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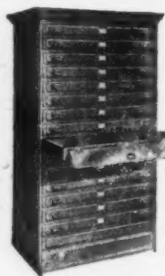
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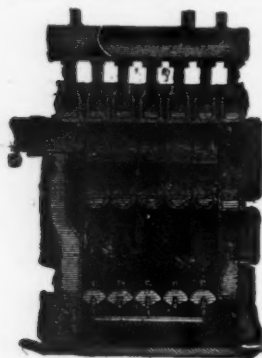
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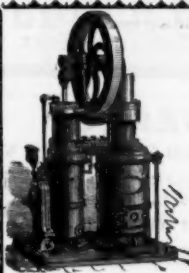
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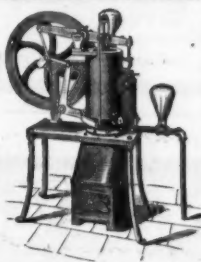
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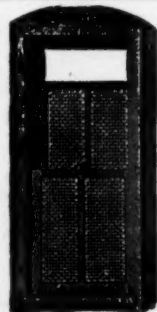
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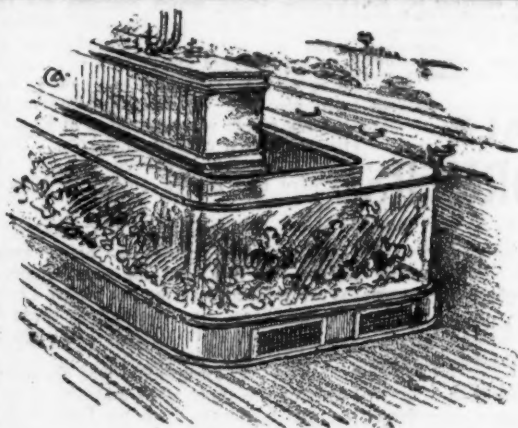
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New Advertisements.

CHABOT MFG. CO. (Providence, R. I.), Curtain Fixtures. Page v.

See last or next issue for the following advertisements:—

Chicago & Alton Railway.
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Charles J. Jager Co.
Keasbey & Mattison Co.
Morse, Williams & Co.
Standard Sanitary Mfg. Co.
Sears, Roebuck & Co.
Thorn Co., J. S.

See the first issue of the month for the following advertisements:—

Atlas Portland Cement Co.
New Jersey Zinc Co.
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ADDRESSES WANTED.

We shall be obliged to anyone who can provide us with the present addresses of any of the subjoined parties.

American Architect Co.,
238 Tremont St., Boston.

Barlow, W. F., lately of Bar Harbor, Me.

Benkirt, G. F., lately of 302 East Grace St., Richmond, Va.

Carpenter, R. W. E., lately of Pittsburgh, Pa.

Colbert, H. W., lately of Shawnee, Okla.

Cupperwell, E. W., lately of Union Stock Yards, Chicago, Ill.

Hayes, Jas. T., lately of Syracuse, N. Y.

McCarthy, P. A., lately of Indianapolis, Ind.

Maydwell & McClintock, lately of 22 Sheldon Block, El Paso, Tex.

Rice, Joe, lately of Beaumont, Tex.

PERSPECTIVES RENDERED

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Wilcox, F. O., lately of 614 Commercial St., New Orleans, La.

Wolf, James, lately of 125 Broadway, New York, N. Y.

Ropes, George H., lately of Cleveland, O.

ARCHITECTS' REMOVALS, Etc.

MR. J. DAWSON MATHEWS, having had the misfortune to have his office destroyed by fire a few months ago, would be glad to receive manufacturers catalogues, etc., at 534 Wilson Building, Dallas, Tex.

WANTED.

POSITION OR PARTNERSHIP.—Architect and Decorative Designer of wide practical experience wants position or partnership. Modest salary with interest in commissions preferred. Address "B. A." this office. t.f.

WANTED.

SITUATION.—Architectural engineer (C. E.), young man, employed by leading New York firm of Architects on construction, superintendence, plans, specifications, etc., open for engagements after September 15; All references; salary moderate; go anywhere. Address "Engineer," care American Architect. 1499

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BUILDING INTELLIGENCE.

(Reported for the American Architect and Building News.)

ADVANCE RUMORS.

ALBANY, N. Y.—Plans have been drawn by Architect W. J. Obenaus, 86 State St., for a set of brick buildings for St. Patrick's Roman Catholic parish. The plans call for a new 2½-story parish house, 35x60 feet, to

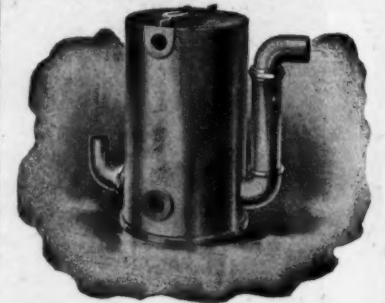
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110 Fifth Ave., New York 911 Locust St., St. Louis
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1128 Walnut St., Philadelphia 135 Adams St., Chicago

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

be erected on Central Ave., adjacent to the church; a new parochial school on the site of the present parish house, which will be remodeled, and a small house for the Sisters at the corner of Sherman and Perry Sts. The cost of the buildings will be \$35,000.

ATHENS, GA.—Architects J. W. Golucke & Co., 408 Temple Court, Atlanta, have prepared plans for a six-story hotel, at Athens, for the Athens Hotel Company. It will be fireproof, built of buff brick, terra-cotta and stone, and have all modern conveniences; \$100,000. Address H. J. Rowe, Athens.

BALTIMORE, MD.—Henry Walters, of New York, formerly of Baltimore, is to erect a very beautiful art gallery in Baltimore, his native city. It will be located at the corner of Charles and Centre Sts., only a square distant from the Walters residence, on Mt. Vernon Place, which contains the famous collection of pictures, bronzes, ceramics and other art objects. The collection at the present Walters art gallery will ultimately, it is said, be placed in the new gallery, as will also the well-known Massaranti collection, which was purchased in Rome some time ago at a cost of \$1,000,000. This collection has already been brought to this country and is now stored in New York City.

BOSTON, MASS.—David Gorfinkle is to erect several four-story brick tenement houses at Nos. 30 and 32 Chambers St., West End, and at the corner of Chambers Street Place. In the rear of these buildings are one or two frame dwellings, which will be remodelled.

Mr. A. W. Longfellow was chosen architect for the three-story addition to be built to the Somerset Club on Beacon St., for the exclusive use of servants. His plans have been accepted by the committee.

Peters & Rice have completed plans for an attractive dwelling to be erected at 81



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BUILDING INTELLIGENCE

(Advance Rumors Continued.)

Bay State Road, between Charlesgate West and Sherborn St., for Elizabeth D. Joslin. It will be 22x75 feet, four stories high, with swell front and flat composition roof. It will rest on granite block foundations and will be constructed of brick and stone, while the interior finish will be of selected hardwood.

BROOKLINE, MASS.—A \$25,000 stable will be erected on the Longyear estate, Fisher Hill, Brookline. It will be 71x43 feet, one story high, with pitch roof.

CAMBRIDGE, MASS.—A large and substantial stable building will be erected in Appleton St., for Joseph B. Russell, to cost \$8,000. It will be two stories high, 56x43 feet, and constructed of wood.

CHICAGO, ILL.—Plans and specifications for the Majestic Theatre and office building, at 71 to 75 Monroe St., have been submitted to the city Building Department for approval. They call for a 20-story office building, with a frontage of 82 feet, a depth of 60, and a height of 260 feet, with an apex reaching a height of 274 feet. It will be the first playhouse constructed under the provisions of the new theatre ordinance. Seating capacity, 2,025.

COLUMBUS, O.—W. T. Norton has had plans prepared by Julian & Julian, for an eight-room house, to be built at the corner of Ninth and Michigan Aves. Cost, \$6,000.

One of the finest residences projected in the past few months is that which is to be built by D. W. McGrath, the contractor, at the corner of Ninth Ave. and Neil. It will be of brick, with stone trimmings, a tile

BUILDING INTELLIGENCE

(Advance Rumors Continued.)

roof, hot-water heating, and elaborate interior finish. It is estimated that the cost will be between \$12,000 and \$15,000. Mr. McGrath has selected the firm of Richards, McCarty & Bulford as the architects.

FOXBORO, MASS.—The Crossley factory and water power property at this place, near the Mansfield line, has been sold to the Dean's Leather Company, now of East Saugus, Mass., which will make extensive improvements and occupy at an early date.

NEW ORLEANS, LA.—Louis P. Rice and others have purchased additional land and propose erecting an office and commercial building. The structure will be erected in the square bounded by Magazine, Camp, Common and Gravier Sts. It will be ten stories high, so press reports state.

NORFOLK, VA.—Parker & Thomas, architects, Baltimore, Md., have made plans for a 12-story bank and office building, to be erected in this city by the National Bank of Commerce. A handsome banking room will be located on the first floor, and the other floors will be divided into offices. The building will be known as the Commercial and Realty Building.

The Cotton Office Corporation is reported incorporated, with a capital of \$50,000, and intends erecting a \$30,000 building at Front and 3d Sts. W. M. Simpson is secretary of the corporation.

OMAHA, NEB.—Henry Hamann has been awarded the contract to erect the George A. Hoagland mercantile building at 16th and Howard Sts., at \$158,304. This does not include the elevators, plumbing, and



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BUILDING INTELLIGENCE

(Advance Rumors Continued.)

sprinkling system, which will bring the cost to about \$225,000. The building will be six-story and basement, 132x132 feet, of light pressed brick, with stone trimmings, plate glass windows, and mercantile fittings throughout.

PATERSON, N. J.—Chas. Edwards, 129 Market St., is preparing plans for a six-story building, to be erected at Market and Hamilton Sts., by the Silk City Trust Company, at a probable cost of \$200,000.

PHILADELPHIA, PA.—Horace Trumbauer, Hewitt Bros., H. L. Reinhold, Jr., Wilson, Harris & Richards, Carl Berger and Hale & Morse have been invited to prepare plans in competition for the proposed new bank and office building to be built at 1,324 Chestnut St., for the Tradesmen's Trust Company. It will be 12 stories and basement and sub-basement high, of fireproof construction. The first floor will be utilized as the bank, with the upper floors offices. All plans are due Oct. 1.

PIERCEFIELD, N. Y.—Frank B. Gilbreth, of Boston, has just been awarded contracts for the construction of five houses, an office building, storehouse, stable, and a tall chimney for the International Paper Company, at this place. The site is located in the very heart of the Adirondacks. The contract calls for the work to be done before cold weather.

PITTSBURG, PA.—A church is to be erected in Munhall borough by the St. Nicholas Slavish Catholic congregation. It will cost \$45,000.

PLAINFIELD, N. J.—The general contract for the new high school has been awarded by the Board of Education to John Abbott, of this city. Abbott was the lowest bidder among the nine who filed their estimates. The contract for plumbing was also awarded D. J. Galbraith. The amount of both contracts is about \$84,000. The building, completed, will cost \$105,000, it is estimated by Chairman C. F. Abbott, of the building committee of the Board.

PULASKI, PA.—The Pennsylvania Hotel and Sanatorium Company has been incorporated for the purpose of erecting at Pulaski a three-story brick \$100,000 hotel and sanatorium. G. M. Koser, of Pittsburgh, is one of the incorporators.

SALISBURY, MD.—Jackson C. Gott, of Baltimore, has completed plans for a high school building to be erected here. The structure will be 65 feet by 77 feet, two stories, with basement. It will have eight classrooms, and in the basement will be a manual-training department. The building will cost about \$20,000.

SAVANNAH, GA.—Report states that H. W. Witcover, 5 Bull St., has completed plans for the National Bank of Savannah building, and bids for erecting same will soon be asked. Plans have been prepared for both a five-story and a ten-story structure.

SCRANTON, PA.—A committee representing the different Polish societies of this country have secured 40 acres on the mountain near Moosic Lake, and they will build

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

there an orphanage and a preparatory school for the orphans of the Polish people in this country. The institution will be non-religious and will be free to all Polish orphans. Buildings that will cost \$50,000 will be erected.

