

# THE AMERICAN ARCHITECT AND BUILDING NEWS

A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART

VOL. LXXXIV.—No. 1479.]

SATURDAY, APRIL 30, 1904.

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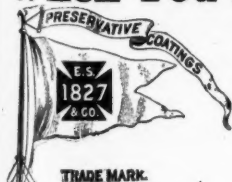
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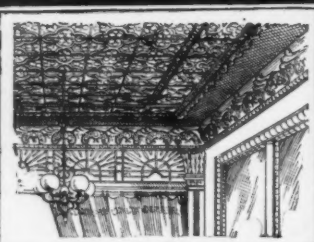
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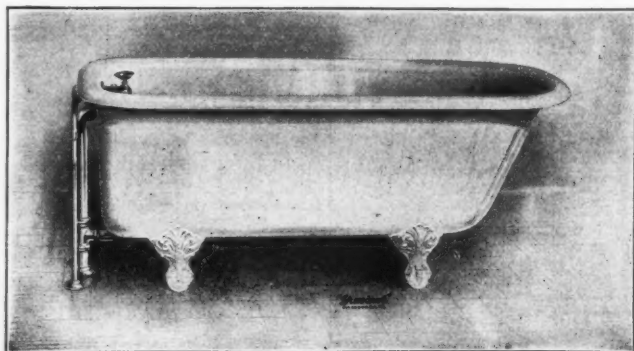


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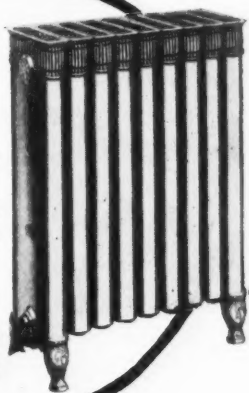
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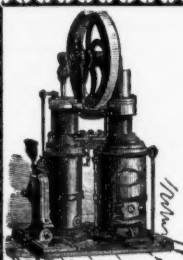
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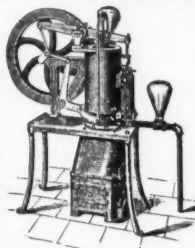
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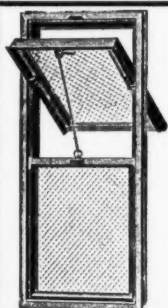
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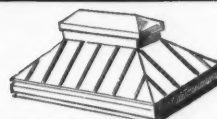
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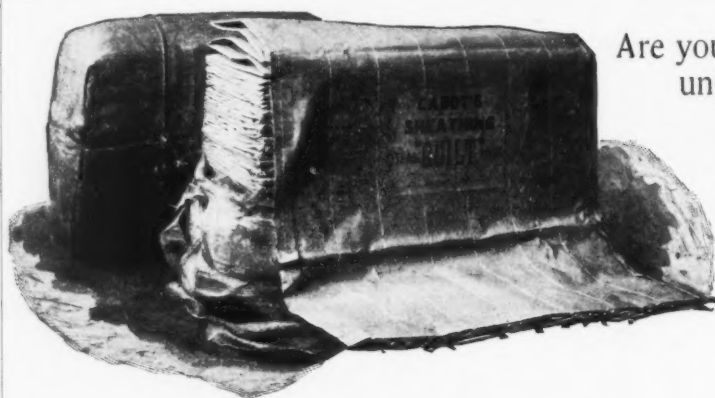
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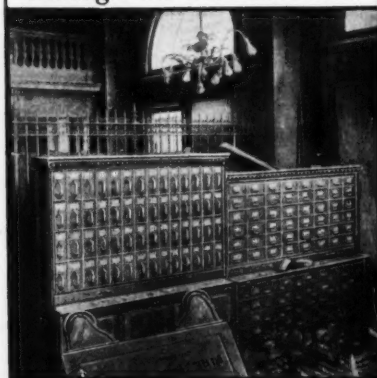
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# THE AMERICAN ARCHITECT AND BUILDING NEWS

VOL. LXXXIV

SATURDAY, APRIL 30, 1904

No. 1479



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WITH the full knowledge that many Gothic churches and other structures have collapsed, owing to unequal settlement or the thrusting of their sleepless vaults and arches, architects and writers on architecture have rested in the belief that whatever variations from perfect perpendicularity close observation could discover in Gothic buildings might properly be charged to the effect of thrust or the deformation due to unequal settlement. That the inclination of piers, walls and columns was due to intention on the part of the builder and that that intention was guided by a desire to correct optical effects, was hardly suspected until Professor W. H. Goodyear bethought him to enquire whether the refinements that the Greeks were known to have practised in the matter of horizontal lines might not have been paralleled by the mediæval builders. For thirty years Professor Goodyear has been pursuing his investigations and, little by little, he has brought a doubting audience to believe that his theories are not merely speculations, and that he had established by scientific observation and accurate measurement that the mediæval designers did understand the virtue of the cambered horizontal line; that they realized that a slight assymetry had its optical value when they had to deal with balanced features; that they did know of the benefit of the curved line in plan, and that they understood the value of advancing the vertical planes of the exterior walls of succeeding stories. Each of these several theses has encountered criticism and disbelief at first, but the patient investigator has been able to so pile proof upon proof that there is now a very general willingness to accept the theories he has developed as, in the main, not only plausible but tenable, although there is still a good deal of unwillingness to believe that all the examples that are cited can properly be referred to the assigned causes, seeing that they may have resulted in many cases purely from accident. Having proved his theories in many particulars, Professor Goodyear has had the audacity to attempt to establish a far more difficult contention, namely, that the mediæval builders adopted various optical refinements in dealing with the vertical members of their buildings and during the past summer, aided by his wife, he devoted his attention to measuring and photographing many Gothic churches, in Northwestern France principally, with the expectation of establishing the fact that irregularities in verticality, which every one knew existed, were not due to settlement and thrust but to intention.

BUT even after he has established the fact that some naves, for instance, widen out as they ascend, it is in many cases possible for the disbeliever to maintain that, as the Gothic fabric is in its essence elastic, the thrust of the nave vaulting would naturally force out the upper parts of the walls; and we ourselves are not quite ready to accept as proved his contention that the mediævalists not only corrected their perspective effects by inclining their vertical lines outwards, but also deliberately used a line of beauty, or double reflex curve, in their long vaulting shafts, the most notable instance of which is

to be found in the church at St. Quentin, near Laon. Although such curvatures undoubtedly exist, we think they could have been produced by the ordinary deforming thrust, quite as naturally as by intention. Moreover, the fact that the nave vaults at St. Quentin have been strengthened with iron tie-rods seems to throw suspicion on all deductions that may be based on this particular example. But real proof of Professor Goodyear's contention seems to be found in the significant fact that the same theory of design—the making of vertical lines vanish downwards, as it were—is found exemplified in positions where there is no thrust at all, as, for instance, in the blind arcading of a wall or the window openings in a transept end wall. For example, in a triple-light window on the right side of the choir of the Cathedral of Laon, the central light is five inches wider at the top than it is at the bottom, the lights on either hand having their outer (not outside) jambs so depart from the vertical as to be nearly parallel with the jamb of the central light; and this increase of five inches in width occurs in a height of only thirty-two feet. Here there is no possibility of deforming thrust and the departure from verticality is surely a matter of purposeful intention, and that intention corroborates Professor Goodyear's theory. The existence of optical refinement of line is sufficiently established: we know the Greeks practised it; Professor Goodyear has discovered it was availed of in a church of the sixth century at Constantinople, St. Mary Diaconissa; he proves, through his last summer's work, that it exists in Gothic work; he has found that in some Renaissance work it is discernible, though the proof is not so easy, since investigation is complicated with considerations of entasis. But there still remains to be proved whether the principle was of universal application and the date when it was lost sight of. Do most of the English Cathedrals embody these refinements? Do they exist in Cologne Cathedral? Do they exist generally in the more robust and structurally less elastic Romanesque churches, and if they do not how does this effect the theory? These and other questions we hope will have an answer later.

THERE is hope that these later inquiries may be made, and made in an even more thorough and comprehensive manner than the earlier ones, since there is now pending before the trustees of the Carnegie Institution Professor Goodyear's application, now nearly two years old, for a grant of thirty-five hundred dollars a year for four successive years. The cost of the investigations thus far made has been defrayed partly by the investigator, partly by voluntary contributions from private individuals and by grants from the Brooklyn Institute Museum, and it has already amounted to seven thousand dollars. It seems to us that the application to the Carnegie Institution is entirely justifiable, since there is no reasonable probability that a Federal grant could be secured on any pretext, unless Professor Goodyear could, in some way, be connected with the Geological Survey or the Smithsonian Institution, when there might be a possibility that the Government would pay his bills. It is possible that he might secure the interest of men of wealth, just as Professor Butler has for his interesting investigations in Syria, but we think he is obviously right in feeling there are greater mutual advantages to be secured by having the later investigations conducted under the ægis of the Carnegie Institution.

IT is curious that a man capable of modelling so good a statue as that of Benjamin Franklin that stands in front of the Boston City-hall should not have produced more works of similar calibre. His statue of Governor Winthrop, recently removed from Scollay Square, Boston, and to be set up in the grounds of the First Church on Clarendon Street, is distinctly inferior to the "Franklin." It is by these two statues that Americans will weigh the worth, as sculptor, of Richard S. Greenough who died at Rome last week in his eighty-fifth year. Mr. Greenough belonged to a family of much artistic ability, one of his elder brothers, Horatio, being also a sculptor of high standing, while his own son, who died shortly after graduation at Harvard, gave high promise as a painter. A man of means, Richard Greenough perhaps allowed his attention to be absorbed in too many social and intellectual interests, particularly after he took up his residence in Rome, and did not follow his

art with that singleness of purpose that commands success; but his "Franklin" shows that under different circumstances he might have achieved a very enviable fame. Like most sculptors of his day, he selected his subjects from poetical legend and his "Elaine," "Circe," "Psyche" and so on partake of the "prettiness" which in those days was so much applauded by the supporters of the art annuals.

THE Boston Board of Appeal, an admirable and, if small, experienced body, whose function it is to decide when builders and architects are unwilling to accept the Building Commissioner's interpretation of the building law, have just registered a decision which, in the case under discussion, is perhaps proper enough, but which in some other case may turn up to vex them and perhaps injure the public. In this particular case, since the proposed building is to be a really fireproof building, the decision is harmless enough, as we say. The architects, Messrs Spofford & Eastman, who laid the appeal, contended that a permit should issue to them for a single building for tenement purposes, in spite of the fact that the structure measured fifty-six by two hundred and twenty-eight feet and was, by interior partitions, divided into nine independent sections, each three stories high, each story furnishing two suites, their argument being that the four exterior walls constituted the building and the interior divisions were merely partitions, not party-walls. The Building Commissioner declined to issue the permit except as for a block of buildings, and maintained that the dividing walls were true party-walls between adjacent and independent houses. The discussion was not, of course, an academic one, but turned purely on the construction of the clauses of the present building-law which one party and the other believed covered the case. Apparently, if the architects had planned the building with longitudinal corridors into which the several apartments opened, the Department would have issued a permit for a single building without hesitation; but it believed that the separating cross partitions, dividing the structure into nine compartments, constituted it nine distinct buildings, and that, therefore, the dividing walls must be true party-walls, which the law says must be of brick and of stated thicknesses for given heights. The architects wished to avoid the cost of these brick party-walls and believed that, as the building was to be of fireproof or, as the law calls it, first-class construction, they were entitled to build these cross partitions of terra-cotta lumber, or wire-lath on steel studding. Moreover, for some reason, which is not precisely clear, they wished the cellar of the entire building to be open from end to end and common to all the tenants, and had planned to support the upper floors on piers only. The Board of Appeal finally sustained the views of the architects of the proposed tenement-house, and ordered the Department to issue a permit for a single building.

WITHIN the last few days two important but contradictory legal actions have become matters of record in the widespread struggle which workmen are maintaining in their attempt to secure by mere brute force and weight of numbers more than justice and equity can properly allow them. In New Jersey, Dressler & Co., contractors, have obtained a verdict of five hundred dollars damages against the Bricklayers' and Plasterers' Protective Union of Perth Amboy in a civil suit for five thousand dollars, for damages done by the boycott established by the Union's walking-delegate and maintained by the members. The details of the transactions that led up to the boycott are immaterial; the significant fact is that this is the first case, or one of the first, in which a civil suit has been brought and successfully maintained against a trade union, unincorporated at that. It seems obvious that this new expression of "Jersey justice" looks for its precedent in the direction of the noted Taff Vale case, which a year or two since became the leading case in England. Almost contemporaneously with this New Jersey decision, the House of Commons passed the second reading, by a vote of two hundred and thirty-eight to one hundred and ninety-nine, of a Trades-Union bill which seeks to legalize peaceful picketing and amends the law of conspiracy so as to protect trade-union funds from legal process for damages caused by picketing or boycotting by members of trade-unions. Should the new bill actually be enacted, it will, since it reverses the Taff Vale decision, have a very material bearing on any suits for civil damages that may be brought in this country on similar grounds, and people who are not members of trade-unions will again be doubtful whether they have a right to linger longer in a world where it is not allowed them

to spend peacefully their own means in carrying out their own wishes.

AN unusual degree of interest attaches to the attempt of Captain Albert F. Eells to erect a lighthouse on the Diamond Shoals, off Cape Hatteras, not only because of the unusual conditions of his proposal to the Federal Government, nor because of the many unsuccessful attempts at lighthouse building that have there been made, but because of the method he is to employ. The offer he makes is, briefly, to do the work at his own proper cost and maintain the light for one year and at the Government's expense for the ensuing four years. If at the end of the fifth year the lighthouse is not in good condition and accepted by the Lighthouse Board, then the contractor is to be paid nothing for his time, trouble and expenses. But, if his efforts are crowned with success, he shall be paid five hundred and ninety thousand dollars. The last attempt that was made was by sinking a huge wrought-iron caisson which, we believe, was towed down from Wilmington, Del., but which capsized and sank while being loaded with concrete during the attempt to sink it at the desired spot. Captain Eells is to use the iron caisson, too, for his foundation, but it differs from its predecessor in two particulars. First, its wall, in place of being vertical, is bell-shaped and, second, this wall is a double wall, enclosing an annular air-space so considerable in dimension that the displacement will afford sufficient flotation for the caisson without closing the central opening with a bottom; in other words, it is to be a true diving-bell capable of floating by its own buoyancy. If the caisson can be towed into place, carefully loaded by filling-in this annular space between the walls and sunk to the sandy bottom of the shoal, then the water can be pumped out of the bell and the caisson can be sunk to any desired level by excavating the sand under pressure, in the ordinary manner of caisson work. When sunk to the desired depth the interior will be filled up with concrete which will form, when set, so mighty a mass as to be impregnable to the assault of wave or scour, even after the outer iron casing shall have rusted or worn away. It will be an interesting operation to watch, and as the centre of gravity at the outset is to be kept so low, owing to the peculiar shape of the caisson, it seems to promise a more than fair chance of success.

