery. Page iv.
BATES & GUILD COMPANY (Boston, Mass.),
Books. Page xiv.

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BUILDING INTELLIGENCE.

(Reported for the American Architect and Building News.)

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

ADVANCE RUMORS.

Alexandria, Minn.—The Library Board has adopted plans by H. A. Foeller, architect, of Green Bay, Wis., for the new building; cost, \$10,000.

Allegheny, Pa.—Plans have been prepared for the erection of the Slavish Roman Catholic Church on California Ave. Cost, \$25,000.

Annapolis, Md.—Plans have been drawn by Ernest Flagg, 15 Broad St., New York, N. Y., for a granite chapel to be erected at the Naval Academy. It will be 100' x 120', costing \$400,000.

Atlanta, Ga.—The congregation of the Methodist Church will erect the Wesleyan Memorial Tabernacle here; probable cost, \$100,000.

Berkeley, Cal.—John G. Howard, Supervising Architect University of California, is stated to have been selected to prepare plans for a five-story building to be erected at Center St. and Shattuck Ave. for the First National Bank; estimated cost, \$75,000.

Boston, Mass.—An eleven-story office-building is to be erected at the corner of Milk and Oliver Sts. It will cost about \$1,500,000. Architect, Goldwin Starrett, 183 Essex St. Builders, the Thompson-Starrett Co. Supervising Architects, Winslow & Bigelow, 120 Tremont St.

Henry J. Preston, architect, 112 Water St., has filed plans for a block of apartment-houses with

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

stores to be located on Talbot Ave., Dorchester. Cost, \$40,000. Owner, Caroline Jackson Estate, 67 Leverett St.

Bridgewater, Mass.—Plans are being prepared for a gymnasium for the Normal School, to cost \$50,000.

Brookings, S. D.—The Brookings Furniture Co. will erect a two-story brick lodge and store building. Plans by Geo. Pass, Mankato, Minn. Cost, \$20,000.

Buffalo, N. Y.—Plans are being prepared for a \$250,000 brick building to be erected here, for Wm. Hengeler Co.

Centralla, Ill.—A handsome residence is to be built here from plans and specifications by Architects Turnock & Ohrenstein, Chicago. Designs provide for a two-story building, 31' x 49', constructed of stone and frame, and to be elaborately finished in hardwood.

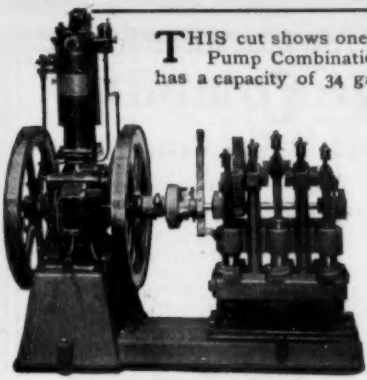
Chelsea, Mass.—It is reported that an ordinance has passed the second reading providing for an issue of \$75,000 bonds for the erection of a high and grammar school.

Chester, Pa.—Jacob Meyers & Sons, of Philadelphia, have the contract for erecting the station for the Pennsylvania R. R. Co.; estimated cost, \$65,000.

Chicago, Ill.—The county architect will prepare plans for a contagious disease ward and children's ward at the county hospital; estimated cost, \$125,000.

The Emanuel congregation of the German Evangelical Assoc. will erect a church at Wabash Ave. and 38th St., to cost \$25,000.

Martin A. Ryerson will build an eight-story building at Adams and Market Sts. Estimated cost, \$100,000.



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Architects Pond & Pond are preparing plans for a new \$50,000 Y. M. C. A. building to be erected at Oak Park.
A business building is to be erected for S. D. Kimbark. Plans by Hill & Woltersdorf, 70 La Salle St., call for a twelve-story structure, 40' x 155', to cost about \$250,000.

Cleveland, O.—It is reported that the General Cartage & Storage Co. will erect an eight-story building at Merwin and Superior Sts. Cost, \$250,000.

Columbia, Mo.—The members of the Methodist Church have secured over \$20,000 toward the erection of a new church and will let the contract for a \$30,000 building in a few days.

Concord, N. H.—M. F. Oliver has prepared plans for a \$10,000 granite chapel for Blossom Hill Cemetery.

Noyes Whitecomb, of Boston, Mass., has the contract for erecting the \$100,000 Christian Science Church here for Mrs. Eddy.

Dayton, O.—It is stated that the Union Traction Co. has had plans prepared for a seven-story station to be erected at St. Clair and 4th Sts.; cost, \$500,000.

Decatur, Ill.—The First Methodist Society has purchased a site on North St. for which it will pay \$17,000 and upon which it will erect a building to cost \$75,000.