SEATTLE, WASH.—A four-story Y. M. C. A. building is to be erected at 4th Ave. and Madison St., the cost, including grounds and furnishings, to be \$185,000.

SPRINGFIELD, MASS.—E. W. Maynard, Boston, is preparing plans for rebuilding the Grand Opera House for Sylvester Z. Poli, of Hartford, a well-known theatrical man, who has vaudeville houses in Hartford, New Haven, Waterbury and Bridgeport, who leases the property for 10 years, and expects to expend \$40,000 in remodeling.

SPRINGFIELD, O.—The plans prepared by Chas. Dowling & Bro. have been accepted by the trustees of the Grand Lodge of Odd Fellows and the I. O. O. F. Home, which provide for a \$40,000 addition to the home in this city.

ST. JOSEPH, MICH.—Charles H. Sercombe, of Chicago, representing a syndicate of capitalists, is seeking a site for a \$1,000,000 university along the banks of the St. Joseph River. The institute will require a site of 1,000 acres. It is understood that Mr. Sercombe has secured options on many desirable pieces of land along the river.

ST. LOUIS, MO.—Press report states that work will begin in a few days on part of the new Missouri School for the Blind, to be located at the northwest corner of Spring and Magnolia Aves., opposite Tower Grove Park. Plans for the buildings by William B. Ittner and M. P. McArdle, the architects, have been approved by Governor Dockery, and the contract for the erection of five of the eight proposed buildings has been awarded to Fruin & Colnon, the St. Louis contractors. The appropriation made for this school at the last session of the State General Assembly was \$120,000, of which \$100,000 was for the building and the remainder for equipment. Funds for the completion of the other buildings will likely be appropriated at the next session of the Legislature. The total cost of the completed buildings will aggregate about \$300,000. The new buildings, although they will each be of separate fireproof construction, are to be connected by inclosed corridors, practically making all under one roof, and in effect, the same as one single building. The structures will occupy a south frontage of 396 feet on Magnolia Ave. and will have a depth of 285 feet.

SWISSVALE, PA.—Report states that F. G. Scheibler, Jr., of Wilkesburg, has been commissioned to prepare plans for two schools, to cost \$40,000 each.

TOLEDO, O.—Press report states that the congregation of St. Matthew's English Church is contemplating the erection of a new edifice at a cost of about \$25,000.

WORCESTER, MASS.—Press report states that Frederick O. Woodruff, of Boston, and Benton Stedman Clark, formerly of Worcester, now of Greco & Clark, architects and builders, of Boston, propose to purchase the Bigelow property bounded by Foster, Commercial and Mechanic Sts., and erect on the site a nine-story hotel and a three-story department store, the buildings to cost \$350,000. According to Mr. Clark's plans, the hotel will have a frontage of 60 feet in Mechanic St. and a depth of 125 feet. This will give between 275 and 300 rooms, one-third of which are to be equipped with baths. The hotel will have entrances from Mechanic, Foster, Norwich and Commercial Sts., one of the features being the rathskeller. The structure will be of brick and terra-cotta in structural steel. The store building will be three stories, with a basement. Brick, steel and glass will enter into its construction.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Wm. H. Harvey, 311 Main St., has prepared plans for a brick addition to the Worcester Market House, to cost \$12,000.

Members of the Finnish-Swedish Baptist church are considering the advisability of erecting an edifice, and in a short time a meeting will be called for the purpose of considering the matter.

Mrs. Alice Malton, of 10 Green Lane, will have a three-story building erected on Westminster St., at the corner of Green Lane. It will be arranged for three families, one on each floor. The building will be of wood, 28x48 feet, and will cost \$5,000.

COMPETITIONS.

COURTHOUSE.

[At Manitowoc, Wis.]

Competitive plans are wanted October 1, for erecting a courthouse, including plumbing, heating and lighting; cost not to exceed \$150,000. C. A. GROFFMAN, Secretary of Building Committee. 1500

CHURCH.

[At Urbana, Ill.]

Plans are desired for a brick and stone church for the Parks Chapel Society of Urbana, Ill. Cost not to exceed \$25,000. For further information address REV. W. N. TOBY. 1499

PROPOSALS.

POST EXCHANGE BUILDING.

[At Ft. Robinson, Nebr.]

Sealed proposals will be received by Lieut. Col. J. E. Sawyer, C. Q. M., Omaha, until September 21, for remodeling the hospital at Ft. Robinson into a post exchange building. Full information furnished on application to this office, where plans and specifications may be seen, or to QUARTERMASTER, Ft. Robinson. 1498

COURTHOUSE.

[At Hobart, Okla.]

Sealed proposals will be received by the Engineer, U. S. Geological Survey, Lawton, Okla., until October 10, for the erection of a courthouse at Hobart. Mauran, Russell & Garden, Architects, Chemical Building, St. Louis, Mo. 1500

PROPOSALS.

JAIL AND SHERIFF'S DWELLING.

[At Sutton, W. Va.]

Sealed proposals will be received by E. W. Hefner, County Clerk, until September 21 (readvertisement), for the erection and completion of a jail and sheriff's residence for Braxton County. Plans, etc., at office of County Clerk and at office of Holmboe & Lafferty, Architects, Clarksburg, W. Va. Plans, etc., can be obtained upon a deposit of \$25. 1498

IRON PIPE, ETC.

[At Milledgeville, Ga.]

Sealed proposals will be received by L. J. Lamar, Steward, until September 21, for furnishing the following for the Georgia State Sanitarium, delivered at Milledgeville, freight prepaid: 300 ft. each 1-in. and 1 1/4-in. galvanized iron pipe, twenty-five 2-in. cast-iron T's, steam fluting, 80 ft. 4-in. leather belt, best quality, (name brand proposed), 2,000 lbs. strictly pure white lead. 1498

BUILDINGS.

[At Alexandria, La.]

Sealed proposals will be received by W. W. Whittington, Jr., Secretary of Board of Administrators of the Louisiana Hospital for Insane, until September 24, for the construction of two 3-story brick main buildings, 28' x 180', and one three-story brick water-closet, 16' x 30'. Plans, etc., at office of Secretary. 1499

COURTHOUSE.

[At Wynne, Ark.]

Sealed proposals will be received by John Graham, Chmn. Board of Building Commissioners, until September 27, for the erection of a county courthouse for Cross County, to be located here. Plans and specifications may be seen at office of Bank of Wynne, at Wynne, and at office of the Bruce Architectural Co., Birmingham, Ala. 1499

LIBRARY.

[At Yankton, S. Dak.]

Sealed proposals will be received by C. W. Lay, Secretary, until September 23, for the erection of a library building. Plans, etc., at office of Secretary, at Builders' Exchange, St. Paul, Minn., and at the office of Patton & Miller, Architects, Hartford Building, Chicago, Ill. 1499

ADDITION TO HOSPITAL.

[At Los Angeles, Cal.]

Sealed bids will be received by the Board of Supervisors of Los Angeles County until September 26, for the erection and completion of a 2-story brick addition to insane ward at the County Hospital, on Mission Road. Plans, etc., at office of undersigned and at office of Hudson & Munsell, Architects, 415 Stimson Block, C. G. Keyes, County Clerk and ex-officio Clerk of Board. 1499

PROPOSALS.

COURTHOUSE.

[At Lawton, Okla.]

Sealed proposals will be received by the Engineer, U. S. Geological Survey, Lawton, Okla., until October 10, for erecting a courthouse here. Mauran, Russell & Garden, Architects, Chemical Building, St. Louis, Mo. 1500

COURTHOUSE.

[At Anadarko, Okla. T.]

Sealed proposals will be received by the Engineer, U. S. Geological Survey, Lawton, Okla. T., until October 10, for the erection of a courthouse at Anadarko. Mauran, Russell & Garden, Architects, Chemical Building, St. Louis, Mo. 1500

LIBRARY.

[At Rockport, Mass.]

Sealed proposals for the erection of a library building for the Town of Rockport, Mass., will be received until September 13. Plans and specifications may be seen at the office of George M. Haskins or at the office of McLean & Wright, Architects, 110 Tremont St., Boston. Address all bids to GEORGE M. HASKINS, Rockport, Mass. 1498

HIGH SCHOOL.

[At Little Rock, Ark.]

Bids will be received September 15 by the School Board for erecting a high school; bids on ventilating, heating, plumbing and fireproofing to be submitted separately. L. W. CHERRY, Chairman of Committee on New Buildings. 1498

SCHOOL.

[At Lexington, Miss.]

Bids are wanted September 13 for erecting a school; bids will also be received on same date for installing steam-heating plant in school. R. H. Hunt, Architect, Chattanooga, Tenn.; R. C. McBECK, Mayor. 1498

HOTEL.

[At Montgomery, Ala.]

Bids are wanted September 15 for erecting a modern fireproof hotel and a 3-story annex for kitchen, servants' quarters etc. W. F. Denny, Architect, Prudential Building, Atlanta, Ga.; C. A. LANIER, Secretary, The Montgomery Hotel Co. 1498

CITY-HALL.

[At Taylor, Tex.]

Plans and specifications are wanted September 13 for a brick and stone city-hall to cost \$20,000; bids for erecting same will also be received. S. F. EVENS, Chairman of Building Committee. 1498

LIBRARY.

[At Cincinnati, O.]

Bids will be received September 20 by the Board of Public Library Trustees for erecting a Carnegie branch library on Kemper Lane and Locust St., including excavation and limestone masonry, brick and dressed stone work, galvanized iron, tin and roofing, gas-fitting, electric wiring, cement work, heating, etc. Jas. W. McLaughlin, Architect, 408-410 Johnston Building; WM A. HOPKINS, Clerk. 1498

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 3, 1904. Sealed proposals will be received at this office until 3 o'clock P. M., on the 7th day of November, 1904, and then opened, for a mechanical ventilating apparatus and changes in connection therewith for the U. S. Treasury Building, Washington, D. C., in accordance with the plans and specification therefor, copies of which may be obtained at this office at the discretion of the Supervising Architect, upon the deposit of a certified check for one hundred dollars (\$100.00) payable to the order of the Treasurer of the United States, which will be held until the return of the drawings and specification and then return to sender or in the event drawings and specification are not returned within a reasonable time check will be collected and proceeds deposited to credit of the United States. JAMES KNOX TAYLOR, Supervising Architect. 1499

Treasury Department, Office of the Supervising Architect, Washington, D. C., August 30, 1904. Sealed proposals will be received at this office until 3 o'clock P. M., on the 5th day of October, 1904, and then opened, for the construction (except heating apparatus) of the U. S. Post-office at Pekin, Illinois, in accordance with drawings and specifications, copies of which may be had at this office or at the office of the Postmaster at Pekin, Illinois, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1499

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 1, 1904. Sealed proposals will be received at this office until 3 o'clock P. M., on the 12th day of October, 1904, and then opened, for the construction (including plumbing, heating apparatus, electric wiring and conduits) of the U. S. Post-office at Fon du Lac, Wisconsin, in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Fon du Lac, Wisconsin, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1499

Treasury Department, Office of the Supervising Architect, Washington, D. C., August 23, 1904. Sealed proposals will be received at this office until 3 o'clock P. M. on the 21st day of September, 1904, and then opened, for the installation of a conduit and electric wiring system for the U. S. Custom-house and Post-office at Nashville, Tenn., 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 the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1499

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DURING the week ending September 25 there will be held at St. Louis, in connection with the Louisiana Purchase Exposition, an International Congress of Arts and Sciences, and architects who may happen to be in St. Louis at that time will do well to ascertain from Mr. Howard J. Rogers, Director of Congresses, just what are the programmes of the several Sections, since it is more than probable that before one or another of them papers of value will be read by men that one would be very glad in after life to have listened to.