OUR supposition, that the Department of Buildings in New York really had the power already to put a summary stop to building operations in that city that were being carried on in contravention of the ordinances, seems to be borne out by facts. Recently Superintendent Hopper ordered work to be stopped on two large buildings, and he does not seem to have found it necessary to secure an injunction from a court in both cases. In one case a superstitious regard for red-tape may have been the cause of the trouble, since the engineers of the building erecting for the Hanover Fire Insurance Company maintain that the methods they are following are really better than those shown in the drawings on file with the Department. This may be; but Mr. Hopper very properly argues that, since they have not been approved and recorded, the Department must exact fulfilment of the scheme which has been filed and which the public expects him to see carried out. The second case, in which the Manhattan Realty Company is concerned, involves the use of cast-iron columns which the Department holds to be too light and improperly loaded, and, having the Darlington disaster in mind, is particularly desirous should be replaced by materials and methods which are above criticism.

A BILL to establish a State Forester is now being considered by the Massachusetts legislature and it is very desirable that such a functionary should be added to the educational forces of the Commonwealth. The people generally have, we believe, been awakened to the situation by the explanations and discussion of the actual condition of our timber supplies and are quite ready to "do something about it"; but they hardly know what to do or where to do it, and it is likely that many attempts at reforestation would be undertaken if the investors knew just how to set about it. We confess to having only a vague idea as to the amount of public land in the State, but in the Province lands on the Cape and on the hillsides in the western part of the State there are abundant opportunities for experimentation under very different conditions. Even should the Commonwealth be indisposed to spend its money for creating new forests for itself, the studies, reports and advice of the proposed official should be of very real value to private owners.

ROMAN AND ROMANESQUE FRANCE.<sup>1</sup>—XI.

## VIENNE.

THIS ancient town, according to a Dominican monk, was founded by the Celtic tribe of Allobroges, who were contemporary with King Ascaladius of Assyria, and Amarias of Jerusalem; consequently it is as ancient as Babylon and Thebes. Whether or not this be a monkish fable, there is no doubt that its antiquity is great, and that it was one of the first spots, if not the first, in Gaul upon which the Romans raised their temples. Here, too, as in many other parts of the Rhône Valley, Hannibal is said to have crossed the river. But its authentic history begins with the defeat of the Allobroges—the first tribe in Gaul which was conquered. In the year 121 B. C. their territory was subjugated by Domitius Ahenobarbus and Fabius Maximus and incorporated into the province of Narbonne. In 48 B. C. Vienne was made a Roman colony by Julius Cæsar, the native tribes being robbed of their land by the legionaries; but after the death of Cæsar they too were expelled to the junction of the Saône and the Rhône—hence the foundation of Lyons.

Under Augustus Vienne was named Colonia Julia Viennensis. The most prosperous period of the city was between the reigns of Augustus and Vitellius, during which, the elegant temples (one still remains intact), the sumptuous palaces and theatres were erected. "Vienne la Belle" has enough of her grandeur left standing to show us how magnificent were her early years, how noble her buildings. Her vineyards clothed the surrounding hills, and even Rome received her wine. Her sons were noted all over the ancient world. Valerius Asiaticus and Vestinus, the restorer of the Capitol under

Louis III and Carloman. Rodolphe III was the last king of Provence. Vienne passed to the Emperor of Germany, but was governed by its archbishops and consuls. Frederick Barbarossa was crowned king in 1178; in 1311 the celebrated council convened for the suppression of the Templars was held. In 1349 Provence became part



Arch of the Amphitheatre, Vienne.

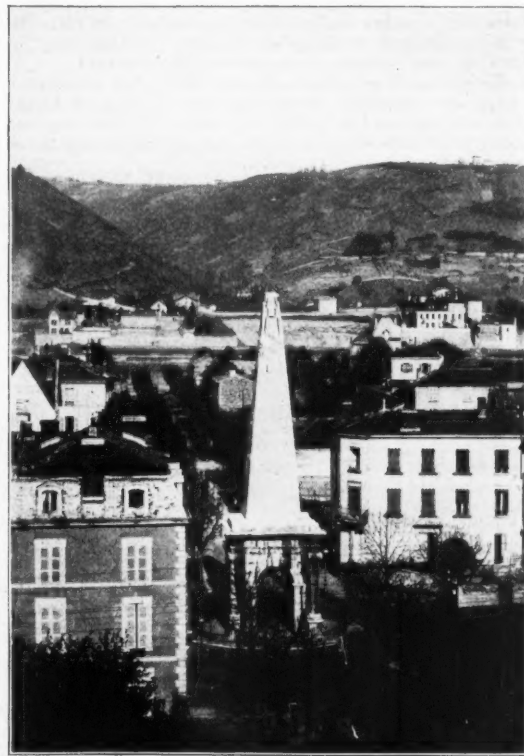
Vespasian, were Viennois, the latter being sufficiently distinguished to be mentioned by Tacitus.

The city suffered through the civil wars which succeeded the reign of Nero, and only recovered about the fourth century A. D. Under Diocletian it became the capital of the province when the division of the Empire was remodelled—Avignon, Marseilles and Geneva being under Vienne. Constantine visited it; Julien had his palace there; Valentinian II died there.

When the Barbarians ravaged and destroyed the Roman Empire, Vienne became the capital of the Duchy of Burgundy.

"Vienne la Belle" became under Christianity "Vienne la Sainte"; her bishop was "primate of primates"; those of Grénoble, Geneva, Valenc, Die and Alpes en Vivarais, being but her suffragans. In the fifth century, when the darkness of the Middle Ages was obscuring Roman civilization, Vienne still held up her head. It gained from its many religious houses, the name of Civitas Sancta. One of its bishops, St. Avit, was noted as a man of letters; another, St. Mamert, instituted the Rogations.

In 870 Charles le Chauve tried to wrest the province from King Charles of Provence. But after the death of its defender, Gérard de Roussillon, and the heroic defence of the town by his widow Bertha, Vienne only succumbed through treason. Ten years later another woman, Hermengarde, endured a siege of two years, prosecuted by



Obelisk, Vienne.

of the kingdom of France; but it was not until the reign of Louis XI that the Emperor ceased to be over-lord of Vienne.

Servetus, the victim of Calvin's bigotry, lived some time at Vienne as a medical man, under the protection of Archbishop Palmier. In



St. Andre-le-Bas, Vienne.

the sixteenth century civil and religious wars, plague and famine swept the province. Its inhabitants were on the Catholic side, and it was one of the ardent supporters of the League. In modern times Vienne is unique in having through its municipal council survived the Terror without a single political execution.

<sup>1</sup> Continued from No. 1477, page 25.

The first stage of civilization, the Roman "Vienne la Belle," has left a superb temple, a part of the ramparts, some fragments of the amphitheatre and the obelisk of Septimus Severus. The second stage, "Vienne la Sainte," some churches and the fine Cathedral dedicated to St. Maurice.

During the Roman occupation the arms of Vienne were the Golden Eagle with outspread wings. This gave place to a shield bearing an elm tree with a golden chalice, and the sacred host in silver floating over it—emblem of the kings of Burgundy administering justice under a tree, and in memory of the Council held in 1311.

In the eighteenth century the city was shorn of its importance; its buildings were mutilated, its citizens were despised by kings and cardinal ministers, and so it fell a prey to revolutionary dogmas; the Roman obelisk was crowned with a cap of liberty, and it became "Vienne la Patriote."

In the old corn-market there were formerly three stone measures; the first was called *le bichet* (about fifty pounds); the smaller, containing half as much, *la bichette*; the smallest, *la coupe* (a quarter of the *bichet*). The man who measured the grain was termed *custos petra*, and his payment consisted of a certain quantity of corn. The

columns of a single shaft of antique marble. The bases and capitals are of Paros marble. In 1860, when the church was restored, many monumental slabs of the pavement were taken up; but the tombs of abbots and monks had been rifled long before. The museum is rich in mosaics, bas-reliefs, altars, capitals, Roman and Christian inscriptions, stone coffin lids, etc.

The Cathedral of St. Maurice is an example of the evolution of the Gothic style. It was commenced in the twelfth century upon the site of two or three more ancient churches. The choir is of this period; the side aisles of the fourteenth century. The beautiful portals and the towers were finished about 1550.

The effect upon entering this massive building is striking, but everywhere one sees the results of Protestant vandalism. The gilt bronze statue of St. Maurice is no more, and the entire western façade has been mutilated and bereft of its statues. Calvinists, revolutionists, 1849 Imitators, fire demons and communists, all laid their hands upon the church, its contents and its ornaments. But it still strikes a visitor as an exquisite example of Pointed architecture built upon an imposing site.

Equally beautiful, of a totally different order, is the superb temple



Temple of Augustus and Livia, Vienne.

archbishop had certain rights over the market called *la Leyde*; the farmers received a *pugnée* (probably a *poignée*) upon every measure sold.

Many statues and fragments of architecture have been dug up from time to time, and are now in the museum; the most beautiful is the "Venus accroupi," now one of the glories of the Louvre, in Paris.

Little is known definitely of the origin of the so-called *Pyramide*, an obelisk upon a square arched base. According to some it was the centre of the city, from which distances were measured. One legend speaks of it being the tomb of Pilate who was exiled to Vienne by Caligula. Another, that it was the mausoleum of Venerius, who, upon his return from Africa in 850 B. C., founded Vienne. But archaeologists hold these suppositions to be mere fables, and consider the needle to have been one of the ornaments of the circus, the *spina*, belonging probably to the fourth century.

The Romanesque church of St. Pierre is now the museum of Antiquities. It belonged formerly to one of the most celebrated monasteries of France, and was founded in the fifth century. The church was built in the seventh century with the fragments of an ancient Roman theatre. Destroyed by the Saracens, it was rebuilt in the ninth century. The museum is similar to the Roman basilicas. It has three aisles, the central vault being supported by fourteen Corinthian

columns of Augustus and Livia. This, like most buildings of any age in France, has been through many vicissitudes. Originally it was probably used as a basilica, and tradition goes so far into details as to affirm that Pontius Pilate sat there in judgment; which, says an historian "est une grave erreur." The temple was erected in the reign of Claudius, about A. D. 41 or 43, and dedicated to Augustus and Livia. Upon the pediment is the inscription: "*Con. seu Augusto . . . optimo maximo et divæ Augustæ.*"

In 1050 it was converted into a church, and during the Revolution, it became the seat of the Vienne Club and was used as a public hall, "*Société populaire*" being inscribed upon the pediment. Upon the walls the Declaration of the Rights of Man was affixed; an altar dedicated to *la Patrie* was placed in the centre, and if the shades of the Romans were present they must have heard patriotic hymns sung, marriages performed, and other offices appropriate to a Temple of Reason.

Under the Empire it was used as a law-court where the Juge de Paix held his inquiries. In 1822, the lower part was turned into a museum, the upper part into a library. It has recently been restored, and is as fine a relic of Roman architecture as the Maison Carrée at Nîmes, though somewhat smaller.

It was at Vienne, probably in a hall of the Archbishop's palace,

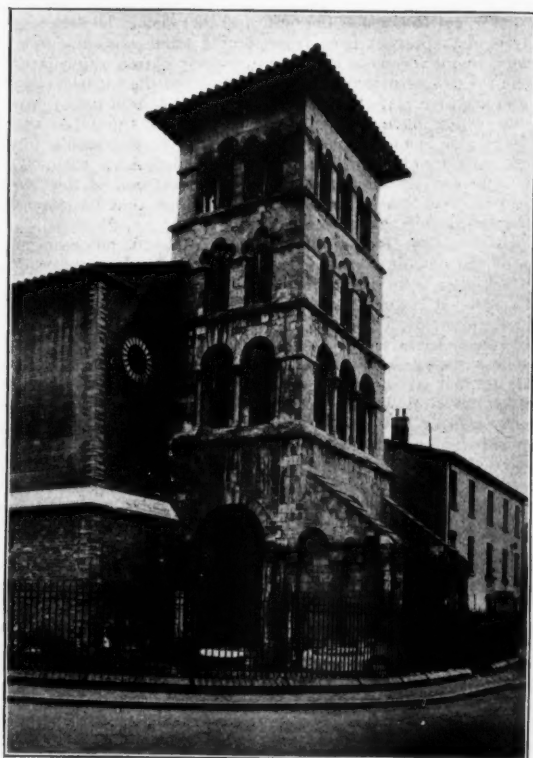
that the famous Council was held in 1311, presided over by Pope Clement V. Some three hundred bishops attended, and the decision to order the suppression of the community of Knights Templar was passed.

The beautiful church of St. André le Bas belonged to the abbey of that name which was founded in 542. The present church belongs to three periods: the lower part of the bell-tower is of the eleventh century; the first two bays of the nave were built in the twelfth century; the third bay and the upper part of the tower in the thirteenth century. The window at the end of the nave and the centre one of the apse belong to the thirteenth century.

This church, with its fine nave, pointed arcading, fluted pilasters, Romanesque capitals and mouldings, and thirteenth to fifteenth century windows, is a good example of the various styles. The tower and apsidal end are beautiful; the side by the Rhône (the façade) has Renaissance characteristics, but it is in a deplorable condition. An inscription, dated 1151 on the walls of the nave, gives the name of the architect, one Martin. By the side of the apse is an antique fluted column with a Corinthian capital a size too large for the shaft. The columns are of antique marble. The Romanesque font is round and decorated with foliage at the top. An antique black marble basin forms a holy-water stoup.

Among its citizens, Vienne counts the illustrious musician, Hector Berlioz.

The Museum (St. Pierre), like that of Arles, is rich in fragments of all kinds, from the Roman occupation to the fifteenth century.