Des Moines, Ia.—The contract for the new club building has been let to the Capitol City Brick and Tile Co., for \$48,000. Hallett & Rawson, architects.

The Iowa Telephone Co. is having plans prepared by Hallett & Rawson for the new exchange building. It will be three-story and basement, 65' x 108', fireproof. The building will cost \$35,000 to \$40,000. Hallett & Rawson have completed plans for a brick building for the Iowa Telephone Co. at 7th and Pleasant Sts. Cost, \$40,000.

Detroit, Mich.—W. D. Butterfield, Home Bank Building, has prepared plans for a building for the Diamond Lodge, L. O. O. F., to be erected at Lawton Ave. and Grand River; probable cost, \$25,000.

Duluth, Minn.—Eastern parties contemplate erecting a popular price theatre here at a cost of \$50,000. J. Grandy has started work on the new Fowler Building on 1st St., near 1st Ave., West Duluth. It will be two-story, 50' x 140'; cost, \$25,000. Palmer, Hall & Hunt, architects.

Report states that the Oblate Fathers will erect a church in the west end for the French Catholics. Cost, about \$75,000.

Edward Jackson has the contract for the erection of St. James Catholic Church in West Duluth. Hill & Bray, architects.

Evansville, Ind.—The Evansville Brewing Association is having plans drawn for a costly clubhouse to be erected in West Heights Park. Will be 94' x 109', with octagon towers, and a pavilion in the rear, 75' x 100'.

Everett, Wash.—Work will be started shortly on

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

the erection of a three-story Catholic hospital, to cost \$25,000.

Fargo, N. D.—Hanscock Bros., architects, are preparing plans for a new building for St. John's Hospital, to cost \$50,000. It is expected to put in the foundation this fall and to erect the superstructure in the spring.

Granville, Ia.—F. Heer & Son, architects, of Dubuque, have prepared plans for a brick and stone church for the Catholic Society, 60' x 154', pressed and hollow brick, Bedford stone, tile roof, steam heat; cost, about \$25,000.

Greensboro, Ga.—A press report states that R. P. Boswell, of Penfield, has purchased 2,000 acres of land here and will develop for manufacturing enterprises. He has arranged for the establishment of a knitting mill and the erection of cottages for operatives. Other enterprises will follow.

Hartford, Conn.—A. B. Stannard, of New York, N. Y., has the contract for constructing an extension to U. S. Custom-house and Post-office, at \$192,330.

It is reported that the House has passed a bill authorizing this city to issue \$1,700,000 bonds, with which to pay the city's share of the cost of constructing the bridge across the Connecticut River.

Houghton, Mich.—The Michigan Legislature has appropriated \$175,000 for a building for the Michigan College of Mines.

Houston, Tex.—The Sacred Heart Church recently destroyed by fire, will be rebuilt at a cost of \$50,000 and will occupy the old site on 13th St.

Indiana, Pa.—It is reported that Governor Penny-packer has signed the bill appropriating \$75,000 to the Indiana Normal School. There will be two buildings. Plans have been prepared and work will begin in a few weeks.

Iowa City, Ia.—Plans have been completed by Architects Liebbe, Nourse & Rasmussen, Des Moines, for the construction of the new library building to cost \$35,000.

Jersey City, N. J.—The Jersey City Trust Co. will erect a bank building at Newark and Hoboken Aves.; probable cost, \$130,000.

John T. Rowland, 55 Montgomery St., will prepare plans for a \$350,000 high school.

Kalamazoo, Mich.—Plans for a new fire-station in the 5th Ward have been prepared by R. K. Gallup.

Kansas City, Mo.—A press report states that the following brick dwellings are about to be erected: At 415 Gladstone Ave., for R. B. Jones; cost, \$10,000; at 400 Broadway, for H. Stoop, \$25,000; at 2914 Park Ave., for H. Stoop, \$18,000; and at 2117-19 E. Tenth St., D. H. Dehorney, \$15,000.

The congregation of the Westminster Congregational Church has purchased a site for the erection of an edifice at 36th and Walnut Sts., to cost \$60,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Lancaster, Pa.—Geo. Gesell has the contract for erecting the Girls' High School, for \$164,497.

Lebanon, N. H.—C. V. Tomkinson, of Campton, has purchased the Benton water privilege and 15 acres of land along the Mascoma River in this place. Mr. Tomkinson will erect an excelsior mill and a side track from the Boston & Maine Railroad will be put in at once.

Lewiston, Idaho—J. K. Dow, of Spokane, Wash., has drawn plans for a \$65,000 brick theatre and Masonic building.

Lewiston, Mont.—A new hose house is to be erected and a hook-and-ladder company organized.

Linden, N. J.—The Loomis-Pettibone Gas Machinery Co., 52 William St., New York, has bought 120 acres between S. Elizabeth and Linden Sts., and has requested bids on buildings and machine tools.