IF Cleveland, in carrying out its "group plan," is to meet with the same sort of obstruction and delay that now besets its undertaking in the line of public buildings, it will be many a year before that beautiful lake-side city is made yet more beautiful with architectural splendors. As we have already explained, there has been delay and trouble over the United States Government building there which involve court proceedings to settle the question of the use of granite or sandstone for the building, and the new City-hall is proving equally troublesome. There was a very interesting discussion between the municipal authorities in July as to what compensation the architect, Mr. J. Milton Dyer, was to receive, whether he should be allowed to collect five per cent on the total cost, whatever that might finally prove to be, or whether his pay should be limited by contract to five per cent on the million and a half of dollars at which the cost is now fixed. We now forget what decision was finally reached. But Mr. Dyer does not seem to be over sure of any fee at all, since a court has recently issued a temporary injunction restraining him from proceeding with the work. The injunction is granted at the request of Mr. F. E. Cudell, who, though a retired architect, still takes great interest in architectural matters in the city of his residence. Mr. Cudell alleges that, although the City-hall Commission is specifically recognized in the recently adopted Municipal Code, the Commission is an unconstitutional body, and he further alleges that Mr. Dyer secured his contract without the proper competitive bidding.

JUSTICE DICKEY of the New York Supreme Court, who a few weeks ago ruled that it was beyond the power of a court of equity to enforce the arbitration agreement voluntarily entered into by the trade unions and the Building Trades Employers' Association, seems to have, or make, the opportunity for enunciating most unexpected opinions. Previous to his utterance on the arbitration clause, we fancy that most laymen would have imagined that any agreement voluntarily entered into by two parties, the execution of which did not transgress law or statute, could be enforced by the courts; but it seems this is a mistaken idea. Now, for a second time, if the matter is correctly reported, Justice Dickey enunciates a most unexpected ruling when he declares that the section of the New York Sanitary Code which forbids the emission of black smoke from factory and other chimneys is "unreasonable, in restraint of trade, against public policy and void." We call this a remarkable opinion merely on the supposition that, like the Boston smoke ordinance, the New York Sanitary Code allows chimneys to emit black smoke for five minutes at a time or some other definite short period, and seeks to restrain only incessant or immoderate smoking. The volume of black smoke that can be emitted in five minutes is astonishingly large, as anyone who has timed a smoky chimney knows, and its effect on the atmosphere most prejudicial, and for our part, whether the smoke ordinances are or are not a "restraint on trade," we believe they are none too strict to safeguard the health of the community, a far more important consideration than the saving of a few dollars to the advocates of unrestrained trade. If the learned justice be right about smoke, we wonder what his ruling would be on some other of the sanitary ordinances, those which regulate blasting and the making of noises, for instance.

IN order that man might not be wholly off his guard when asleep and, so, defenceless, Nature, which provided a means of perfect rest for the tired eye, allowed only a sort of semi numbness to the ear and nose. As it is one of the functions of civilized man to improve on Nature's acts so far as practicable, it might be thought that one of the matters to receive early attention would be to provide safeguards against the needless abuse of the defenceless nose and ear. To a very material degree the nose has been cared for, through putting it under the guardianship of Boards of Health, for in no civilized community is there nowadays allowed to endure any nuisance that creates and spreads ill-smelling odors. Anyone whose nostrils are offended can procure either the abatement of the nuisance or collect damages because of its maintenance. But the law has not yet given to the ear as full a protection as it has to the nose, though in a crude way something has been gained: rails and bar-iron can no longer be carted loose and clanging through the streets; machinery that might disturb the occupants of neighboring dwellings at night can be forced to shut down, and elevated railroads have to pay damages—

once for all—to the owner—not necessarily to the occupier—of abutting premises. But not enough has been done; there are still far too many disturbing noises allowed in our urban life. As ill smells and disagreeable noises can by individual act be prevented from wearing on the sensory nerves only by mechanical means, it is fair that the law should give ear and nose a protection that the eye need not claim.

IT seems more than probable that auditory nerves constantly assailed by brutal urban noises lose their sensitiveness and are not as able to discriminate pitch and tone as nerves that are not so constantly on the rack, and yet the certainty with which a city-bred man will sort out and note a particular noise from the unceasing roar about him seems to show that the nerve is not deadened but merely that the brain becomes inattentive. There is one class of building accidents, however, which may result from an impairment of the hearing faculties of a hoisting engineer. On a large building in course of construction nowadays there are installed anywhere from two to half a dozen or more hoisting-engines, each controlled by its own engineer, who receives his instructions from a whistle in the mouth of a derrick-man, as often out of as in sight. These whistles are usually of the same make, and, so far as we have noticed, seem to be pitched in the same key, and with half a dozen such whistles giving instructions intended for as many different engineers what can be more natural than that now and then an engineer should obey the signal of some other derrick-man than his own and begin to hoist a load before it was properly chained up or lower a block of stone before the masons were ready to handle it. Probably there are slight differences in pitch and tone of the whistles used which the engineer has learned to discriminate, but a careful contractor will take care that the whistles used on the same job cannot be mistaken for one another. The attempt to control the hoisting-engine by electric signal has, we believe, been found practically a failure, as the derrick-men have to give too much of their attention to keeping the flexible electric cord from fouling the disorderly heaps of building-material as they move from place to place as the derrick-boom swings.

THE Board of Education of Oakland, Cal., who have been made the target of the San Francisco Chapter of Architects apropos of their method of conducting a competition for several schoolhouse designs, propose to pursue their own way uninfluenced by any professional outcry. They seem to have, however, some appreciation of their responsibilities and apparently entertain some misgivings as to whether they are really competent to examine and pass judgment on the many designs they count on receiving in answer to their advertisement. They have therefore voted that the Superintendent of Schools shall, during the month that is to elapse before the designs arrive, spend his time in visiting "forthwith the principal Eastern cities, in order to observe and report to the Board the newest ideas in school buildings and accommodations." The idea is an excellent one, but the Board seems to overlook the fact that travelling between Boston and Oakland will consume twelve days and that if their unfortunate Superintendent is to visit and examine thor-

oughly the new schools in merely a few of the "principal Eastern cities" during the remaining fourteen days of the short month of September, he will be likely to return to Oakland a physical, if not a mental, wreck, and be of not much use as an expert adviser when it comes to considering the merits of a possible hundred designs.

THE medical authorities and Boards of Health are disturbed by the steady increase in the death rate from pneumonia with which our urban populations are afflicted. Some authorities are now inclined to class the disease as both infectious and contagious, and are content to deal with it as a disease. Others, who look on diseases as merely the result of conditions that are removable, are puzzled to know how to account for the spread of the disease, but are inclined to attribute it in some degree to the interference with light and air caused by the modern high building. The "sky-scraper" doubtless does affect the health of those who live and work under its shadow, but it might be worth while for the doctors to discover whether their pneumonia patients do not consist largely of occupants of sky-scrapers. There is a very real difference, though not a great one perhaps, between the atmospheric pressure at the ground level and at a fifteenth or twentieth-floor level, and the sudden transportation by express elevator of a pair of weak lungs from one level to the other, perhaps in rapid succession of movement up and down, if the person sought chances to be not at home, must subject them to a very unnatural strain. It is well known that elevator-runners are constant victims to consumption and pneumonia, but this has been attributed to their having to work in a constant draught, whereas their lungs may have been unable to stand the change of atmospheric pressure. Doctors now forbid patients with weak hearts to ride on express elevators; perhaps they may in time come to establish the same rule for those with weak lungs.

WE confess to a feeling of pleasure at reading that the inventors and manufacturers of the Bontempi sculpturing machine—which we take to be the wonderful machine we have seen illustrated in certain periodicals as "sculpting" at the same time an indefinite number of replicas of the same clay model—have been sued because the party who had, up to July 1, an option to buy the machine and patent rights found that the sample machine furnished him would not work as promised, while the givers of the option declined to make it work. Because of this he was unable to sell the property to a third party, and now sues for the money this third party would have paid if the goods had been delivered as promised. The Bontempi machine, if introduced into commerce and "run to its full capacity," as is the way with American machinery, presages untold æsthetic horrors. It may be permissible to have our columns turned in a lathe, our walling stones surfaced in a planer and our mouldings run in a machine; but when it comes to having Bontempi busts and statues kept in stock and ordered by the dozen or score whenever a speculating builder has a fancy to adorn the broken pediment or niches of his house fronts, no matter whether the sculpture scales with the design or no, we feel that art has become altogether too mechanical.

BRICKWORK IN MODERN ITALY.

JUST as for ancient conceptions in terra-cotta, so for modern buildings of the same kind it is necessary to refer to the North. Of course, I speak here of terra-cotta intended for architectural decoration and in no way of the simple brickwork which is employed everywhere in Italy as constructive material. Our country is rich in clay of every kind suitable for the fabrication of brick, and the clays of Castellamonte in the suburbs of Tira (Piedmont), Maggiora, near to Novara, Biella, Verona, Figline (Tuscany), San Giovanni à Teduccio, near Naples, Santa Maria di Capua, Squillace, near Catanzaro (Calabria) and Cotronne with us enjoy a certain fame, especially when there is need of refractory bricks.

It should be remarked, however, that the refractory brick of Italy does not resist the highest temperatures, so that for material of that kind resort has to be had to the foreign market. In certain places, as in Liguria, there are used by preference bricks from Marseilles, while in the North a considerable usage is made of English refractory brick.

Thus much premised, it is needless to add that in travelling about Italy we come upon a large number of brickyards, but if you propose a distinction between the brick-kilns for making the simple brick of commerce and the brick-kilns which make artistic terra-cotta, the number is very materially diminished. The ancient centre of art, Italy, even in the matter of brick-making, has entered into the industrial movement, and our manufacturers are not troubled by the burning of artistic pieces. Those of them who are drawn by certain ideals of sympathy along the pathway of art interest themselves especially in terra-cotta intended for decoration; as if these were so many products of mere luxury upon which one cannot count commercially.

Perhaps some of our makers do produce artistic terra-cotta with an industrial success which is not wholly contemptible, but there are very few of them, and they do not find amongst the public the encouragement which would urge them to frequently renew the types of their products and in this way enrich with new models the repertory of architects.

So it happens that there are in Italy makers of terra-cotta who for a dozen years produce repetitions of the same cornices, the same capitals, consoles and vases, who, when reproached with the sameness of their work, reply that there is not any profit in decorative terra-cotta. It was hoped that, in Italy especially, after the Paris Exposition of 1889, terra-cotta work might have taken a new start; that the brilliant and successful application of terra-cotta in the buildings of that exposition might have excited architects to have greater recourse to this material which, after all, contributes to give color to the streets of our grim-colored cities; but this has remained merely a hope, and our makers have continued to produce bricks and other products which are sure of yielding a commercial profit.

Nor, to speak frankly, are the models placed at the service of contractors by the Italian brick-makers in general worthy of any praise. Those who model for these makers are artists of less than mediocre merit, and they give us results that are nearer banality than art. The reason for this is always the same: Our kiln-workers have not the common sense to pay good wages to their modellers. This is the excuse they give and the Italian public responds with indifference and sometimes disdain.

Decorative terra-cotta work becomes artistic in Italy only when executed on private order; then only does the artist modeller prepare for the kilns models which cause us all the more to regret the ordinary commercial output.

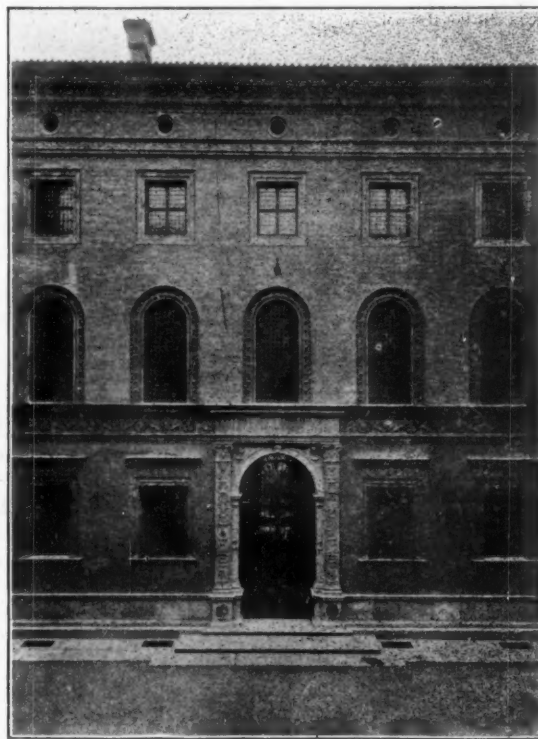
To prepare this study on the terra-cotta work of modern buildings in Italy, I have had to see and see over again many things; to visit kilns which I did not before know of; to make inquiries of several of my friends who have had the opportunity of having work executed in terra-cotta, as to what was their opinion on the manufacture of this product; finally, to collect catalogues. My deductions are those which I here set down.