St. Pierre, the Museum of Antiquities, Vienne.

The situation of the city is beautiful; close to the river, and for some distance along its banks, is a fine quay. On the opposite side are the picturesque Towers of Sainte-Colombe, reached by a suspension bridge. The ancient bridge built in B. C. 175 is said to have been the first stone bridge constructed in Gaul. The existing tower was built under Philippe de Valois. The stream is so strong and so rapid that many piers have been from time to time destroyed, hence the modern suspension bridge was built; but it is questionable whether it will survive as long as the original Roman work—some 1,582 years!

It is a grievous pity that the hotels at most French towns off the beaten track are so indifferent—they are neither clean nor sanitary; and if one determines to stop about at the old towns such as Arles, Vienne, Beaune, etc., one must put up with many disagreeables. Nîmes and Avignon are exceptions. But it is very bad policy on the part of the innkeepers not to make their houses and their fare such as English and American travellers desire. In Germany, however primitive the house, it is generally clean. Not so in France. Fusty and musty would be the proper description for dark-papered walls, dark hangings and dingy carpets. And so it comes about that one cannot recommend one's friends to break their journey south and enjoy the glories of Roman France. Every one will not rough it as artists are often compelled to, and certainly a great many of them would travel more in unknown parts were it not for the in-

different accommodation offered—and charged, mind you, at as high a rate as some of the best hotels in the larger places.

S. BEALE.

#### THE DECORATION OF THE MINNESOTA CAPITOL.

THE St. Paul (Minn.) *Despatch* of March 26 gives some account of the interesting injunction proceedings in the case where certain labor interests attempted to interfere in the matter of the interior decoration of the new Capitol in that city, and as it embodies the judge's ruling in the matter it is worth while to put the whole on record, as follows:—

Judge Kelly denies the application of local fresco painters for a temporary injunction to enjoin the Capitol Commissioners and E. E. Garnsey from carrying out a contract covering the inner decorations of the Capitol.

The action is brought by citizens and taxpayers of the State, John E. Ryan, Charles J. Aksen, Joseph Brunk and Jesse E. Hobrecker, and the defendants are the members of the Capitol Commission, together with Elmer E. Garnsey, the artist, into whose hands has been intrusted the work of worthily decorating the interior of Minnesota's new Capitol.

The fresco painters of St. Paul and Minneapolis claimed that the contract had not been awarded upon the customary advertisements; that they could do the work in a fitting manner, and for a sum one-half that to be paid Garnsey.

The court heard the arguments on February 25 and 26, Thomas Cauty appearing in behalf of the plaintiffs, Attorney-General Douglass appearing for the Commission, and W. H. Lightner for Garnsey.

The action brought by the fresco painters was so unusual and its bearing so extremely important that it aroused interest not only in Minnesota, but also throughout the country. The memorandum of the Court will, therefore, be regarded with more than common interest, more especially as it enters into a discussion of the division between artists and artisans.

It is claimed that the Board did not advertise the letting of the work covered by the Garnsey contract, and did not let it to the lowest or best bidder; that no bond was required or given, and that the right to annul the contract for good cause is not reserved. All these things are required by a statute for the letting, etc., of all ordinary work to be done in constructing the Capitol.

The first contention of plaintiff's counsel raises the real question in the case.

While the statute requires that "the interest of the State shall be protected by proper bonds," this is not made a prerequisite, which would invalidate the contract by its omission. Even if this contract with Garnsey is of the character for which a bond is required, which is doubtful, there seems no reason why a bond might not now or at any time be supplied. As to reserving in the contract specifically that "for good cause shown" the Board may annul it, the law writes that into this contract. Defendant Garnsey must take notice of the statutory powers of the public body with whom he deals. Besides, it is practically the right reserved in every contract. The Court proceeds:—

The answers of the defendants fully negative the equities of the complaint. Upon familiar rules, an injunction pending trial might be denied on these grounds. But I have considered the question upon the merits as they appear from the pleadings and affidavits, as was the desire of all the parties.

As I have said the important question is: What is the real character of the work involved in this controversy?

These definitions from the "Standard Dictionary" will be useful in following the question raised by this motion:—

"*Artisan*: One who practices any industrial art; a trained workman; superior mechanic; distinguished from artist."

"*Artist*: An adept in any of the fine arts, especially in painting; one who makes a fine art, especially a plastic art, his profession."

The important question is, how must the Court classify the ornamental treatment which the affidavits show is to be given to the walls, panels, ceilings, lunettes, stairways, etc. (practically all the surface above the floors), within the new Capitol.

If it is all, or in largely the greater part, as contended by plaintiff's counsel, merely decorative painting and ornamental work, and though the best of its kind, the work for artisans, then plaintiff is entitled to relief. Because there is no reason why such work should not be advertised for and let according to law. Both the statute and justice to all citizens, tax-payers, contractors and artisans, require that this course be pursued whenever the work in hand will permit. The defendants urge that this work, from its very nature, cannot be so classed and treated.

The Attorney-general also argued that injunction will not lie against the Capitol Commission, it being a governmental agency charged with a public function. In this he is mistaken; such a commission will not be permitted to violate the laws any more than will a private party.

These commissioners are engaged in a monumental work. The magnificent marble structure with which their names will be inseparably connected (honorably, as I believe), will stand until the foundations of the earth are shaken. What they do should, therefore, be within the law, of course, in keeping with the massiveness

and grandeur of the building; its durability and its uses. Nothing about it should be tawdry or mean. Nor should the simplicity of its greatness be marred by over-ornamentation.

The law undoubtedly vests in the Commission the discretionary power of determining the manner in which the interior of the Capitol shall be decorated. That has been done, and with this act of the Commission the Court has no concern. The question remains: Did they act within the law when employing the defendant, Garnsey, to carry out their design? If it is artistic work, they did; if artisan work, they did not.

After inspecting the pleadings and carefully reading all the affidavits, I am clearly of the opinion that the work in its general scope, considered as a whole, is artistic, as distinguished from work of the artisan.

Some of it — whether much or little, I cannot say — no doubt might be performed by highly-skilled artisans, but the general plan which the Court must consider requires the directing mind and hand of one artist. This artist could not, and would not, if he valued his reputation, permit that his assistants or subordinates (few or many) be selected by others. It would be simply absurd to furnish them to him by competitive bidding.

The distinguished counsel for the plaintiff concedes that as to certain pieces, admitted by him to require an artist, the Board's action in employing the artist personally is correct.

Now, these affidavits show that there are required a number of large paintings (thirty-two, it is claimed), which only an artist of merit can undertake to produce. It is plain to the most casual observer that to make these pieces effective, the whole interior of each room containing them must blend into harmony. And, following this idea (unless a patch-work quilt effect is to be had), the illustrations, whatever their character, and the general ornamentation of the building should be similarly blended. It seems impossible to separate the work that clearly belongs to the artist from that which belong to the artisan, without injury to both; certainly not without irreparable injury to the Capitol. And as good citizens, I am sure these plaintiffs desire no such result.

In 1534 Michelangelo, then sixty years old, put on the walls of the Sistine chapel his immortal poem of the brush, "The Last Judgment." Yet to this day that and others from his hand make this chapel of Sixtus IV a wonder of the world and the glory of Rome.

If one would know without seeing something of the marvellous things of beauty left by painters, sculptors and architects who labored hundreds of years ago, and something of the painful process by which the work of their arts reached its highest expression, let him read Francis Marion Crawford's "*Ave Roma Immortalis*." Particularly in volume 2 the Trasteverer, page 152, *et seq.* The Vatican, 268; Saint Peter's, 289-329.

As there shown, he will learn that splendid genius sprang from humblest beginning. Highest art had as its hand-maiden the craft of the artisan. But the man who wrought for the ages was he upon whom God had laid the heavy dower of genius.

Beauty is universal and eternal. Only the very few specially gifted can make this beauty manifest to us common men. The poet, the artist, the musician, the architect, illustrate this truth. "A poet is born, not made," is an axiom. So, also, the artist. The difference between the artist and the artisan is, the first creates, the second executes. Each may be a master in his line, but the lines never cross. The artisan may be never so skillful with brush and colors, but unless he has that wonderful gift from God to conceive the picture in the brain before it reaches the canvas, he is not an artist. The distinguishing trait lies in the natural power and not in acquired skill. Of course acquired skill, when united with artistic powers, go far to differentiate between artists themselves.

Mural decoration is in itself a distinct branch of artistic work. Whatever methods pursued, whether, like Angelo, the color be applied to the soft plaster, and hence the word "fresco" or fresh, or whether upon the dry finished wall, after preparation, it all requires the skill and genius of an artist.

The power to create fitting designs in keeping with the situation, to so apply and produce colors that time will intensify and bring out, not destroy, their beauty; to complete the whole building in entire harmony with its character and its uses, is necessarily the work of an artist, an artist of the highest ability.

As to the fitness of the defendant Garnsey for this employment, the Court is not required to express any opinion, that being lodged in the discretion of the Commission. It is but just to all to say that Mr. Garnsey is endorsed as eminent in his profession by affidavits of gentlemen whose reputation as artists is well known, and not confined to the United States.

Nor is there any merit in the claim that as to some of the work to be performed under defendant Garnsey's employment, the maxim *delegatus delegare non potest* applies. If it did, the particular piece or pieces to be done by authority improperly delegated, can be stricken from the contract without affecting the remainder.

#### CANADIAN ROUGH-CASTING.

**R**OUGH-CASTING, or, as it is sometimes called, slap-dashing, both words of which are synonymous with the French *hourdage*, rough work, and *ravalement*, having a similar meaning, is a method of plastering the outside of buildings much used in the northern part of Canada because of its being durable, cheap, and

well adapted to keep out cold winds during our long winters. The methods of applying rough-cast and the mixing thereof do not materially differ from the methods adopted in Northern Europe or even in the North-Western States, but it is these minor differences, perhaps, that make the Canadian rough-casting superior, so far as durability is concerned, to much that is done in other parts of the world.

There are frame cottages near the city of Toronto and along the northern shores of Lake Ontario that were plastered and rough-casted exteriorly over forty years ago, and the mortar to-day is as good and sound as when first put on, and it looks as though it was good for many years yet, if the timbers of the building it preserves remain good. Rough-cast buildings are plentiful in every province in the Dominion from Halifax to Vancouver and from Lake Erie to Hudson Bay, and when well built, and the rough-cast properly mixed and properly applied, the result is always satisfactory. It is quite a common occurrence in Manitoba and the north-west territories in the winter to find the mercury frozen, yet this intensity of frost does not seem to affect the rough-casting in the least, though it will chip bricks, contract and expand timber, and render stone as brittle as glass in many cases, and the effect on iron and steel is such as may prove dangerous if exposed to sudden and unexpected strain.

In preparing a frame or log building for rough-casting care must be taken in putting down the foundation. A good stone or brick foundation is of course the best, but where rough-casting is intended stone or brick foundations are seldom used because of their cost, and the builder is compelled to use posts of wood. The posts are generally made of white cedar, which has a lasting quality of thirty-five or forty years if sound when used. The posts are put in the ground from 3 to 5 feet, the deeper the better, as they should be deep enough in any case to prevent frost from forcing them upward. When a sufficient number of posts have been properly placed a line is struck on them the proper height from the ground and the tops levelled off. The sills are then placed — all joints being broken on top of posts — and the whole made level. These sills and all the other timber, scantlings and lumber should be well seasoned, if possible, for the greatest enemy to the plasterer is unseasoned timber; shrinkage of joists, posts and scantling not only breaks the bond of the mortar, but causes great cracks in corners and angles that no amount of pointing or patching can ever make good.

When the frame is up and the rafters on and well secured the whole of the outside should be covered with good, sound, common inch-stock pine, hemlock, spruce or other suitable lumber, dressed to a thickness. If put on diagonally so much the better, but this is not absolutely necessary if the rough-casting is to be of the best quality, as will appear hereafter.

When it can be done it is best to get all partitions set in place and lathed, the roof on and all necessary outside finish or grounds put in place and made ready to receive the lath. The carpenter must prepare his finish or grounds for finish to accommodate the extra lath, as the walls will be thickened accordingly.

For the cheaper sort of rough-casting in one or two coats the following method of lathing is employed: — Nail laths on the boarding — over paper or felt, if paper or felt is used — perpendicularly 16 inches from centre to centre if 4-foot laths are used, or 18 inches or 1 foot from centre to centre if 3-foot laths are used. The whole surface to be rough-casted will require lathing this way. When done, lath as is ordinarily done with No. 1 pine lath, breaking joints every 15 inches. Put five nails in each lath, driving each nail home solid, coat over with mortar, well-haired, and that has been made four or more days; smooth and straighten as well as possible with a darby. When done and while yet soft the rough-cast is thrown on it with such force as to drive the pebbles or small stones deep into it. The mixture or dash, as it is called, is composed of fine gravel, clean washed from all earthy particles and mixed with pure lime and water till the whole is of a semi-fluid consistency. This is mixed in a shallow tub or pail and is thrown upon the plastered wall with a wooden float about 5 or 6 inches long and as many wide, made of  $\frac{1}{2}$ -inch pine and fitted with a wooden handle. While with this tool the plasterer throws on the rough-cast with his right hand, he holds in his left a common whitewash brush, which he dips into the rough-cast and then brushes over the mortar and rough-cast, which gives them, when finished, a regular, uniform color and appearance.

For this sort of work the following proportions will answer: — To one barrel of prepared gravel use a quarter of a barrel of putty; mix well before using. This may be colored to suit the taste by using the proper materials, as given further on. It must be understood that the foregoing is the cheapest sort of rough-casting, and is not recommended where more durable but more expensive work is required.

The best mode of doing this work as practised in the lake district of Ontario is nearly as follows: — Having the frame of building prepared as indicated in the foregoing, with partitions all put in and well braced throughout and well secured. Lath diagonally with No. 1 pine lath, keeping  $1\frac{1}{2}$  inches space between the lath. Nail each lath with five nails, and break joints every 18 inches. Over this lath again diagonally in the opposite direction, keeping the same space between the lath and breaking joints as before. Careful and solid nailing is required for this layer of lathing, as the permanency of the work depends to some extent on this portion of it being honestly done. The mortar used for the first coat should have a goodly supply of cow's hair mixed in with it, and should be made at least four days before using. The operator must see to it

that the mortar be well pressed into the key or interstices of the lathing to make it hold good. The face of the work must be well scratched to form a key for the second coat, which must not be put on before the first or scratch coat is dry. The mortar for the second coat is made in the same way as that required for the first coat, and is applied in a similar manner, with the exception that the scratched coat must be well damped before the second coat is put on in order to keep the second coat moist and soft until the dash or rough-cast is thrown on. The rough-casting is done exactly in the same manner as described for the cheaper sort of rough-cast work.