Louisville, Ky.—A ten-story fireproof hotel building at 4th and Walnut Sts. will be erected by the Seelback Realty Co. \$750,000.

Lowell, Mass.—The Young Women's Christian Association has received a gift of \$40,000 from Frederick F. Ayer, of New York, to be used for the construction of a new building.

Malta, Mont.—Edward Wagner, of Helena, has the contract for erecting a three-story brick hotel building. Cost, \$30,000.

Manistee, Mich.—Geo. Harvey, of Port Huron, is reported to have been selected to prepare plans for the Carnegie Library to be erected here, at a cost of \$35,000.

Minneapolis, Minn.—It is understood that S. E. Hoopes will expend \$70,000 in improving the National Hotel building.

New Albany, Ind.—A \$75,000 high school will be erected here after plans by Emil Moersmiller.

New York, N. Y.—Plans have been filed for the erection of a row of 16 five-story flats, to be erected by Mrs. Harriet E. Coogan, on 155th St. Each house will cost \$65,000, making the total \$1,040,000. Each building will cover a frontage of 41 feet. Plans prepared by Architects D'Oench & Yost, 289 Fourth Ave.

Plans for the new retail store which is to be erected by John Wanamaker on the block bounded by Broadway and 4th Ave., 8th and 9th Sts., have been submitted to the Building Superintendent. D. H. Burnham & Co. are the architects. The building will be fourteen stories high, about 188' x 339', of Bedford stone and terra-cotta. On the second floor there will be a large music hall for the entertainment of visitors to the building. The cost will be in the near neighborhood of \$3,000,000.

Messrs. Ludlow & Valentine have on their boards plans for a six-story apartment-house with stores to be built on lot corner of Amsterdam Ave. and 166th St., size 109' x 104' 7". The building is to be equipped with electric elevator, dumb waiters, usual plumbing, etc. The exterior will be of Indiana limestone for two stories, and brick trimmed with Indiana limestone above. Trim throughout will be of oak. Work on same will be started when present strikes are over. Owner, Walter A. Dick.

A factory will be erected at the corner of Southern Boulevard and 137th St. for Messrs. Winter & Co. Architect A. E. Davis, 258 Third Ave., has plans for a six-story building of brick. Work will be started soon.

Architect Conrad F. Kruse, 103 E. 125th St., has drawn plans for a large business building for Wm. E. Jacobs, 50 W. 18th St., to cost \$50,000.

Plans for a \$600,000 twelve-story apartment hotel have been prepared by Architects Israels & Harder, 31 W. 31st St., for Elizabeth A. Wilcox, care of Ronald H. Macdonald & Co., 41 W. 33d St., who have the general contract.

Plans are being prepared by Architects Israels & Harder, 31 W. 31st St., for the construction of an eleven-story hotel at 70 1/2 W. 55th St. \$305,000.

Plans have been filed by Architects Neville & Bagge, 217 W. 125th St., for the construction of a twelve-story brick hotel building at 46th St. for the Allison Realty Co., 320 Broadway, at a cost of \$350,000.

The Wheel Within Wheel Co., Park Row Building, will shortly erect a factory to cost \$60,000. The equipment will cost from \$50,000 to \$75,000.

Norfolk, Va.—E. Tattersson has received the contract for erecting the three-story building for the Business Men's Assoc.; probable cost, \$45,000.

North Yakima, Wash.—It is reported that the Catholic Society will erect a stone church to cost \$20,000. Preusse & Zittel, architects, Spokane.

Oklahoma City, Okla. Ter.—It is stated that the Sisters of Mercy will erect a school here, at a cost of \$100,000.

Plans are stated to have been approved by the Frisco System for a passenger station to be erected here, at a cost of \$50,000.

Peoria, Ill.—The contract for the erection of the new fire-engine house in the 6th Ward was awarded to J. H. Dunlap on his bid, \$6,070.

H. E. Hewitt, 14 Arcade Building, has drawn plans for a two-story office-building to be erected at Chestnut and Adams Sts.; cost, \$22,000.

Philadelphia, Pa.—An appropriation of \$65,000 is asked for a fire house at 19th and Oxford Sts. Also for purchase of site on Frankford Ave. for fire house.

A new factory, 58' x 65', four stories, will be added to the plant of Schofield, Mason & Co. It will be for weaving and finishing rugs, to which this firm will now devote itself exclusively.

Charles E. Oelschlager has prepared plans for a large business building to be erected for Weimer, Wright & Watkin, at a cost of \$102,000.

An ordinance has been passed providing an appropriation of \$200,000 for the erection of a Hospital for the Indigent.