With few exceptions, the production of terra-cotta work in Italy is commonplace, and, from an artistic point of view, far below ancient work. So our makers, even the small number of daring men who push along the way of art, struggling against inertia, know how to give us only old forms; forms, that is to say, copied from the Middle Ages and the Renaissance. One of these artist manufactures, a veritable *rara avis*, is that of the Ditta Celeste Galotti, at Bologna, that ancient city of terra-cotta work. Yet even here the matter concerns models copied from ancient Gothic and Renaissance art, and the "Ditta Galotti" cannot have fatigued itself much over them. Bologna on every side is rich in

these architectural decorations, and since artistic importance must be disregarded here, since merit does not belong to the modern makers, it may be interesting for my readers to know the price of some of this work, and it is only necessary to record that the lira is equal to the fifth of a dollar.

At the Italian kilns there can be bought foliated capitals from ten lire up, ornamented consoles from five lire up, and vases and *putti* at a ridiculous price—the *putti* at fifteen lire or perhaps less, as well as heads of horses, oxen and so forth, from ten lire up. And these Italian kilns make window-finish, complete with consoles and entablatures and jambs, for fifty-five lire, and even less if the window is quite without decoration; in this case they can be had for twenty lire, and from this price up to fifty lire per window, enriched with foliage and ornamental mouldings of any pattern you may desire, subject to the discretion of the maker.

I repeat the words with which I began this paper—to study the terra-cotta work of modern Italy, we must look to the North. So, in this study I have to speak in particular of Milan, Genoa, Turin and Bologna; and Milan and Bologna are at the head of the movement which interests us. But at Milan, for instance, where terra-cotta is in common use, where entire walls are built



CASA BAGATTI-VALSECCHI, MILAN. BROS. BAGATTI-VALSECCHI, ARCHITECTS.

of brick, while elsewhere in Tuscany the walls are made of pebble work, façades of ornamented terra-cotta work are rare, while those with plain brickwork and with brickwork which, forming the main portion of the wall, makes a background for the stone entablatures of windows and doors, are common. Modern Milan has nevertheless seen built two structures entirely of decorated terra-cotta, and amongst its architectural successes boasts a palace called the "red palace," because of the terra-cotta work in which it is clad from base to cornice line; a palace which might have given a new impulse to architectural terra-cotta work in Milan if the aesthetic results had been combined with the admirable resistance of brickwork.

It is an apartment-house of several stories on the Corso Venezia, the Fifth Avenue of the city, and was built in 1859. Everything here is built of terra-cotta—entablatures, windows, balconies, caryatides, even the doors, made memorable by bas-reliefs of bronze color, for the natural red color of the brick did not appear suitable for this feature.

I do not know of any building in Italy where terra-cotta has been more widely made use of than in this building on the Corso Venezia, of which I regret not being able to show any illustrations. Perhaps later I may be able to send a special article

descriptive of the Palazzo Rosso, with several photographs of it in support of the description. Another building entirely of terra-cotta is much nearer to us than that on the Corso Venezia; one erected by a Milanese brick-maker—Signor Candiani,—with the special object of rehabilitating the Milanese to the extensive use of terra-cotta, to the displacement of simple brick. But Signor Candiani, aided by the architect Broggi, erected his building with-



ALBERGO POPOLARE, MILAN. MAGNANI & RONDONI, ARCHITECTS.

out having attained his end. His non-success may lead our brick-makers to definitely abandon the production of terra-cotta, although his kilns have won an honorable success in this kind of work.

Retracing my steps, I desire to speak of two houses on the Via Gesu where the application of brickwork opens the way to speak of two brothers—Bagatti-Valsecchi—who are among our leading amateurs of terra-cotta work. Admirers of ancient art, but blind, alas! to every impression emanating from modern art, the Bagatti-Valsecchi brothers have erected not only this house, but another where terra-cotta has been given not only a wider, but a more monumental expression. The house on the Via Gesu has two façades where the red of the brickwork has been perfectly harmonized with the warm color of the stone entablatures, window-finish, and so forth.

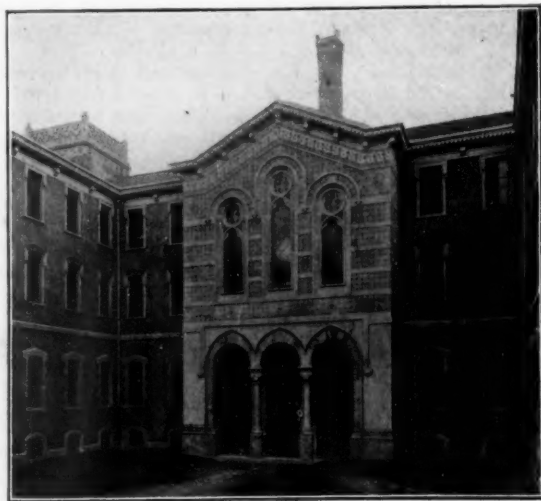
Whatever artist visits Milan, finding himself near the Bagatti-Valsecchi house on the Via Gesu, cannot merely halt before the façades; he must also visit the interior, for the interior of this house is an inhabited museum. The proprietors are collectors but enemies of the "prisons of art," as M. de la Sizeranne would say. The Messrs. Bagatti-Valsecchi like to have their *objets d'art* a part of their daily lives. So, the furnishing of their house is truly original. Often, in the decoration of some of their rooms they have attained to the level rather of restorations than of renewals. Their architectural activity, their passion for style, has always been dominated by a patient study of adaptation. In this mansion the Bagatti-Valsecchi employed terra-cotta in a very exceptional manner, so that amongst the modern buildings of Italy there are very few that can rival this new Milanese house in all that concerns the use of terra-cotta. For here, far from being mere superficial applications to the walls, terra-cotta has been largely used in the mouldings, ornaments, details, capitals, windows and vases throughout the house; of which, through the kindness of the owners, I am able to reproduce here some illustration. The port cochère alone is of marble; all else is terra-cotta, and embellished terra-cotta at that.

There is another Milanese building where brickwork plays a capital part,—the Albergo Popolare. Simplicity is the keynote of this building, which does honor to its architects, Messrs. Magnani and Rondoni, of Milan, the first city of Italy that has seen such a building constructed. The architectural and social inspiration which created the Albergo Popolare is nevertheless English, for it is the English who, up to the present time, have best understood and solved the problem of healthy and low-cost dwellings in the large cities. The type of these buildings did not exist before an English gentleman, Lord Rowton, interested himself to provide in London decent and economical lodgings for a great number of bachelors or transient visitors to the great city who had not the means to put up at a private hotel.

The "Rowton Houses," so called after the name of their

founder and president of the society which caused their erection, have a general interest from a double point of view—the architectural and sociological; and those who know the Rowton House at Newington Butts, which our English confrère, Mr. H. B. Measures, erected some time ago, will notice the analogy it bears to the Albergo Popolare at Milan. The English building is more agreeable looking, nevertheless, with its *avant corps*, its gables and towers at the extremities, and its motives in terra-cotta in several colors, which have no counterpart in Milan buildings; for multi-colored brickwork is not used in our country. Brickwork, as in the Rowton House at Newington Butts, is also used in the interior of the Milan building, for dados, white brick, relieved with colors and enamelled, which gives an air of cleanliness to the chambers, as such brickwork is difficult to be foul, and, should it become dirty, a damp sponge restores it quickly to its pristine estate.

Pursuing our investigations at Milan we encounter the Museum of Natural History, erected by Signor G. Cerutti. The museum, which is rectangular, covers one hundred and four square metres. Two rectangular courtyards, on the right and left, can, at need, be closed in and receive a portion of the collections. The galleries, which run about the perimeter of the plan, all have the same section, eleven and one-half metres in width by seven and one-half metres in height, and are lighted by large windows three metres above the floor. With this arrangement there can be four rows of showcase: having a development of twenty-two hundred metres arranged over a superficial area of fifty-four hundred metres in these galleries. If to these figures are added those of the courtyard, we have to add three hundred metres in length for the showcases and an area of six hundred square metres; in short, we have at Milan, a superficial area of thirteen thousand square metres, subdivided as follows between the two stories: For collections, seven thousand square metres; for atriums, schoolrooms and janitor's rooms, twenty-six hundred square metres; for sub-basement, thirty-four hundred square metres; a total of thirteen thousand square metres. So much for the practical side of the museum; as for the æsthetic side you will notice that in the central portion of the main façade is worked in a pretty movement of arcading, and this arcade motive is repeated in those portions of the building where brickwork predominates. This motive might remind one of the new Museum of Natural History at London, the work of Mr. Alfred Waterhouse, which is, however, much more majestic than that of Sig. Cerutti, but I beg you to note that the application of the motive is different in the Italian building. However this may be, the use of brick at the museum has been quite apropos, for the building has been erected in the Public Garden, and this mediæval



VERDI'S FUNERARY CHAPEL IN THE HOME OF THE MUSICIANS, MILAN. C. BOITO, ARCHITECT.

design erected in the midst of trees produces a very picturesque effect.

The style of the Middle Ages, not absolutely Romanesque, but Gothic liberally interpreted, was the style adopted by Signor Cerutti, architect and writer on architecture, for the building, which, at the expense of Maestro Verdi, was erected at Milan as a retreat for musicians. This is the only structure of the kind

which exists in Italy, and the problem was not an easy one to solve. And since Signor Boito comes from Venice, and the Gothic work of the Home of the Musicians smacks a good deal of the source of origin of its architect, color effects are not wanting in this building which, by means of brick, mosaic, painting and stone from Botticino, Mazzano and Oggiono, presents a polychromatic ensemble, not more on the outside than within. And you will perceive, from the illustration, that the interior of the courtyard, both on the side of the chapel and on the opposite one, is more artistic and successful than the façade itself. Particularly is this true of the portion *vis-à-vis* of the chapel.

The Home of the Musicians was at first intended to have a modest development, for it was designed for only sixty persons, both men and women, and a first scheme was drawn up on these lines, but this first plan was replaced by a second one, more elaborate and providing for one hundred persons, sixty men and forty women in separate apartments. The separation of the two sexes obliged a double and equal development of the plan, requiring two distinct parlors, dining-rooms, etc. This Home of the Musicians, situated far from the centre of the city on the Piazza of Michael Angelo, was finished at about the same time that Maestro Verdi himself died.

Beside the Home of the Musicians there is a building of considerable size, or rather two buildings, wherein brickwork takes a leading rôle. The Palazzo Gonzaga in Milan itself and the Villa Crespi, at Crespi D'Adda in the province of Milan, one quite as much as the other, are inspired from the Lombardic work, and the Palazzo Gonzaga has a vigorous frame and a general air that is quite monumental. Its architect, Signor Arpesani, understood the style which he adopted for this building quite perfectly, and though personally I do not regard with favor architects who seek in the past the forms of contemporary architecture, I must admit that here the architect has drawn an excellent *parti* from the style, handling his brickwork and stonework with much good taste.

An imitation of the mediæval castle, the Villa Crespi is not an archaeological restoration, and Signor Pirovano, just as Signor Cerutti in the Milan Museum, borrowed his mediæval air from the style but gave it a modern expression. Perhaps the reader, after having noticed the manner in which Signor Pirovano composes his building,—the stories, zigzag friezes, crenellated battlements and so on, and raising his eye to the upper story of his tower, will find that the tower itself is somewhat overloaded; that, at least, is my own impression and I believe that if this tower had not borne the polygonal crowning feature the general aspect would have been better. I know that this criticism has been made before, and that even while the building was in execution the architect was recommended to forego this crowning feature of the tower, but he was not willing to abandon it. Perhaps he had his instructions to carry the tower to a considerable height and in respecting the letter of his instructions this is the result. The programme was to erect a tower whence to enjoy the beautiful panorama of the Valley of the Adda, and this valley gains in beauty the higher the observer is. Since we have reached the top we will rest there for the present, at least until I can finish my notes on the modern terra-cotta buildings in Italy, which I trust will be shortly. Then I shall speak of Bologna, Turin and Genoa.