A building finished in this manner, if the work is well done, possesses many advantages over the ordinary wood-covered structure. It is much warmer, being almost air-tight so far as the walls are concerned. It is safer, as fire will not eat its way through work of that kind for a long time. It is cleaner, as it will not prove such a harbor for insects. It may be made as handsome as desired, for before the rough-cast is dashed it may be laid off in panels of any shape by having strips of battens tacked over the soft mortar, which may be removed after the rough-casting is done and the coloring finished. It is much superior to the so-called brick-veneered house, as it is warmer, more exempt from fire and cheaper.

For 100 yards of rough-casting in the manner described the following quantities will be required:—1,800 laths, 12 bushels of lime,  $1\frac{1}{2}$  barrels best cow hair,  $1\frac{1}{2}$  yards of sand,  $\frac{3}{4}$  yard of prepared gravel and 16 pounds of hot-cut lath nails,  $1\frac{1}{2}$  inches long. The gravel should be sifted through a  $\frac{1}{2}$ -inch mesh screen, and should be washed before mixing with the lime putty.

To color 100 yards in any of the tints named herewith use the following quantities of ingredients:—For a blue-black mix 5 pounds of lampblack in the dash. For a buff use 5 pounds of green copperas, to which add 1 pound of fresh cow manure; strain all and mix well with the dash. A fine terra-cotta is made by using 15 pounds of metallic oxide, mixed with 5 pounds of green copperas. A dark green color is made by using 5 pounds of green copperas and 4 pounds of lampblack. Many tints of these colors may be obtained by varying the quantities given. The colors obtained by these methods are permanent; they do not fade or change with time or atmospheric variations. Many other colors are used, but few stand like the ones named. A brick color may be obtained by the use of Venetian red and umber mixed in whisky first and then poured into the dash until the proper tint is obtained. In time, however, like all earthy pigments, these colors fade and have a sickly appearance; they answer better in cements than when incorporated with fat limes.—*The Architect.*

## ILLUSTRATIONS

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

THE BLACKSTONE MEMORIAL LIBRARY, BRANFORD, CONN. MR. S. S. BEMAN, ARCHITECT, CHICAGO, ILL.

THE extreme outside dimensions of this building are 162' x 129', the plan approximating the form of a Latin cross. The construction is fireproof throughout, steel beams, tile arches and partitions being used. The exterior, including the roof of dome, is entirely of Tennessee marble of a very light tone. The main front is towards the south, in which is the vestibule with its bronze doors. On one hand are the stack-room with its encircling book galleries of iron and marble, librarian's room and catalogue-room; on the other hand, students' rooms and reading-rooms; while in front are the grand staircase, the side entrance and the lecture-hall. The view is enhanced by the polished marble columns in the foreground which add distance to the remoter rooms. On the second floor the edifice assumes the plan of the Greek cross, and on that floor are art-galleries, reception-rooms and directors' rooms. There is a charming vista from the art-galleries across the rotunda to the proscenium arch of the lecture-hall, and the variation of light and shade, form and color will long be remembered. On this floor also is the rotunda gallery, a pleasant lounging place from which to view the series of eight panels which comprise the pictorial decoration of the dome, "The Development of the Book," and while the whole has been so treated as to supplement and become an integral part of the architectural idea, the literary and historical sides of the subject have received careful consideration and study.

In the first of the series, "Gathering of the Papyrus," is shown two Jewish slaves—a man and a woman—toiling in the marshy lowlands along the banks of the Nile, gathering papyrus. "Records of the Pharaohs," the second of the series, and also Egyptian, represents an officer of the court of Pharaoh, dictating from a papyrus roll to a worker, who is transcribing the records to the base of a monument. In "Stories from the Iliad," the incident taken is that of a minstrel reciting to an interested group of listeners, while one of them, a Greek youth with stylus and tablet, is transcribing to enduring form the words as they fall from his lips.

In "Medieval Illumination" is illustrated the illumination of books by white-robed monks. In the soft tones of this picture and

the quiet earnestness of the three figures infinite patience is suggested.

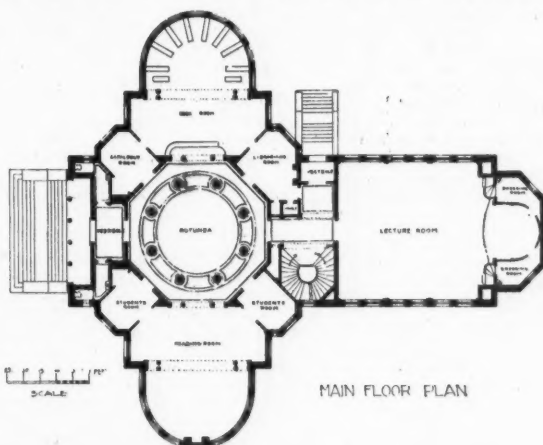
In "Venetian Copper-Plate Printing" is shown the beginning of the modern tendency toward mechanical reproduction. Printing from engraved or etched plates with the clumsy hand-press was very early brought to a high state of perfection, and for certain kinds of work has never been superseded nor, indeed, materially improved upon.

The next important point in the development of the book is taken to be the introduction of movable types, and the sixth panel supposes the instant when the German inventor, Gutenberg, inspects the first proof of the now famous "Gutenberg Bible" as it is handed him by his assistant.

The scene of the seventh picture is laid in America, and supposes a printing-room in which two men, dressed in the costume of Colonial times, are operating what is known as the "Franklin Press," an improvement on the old-time machines of Gutenberg and his contemporaries. In front of the low, broad window at the back of the room, is seated a man at a table correcting proof, and in the foreground lies a pile of books.

The eighth and last picture deals entirely with that part of book-making which may be, and indeed often does, amount to a fine art in itself. But the dress of most modern books is put on amid the buzzing of wheels and the clicking of machinery. Such bindery is here represented as far as the artist's necessities would permit realistic representation. Shafts, pulleys and belts, steam and electricity, would hardly seem hopeful materials from which to build a decorative composition, but a careful adjustment of tones and arrangement of line, together with its pictorial illustration of the subject, "A Book Bindery, 1895," bring it into harmony with its neighbors and make it a fitting ending to the series. A simple, quiet harmony pervades the whole, giving the effect as if the dome had grown up—pictures and architecture together being a unit in their appeal for recognition to the sense of beauty in the beholder.

In the intervals between the arches are medallion portraits of New England authors: Mrs. Stowe, Longfellow, Holmes, Hawthorne,



Lowell, Whittier, Bryant and Emerson. The dome pictures and the portraits are of great artistic merit, and are the work of Oliver Dennitt Grover.

The chief effect, apart from the delicate coloring, is the feeling of size. The pictures were painted by Mr. O. D. Grover who also painted the decorations in the dome of the Blackstone Library at Chicago.

An interesting feature of the hall is the solid marble staircase. This is monumental in character and built self-supporting, on the arch principle, after the manner of the ancients. Descending this circular stairway, we come to the lecture-room, entrance-hall and the two side entrances of the building. Continuing down, we reach the basement with its lavatories, gymnasium, boilers and pumps, gas-machines, electric switches, heat-regulating apparatus, etc.

The lecture-hall, a room 40' x 50', is the only portion of building finished in wood throughout. Its carved oak pilasters and wainscoting run up to the arched and paneled ceiling, and their emblematical carving, while not profuse, is enough to give an air of richness to the whole.

The cost of the building was \$285,000.

THE AUDITORIUM OF THE SAME AND INTERIOR OF THE DOME DECORATED BY MR. O. D. GROVER, PAINTER.

CATHEDRAL OF ST. MAURICE, VIENNE, FRANCE.

SEE article on "Roman and Romanesque France" elsewhere in this issue.

WEST PORTALS TO THE SAME.

SKETCHES AT BEAUMONT-LE-ROGER AND AT ARGENTAN, FRANCE, BY MR. W. CURTIS GREEN.

This plate is copied from the *Builder*.

THE CROFT, ETCHINGHAM, SUSSEX, ENG. MR. G. HORNBLOWER, ARCHITECT.

THIS plate is copied from *Building News*.

Additional Illustrations in the International Edition.

DECORATIONS IN THE DOME OF THE BLACKSTONE LIBRARY, BRANFORD, CONN. MR. S. S. BEEMAN, ARCHITECT, CHICAGO, ILL. MR. O. D. GROVER, PAINTER: FOUR PLATES.



PROJECTED EXCAVATIONS AT EPHESUS.—The Archaeological Society in Constantinople has recently obtained the Sultan's permission to begin excavations at Ephesus.—*Exchange*.

L'ART NOUVEAU AT ST. LOUIS.—The Austrian National Pavilion at the World's Fair is the only example among the foreign nations of the "art nouveau." L. Baumann of Vienna, Government architect, designed the pavilion. The ground plan of the building is in the form of a capital T, the wing pointed towards the front. On either side of this front wing are fine gardens, separated from the street by a screen in which the gardener and the builder combine to produce an effect. In the centre of this screen are fountains embellished with a profusion of sculpture. On either side are trees. The front of the building is flanked by square towers, 47 feet high, of peculiar design in the style of the art nouveau. The entire front is enriched with sculpture, and is entered by a monumental staircase.—*N. Y. Evening Post*.

BIG ENGLISH COUNTRY HOUSES.—Knowsley, where Lord and Lady Derby have been entertaining King Edward, is no doubt a very roomy dwelling-house, but it is scarcely, as stated by a contemporary, the largest in England. This proud position is generally accorded to Lord Fitzwilliam's Yorkshire seat, Wentworth-Woodhouse. Of this house it is said that the three principal entrances are so far distant from each other that visitors are advised to bring three hats with them, one to be kept at each point of egress. This is, of course, a needless counsel; but a house which is 600 feet long, has a hall into which two average suburban villas could be comfortably placed, and boasts a room for every two days of the year, is certainly large enough to satisfy any reasonable ambition. Of other commodious residences, Farnham Castle has corridors over a mile in aggregate length; Blenheim Palace stretches over 348 feet and has fifteen staircases; Mount Stuart, Lord Bute's Rothesay seat, is said to cover an acre and to have cost £2,000,000; Castle Howard has 125 rooms; and Raby Castle stands on nearly two acres of land.—*Westminster Gazette*.

FIRE-PROTECTION IN THE PARIS UNDERGROUND.—Shortly after the Paris disaster, a commission was appointed for taking such precautions as would be likely to increase the safety of service on the Berlin underground railway. These precautions have now for the greater part been carried out. The lighting circuit of the tunnel has been enlarged by additional independent wires, enabling, in the case of one-half of the lamps being injured, the second half to go on burning. The ticket-boxes of the underground-railway stations are so designed as to be readily pushed aside. The number of fire hydrants has been increased, and each car has been fitted with a sand-box. There are bucket fire-extinguishers in each car, as well as in the tunnel at distances apart of 328 feet. Each station has been connected to the fire-brigade alarm line. The emergency lamps in the cars are prevented from any contact with the curtains, the latter being, moreover, of a heavy, impregnated, wool stuff. Each motorman's stand is provided with short-circuiting devices which may be operated from within the car, and made to cut the current off the line.—*Boston Transcript*.

A CHEROKEE CADMUS.—The effort on the part of several prominent Cherokee Indians to erect a statue in the capital square at Tahlequah, Indian Territory, to the memory of Sequoyah has renewed interest in this wonderful Indian. He was unquestionably the greatest Indian this nation ever produced, and is so revered by the full-blood Cherokees, but as these do not form the most considerable part of the tribe and the mixed bloods control affairs in the national council, bills for a monument to perpetuate his memory in marble have heretofore failed. A number of prominent men have been interested in the project this time, however, and it is hoped the bill will pass. No one doubts that President Roosevelt will sign the bill making it possible to erect the monument at once. Although Sequoyah was the especial favorite of the full-blooded Cherokees, he was not one of their number. His life-work, however, was devoted to their interests. This work was the formulating of an alphabet which consists of eighty-five characters. So simple is it that it has been learned by students in from three to four days, and it is grounded on such thorough principles that when learned by one knowing the spoken language no difficulty is experienced in reading. It has been pronounced one of the most complete alphabets in existence, and for it Sequoyah has been dubbed "the American Cadmus." Sequoyah was born in 1770, in Georgia, where the Cherokee tribe was then living. His mother was a full-blooded Cherokee and his father a German trader known as George Geist or Guess. In 1831, with other members of the tribe, Sequoyah moved to the Indian Territory and lived on a little farm in a district known by his name, some twelve miles north of Muldrow. There it was that he,