Estimates have been invited by D. A. McClelland for a nine-story brick and terra-cotta apartment-house to cost \$75,000. Architect Chas. E. Oelschlager, 1009 Harrison Building, is preparing plans.

Pittsburgh, Pa.—Bids will be received by Architects McClure & Spahr, Keystone Building, for the erection of a brick and stone residence to be built on Delia St., East End, for M. W. Acheson, at a cost of \$30,000.

The Board of Education is considering the erection of a \$50,000 school-house on Bessemer Terrace, East Pittsburgh.

An addition of twelve stories will be added to the

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Victoria Hotel building, Penn Ave. and 6th St., at a cost of \$150,000.

Reading, Pa. — A \$50,000 edifice is to be erected at North Reading for the Reformed congregation. Architect, A. A. Richter, of Lebanon.

Redwood City, Cal. — It is reported that a hotel will be erected on Balfour Pl. by the Fair Oaks capitalists. Cost, \$250,000.

Richmond, Ind. — It is stated that \$50,000 has been given to St. Stephen's Hospital for the erection of a building.

Richmond, Va. — Contract has been let to Withrow & Jones, Charlestown, for erecting a nine-story hotel building for Mrs. Atkinson. Plans by Harrison Albright, Charlestown. Cost, \$150,000.

The corner-stone of the cathedral which is being erected by Mrs. Thomas F. Ryan at a cost of nearly \$500,000, has been laid recently. It is to be in the Roman style of architecture.

Roxbury, Mass. — It is stated that the Roxbury Carpet Co. is to increase the height of its factory at 190 Vernon St., three stories. Robert A. Watson, 33 Hillside St., is the architect.

Rumney, N. H. — Miss Adelaide L. Merrill proposes to present to this town as a memorial of her father, Byron G. Merrill, a very handsome library building. It is to be of brick and granite, with slate roof, and will be heated by furnace and wired for electric lights. The cost of the gift is to be not less than \$10,000, and the donor will also furnish the literature for the reading-rooms, and all the furnishings, the only expense to the town being the providing and grading of the lot and an annual appropriation of \$300 for the maintenance of the library. The Baptist Society has given to the town, to be used

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

for this purpose, a building lot southwest of the church, which is a very desirable location.

Sault Ste. Marie, Mich. — Cole & Brubaker have secured the contract for the library building at \$30,000. Jas. C. Teague, architect.

Savannah, Ga. — It is stated that H. W. Witcover has been engaged by City Council to prepare plans for a new City hall; approximate cost to be \$125,000.

Savannah, Mo. — Plans have been drawn by J. H. Felt, of St. Joseph, for the high school to be erected here, at a cost of \$35,000.

Seattle, Wash. — Bemis Bros. Bag Co. will erect a five-story brick factory to cost, complete, \$100,000. The Northwest Vaudeville Association expects to erect an \$80,000 theatre later.

Sioux City, Ia. — The proposed building of the Massachusetts Real Estate Co. at 5th and Jackson Sts. may be built this year. If the building can be built for \$80,000 work will be started immediately and pushed to completion.

Spokane, Wash. — J. D. Sherwood represents an eastern client who will erect a three-story block at Sprague and Washington Sts., 64' x 84'. Cost, \$20,000.

Spray, N. C. — It is stated that B. Frank Mebane and some capitalists from Germany will build here a 200,000-spindle and 14,000-loom cotton-mill and a large woolen mill. Several despatches regarding the enterprise have become current, but none of them are authoritative. A plant of the size indicated would represent the investment of somewhere near \$5,000,000.

Springfield, Mo. — F. M. Garthwait, of Chicago, Ill., is stated to have received the contract for erecting the public library, for \$365,534. Bids will be received by the Library Board for heating, plumbing, lighting and furniture. Reed & Heckenlively, architects, 302 College St.

Springfield, O. — A new central engine-house is to be erected here.

State College, Pa. — The contract for the erection of the Carnegie Library building has been awarded to George F. Payne & Co., 401 S. Juniper St., Philadelphia, for \$100,000. Seymour and Paul A. Davis, 907 Walnut St., Philadelphia, architects.

Stevens Point, Wis. — C. E. Blodgett, of Marshfield,

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

is interested in a plan to build a new \$50,000 hotel here.

Stillwater, Minn. — It is reported that the State Board of Control has completed arrangements for additions to the cell buildings at the State penitentiary. Two wings will be added to the main building. Cost, \$55,000.

St. Louis, Mo. — The Summit Avenue Methodist Episcopal congregation will erect a new church on 13th and Summit Aves., at a cost of \$45,000.

Isaac H. Lionberger has purchased a \$250,000 site and will erect a \$1,000,000 hotel building.

St. Paul, Minn. — It is stated that Paul Gotzian will erect a residence at Summit Ct. and Lawton St., to cost \$25,000.