ALFREDO MELANI.

THE CHANTREY TRUST.

THE select committee of the House of Lords, consisting of the Earl of Carlisle, Earl of Lytton, Earl of Crewe, Lord Windsor, Lord Ribblesdale, Lord Newton and Lord Killanin have agreed to the following report on the Chantrey Trust:—

1. By his will, dated December 31, 1840, Sir Francis Chantrey, R. A., left his residuary personal estate, after the decease or second marriage of Lady Chantrey, in trust for the President and Treasurer of the Royal Academy to receive the income to be "devoted to the encouragement of British fine art in painting and sculpture only."

He further provided that the income of the fund should be applied to "the purchase of works of fine art of the highest merit in painting and sculpture that can be obtained," and that it should be allowed, if at any time thought desirable, to accumulate for a term not exceeding five years.

The President and Council of the Royal Academy, or in the event of the dissolution of that body, of such a society or association as should take its place, were nominated as the purchasing body.

The works of deceased or living artists of any nation might be bought, provided that such artists resided in Great Britain during the executing and completing of such works"; the prices paid for the works were to be "liberal," and wholly at the discretion of the President and Council. But regard was to be had "solely to the intrinsic merit of the works"; and no "sympathy for the artist or his family" was to influence the selection. Neither were any "commissions or orders" to be given for the execution of any works.

The purchases were to be exhibited at the Royal Academy or other important exhibition; and the purpose of the collection was declared to be the "forming and establishing a public national collection of British fine art in painting and sculpture."

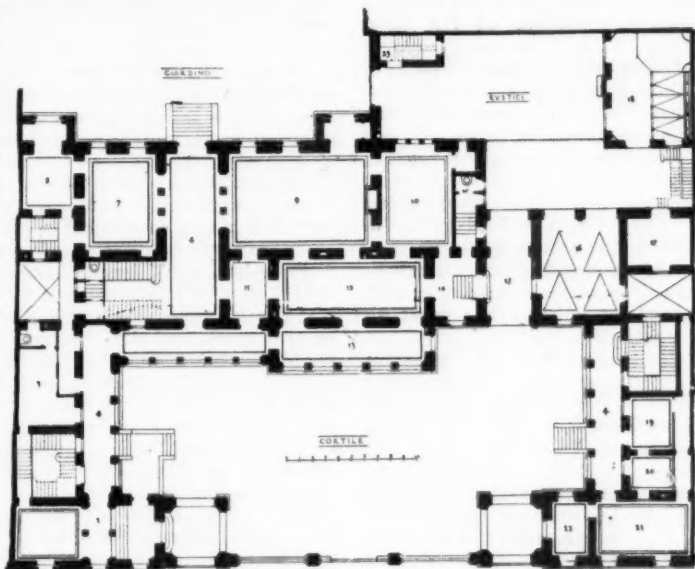
No part of the fund was to be devoted to providing a permanent gallery for the collection, it being the

"confident expectation" of the testator that this task would be undertaken by the Government.

2. Lady Chantrey died in 1875, and in 1877 the first purchases were made under the will. The total capital available amounted to 105,000*l.*, invested in three per cent Consols, since reduced to 2½ per cent, the available income having varied from 2,500*l.* to about 2,100*l.* From 1877 to 1897 the collection was temporarily deposited at the South Kensington Museum and at various provincial galleries, but in the latter year a permanent home was found for it in Sir Henry Tate's National Gallery of British Art at Millbank, and, in accordance with the terms of the bequest, the 85 works purchased up to that date, and all future purchases, were handed over to the Government, who directed the trustees of the National Gallery to house the collection. The trustees have "no power of selection or elimination" of particular works of art. The collection now numbers 109 works, including three exhibited at Burlington House this year.

3. The procedure by which works of art are chosen is as follows: Individual members of the Council¹ for the time being propose and second such works as they consider desirable for purchase. A week's notice is then given of a special meeting, at

¹ The Council of the Royal Academy, for the purpose of buying works of art for the Chantrey collection, consists of the President and ten Academicians, five of whom retire every year. The President has a casting vote.



PLAN OF THE PALAZZO GONZAGA, MILAN. C. ARPESANI, ARCHITECT.

- | | | | |
|----------------|-------------------|--------------------|------------------|
| 5. — | 7. Dining-room | 11. Reception-room | 15. Passageway |
| 1. Entrance | 8. Office | 12. Ante-Saloon | 16. Coach-house |
| 2-3. Concierge | 9. Saloon | 13. Gallery | 17. Harness-room |
| 4. Porticos | 10. Billiard-room | 14. Ante-chamber | 19-20. Workrooms |
| 6. Vestibule | | | |

which the voting will take place, in order that members of the Council may have time to examine the works proposed. A confidential list of the proposed purchases, with the names of the proposer and seconder and the price of the work attached, is kept during this interval at the secretary's office in the Royal Academy. At the meeting of the Council, after the terms of the will relating to the bequest have been read, a vote is taken as to which work shall be first considered. The work which has obtained a majority of votes in the preliminary ballot is then taken into consideration, and the names of those who vote for or against its purchase, if the work is bought, are recorded in a book kept by the secretary. The purchase of a work of art cannot be made unless at least six votes are given in its favor. By an unwritten custom no member of the Council votes upon a work of art which he has not seen. It will be observed that abstention from voting for this reason has the same effect as voting directly in the negative. No record is kept of works proposed but not accepted, or of those voting for or against such works.

4. These special meetings of the Council for the choice of works of art for the Chantrey Bequest are always held in London at about the time when the Royal Academy Exhibition is opened. It has not been the custom to visit the studios of artists for the particular purposes of the Trust, but individual members of the Council have usually attended other exhibitions open at about the same time. With five exceptions, all the works in the collection have been bought from summer exhibitions of the Royal Academy.

5. The committee have heard much evidence as to the merits of the collection thus formed. So far as possible they have endeavored to restrict witnesses to criticism of a general character, believing that the objects of the inquiry would not be furthered by amassing statements of personal preference for some artists, or depreciation of others.

6. It is admitted by those most friendly to the present system that the Chantrey collection, regarded as a national gallery of modern British art, is incomplete and in a large degree unrepresentative. The works of many of the most brilliant and capable artists who worked in the last quarter of the nineteenth century are missing from the gallery, and the endeavor to account for these omissions has formed one main branch of the inquiry.

7. Critical witnesses have also expressed opinions upon the intrinsic merits of the collection, and the extent to which it can be held to realize the intentions of the testator. It has been stated that while containing some fine works of art, it is lacking in variety and interest, and while failing to give expression to much of the finest artistic feeling of its period, it includes not a few works of minor importance. Full consideration of the evidence has led the committee to regard this view as approximately correct. The collection, in their opinion, contains too many pictures of a purely popular character and too few which reach the degree of artistic distinction evidently aimed at by Sir Francis Chantrey. Less criticism has been directed against the collection of sculpture, which seems on the whole to be more adequately representative.

8. In accounting for this result it is necessary to bear in mind the practice of purchase adopted by successive Councils. They have held that the testator's phrase "encouragement of British fine art," added to the injunction that prices should be "liberal," debarred them from making any purchases except from the artists themselves or from the families of artists lately deceased. The effect of these limitations which successive Councils have thus set upon their scope of purchase has been very considerable. Except in two instances, the first a picture by Mr. W. Hilton, R. A., bought in 1877, the second a portrait of Sir Francis Chantrey by himself, all the purchases have been the work of living artists and have been made from the artists themselves. No work has ever been bought at auction, or from a dealer, although on more than one occasion when a picture which was thought desirable had passed into other hands the buyer was induced to return it to the artist, so that the Council might purchase it from the latter.

9. The Council have been severely criticised for not purchasing the works of various foreign artists who have visited this country and whose influence upon British art has been very considerable.

Evidence has been given to show that efforts, on one occasion at any rate, were made to secure the works of well-known foreign painters; but as a rule successive Councils have held that Sir Francis Chantrey in using the words "of artists of any nation" was influenced by the fact that many artists of foreign birth had settled in England and had become members of the Royal Academy.

The Council therefore contend that they would not be carrying out the wishes of the testator if they bought the works of foreign artists, unless such artists were settled in this country.

10. The Council have also been criticised for neglecting to purchase the work of various schools of art exhibited out of London. It has been stated in evidence to be impossible for the members of the Council, who are busy artists actively engaged in their own work, to travel over the country in search of pictures. One of the results has been that the Council have had no opportunity of considering the work of those Scottish artists who exhibit their pictures mainly in Scotland.

11. The practice which has been adopted of purchasing all works at or about the time when the Royal Academy Summer Exhibition is opened has also been criticised. This custom is apparently due in part to the belief that Sir Francis Chantrey, himself an Academician, contemplated that the great bulk of purchases would be made at the Royal Academy Exhibition; but in part also to the tendency, almost inevitable where so large a body is entrusted with a joint duty, to adhere to the most obvious and simple method of action, even when the conditions which induced such a policy have altered to a considerable extent.

12. In offering some criticism of the past proceedings of the Royal Academy in this regard, the committee desire distinctly to record their belief that there is no ground for any imputation of corrupt or interested motives against that body. They are, however, of opinion that too exclusive a preference has been given to pictures shown at the Annual Exhibition of the Royal Academy, and that insufficient attention has been paid to other exhibitions. The unduly narrow construction placed on certain terms of the will by successive Councils has had unfortunate effects upon the collection, for while it seems probable that Sir Francis Chantrey conceived that purchases would most often be made from living artists, there is clearly no legal bar to other methods of purchase. The committee therefore suggest that a greater flexibility of method, by selection from studios, by purchase from private owners, and even occasionally at auction or from dealers, would largely increase the field of choice, and so tend to raise the standard of merit. The committee are of opinion that any purchases of works by deceased artists should only be made in exceptional circumstances and with great caution. They think it undesirable that any attempt should be made to buy the work of any artist not living at the date when the bequest came into operation in 1877. In cases where a foreign artist has regularly resided in Great Britain, especially when his work has notably influenced artistic production in this country, the committee consider that an effort should be made to acquire a worthy specimen of his art.

13. In considering the completeness or otherwise of the collection regard should be had to the fact that it is housed in the Tate Gallery in company with the modern section of the National Gallery. Consequently, though it is desirable that the Chantrey collection should be representative, it would be unwise to expend so limited a fund in buying the works of artists who are well represented in the same gallery, assuming that the present arrangement of the collection is permanent.

14. But while it appears certain that the Chantrey collection might to some extent be improved by a system of purchase founded on a wider interpretation of the terms of the will, the committee are strongly of opinion that the constitution of the purchasing body, as appointed by the testator, is inherently defective. It seems certain that a committee of ten men, actively engaged in the exercise of their profession, cannot possibly give the requisite time or attention to the search for the particular three or four works of art which it may be considered desirable and possible to buy in any given year. It seems, therefore, necessary to devise some system of devolution to replace the machinery which has become more evidently cumbrous as years have elapsed. Experience has also shown that so large a selecting body, even though changing in composition, is likely to fall into a beaten track of taste, and unconsciously to limit encouragement to the more conventional expressions of artistic feeling.

15. Various suggestions have been offered in evidence for a reconstruction of the purchasing authority.

Some witnesses believe that a satisfactory issue can only be reached by so extreme a measure as the transfer of powers from the Council of the Royal Academy to an independent purchaser, as, for instance, a director specially appointed to purchase modern works of art for the nation.

Others suggest that the one-man power ought to be entrusted either to the President as such, or to some member of the Royal Academy appointed for a term of years.

16. After careful consideration the committee recommend the appointment of a committee of three, for the purchase of works of art in painting and sculpture, composed of the President, *ex officio*, of a Royal Academician appointed by the Council, and of an Associate of the Royal Academy nominated by the body of associates. The elected members should be appointed to hold office for five years, and should not be eligible for immediate re-election.

Regulations should be made by which the principal artistic societies in England and Scotland should be invited regularly to report to this committee, to whom the final powers of selection and purchase should be entrusted, the existence of important works of art.

17. It has been made clear in evidence that the effect of the judgment in *Leighton vs. Hughes* has been prejudicial to the collection. The committee, therefore, recommend that some modification should be effected in the provision of the will which forbids the purchase of incomplete works of sculpture.