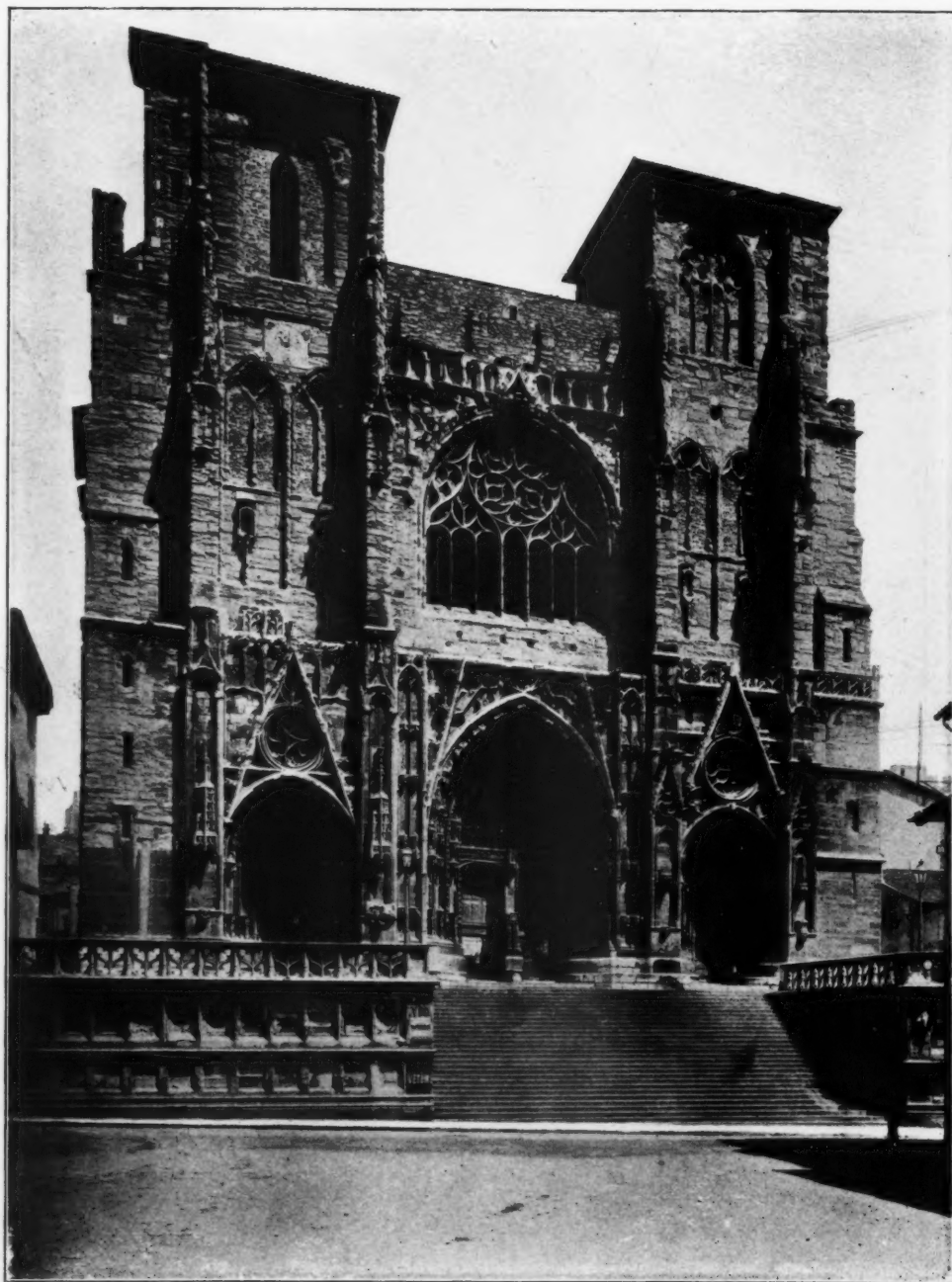
though wholly uneducated, fashioned the letters for his alphabet, which will doubtless live as a study long after the last Indian has passed away. He was a farmer, and counted well-to-do, as he owned cattle, hogs and horses. A personal description of him, secured several years ago from Moustou Beng, of Fort Gibson, who has since died, is that Sequoyah was a slender man, with fine features and a pleasant expression. He was lame in one leg, due to a white swelling he was afflicted with when a boy. When he travelled abroad he rode a white mule. In 1843, in company with his son and another Indian, he started on a trip West, to try and find a band of Cherokees which had gone there years before. The party travelled in a cart, drawn by a yoke of oxen, but had horses with them. Somewhere in the northern part of Mexico Sequoyah became separated from his companions and they were compelled to return without him. He was never heard of again, and it is supposed perished from want. At the time of his disappearance he wore a large silver medal, presented to him by Congress in recognition of his services toward the uplifting of the Indians. The written language he invented has been of great use to people dealing with the Indians. Soon after it was made public the Bible and many other books were translated into Cherokee, and a paper, known as *The Cherokee Advocate*, was started. This newspaper is still in existence. One-half of it is printed in English and the other in Cherokee. The office is located at Tahlequah, capital of the Cherokee Nation.—*Kansas City Journal*.

VERLAINE AND NOTRE DAME DE PARIS.—Few will be disposed to blame Emperor William for declining to permit a mural tablet to be set up in Metz as a memorial of the fact that it was the birthplace of the French poet Verlaine. Neither the latter's debaucheries and profligate mode of life, which brought about his premature death, nor yet the frightful character of some of his most powerful verses, were such as to commend themselves to any clean-minded man, such as the Kaiser, and the notion of raising a monument to a poet who had used his genius to degrade, rather than to elevate or inspire, his fellow creatures appeared to him unnecessary. There is, however, one debt of gratitude which the Kaiser, and, indeed, the whole of the civilized world, owe to Verlaine but of which I fancy few people nowadays are aware. In some way or another he happened to become one of the principal dignitaries of the Commune in 1871—I think he held the position of censor and director of the press—and he used the influence which he thus possessed over the other chiefs of the insurgent junta to prevent them from carrying out their project of consigning the Cathedral of Notre Dame to the same destruction by fire to which they doomed the Tuileries and so many other public buildings and monuments of the French metropolis. Indeed, it is to Verlaine alone that we owe the preservation of the marvellous monument of Gothic architecture known as Notre Dame, the foundation of which was laid as far back as in 1160 by Pope Alexander III, who had sought refuge in France at the time.—*Marquise de Fontenay in N. Y. Tribune*.

ROME IN THE EARLY SIXTIES.—What charm, what beauty lay in the Rome of the early 60's! I first reached the Eternal City on the morning of Easter Day and drove straight to the square of St. Peter's. It was thronged with peasants, whose murmur was broken by the neighing of the cardinal's stallions as they waited for their masters. The ninth Pius stepped out into the balcony, and with clear, melodious voice, plainly heard in the centre of the piazza, gave his blessing to the city and the world. The Vatican sculpture gallery was always open. There was no creeping through back alleys, or slinking through postern doors. The Swiss Guard were clad in all their finery, and did not conceal the colors of Michael Angelo with a gray overcoat. Then the society, the picnics, the gallops in the Campagna, the evenings at the Palazzo Barberini, where white met black, and the bitterest antagonisms fraternalized under the fascinating genius of William Story and the comely dignity of his wife! The post-office of those days was not very trustworthy and English letters were always sent to a banker. When Prince Massimo, the postmaster, appeared in a drawing-room, he was beset with inquiries from anxious ladies of rank, "Prince, where are my letters? My post is a week late!" and the courteous descendant of Fabius had to promise more than he could perform. Who can now witness a reception in an embassy held on the day on which the autograph letter of a sovereign has been carried to the Vatican on a velvet cushion and presented to His Holiness? The ancestral diamonds of the Orsini and the Gaetani flashed under the chandeliers, the bearers of strange titles with stranger garments wandered through the rooms. The halls echoed with the shout of "Il Senatore di Roma," an office long extinct. If a cardinal or an ambassadress arrived, six lackeys, covered with gold lace, ran forward with candelabras and escorted the guest up the staircase, while the company looked on through convenient peepholes at the mediæval pageant. All this is past, but I do not feel disposed to regret it. Rome is now reached far more conveniently than of old. It is the city of air and sun, instead of a maze of fetid streets and festering piazzas. The Colosseum has been cleaned and the Albani Gardens destroyed, but there are half a dozen lecturers making their living out of peripatetic archaeologists, while not one of the 365 Roman churches is without its service. If Italy has gained a good government, Rome has at least acquired a healthy climate, and the Pope has not lost the devotion of his subjects.—*Oscar Browning, in the Saturday Review*.

A QUIET ENGLISH CHURCH.—One of the queerest and most isolated churches in England is that of a little gray edifice in the valley of Westdale Head, Cumberland. It is over four hundred years old, and has only two windows and eight pews. The pulpit is lighted by a slit of glass in the roof. A little bell hangs loosely in the open belfry, and on stormy nights drearily mingles its tones with the wind and thunder.—*N. Y. Tribune*.

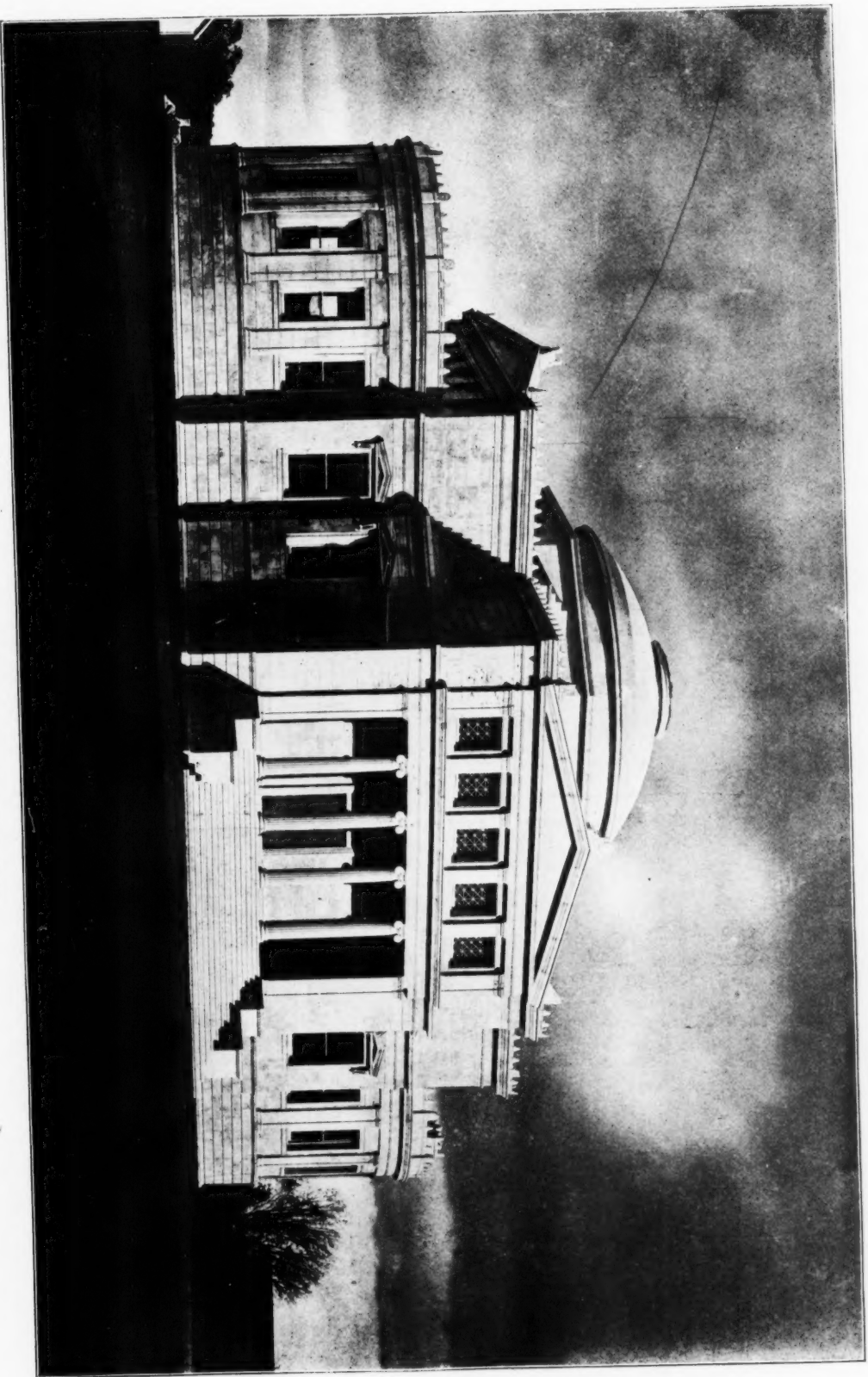




*West Front: Cathedral of St. Maurice, Vienne, France.*

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*The American Architect*  
April 30, 1904  
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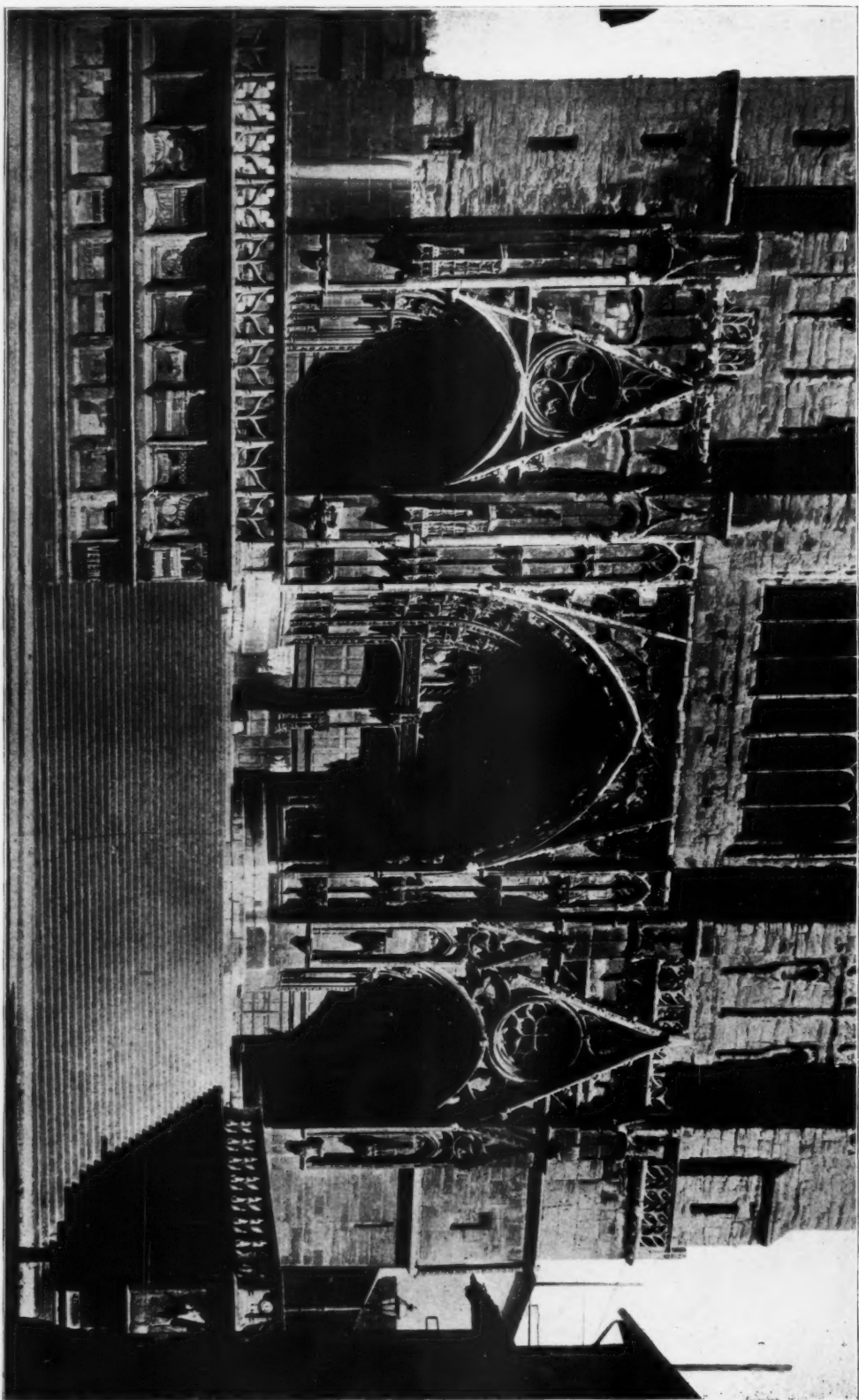
*Blackstone Memorial Library, Branford, Conn.  
S. S. Beman, Architect.*