St. Luke's Catholic parish will soon erect a handsome church near Summit and Victoria Sts. Cost, \$250,000.

The Outlook Sanitarium Association will erect a hospital at St. Anthony Park, to cost \$50,000. Dr. H. Longstreet is interested.

Utica, N. Y. — Architects Olin W. Cutter and Ward & Turner, associated, 683 Atlantic Ave., Boston, have started plans for a \$600,000 court-house for this place.

Wagener, S. C. — Articles of incorporation have been granted to the Wagener Manufacturing Co. with capital stock of \$100,000, its purpose being to build a cotton factory here. Details as to the plant have not been decided but are now under consideration.

Washington, D. C. — A. B. Mullett & Co. have plans for an engine-house in southwest part of city. The War Department has ordered the establishment of fire systems at artillery posts. That will involve buildings and equipments.

Plans are being drawn by W. M. Poindexter, 807 Seventeenth St., New York City, for 2 new buildings and a large addition to the Soldiers' Home, to cost in all about \$800,000.

Plans for the new National Museum building, as drawn by Architects Hornblower & Marshall, 1509 H St., N. W., are stated to have been formally accepted by the Exec. Com. of Bd. of Regents of Smithsonian Inst.; probable cost of building, \$3,500,000.

Watertown, N. Y. — The council proposes to raise \$55,000 for a new engine-house and apparatus.

West Point, N. Y. — It is announced that after the

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Secretary of War had inspected the drawings submitted in competition for the improvements at the Military Academy he approved the unanimous recommendation of the jury of award. The successful architects are Cram, Goodhue & Ferguson, of Boston.

White Bear Lake, Minn.—Plans have been completed for a summer hotel to be built here and its construction depends only upon the cooperation of the railroads. It will be in Spanish mission style, costing \$100,000.

Wilmington, Del.—It is said that the Du Pont Powder Co. is considering the erection of an office-building at 10th and Market Sts., to cost, probably, \$1,000,000.

Winchester, Ky.—A \$40,000 union depot is contemplated by the Chesapeake and Ohio and the Louisville and Nashville railroad at this place. Engineer of Construction, F. I. Cabell, Richmond, Va.

Winnipeg, Man.—The Zion Methodist Society will erect a church, 76' x 112'; cost, \$60,000. James Chisholm, architect.

Worcester, Mass.—A new central power-house is to be built for the Whittall Carpet Mills.

ALTERATIONS AND ADDITIONS.

St. Paul, Minn.—Three-sty bk. & st. addition to building, 60' x 80'; \$75,000; o., West Publishing Co.; a., Thos. G. Holyoke.

APARTMENT-HOUSES.

Chicago, Ill.—*Janssen Ave., Nos. 380-388*, three-sty bk. flats, 35' x 75'; \$11,000; o., Louis Carson, 1832 Reta St.; a., Edward Benson, 831 Clifton Ave. *Kimber Ave., Nos. 6221-23*, three-sty bk. apart., 43' x 83'; \$30,000; o., M. Fletcher; a., T. R. Bishop, 113 Adams St. *Washington Boulevard and Washtenaw Ave.*, three-sty bk. & terra-cotta apart., 80' x 180'; \$45,000; o., M. M. Lewis; a., Webster Tomlinson.

CHURCHES.

Glencoe, Minn.—Two-sty bk. & st. church, 54' x 95', slate roof, furnace; \$12,000; o., German Lutheran Society; a., A. F. Gauger. **Helena, Mont.**—Two-sty st. church, 54' x 54' shingle roof, steam; \$15,000; o., First Presbyterian Society; a., C. E. Bell.

EDUCATIONAL.

Chicago, Ill.—*S. Paulina St., Nos. 825-827*, three-sty bk. school, 47' x 97'; \$15,000; o., Catholic Bishop of Chicago; a., Joseph Molitor, 153 La Salle St.; b., M. Slama, 698 W. 19th St. **Pella, Ia.**—Two-sty bk. school building, 54' x 91', slate roof; \$20,000; a., Geo. Pass, Mankato, Minn.

FACTORIES.

Brooklyn, N. Y.—*Freeman St., nr. Franklin St.*, five-sty bk. factory, 56' 2" x 104', gravel roof, steam; \$28,000; o., J. Trounstein, on premises; a., L. Berger & Co., 300 St. Nicholas Ave.

HOSPITALS.

Boston, Mass.—*Bellevue and Park Sts.*, three-sty steel-fr. bk. & terra-cotta building, 66' x 84', fire-proof construction; \$105,500; a., Kendall, Taylor & Stevens; b., Geo. W. Harvey.

HOTELS.