18. Successive Councils have invariably adhered to the direction in the will that the works of art purchased must have been executed entirely in Great Britain. By this Sir Francis Chantrey probably intended to discourage artists from living permanently abroad. The committee are of opinion that successive Councils have been absolutely justified in their reading of this provision of the will, but they consider that many desirable works of art must be lost to the collection by reason of the artist's not being able to give an assurance that the work has been executed entirely in Great Britain. The committee, therefore, recommend that the purchasing body be empowered to buy the work of an artist who permanently resides in Great Britain, even though such work may have been in part executed abroad.

19. It is recommended that effect should be given to these provisions either under a scheme of the Charity Commissioners on the application of the trustees, or, if not, by Act of Parliament.

WHICH IS THE TRUE VENICE?

EVERY man makes his own Venice, whether he be Ruskin or Turner, Maurice Barrès or Mr. Mortimer Menpes. I read "*La Mort de Venise*" when I was in Venice last, and as I heard "*l'éternel motif de la mort par excès d'amour de la vie*" pass and return and lose itself and re-emerge throughout all these pages, I saw one aspect of Venice, an aspect chosen deliberately, with an ingenious method; here at least was a distinguished, a remote, an alluring, if a trifle sentimental, city. The book which has just come into my hands, "*Venice*," by Mortimer Menpes, text by Dorothy Menpes, (A. and C. Black), is a book containing a hundred color prints, with twice that number of pages of letter-press. The letter-press is chatty and sympathetic; sympathetic, that is, in intention. Of the pictures I am disposed to use the same words. The pictures buttonhole Venice, as the letter-press buttonholes the reader. They are gushing, exclamatory; they give you snapshot after snapshot, so cleverly, so hastily, with such a brilliant splash at simplification! If Venice were really, to many people, like these pictures, what a hot, gaudy, distressing place it would be!

Here, then, is a sufficient contrast to the mist-gray and moribund Venice of M. Barrès. Which is the real place, the place all delicacy of evasion or the place all vulgarity of gloss and glow? I repeat, every man makes his own Venice; and I will try to show that it may be quite deliberately seen through imaginary eyes. What follows is supposed to be taken from the journal of an imaginary person, a neurotic enough creature in whom I am interested just now, who goes to Venice to get well after an illness, and, I believe, dies there.

"Surely one gets well of every trouble in Venice, where, if anywhere in the world, there should be peace, the oblivion of water, of silence, the unreal life of sails. I have come to an old house on the Giudecca, where one is islanded—even from the island life of Venice. I look across and see land, the square white Dogana, the Salute, like a mosque, the whole Riva, with the Doge's Palace. There lies all that is most beautiful in the world, and I have only to look out of my windows to see it. Palladio built the house, and the rooms are vast; the beams overhead are so high that I feel shrunk as I look at them, as if lost in all this space; which, however, suits my humor.

The art in life is to sit still, and to let things come towards you, not to go after them, or even to think that they are in flight. How often I have chased some divine shadow, through a whole day till evening, when, going home tired, I have found the visitor just turning away from my closed door.

To sit still in Venice is to be at home to every delight. I love St. Mark's, the Piazza, the marble benches under the colonnades of the Doge's Palace, the end of land beyond the Dogana, the steps of the Redentore; above all, my own windows. Sitting at any one of these stations one gathers as many floating strays of life as a post in the sea gathers weeds. And it is all a sort of immense rest, literally a dream, for there is sleep all over Venice. I have been sitting for a long time in St. Mark's, thinking of nothing. The voices of the priests chanting hummed and buzzed like echoes in an iron bell. They troubled me a little, but without breaking the enchantment, as importunate insects trouble a summer afternoon. 'Very old men in purple sat sunk into the stalls of the choir, loth to move, almost overcome with sleep'; waiting, with an accustomed patience, till the task was over.

Here (infinite relief!) I can think of nothing. I can but sink into this delicious Venice, where forgetfulness is easier than anywhere in the world. The autumn is like a gentle summer; no such autumn has been known even in Venice, for many years; and I am to be happy here, I think.

I have been roaming about the strange house, up-stairs, in these vast garrets paved with stone, with old carved chimneys, into which they have let modern stoves, and with beams, the actual roof-trees overhead; nearly all unoccupied space, out of which a room is walled up or boarded off here and there. Some of the windows look right over the court, the two stone angels on the gateway, and the broad green and brown *orto*, the fruit garden which stretches to the lagoon, its vine trellises invisible among the close leaves of the trees. Beyond the brown and green there is a little strip of pale water, and then mud flats, where the tide has ebbed, the palest brown, and then 'more pale water', and the walls and windows of the madhouse, San Servolo, coming up squarely out of the lagoon.

Does the too-exciting loveliness of Venice drive people mad? Two madhouses in the water! It is like a menace. I went out in the gondola yesterday on the lagoon on the other side of the island. It was an afternoon of faint, exquisite sunshine, and the water lay like a mirror, bright and motionless, reflecting nothing but a tall stake, or the hull, hoisted nets and stooping back of a fisher and his boat. I looked along the level polished surface to where the sails rose up against the sky, between the black compact bulk of the forts. The water lapped around the oar as it dipped and lifted, and trickled with a purring sound from the prow. I lay and felt perfectly happy, not thinking of anything, nor feeling anything, hardly conscious of myself. I had closed my eyes, and when I opened them again we were drifting close to a small island, on which there was a many-windowed building, most of the windows grated over, and a church with closed doors; the building almost filled the island; it had a walled garden with trees. A kind of moaning sound came from inside the walls, rising and falling, confused and broken. "It is San Clemente," said the gondolier over my shoulder; "they keep mad people there, mad women."

I came to Venice for peace, and I find a subtle terror growing up out of its waters, with a more ghostly insistence than anything solid on the earth has ever given me. Daylight seems to mask some gulf, which, with the early dark and the first lamps, begins to grow visible. As I look across at Venice from this island, I see darkness, and lights growing like trees and flowers out of the creeping water, and, white and immense, with its black windows, and one lighted lamp, the Doge's Palace. Nothing else is real, and the beauty of this one white thing, the one thing whose form the eye can fasten upon, is the beauty of witchcraft. I expect to see it gone in the morning. And the noises here are mysterious. I hear a creak outside my window, and it comes nearer, and a great orange sail comes across the window like a curtain drawn over it. Bells break out, and ring wildly, as if out of the water. Steamers hoot with that unearthly sound to which one can never get accustomed. The barking of a dog comes from somewhere across the water, a voice cries out suddenly, and then the shriek of steam from a vessel, and again, from some new quarter, a volley of bells.

The wind woke me from sleep, rattling the wooden shutter against the panes of the windows, and I could hear it lifting the water up the steps of the landing-place, where there is always a chafing and gurgling whenever the wind is not quite still. I looked out, and, pressing my face close against the glass, I could just distinguish the black bundles of stakes in the dim water, which I could see throbbing under a very faint light, where the gas-lamp, hung from the next house, shone upon it. Beyond, there was nothing but darkness, and the level row of lights on the Riva, and the white walls, cut into stone lacework, of the

Doge's Palace. The wind seemed to pass down the canal, as if on its way from the sea to the sea. I felt it going by, like a living thing, not turning to threaten me.—Arthur Lyman in the *Saturday Review*.

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 VILLA CRESPI, CRESPI D' ADDA, NEAR MILAN, ITALY. SIGNOR E. PIROVANO, ARCHITECT.

For description of this and the following illustrations, see article "Brickwork in Modern Italy" elsewhere in this issue.

HOUSE OF THE MUSICIANS, MILAN, ITALY. SIGNOR C. BOITO, ARCHITECT.

PALAZZO GONZAGA, MILAN, ITALY. SIGNOR C. ARPESANI, ARCHITECT.

DETAILS FROM THE HOUSE OF THE BROTHERS BAGATTI-VALESCCHI, ARCHITECTS, MILAN, ITALY.

PLANS OF THE ALBERGO POPOLARE, MILAN, ITALY. SRE. MAGNANI & RONDONI, ARCHITECTS.

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NORWICH CATHEDRAL, FROM THE WEST.

NORWICH CATHEDRAL, FROM THE SOUTHEAST.

NOTES AND CHIPPINGS

INDIANS REFUSE TO CEDE CLIFF DWELLINGS.—Senator T. M. Patterson, who, at the request of the Secretary of the Interior, went to the reservation of the Southern Ute Indians to interview them on the proposition for the purchase of the cliff-dwellers' ruins in the Mesa Verde country, for the purpose of converting the section into a national park, reports a complete failure of the project. The Senator says that the Indians absolutely refuse to treat with the Government, because they declare they have been so badly treated in the past. They informed him that in 1896 they had entered into a treaty with the Government and sold certain lands, and the Government agreed to bring water to the reservation, which it has failed to do. They also complain of the rations they receive. They told the Senator that they would act as soon as the Government carried out the promises made in the treaty.—*Exchange*.

SOME PRACTICES OF THE GUILD OF PAINTERS.—Mr. F. H. Jackson in his, "Mural Painting" toward the close of his volume makes the following interesting note on early studio usage as established by the Guild of the Painters:

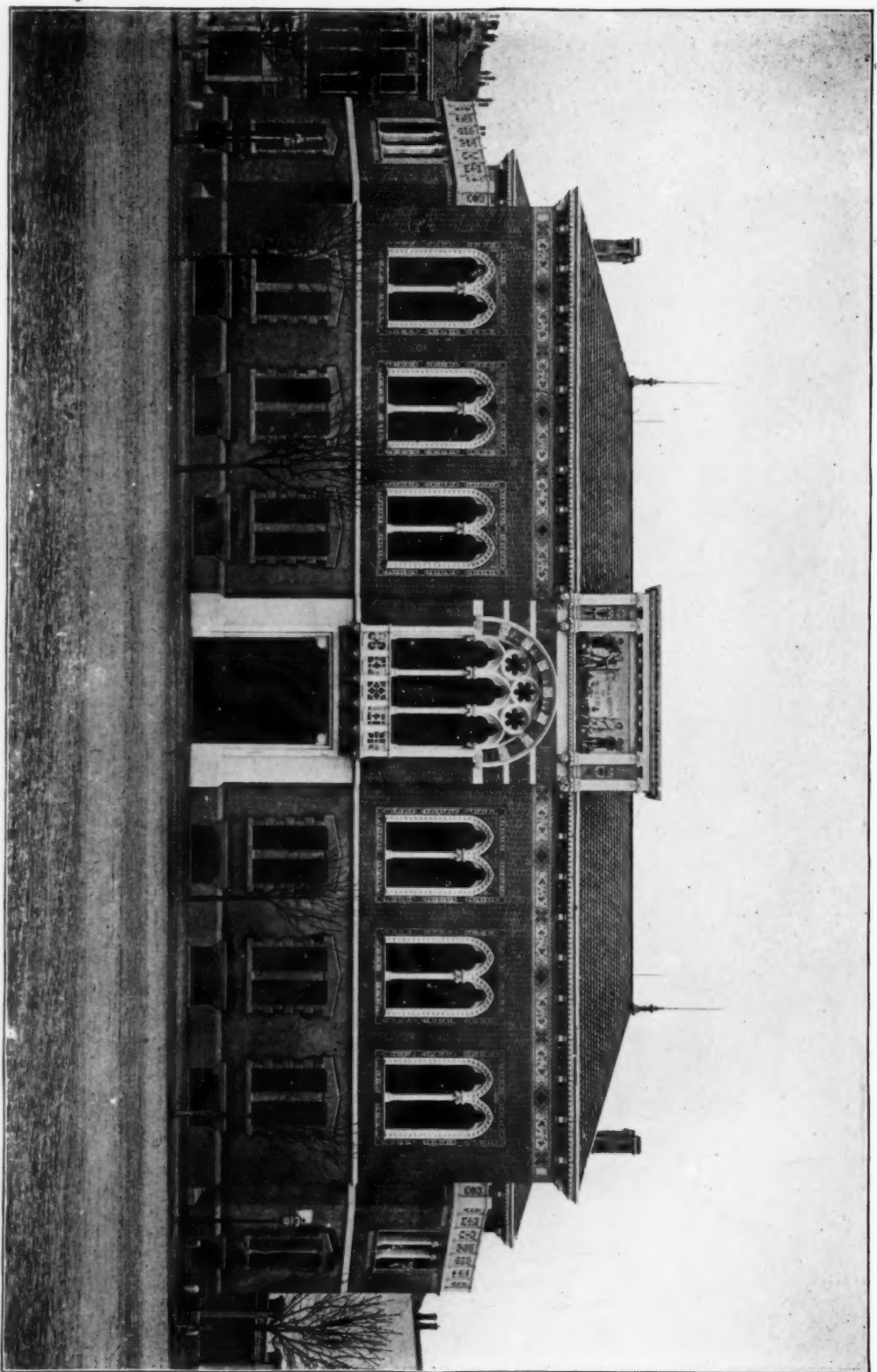
"The most scrupulous honesty was prescribed in the use of colors, and though wags like Buffalmacco might occasionally supply themselves with wine by humorous expedients, it was considered an act of criminal dishonesty, punishable by fine, to employ any but the best colors: 'Any member of the guild who should dare or presume to use in his works any gold, silver or color other than he may have promised to employ—as, for instance, alloyed gold for fine gold, tin for silver, cobalt blue for ultramarine, indigo for azure, red ochre or carmine for cinabrese—should be punished and fined upon every conviction ten "libri." Cennini also insists upon the use of good colors as a religious obligation, and most especially in portraying the Virgin. Even if the painter were underpaid for his work, 'God and Our Lady will recompense him in the soul and in the body.' It is scarcely necessary to point out how different all this is from the temper which prevails in the most cultivated art centres among the students of the present day. And most of the fruit produced is of a different kind, which is to be expected from such different roots. In those days, too, the learning of the craft of painting was much more serious than it is now. There was first a year of trial to see if the youth had sufficient promise and industry to