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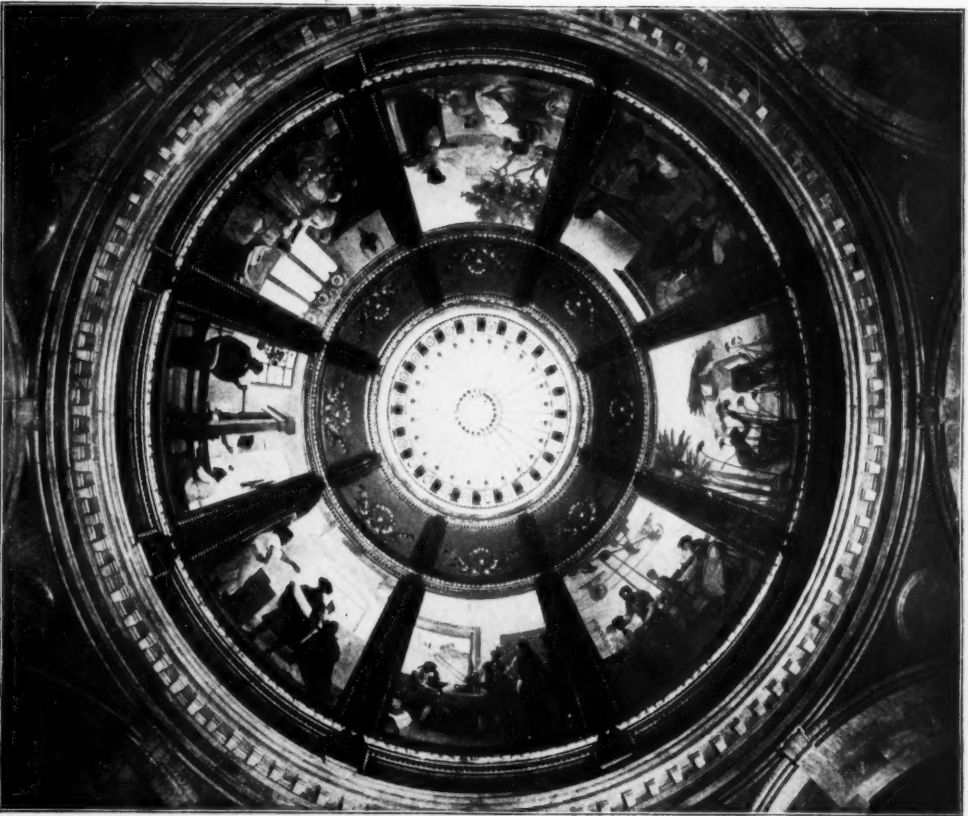




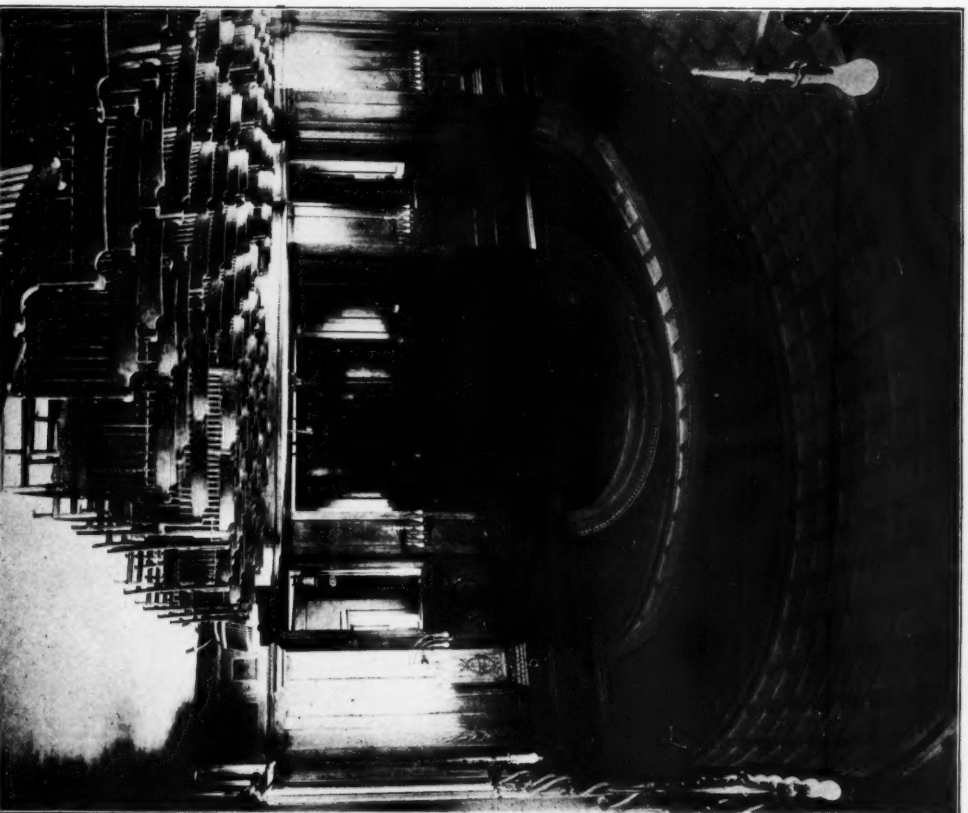
*The West Portals: Cathedral of St. Maurice, Vienne, France.*

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*The Dome. O. D. Grover, Painter.*



*The Auditorium.*

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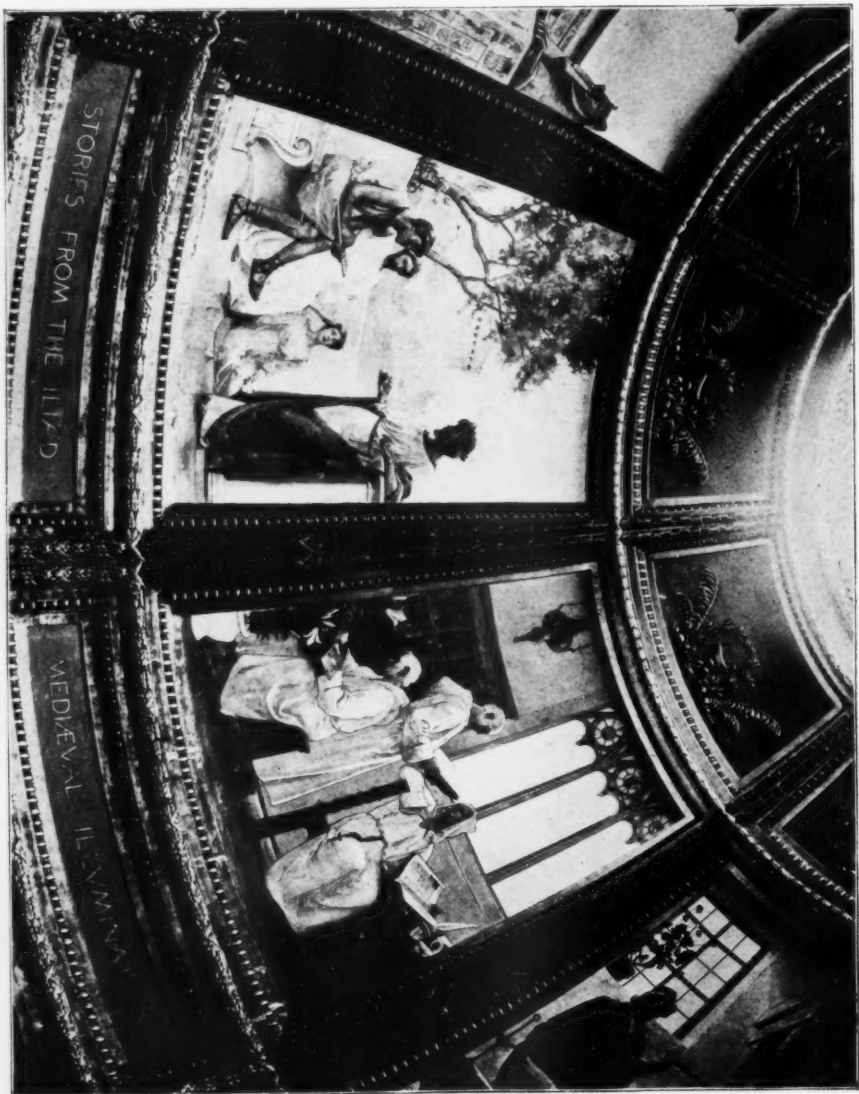
*Blackstone Memorial Library, Branford, Conn.*

*S. S. Beman, Architect.*

*The American Architect*  
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*Painting in the Dome of the Blackstone Memorial Library, Branford, Conn.*

*O. D. Glover, Painter.*

*S. S. Beman, Architect.*

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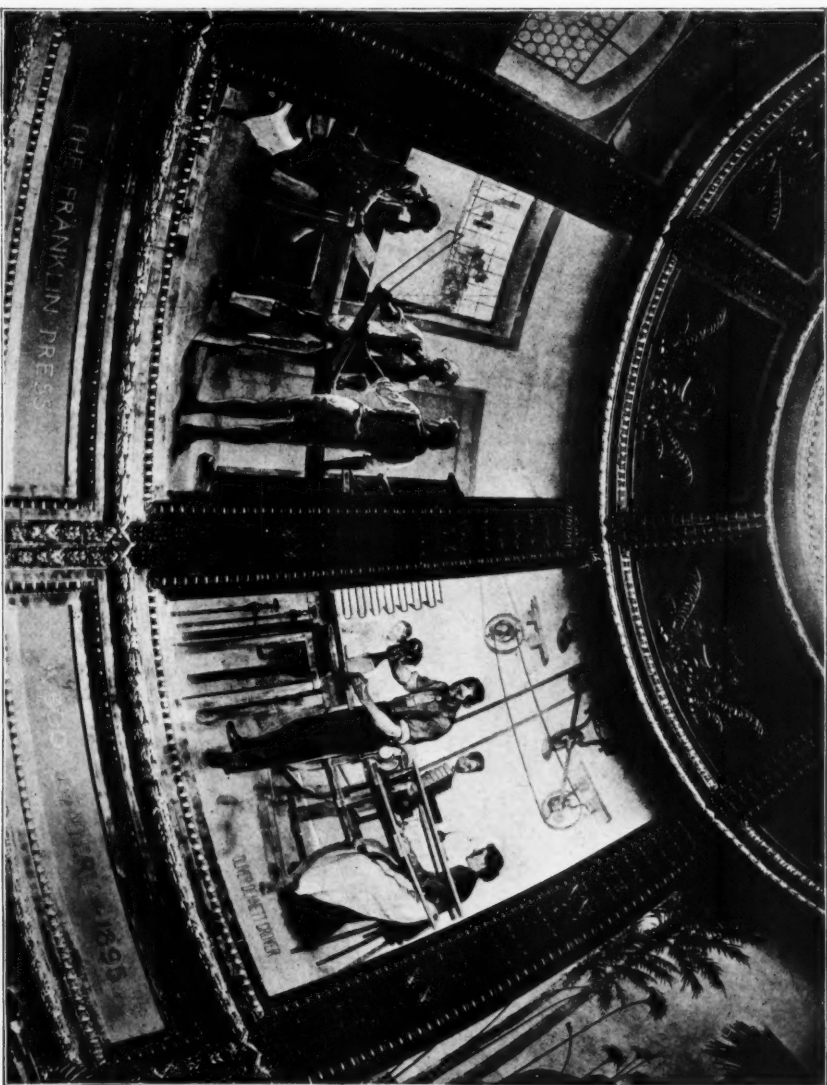
*Painting in the Dome of the Blackstone Memorial Library, Branford, Conn.*