Columbus, O.—*Six-sty bk. & st. hotel*, 60' x 155', comp. roof, steam; \$125,000; o., Hotel Lincoln Co.; a., John S. Wooliscott, Schiller Building, Chicago.

HOUSES.

Brooklyn, N. Y.—*Sixtieth St., nr. 5th Ave.*, three-sty bk. dwell., 20' x 53' 6"; \$5,000; o., Elizabeth Quinn, 159 Thirty-sixth St.; a., Pohlman & Patrick, 1235 Third Ave. *Osborn St., nr. Pitkin Ave.*, two-sty bk. stores & dwell., 20' x 45'; \$8,000; o., N. Aurach, on premises; a., L. Dananher, 256 E. New York Ave. *Cropley Ave., cor. 15th Ave.*, two-sty & attic fr. dwell., 34' 6" x 41' 6"; gravel roof; \$9,000; o., P. Ochsreiter, 22 Rose St., N. Y.; a., C. Schubert, 1832 Bath Ave. *Degrave St., nr. Albany Ave.*, 9 two-sty bk. dwell., 19' x 52'; \$43,000; o., R. Goodwin, 1504 Broadway; a., M. F. Walsh, 2227 Pitkin Ave. *Sixty-sixth St., nr. 14th Ave.*, three-sty bk. store & dwell., 29' x 55'; \$5,000; o., G. Machione, 1st St., N. Y.; a., H. L. Spicer, 326 Fifty-sixth St.

Chicago, Ill.—*N. Normal Parkway, No. 472*, two-sty fr. dwell., 26' x 62'; \$11,500; o., G. C. Rankin; a., A. R. Ingalls, 6558 Ross Ave.; b., A. Liljstrom, 5752 S. Green St.

S. Central Ave., Nos. 416-418, two-sty fr. dwell., 43' x 58'; \$4,000; o., J. J. Walser, 300 S. Central Ave.; b., C. Iverson, 594 Laurel Ave. *Oakwood Boulevard, Nos. 282-284*, three-sty bk. dwell., 38' x 50'; \$15,000; o., Catholic Bishop of Chicago; a., Z. T. Davis, 1337 Unity Building; b., W. D. O'Brien & Co., 92 La Salle St.

Indiana Ave., No. 4521, two-sty bk. dwell., 22' x 70', & barn, 25' x 38'; \$9,000; o., Bernard Mann; a., J. J. Flanders, 1521 Masonic Temple; b., James Connley.

Wayne Ave., No. 2493, two-sty fr. dwell., 24' x 40'; \$4,500; o., J. L. Cochran, 1214 Tribune Building; b., J. Peterson & Co., 122 La Salle St.

Humboldt Boulevard, nr. Fullerton Ave., two-sty bk. & st. dwell., 27' x 70', slate roof, hot water; \$9,000; o., A. H. Troyke; a., Henry Worthmann, 625 W. Chicago Ave.

Fingal, N. D.—Two-sty fr. dwell., 30' x 43', hot water; \$5,000; o., C. W. Paulson; a., A. L. Dorr, Minneapolis, Minn.

Minneapolis, Minn.—*S. Irving Ave., No. 2614*, two-

BUILDING INTELLIGENCE.

(Houses Continued.)

st'y fr. dwell., 30' x 35', steam; \$5,000; o., P. G. Anderson; b., Benson Building Co. *W. Twenty-sixth St., No. 1653*, two-sty & attic fr. dwell., 27' x 45', hot water; \$5,000; o., M. B. Stevenson; a., T. A. Lathrop.

New Brighton, Minn.—Two-sty & attic dwell., 32' x 36', steam; \$5,000; o., Catholic Parish; a., Boehme & Cordella.

New York, N. Y.—*E. Fiftyfifth St., No. 37*, six-sty bk. dwell., 20' x 78' 30"; \$20,000; o., Mrs. Sylvanus Reed, 661 Fifth Ave.; a., Atterbury & Phelps, 20 W. 43d St.

St. Paul, Minn.—*Fairmont St., nr. Avon St.*, 2½-sty bk. & fr. dwell., 38' x 50', hot water; \$8,000; o., P. A. Engan; a., Louis Lockwood.

Hague Ave., No. 917, two-sty attic & base, dwell., 32' x 34', steam; \$5,000; o., S. W. Vanderwalker; o., C. J. Buell, 2219 Knapp St.

STORES.

Minneapolis, Minn.—*W. Twenty-first St., Nos. 2200-10*, one-sty bk. stores, 40' x 140', gravel roofs; \$7,500; o., E. R. Beeman; o., C. J. Weston.

TENEMENT-HOUSES.

New York, N. Y.—*Rivington St., No. 11-13*, six-sty bk. tenement, 50' 2" x 80' 7"; \$45,000; o., I. Lippman, 70 Elm St.; a., Bernstein & Bernstein, 72 Trinity Pl.