make it worth while to teach him. If the master was satisfied, the boy was then bound apprentice for twelve years. He was sworn never to divulge the secrets of the art till, having become a master himself, he had apprentices, to whom he would then teach them, first binding them by a similar oath to that which had been administered to himself. Now, a few years in an art school is considered sufficient equipment to enable the aspirant to wrestle with the most difficult problems, though, tradition being dead, he cannot have the advantage of having seen those problems approached from different points and solved more or less successfully by his masters."

MINOR FINDS AT KNOSSOS.—Among the objects discovered by Mr. Arthur Evans in last year's excavations on the site of Knossos in Crete, not the least interesting is a cross in colored marble standing on a pedestal against the wall of a little room near the centre of the palace. It has arms of equal length like the Greek cross. The date of the palace is between 1500 and 2000 B. C. Near this cross was a terra-cotta idol, a goddess wearing a tall, conical head-dress, around which a serpent twines, its head surmounting the flat top. Serpents are twined about the waist of the figure and another snake passes up one arm, across the back and down the other arm of the goddess, so that its tail and head rest on the outstretched hands. Her dress is equally curious. She wears a tight-fitting corset cut out in front to show the breasts and over it a bodice; below that an apron which runs down before and behind in a deep curve. The border represents an embroidered Greek curving fret. The long skirt is oval and bell-shaped, made up of numerous plain flounces and an embroidered border at bottom. Her hair shows a bang under the tall tiara in front, but falls in curly masses behind onto the shoulders. Other terra-cotta figurines show the flounced oval bell-shaped skirts, but with larger flounces, also the same effect of corset and bodice. On the wall where these were found hung votive offerings in painted terra-cotta, consisting of garments richly decorated with floral designs, or of belts imitating twisted snakes, or of vases, pots and painted sea-shells. Moulds for the making of such objects were found carved in soft steatite stone. The colors used are a greenish blue, brown, purple and lilac, while the flesh-tints on the figurines are a brilliant milky white.—*N. Y. Times*.

WIND-POWER FOR ELECTRICITY.—In an article in the *Canadian Engineer*, Dr. Alfred Gradenwitz writes of the experiments of the Danish Government in the problem of utilizing wind-power for electrical works, and says that with the dynamo coupled direct to the motor moved by the wind the results have been unsatisfactory, but a simple regulating device has overcome the difficulty. This device consists of two belt discs mounted on a movable arm bearing a counterweight. One of these carries a belt from the wind motor and the other one from the dynamo. The resulting tension of the belt from the wind motor is kept constant, depending on the weight of the discs and the counterweight. Any surplus energy developed by the wind motor is lost as heat with the friction of the belt. The current from the dynamo is used to charge a storage-battery. Between the dynamo and the battery is interposed a switch. This is closed automatically when the current intensity is not inferior to its normal constant value. When the wind is sufficient, and the battery nearly discharged, the dynamo will run at a speed sufficiently high to charge the battery with the normal current of a dynamo. As the charge increases the dynamo will automatically increase its speed and load so as to make the charging current constant. Only in exceptional cases will a cell controller have to be resorted to in charging. For instance, if the charging and discharging in the battery are taking place simultaneously. An electrical regulating device disconnects the dynamo as soon as the current decreases below the normal number of amperes. This arrangement prevents the accumulator battery from discharging through the dynamo when the strength of the wind is small. This regulator will automatically insert the current when the wind again assumes a sufficient strength. A small plant arranged in this way has been operating at Askov and supplying the inhabitants surrounding it. As a reserve in case of low wind, a gasoline engine has been installed. The plant thus far has been satisfactory, and has brought in a net revenue of 12½ per cent on the original investment.

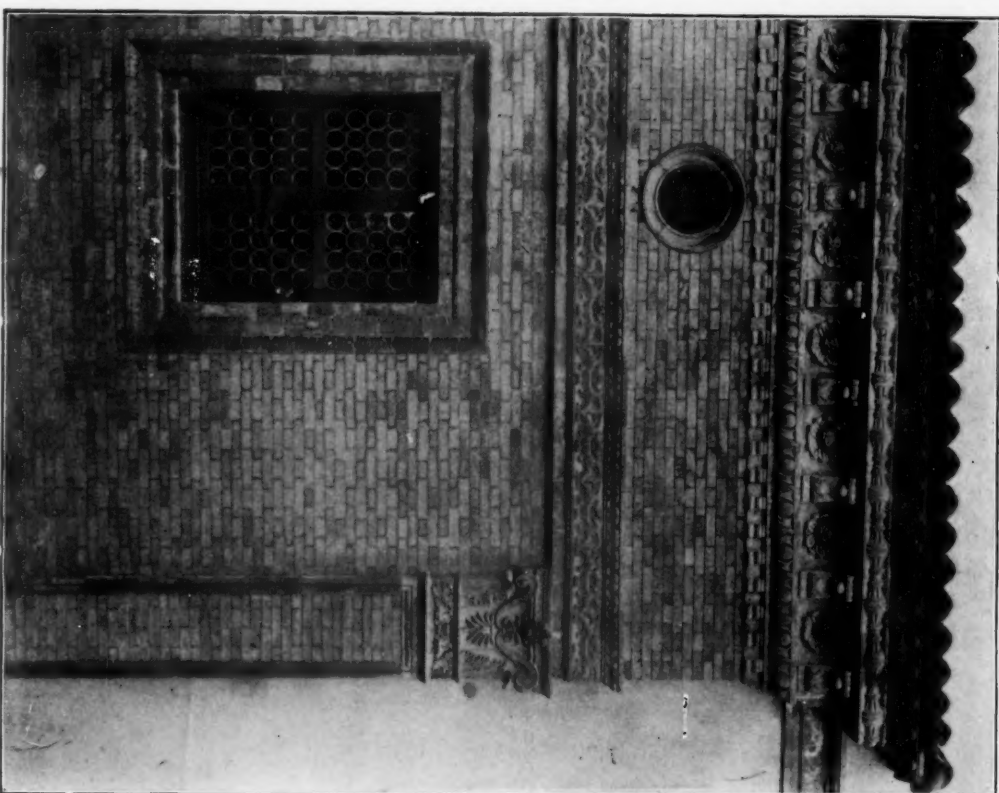
ANOTHER MEMORIAL TABLET TO GILBERT STUART.—There has lately been placed in St. Paul's Church, Wickford, R. I., a tablet which reads thus: "Sacred to the memory of a native of Narragansett, Gilbert Stuart, son of Gilbert and Elizabeth Anthony Stuart, born at the old snuff-mill, North Kingstown, Dec. 3, 1755; baptized at St. Paul's Church, Palm Sunday, April 11, 1756; died after a life full of honors at Boston, July 27, 1828. The painter of George and Martha Washington, of Adams, Jefferson, Madison and Monroe, of George III of England, and of his son, afterwards George IV, his incomparable portraits have given him a chief place in the history of American art. Erected by public subscription, A. D. 1904." The list of subscribers contains many well-known Boston and Rhode Island names. Stuart's Presidential series might have included John Quincy Adams.—*N. Y. Evening Post*.



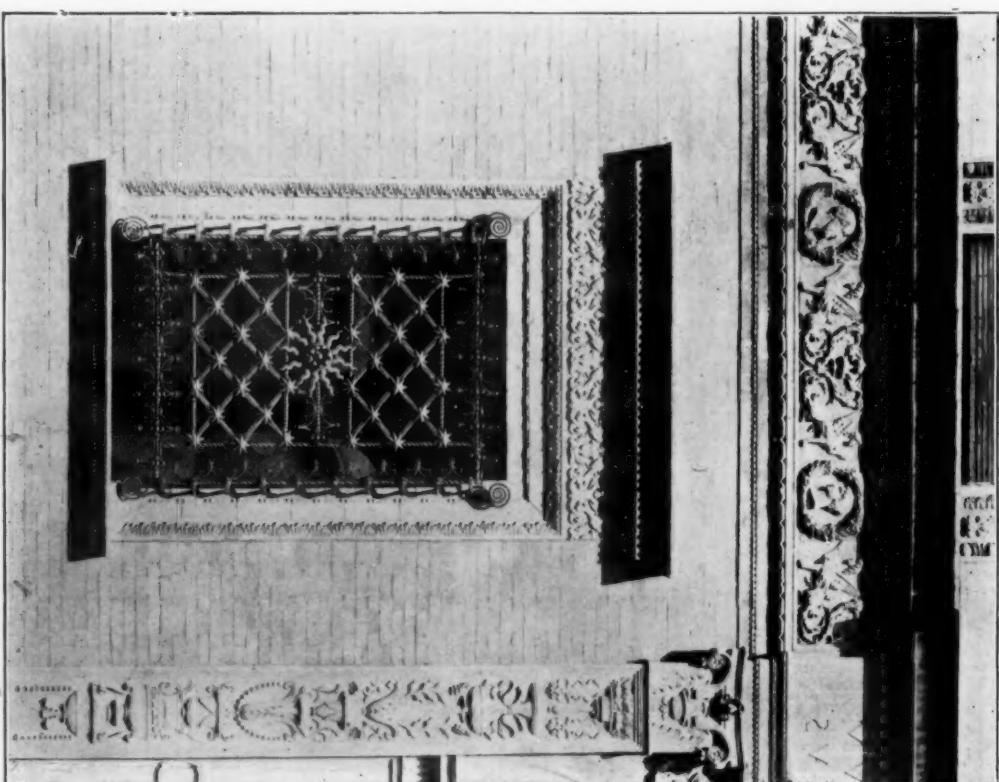
*House of the Musicians, Milan, Italy.
C. Boito, Architect.*