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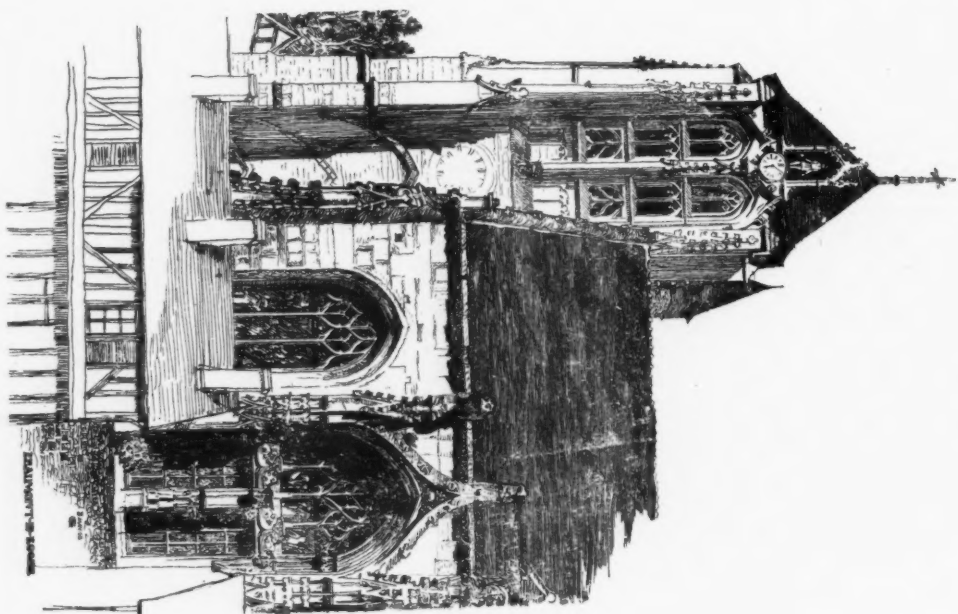
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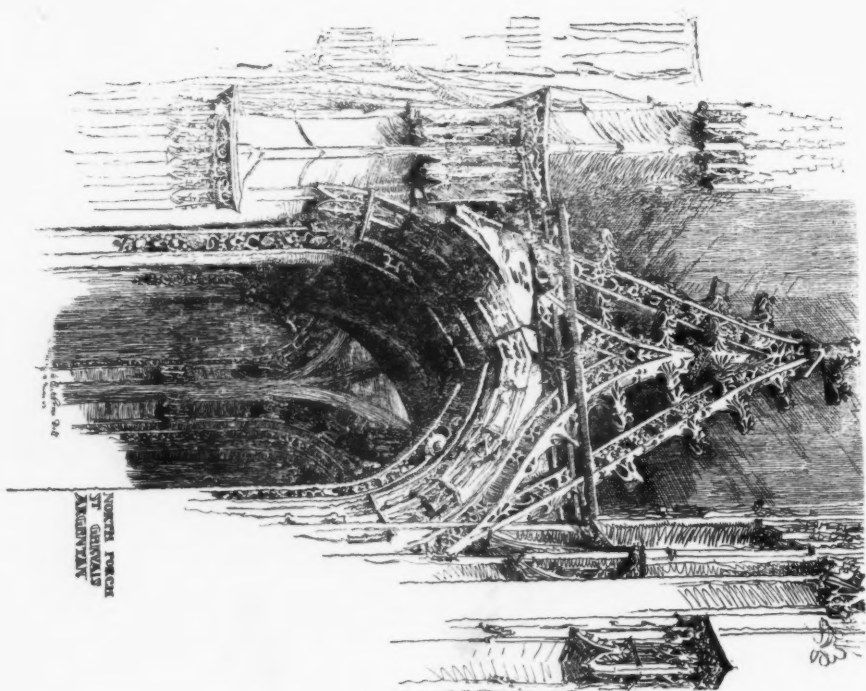
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General Catalogue  
1900-1901  
Chicago, Ill.

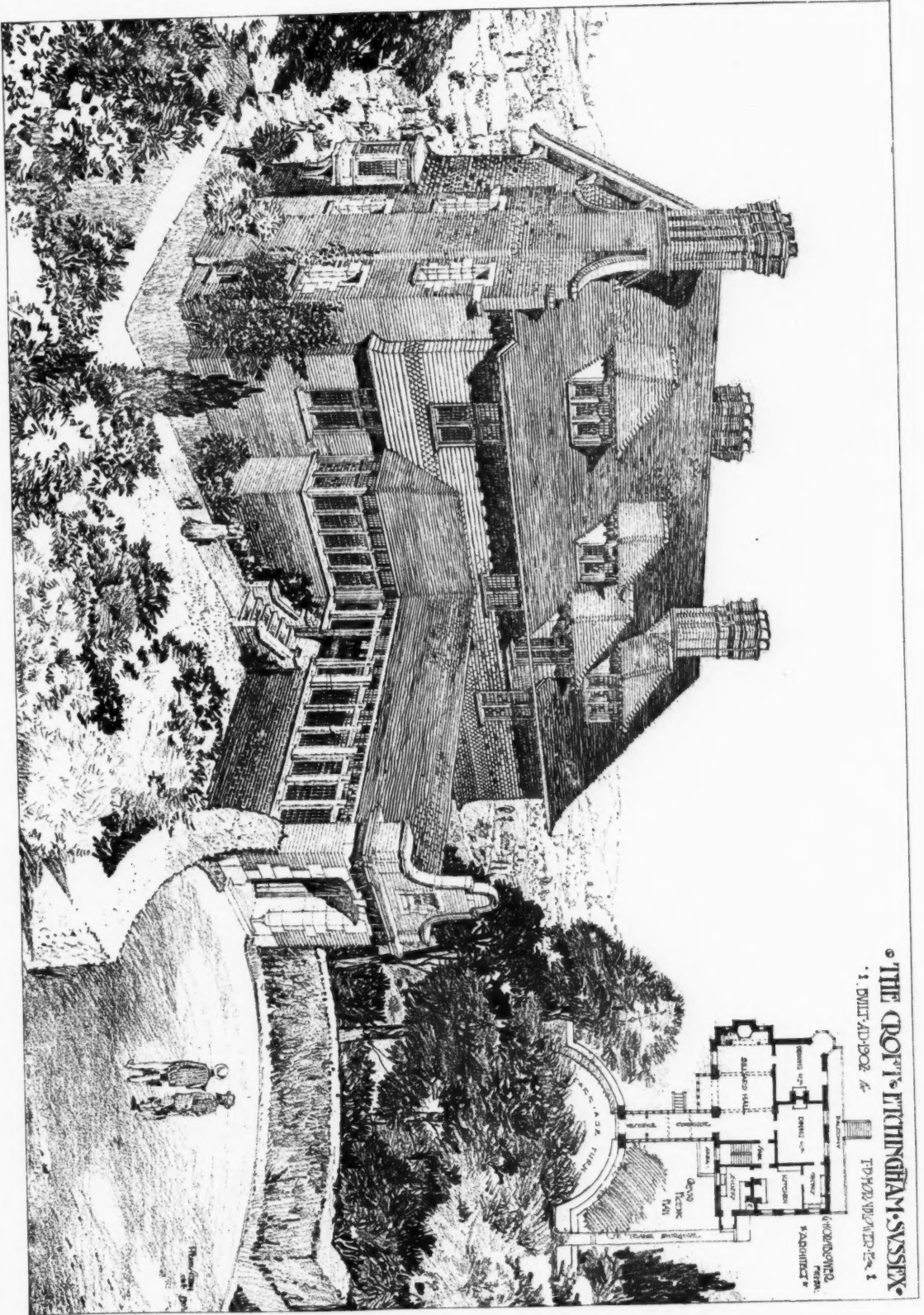




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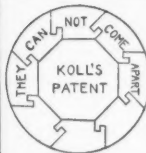
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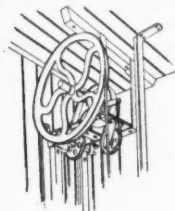
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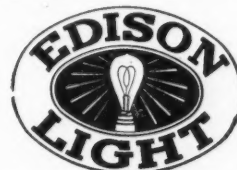
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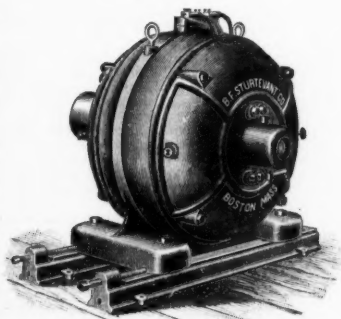
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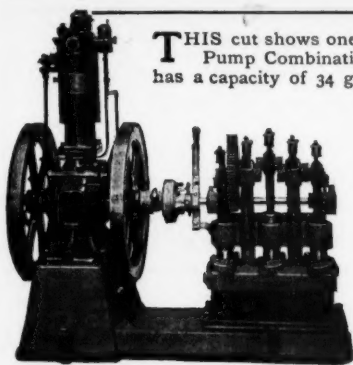
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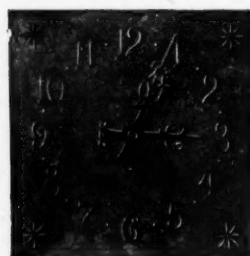
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### BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

A. Sandegren has designed for Julian Blain a four-story fireproof apartment, 100' x 170', with exterior of Bedford stone and red brick, to be built on Grand Boulevard, between 45th and 46th Pl. Cost, \$165,000.  
It is reported that Norman P. Cummings will build two big apartment-houses on 59th and Cummings Places after plans by Henry L. Newhouse. Both will be three stories high, the larger to contain 48 suites of five to seven rooms, and to cost \$150,000, and the other of 25 suites of the same size, to cost \$90,000.

Cincinnati, O.—The A. H. Pugh Printing Co., 310 Walnut St., will build a seven and nine story concrete factory building on the east side of Pike St., between 3d and 5th. Dittoe & Wisenall, architects. Cost, \$180,000.

It is reported that the old McCracken homestead at the corner of Dayton and Baymiller Sts. will be remodelled for flats, and a large three-story building will be built on the vacant lot east of the residence.

Simon P. Egan has bought a large lot on Observatory Road, near Massard Ave., and will put up a \$25,000 residence.

Plans have been drawn for a \$75,000 ice plant for the Gambrinus Stock Co.

Dietz & Wing, Elm St., are to build a six-story brick and stone warehouse and office at 8th and Eggleston Sts., after plans by Boll & Taylor. Cost, \$25,000.

It is stated that the work of remodelling Henck's Opera-house will be commenced at once, after plans by Rapp, Zettell & Rapp. The change will cost in the neighborhood of \$15,000.

Plans for a \$50,000 plant for Steinman & Meyers are to be erected on York St., east of Western Ave., have been completed by Architect Martin Fischer, and bids for the erection of the buildings are being taken. There will be a factory 48' x 125', a warehouse 33' x 122', both six stories high, and a stable.

About \$25,000 will be spent by the Central Trust and Safe Deposit Co. in remodelling and enlarging its quarters in the St. Paul Building. Rapp, Zettell & Rapp, architects.

Columbus, O.—R. Z. Dawson, Jr., architect, is preparing plans and specifications for a double brick residence for F. H. Williams. It will be erected at the corner of Livingston Ave. and Wall St.

H. C. Jones is preparing plans for two double frame residences to be built on Oak St., near Rose Ave., for J. H. S. Ferguson.

A new business block will be constructed for Robert O. Sheldon on the corner of Chestnut and 3d Sts. Mr. F. L. Packard is the architect. The building will be of pressed brick and stone, six stories high, and up-to-date in all respects.

Corona, L. I., N. Y.—Ground has been broken for St. Leo's Catholic Church. The edifice will cost \$18,000.

Des Moines, Ia.—The contracts are about to be let for the new main building for the agricultural, horticultural, and dairy departments at the Iowa State Fair. The building will be of brick and steel, 100' x 300'.

Dorchester, Mass.—Anna R. Pope has sold a lot of land on Walkhill St. Mr. John P. Mulvey, the purchaser, intends building in the near future. William U. Sherman has purchased the large

### BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

frame dwelling-house and 25,000 feet of land, situated on Washington St., at the northeast corner of Lyndhurst St. The new owner will occupy the dwelling on Lyndhurst St., and improve the balance of land on Washington St. by building some high class brick apartment-houses at an estimated cost of \$75,000.

Frederick J. Rockwell has purchased of the Edmund J. Baker estate a tract of land on Lithgow St., near the corner of Washington St. Mr. Rockwell will erect thereon at once 4 apartment-houses costing about \$6,500 each above the land.

Ex-Alderman Joseph I. Stewart has purchased a large tract of over 200,000 feet of land on Washington, Fairmount and Fuller Sts. and Milton Ave. Mr. Stewart is to build a brick block on the Washington St. frontage, with stores on the lower floor and apartments on the upper floors.

W. H. Newcomb has purchased two lots of vacant land on the corner of Dorchester Ave. and Barnes St. It is the intention of the new owner to improve them for investment.

The Dorchester Centre syndicate has sold a lot of land on Tonawanda St. to Emma Wickwire, who will improve it at once with a modern two-family frame dwelling.

Fechainville, Ill.—St. Mary's Training School is to be extended at a cost of \$800,000. The new group of buildings will include a convent, two schools, two dormitories, an industrial building, a machine shop 400 feet long, and a number of smaller buildings.

Marblehead, Mass.—The Tedesco Club house, recently destroyed by fire, will be rebuilt at once. Plans will be drawn and submitted to the Board of Governors as soon as possible, when the work of reconstruction will be pushed as rapidly as possible, that the dedication may take place this year, by September.

Monson, Mass.—Miss Esther R. Holmes offers \$10,000 for the erection of two new school-houses, provided the town appropriate not less than \$18,000 to complete and properly equip the buildings.

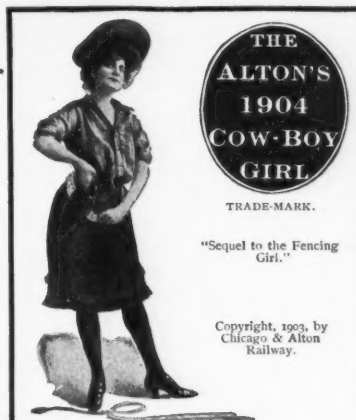
New Haven, Conn.—It has been decided by the trustees and building committee of the Methodist Society to erect a stone church on the present location, Elm and College Sts., to be completed in two and a half years, at a minimum cost of \$50,000.

New Orleans, La.—The Presbyterians of New Orleans are raising \$100,000 to erect a hospital to the memory of the late Dr. B. M. Palmer, one of the most famous preachers of the South.

Newport, Ky.—Architects Boll & Taylor, Telegraph Building, Cincinnati, have made plans for a proposed five-story bank and office building here.

New York, N. Y.—The laying of the corner-stone of the new armory for the 69th Regiment occurred on April 23d. On the 30th, corner-stone will be laid for the building of the 71st Regiment. The armory of the 69th will be on Lexington Ave., between 25th and 26th Sts., that of the 71st on the site of the old structure destroyed by fire in 1902 at 34th St. and Park Ave. Each building will cost about \$650,000.

Through the generosity of a person whose name is withheld, St. Peter's, in Barclay St., the oldest Roman Catholic Church in the city, is to be restored, care being taken to preserve the Ionic style of



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### BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

architecture in all its details. Plans have been submitted by a Washington, D. C., architect. About \$60,000 will be spent on the old structure during the next two years. Three new altars will be built from Italian marble.

The new edifice to be erected by the North Presbyterian Society on 155th St. just west of Amsterdam Ave., will cost \$135,000. The structure will have a facade of ornamental pressed brick and will be surmounted by a Gothic tower. Adjoining the church will be a three-story building for the use of the Sunday-school. Bannister & Schell are the architects.

A theatre is to be erected by Lew Fields at Broadway and 43d St. The project is said to be backed by Nathan Stein, Louis Beers and Chas. Reinhard.