Stanton St., cor. Pitt St., six-sty bk. tenement, 43' 6" x 50'; \$50,000; o., Abraham Dworsky, 239 E. 60th St.; a., A. E. Badt, 1 Union Sq.

First Ave., cor. Houston St., six-sty bk. tenement & store, 50' 2" x 71' 2" & 70'; \$45,000; o., A. Goodman, 1439 Madison Ave.; a., Bernstein & Bernstein, 72 Trinity Pl.

One Hundred and Fifty-second St., nr. Amsterdam Ave., five-sty bk. tenement, 50' x 87' 11"; \$55,000; o., William M. Janpole, 205 Broadway; a., F. J. Weiher, Jr., 103 E. 125th St.

Seventh Ave., No. 2424, six-sty bk. tenement, 62' x 75'; \$75,000; o., Maurizio Pizzutiello, 787 E. 171st St.; a., Matthew R. D'Armora, 787 E. 171st St.

COMPETITIONS.

SOLDIERS' MONUMENT.

To artists, designers and workers in granite: The Commissioners having in charge the erection of a monument to the memory of Wisconsin soldiers on the Shiloh Battlefield, at Pittsburgh Landing, Tenn., offer a premium of \$225 for the best, and \$75 for the second best design for such monument, submitted on or before the first day of August, 1903. The cost of the monument not to exceed \$13,000. For full particulars, address D. LLOYD JONES, Secretary, Room 434, Post-office Building, Milwaukee, Wis. F. H. MAGDEBURG, President; D. LLOYD JONES, Secretary, Wisconsin Shiloh Monument Commission. 1435

PROPOSALS.

WORK.

Bids will be received June 24 by the Bd. of Trus. for furnishing material and completing the concrete brick, cut stone, sheet metal and roofing ornamental steel and cast-iron work, etc., for a new infirmary building for the Dayton State Hospital. A. F. SHEPHERD, M. D., Sec'y. 1433

PROPOSALS.

HOSPITAL AND EMPLOYEES' QUARTERS.

[At Ashland, Wis.] Bids will be received June 22 by W. A. Jones, Comr. of Indian Affairs, Washington, D. C., for furnishing material and constructing employees' quarters and hospital at the Hayward Boarding School, Lapointe Agency. 1433

SHOP.

[At Louisville, Ky.] U. S. Engineer Office, Louisville, Ky. Sealed proposals for new blacksmith shop at locks of Louisville and Portland Canal, Louisville, Ky., will be received here until June 24, 1903, and then publicly opened. Information furnished on application. G. McC. DERBY, Maj., Engrs. 1433

ADDITIONS TO HOSPITAL.

[At Fort Ethan Allen, Vt.] Office Constructing Q. M., Burlington, Vt. Sealed proposals will be received until June 22, 1903, for constructing four brick additions to post hospital, Fort Ethan Allen, Vt., which includes plumbing, heating and gas-piping. Information furnished on application. CAPT. T. B. LAMOREUX, Q. M. 1433

LUMBER, HARDWARE, ETC.

[At Ellis Island, N. Y.] Office of U. S. Commissioner of Immigration, Ellis Island, N. Y. Sealed proposals will be received at the above office until June 18, 1903, for lumber, hardware, paints, glass, brushes, plumbers', janitors', engineers' and electrical supplies required for use at the Ellis Island Immigration Station during the fiscal year commencing July 1, 1904. WILLIAM WILLIAMS, Commissioner of Immigration. 1433

HIGH SCHOOL.

[At Plainview, Minn.] Bids will be received by the Bd. of Educ. until June 30 for erecting a high school. G. F. SYLVESTER, Clk. 1434

PUMPING STATION.

[At Allegheny, Pa.] Proposals for the erection of a brick pumping station will be received by D. L. Fulton, director department of public works, until August 1. 1434

BRIDGES.

[At Chicago, Ill.] U. S. Engineer Office, 1637 Indiana Ave., Chicago, Ill. Sealed proposals for manufacture and erection of four riveted steel highway bridges will be received here until June 27, 1903. Information on application here, or to Assistant Engineer L. L. Wheeler, Sterling, Ill. J. H. WILLARD, Maj., Engrs. 1434

Treasury Department, Office of the Supervising Architect, Washington, D. C., June 4, 1903. Sealed proposals will be received at this office until 3 o'clock P. M. on the 22d day of June, 1903, and then opened for furnishing and delivering Post-offices Lock Boxes, etc., as they may be ordered for Post-offices in Public Buildings under the control of the Treasury Department, during the fiscal year ending June 30, 1904, in accordance with drawing and specification, copies of which may be had at the discretion of the Supervising Architect by applying to this office. JAMES KNOX TAYLOR, Supervising Architect. 1434

COURT-HOUSE.