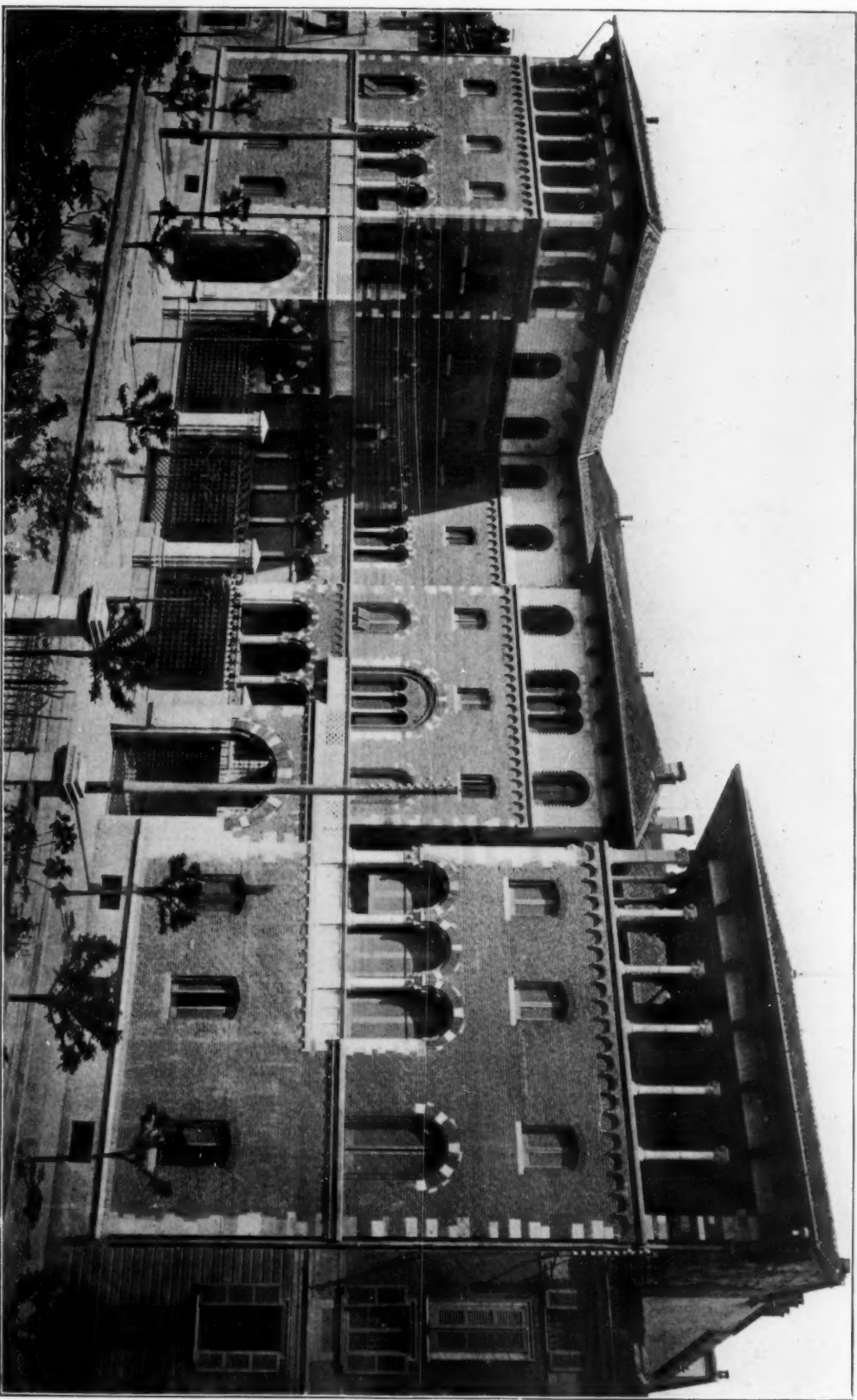
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Sept. 10, 1904
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*Details from House of the Brothers Bagatti-Valsecchi, Milan.
Bagatti-Valsecchi Bros., Architects.*

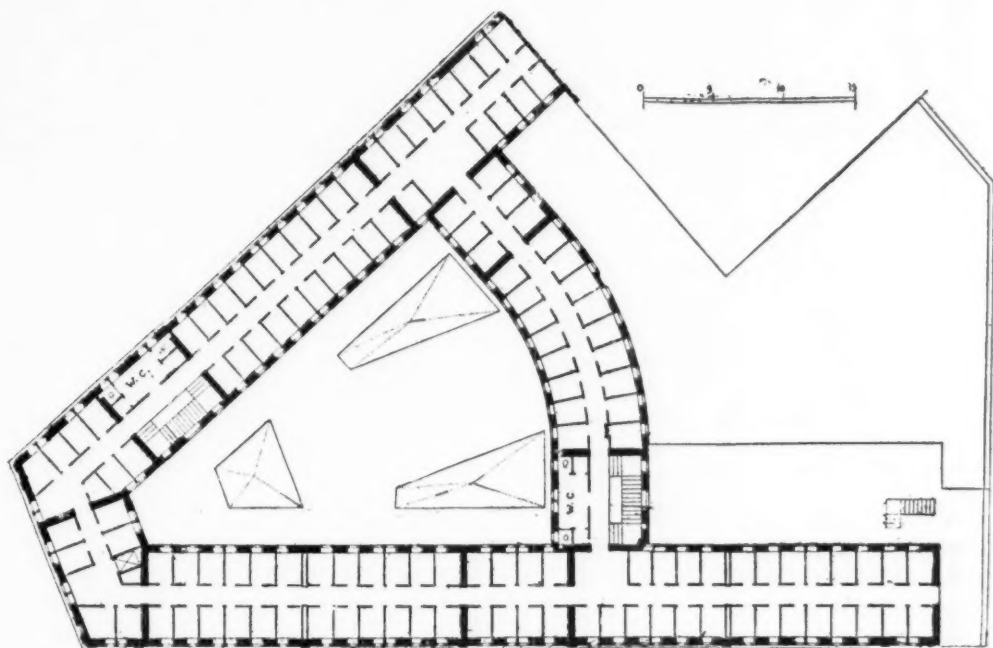




*Palazzo Gonzaga, Milan, Italy.
C. Arpesani, Architect.*

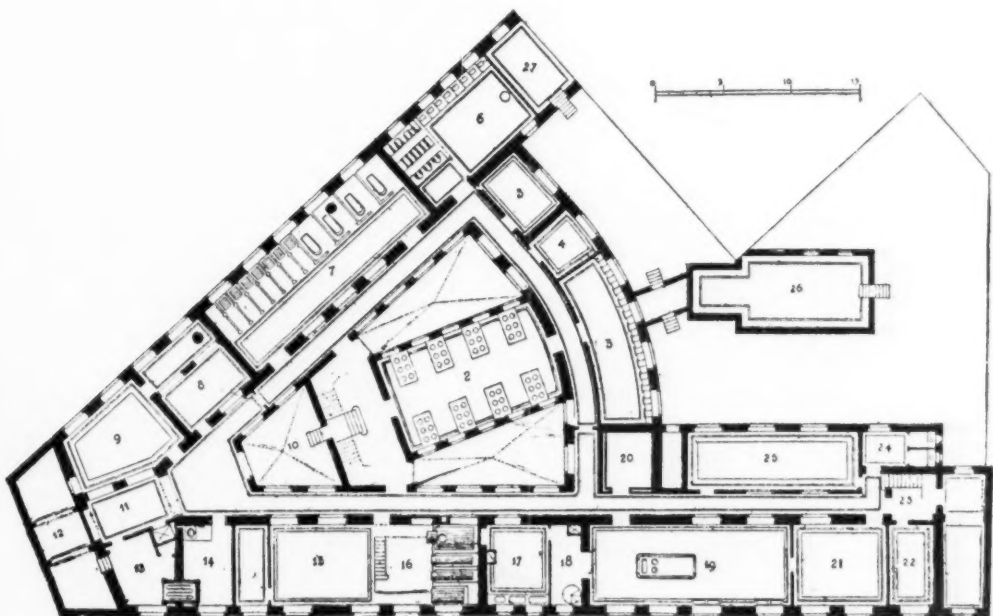
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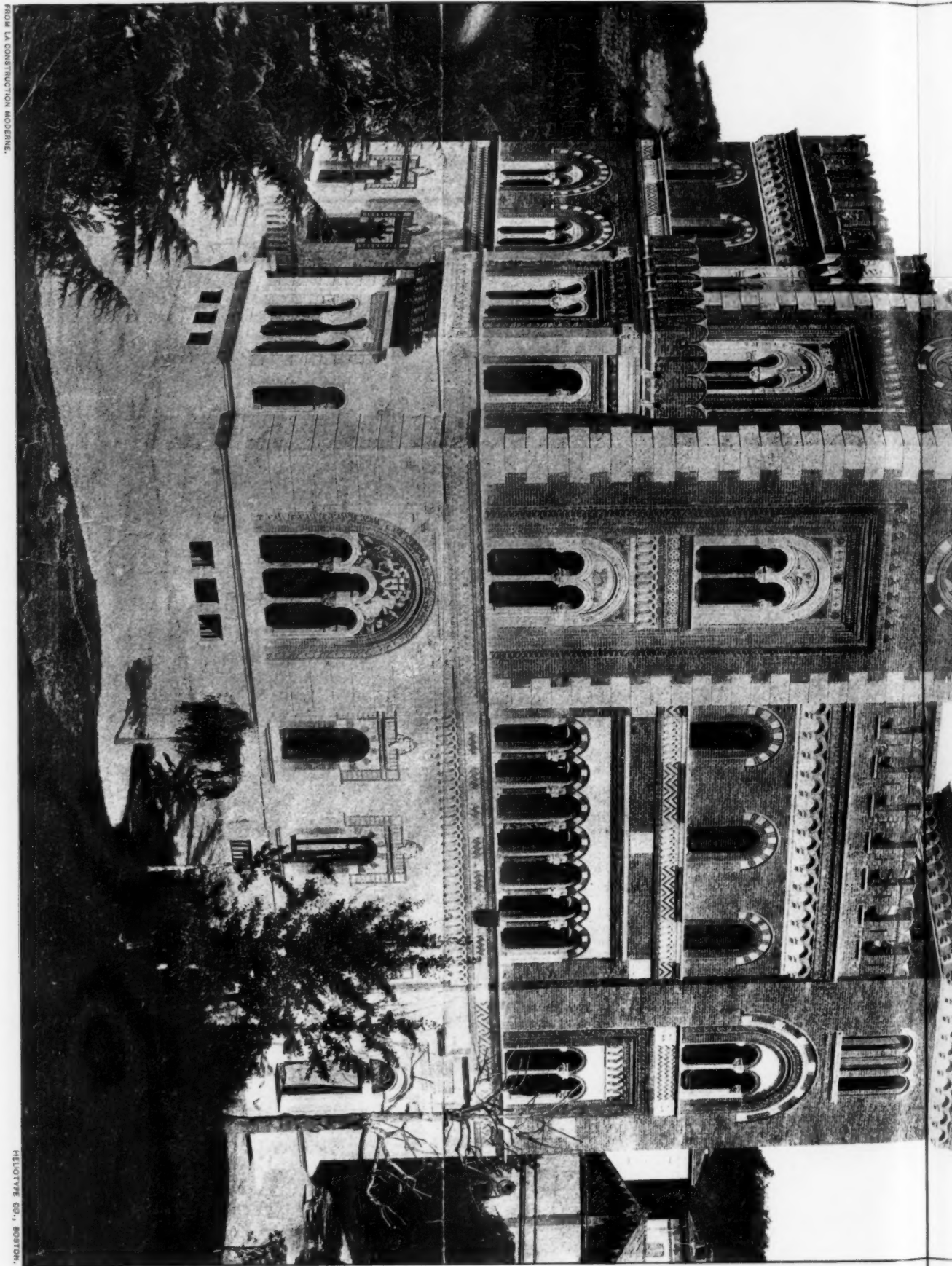
Fifth Story.

- | | | | | |
|-----------------|-------------------|-------------------------|--------------------|------------------|
| 1. Passageway. | 6. Water-closets. | 12. Soiled Linen. | 17. Wash-room. | 22. Dining-room. |
| 2. Toilet-room. | 7. Bath-room. | 13. Disinfecting plant. | 18. ——— | 23. ——— |
| 3. Urinals. | 8-9. Clean Linen. | 14. Elevator. | 19. Kitchen. | 24. ——— |
| 4. Cobbler. | 10. Baggage-room. | 15. Coal-bins. | 20. Refrigerators. | 25. Store-room. |
| 5. Tailor. | 11. Ironing-room. | 16. Boiler-room. | 21. Store-room. | 26. Cellar. |



Basement.

Plans of the Albergo Popolare, Milan, Italy.
Magnani & Rondoni, Architects.



THE VILLA CRESPI, CRESPI D' ADDA, NEAR MILAN, ITALY.
E. PIOVANO, ARCHITECT.