Omaha, Neb.—The architects of Omaha are exceedingly busy this spring. One of them, J. P. Guth, has under way ten residences, one of which is to cost \$5,500, another to cost \$6,000, a two-story brick store and bank building, a two-story brick building for one of the Omaha breweries, and two pressed brick flat buildings.

Pittsburgh, Pa.—The Hebrew Ladies' Hospital Association proposes to erect a \$75,000 hospital on Reed St.

W. F. Panke has received the contract for constructing a six-story brick warehouse near Brady St. for S. Delp's Sons, to cost \$18,000.

F. E. McGillick, Homewood Ave., has received the contract for constructing a three-story brick and terra-cotta bank building on Penn Ave. and 21st St. for the Central Savings and Trust Co., to cost \$15,000.

The contract for a \$117,000 church structure on Breton Ave. for the Immaculate Heart of Mary congregation has been awarded by Architect Wm. P. Ginther, Akron, O., to William F. Tausch, Cleveland.

Architect F. C. Sauer has awarded to John Ehrlinger, this city, the contract for the building of a brick chapel addition on Bluff and Cooper Sts., for the Pittsburgh College of the Holy Ghost, to cost \$25,000.

Work has just been started on the six-story office-building addition for E. J. House on the corner of Smithfield and Water Sts. Cost, \$150,000.

The committee of the trustees of the Carnegie Technical Schools have outlined the terms of the architectural competition for the proposed buildings. The purpose of the competition is to select an architect for the buildings through the designing of a scheme for the entire group. Five firms of architects have been selected by the committee and invited to prepare competitive designs. They will be paid \$1,000 each. The firms, all of whom have accepted the invitation, are Carrere & Hastings, Cass Gilbert, Howells & Stokes and George B. Post, all of New York, and Frank M. Day & Bro., of Philadelphia.

Portland, Me.—It is said that actual work will begin toward the erection of a county building in this city within 30 days after the report of the central fire station appraisers.

Princess Anne, Md.—Plans are being prepared by Architects Frank E. and H. R. Davis for a new courthouse to be erected here. It will be of brick and stone, and will cost \$25,000.

Reading, Pa.—Architect George L. Gerhard has completed plans for the competitive contest for the erection of the new building by Rajah Temple, Nobles of the Mystic Shrine. He is also making plans for the alterations which J. S. Bachman is about making to his pretzel bakery at 840 N. 8th St.

Muhlenberg Brothers have completed the plans and drawings for the new Hope Lutheran Church and the Natatorium, the latter to be built at 136 N. 5th St. by the 6th St. Swimming Club.

Roxbury, Mass.—The Back Bay Real Estate Trust have purchased the parcel of land in the rear of 11-15 Bainbridge St. from William J. Maguire. The new owners will build.

Skowhegan, Me.—Work on the extension to the courthouse has begun. Work will be rushed along with all possible dispatch.



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### BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

**Tacoma, Wash.**—A prominent Seattle hotel man has visited this city recently inspecting a central location on Pacific Ave. with a view to establishing a large hotel.

**Waltham, Mass.**—Edwin T. Niver and James B. Niver, trustees, have bought the Fred H. Coldwell farm located on West St., containing 4½ acres of land. Upon the premises is a mansion, large barn and cottage for servants. It is the intention of the purchasers to make extensive improvements and alterations, converting it into an all-the-year-round home.

**West Roxbury, Mass.**—Patrick J. Shea has sold to Mary A. Yendley a lot of land on the corner of Spring and Washington Aves. The new owner will improve with a house for occupancy.

**Winchester, Mass.**—L. V. Niles has sold two lots on Sheffield Road to Capt. P. A. Nickerson, who is to build thereon at once two 14-room houses after plans by Robert Coit, to cost \$12,000 each.

**Worcester, Mass.**—The Retreat for the Sisters of Notre Dame will be erected at once on Plantation St. Cost, \$77,000. Architects, Maginnis, Walsh & Sullivan. Builders, McDermott Bros.

### PROPOSALS.

#### SEWERS.

[At St. Bernard, O.]

Sealed proposals will be received by the Clerk of the Village of St. Bernard, O., at his office in the Town-hall until May 9, 1904, for furnishing the necessary labor and materials for constructing sanitary sewers in St. Bernard, O., according to plans and specifications on file in said office of J. A. Stewart, Village Engineer, Traction Building, Cincinnati, O. 1479

#### ENGINE AND BOILER HOUSE.

[At Millburn, N. J.]

Sealed proposals will be received by the City Council of East Orange, at their Council Room, in the City-hall, Main St., on the 9th day of May, 1904, for erecting a brick engine and boiler house with slate roof, on foundations to be erected by the City, at White Oak Ridge, in Millburn Township, Essex County, N. J. Separate proposals will be received at the same time and place for constructing a radial brick chimney, 110 feet high by 4 feet internal diameter. Specifications and plans may be seen at the office of C. C. Vermeule, Engineer in Charge, 203 Broadway, New York; also at the office of the City Engineer, at the City-hall, East Orange. All bids must be addressed and delivered to STEPHEN M. LONG, City Clerk. 1479

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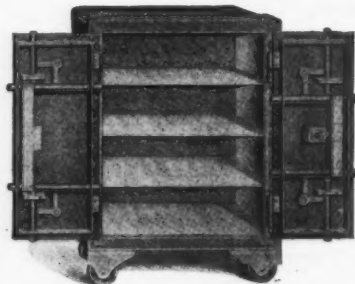
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### PROPOSALS.

#### OFFICERS' QUARTERS.

[At Fort Mott, N. J.]

Office of Constructing Quartermaster, Delaware City, Del. Sealed proposals for constructing, plumbing, heating and electric wiring coast artillery barracks and double set of officers' quarters at Fort Mott, N. J., will be received until May 9, 1904. Forms, specifications and information may be obtained at this office. LOUIS F. GARRARD, JR., Captain, Quartermaster's Dept. 1479

#### GYMNASIUM, CLUB-HOUSE AND METALLURGICAL BUILDING.

[At Houghton, Mich.]

Sealed proposals will be received by F. W. McNair, president of Michigan College of Mines, Houghton, Mich., for the erection of a gymnasium and club-house building, and a metallurgical building, both on the college grounds at Houghton, Mich., until May 6, 1904. Plans and instructions can be seen on or after the 25th day of April, 1904, at the President's office, Houghton, Mich., and at the Builders' Exchanges in Duluth and St. Paul, Minn., and also at the offices of the architects, both at Marquette, Mich., and Milwaukee, Wis. Charlton & Kuenzli, architects. 1479

#### HOSPITAL.

[At Fort Mackenzie, Wyo.]

Bids are wanted May 11 for constructing a 12-bed brick hospital at this post, including plumbing, heating and gaspiping. Address CAPT. THOS. SWOBE, Q. M., Sheridan. 1479

#### BRICK PAVEMENT.

[At Carrollton, Mo.]

Sealed proposals for furnishing material and constructing 6,000 square yards of vitrified brick pavement, upon a macadam base, around the public square, including crossing walks, new curbing and resetting old curbing, will be received at the office of the Secretary of the Improvement Committee until May 10, 1904. Specifications and bidders' blanks supplied on application to JNO. E. LYNN, Sec'y. 1479

#### BRIDGE.

[At Columbus, Ga.]

Bids will be received May 5 by the Co. Comrs. of Roads and Revenues for constructing a steel highway bridge over Bull Creek, on Buena Vista Road. 1479

#### BRIDGE.

[At Youngstown, O.]

Separate bids are wanted May 10 for furnishing material and constructing substructure and superstructure of bridge over Yellow Creek on Main St. W. R. LEONARD, Co. Aud. 1479

#### BUILDING.

[At Boston, Mass.]

Bids will be received May 14 by Mordecai T. Endicott, Ch. Bureau Yards and Docks, Navy Dept., Washington, D. C., for constructing a brick dispensary building at navy yard here. Funds available, \$11,300. 1480

#### POST EXCHANGE AND GYMNASIUM.

[At Fort Huachuca, Ariz.]

Bids are wanted May 16 for constructing a post exchange and gymnasium building at this post. Address LIEUT. COL. J. W. POPE, Ch. Q. M., Denver, Col. 1480

### PROPOSALS.

#### PAVING AND MACADAMIZING.

[At La Crosse, Wis.]

Sealed proposals for furnishing all labor and material for paving with brick and macadamizing certain streets in the city of La Crosse, Wis., will be received by the Board of Public Works until May 10, 11 and 12. Estimated cost of work \$100,000. For further information apply to the Board of Public Works, La Crosse, Wis. 1479

#### BUILDING.

[At Norwood, O.]

Bids will be received May 13 by W. E. Wichgar, City Aud., at office of J. A. Stewart, Rm. 813, Traction Building, Cincinnati, for \$15,000 bonds to be issued for erecting fire department building and police station. 1480

#### MACADAM DRIVEWAYS.

[At Fort Myer, Va.]

Sealed proposals for macadam driveways and concrete walks, near Post Exchange, will be received until May 17, 1904. Information furnished upon application. CAPTAIN G. C. BARNHARDT, Quartermaster. 1480

#### BANK BUILDING.

[At Waterloo, Ia.]

Sealed proposals will be received by the building committee of the Commercial Building Co., of Waterloo, Ia., until May 15, 1904, for the construction of a six-story bank and office building at Waterloo, Ia., in accordance with the plans and specifications prepared by Liebke, Nourse & Rasmussen, architects, Des Moines, Ia. Plans and specifications may be seen at the office of W. W. Miller, Waterloo, Ia., or at the office of the architects, Des Moines, Ia., after May 1, 1904. 1480

#### DAIRY BUILDING.

[At Tomah, Wis.]

Department of the Interior, Office of Indian Affairs, Washington, D. C. Sealed proposals addressed to the Commissioner of Indian Affairs, Washington, D. C., will be received at the Indian Office until May 16, 1904, for furnishing and delivering necessary materials and labor required to construct and complete a frame dairy building at the Tomah School, Wis., in strict accordance with plans and specifications and instructions to bidders, which may be examined at this office and at the school. For further information apply to L. M. Compton, Superintendent, Tomah, Wis. A. C. TONNER, Acting Commissioner. 1480

#### HEATING.

[At Wheaton, Minn.]

Sealed bids will be received until May 16, 1904, at the auditor's office, Wheaton, Minn., for heating the Traverse County Courthouse, at Wheaton, Minn. Plans and specifications for the work may be seen at the County Auditor's office, in Wheaton, Minn., and at the Builders' and Traders' Exchange, Minneapolis. (Signed) ALFRED SETTERLUND, Vice Chairman, Board of County Commissioners. 1480

#### HOSPITAL.

[At Fort Mott, N. J.]

Office Constructing Quartermaster, Delaware City, Del. Sealed proposals for constructing, plumbing, heating and electric wiring 12-bed hospital at Fort Mott, N. J., will be received until May 16, 1904. Information furnished here. LOUIS F. GARRARD, JR., Capt. and Q. M., Dept. 1480

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### PROPOSALS.

#### SEWER.

[At Prescott, Ariz.]  
Office Constructing Quartermaster, Whipple Barracks, Prescott, Ariz. Sealed proposals will be received at this office until May 20, 1904, for furnishing labor and material for the construction of a sewer. Plans, specifications and other information in this office and in the offices of the Chief Q. M., San Francisco, Cal., and Denver, Col. CHAS. S. WALLCUTT, JR., Constructing Quartermaster. 1481

#### BUILDING.

[At Portsmouth, N. H.]  
Sealed proposals will be received at the Bureau of Yards and Docks, Navy Department, Washington, until May 21, 1904, for constructing a two-story steel frame building, 90' x 250' in plan, at the navy yard, Portsmouth, N. H. Plans and specifications can be seen at the bureau or will be furnished by the commandant of the navy yard named upon deposit of \$10 as security for their return. MORDECAI T. ENDICOTT, Chief of Bureau. 1481

#### COURTHOUSE.

[At Fargo, N. D.]  
Bids will be received by Co. Aud. Arthur G. Lewis until July 20 for erecting a courthouse, to cost about \$80,000. C. E. Bell, architect, Helena, Mont. 1481

#### MACHINE TOOLS.

[At Portsmouth, N. H., Boston, Mass., New York, N. Y., League Island, Pa., and Pensacola, Fla.]  
Proposals will be received at the Bureau of Supplies and Accounts, Navy Department, Washington, D. C., until May 24, 1904, to furnish at the navy yards, Portsmouth, N. H., Boston, Mass., New York, N. Y., League Island, Pa., and Pensacola, Fla., as specified, a quantity of machine tools, etc., comprising lathes, pumps, planers, saw benches, saws, hydraulic press, gap punch, boring machine, etc. Blank proposals will be furnished upon application to the navy pay offices, Portsmouth, N. H., Boston, Mass., New York, N. Y., Philadelphia, Pa., and Pensacola, Fla. H. T. B. HARRIS, Paymaster General U. S. N. 1481

#### CHURCH.

[At Madison, S. D.]  
The Building Committee of St. Thomas Catholic Church, of Madison, S. D., will receive sealed bids for the construction of a church building at Madison, S. D., according to the plans and specifications on file at the Builders' Exchange, St. Paul, Minn.; the office of Anton Dohmen, architect, State and 3d Sts., Milwaukee, Wis.; the book store of L. McCarty, Sioux City, Ia., and the residence of Rev. T. A. Flynn, Madison, S. D. Bids will be opened at Madison, S. D., June 1, 1904. Bids sent by mail should be addressed to Rev. T. A. Flynn, Madison, S. D. Rev. T. A. Flynn, pastor. JOHN F. DALY, Secretary. 1481

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 25, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 27th day of May, 1904, and then opened, for the low-pressure steam-heating apparatus, complete in place, for the U. S. Post-office at Waterbury, Conn., in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Waterbury, Conn., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1480

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 25, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 26th day of May, 1904, and then opened, for the installation of a conduit and electric wiring system for the U. S. Post-office at Waterbury, Conn., in accordance with the drawings and specifications, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Waterbury, Conn., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1480

Treasury Department, Office of the Supervising Architect, Washington, D. C., April 16, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 25th day of May, 1904, and then opened, for the construction (except heating apparatus) of the U. S. Post-office and Court-house at Grand Forks, North Dakota, in accordance with the drawings and specification, copies of which may be had at this office, or at the office of the Postmaster at Grand Forks, N. D., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1479

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