[At Boonville, Ind.] Bids are wanted July 1 for erecting a court-house. Harris & Shepell, architects, Evansville. 1433

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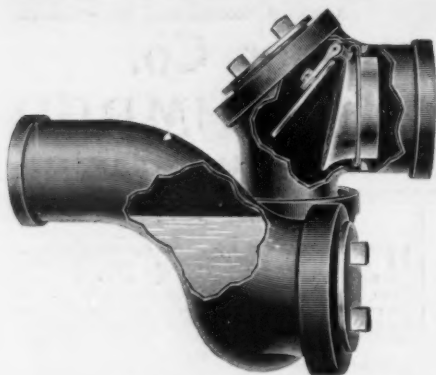
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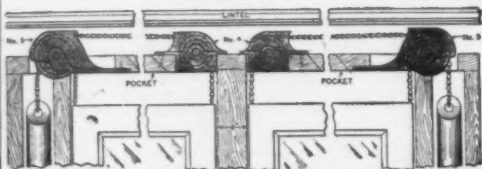
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PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., June 3, 1903. Sealed proposals will be received at this office until 3 o'clock P. M. on the 8th day of July, 1903, and then opened for the construction (including plumbing, heating apparatus, electric conduits and wiring) of the extension of the U. S. Court-house, Post-office, etc., at Waco, Texas, in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Custodian at Waco, Texas, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1434

PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., June 6, 1903. Sealed proposals will be received at this office until 3 o'clock P. M. on the 6th day of July, 1903, and then opened for the construction (except heating apparatus and electric wiring and conduits) of the U. S. Post-office at Norwich, Connecticut, in accordance with the drawings and specification, copies of which may be had at this office, or the office of the Postmaster at Norwich, Conn., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1435

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PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., June 2, 1903. Sealed proposals will be received at this office until 3 o'clock P. M. on the 24th day of June, 1903, and then opened, for the construction of a gallery and cases for plates and dies in the new plate vault at the Bureau of Engraving and Printing, Washington, D. C., in accordance with the drawing and specification, copies of which may be had at this office at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1433

SCHOOL.

[At New Lexington, O.]

Bids will be received until June 21 at the office of the clerk of the board of education, of Pike township, for the building of a school-house on a lot on Bear Run in district No. 5. C. K. WAGNER, clerk of the board. 1433

CELLS, WINDOW-GUARDS, ETC.

[At Hammond, Ind.]

The board of commissioners, Crown Point, Ind., will receive bids until June 20 for two steel cells, window-guards and cell-doors for cell-room and finishing up cell-room in the superior court building at Hammond. MICHAEL GRIMMER, Crown Point, clerk. 1433

GREENHOUSE.

[At Danville, Ill.]

Sealed proposals will be received at the office of the Treasurer, Danville Branch, N. H. D. V. S., Danville, Ill., until June 18, 1903, for furnishing materials, labor, etc., for erecting, complete, a greenhouse, and the heating apparatus, etc., in said building, at Danville Branch, N. H. D. V. S., in accordance with instructions, plans and specifications, copies of which, with blank proposals and other information, may be had upon application to MAJOR M. J. BARGER, Treasurer. 1433

COURT-HOUSE.

[At Yankton, S. D.]

Sealed bids will be received by the Board of County Commissioners of Yankton County, S. D., for the erection and completion of a new court-house on the court-house grounds at Yankton, S. D., and for the heating and plumbing thereof. Bids will be received separate for the building and the heating and plumbing. Bids will be addressed to C. L. LAWRENCE, Auditor, Yankton, S. D., until June 23, 1903. 1433

PORTICOS.

[At Preston, Minn.]

The County Commissioners of Fillmore County will receive proposals for porticos on the north and south sides of the court-house in Preston, not later than July 15, 1903. All bidders to furnish their own plans and specifications. Photograph of building and measurements furnished on application to the county auditor. J. F. JONES, County Auditor, Preston, Minn. 1434

CONSTRUCTION.

[At New Orleans, La.]

Bids will be received June 27 by Mordecai T. Endicott, Ch. of Bureau of Yards and Docks, Navy Dept., Washington, D. C., for constructing at the Naval Station, New Orleans, the following: Two-story brick office-building, appropriation \$30,000; also a two-story brick and steel building for equipment. Limit of cost, \$30,000. 1434

COURT-HOUSE.

[At La Grange, Ga.]

Proposals for the erection of a court-house will be received by the county commissioners until July 13. 1433

JAIL.

[At Napoleon, N. D.]

The board of county commissioners will receive proposals until July 8 for the erection of a jail. 1433

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

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