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The AMERICAN ARCHITECT AND BUILDING NEWS

Regular Edition

Vol. XCIII.

MARCH 18, 1908.

No 1682.

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Additional:

XII. Century Doorway, Church of S. Costanza, Perugia — Church
of Sts. Andrew and Bernardino, Perugia.

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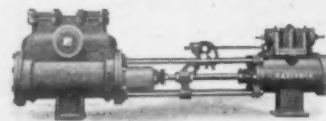
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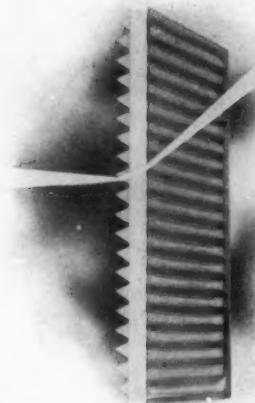
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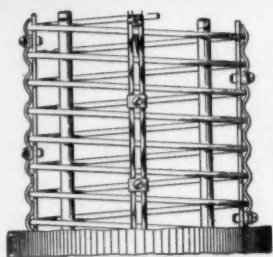
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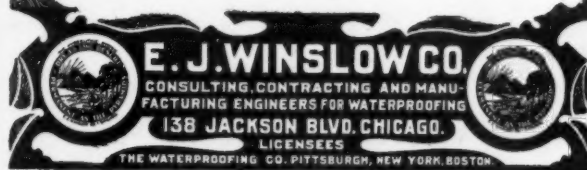
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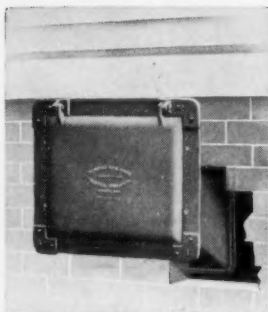
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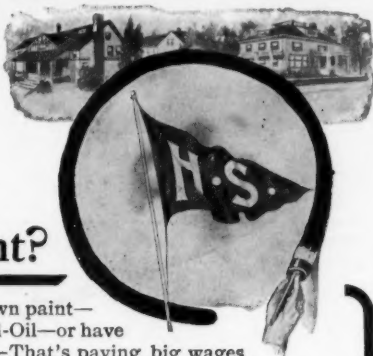
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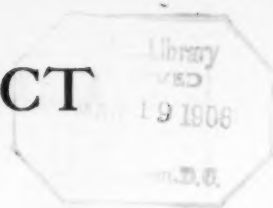
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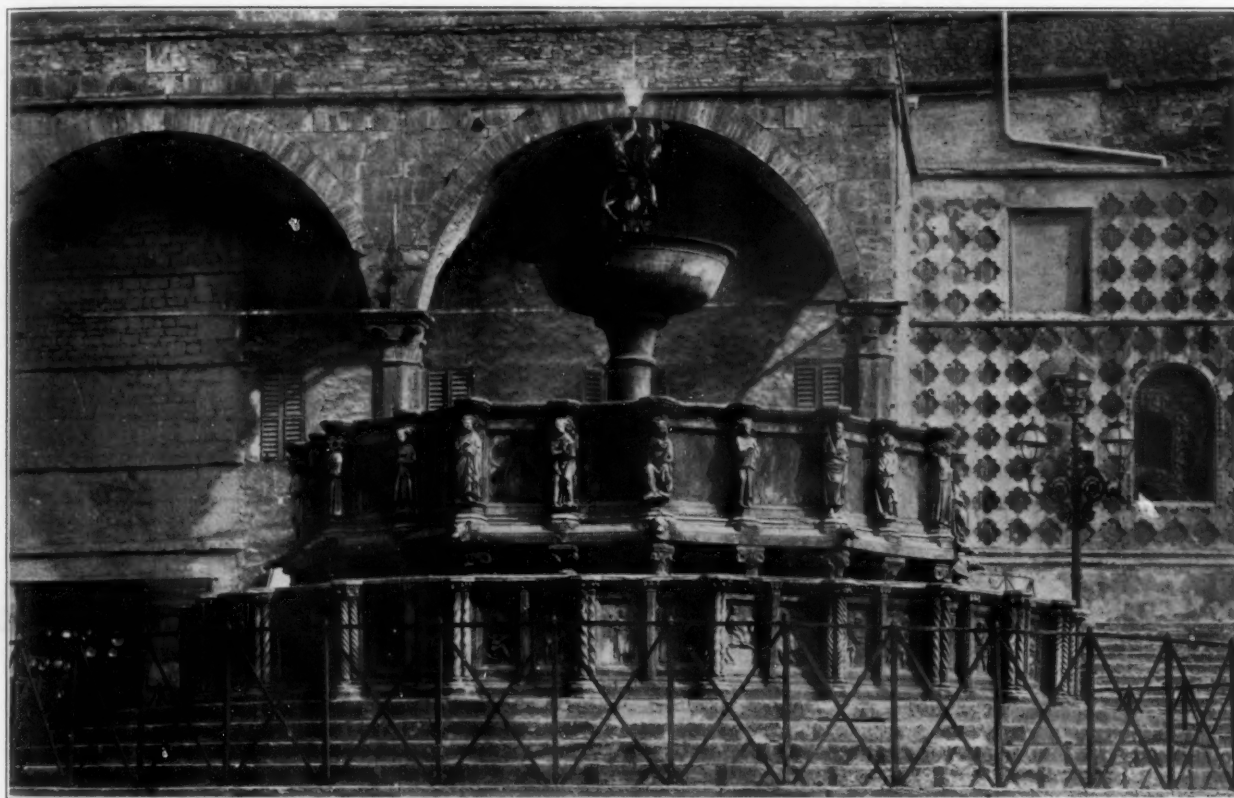
BUILDING NEWS



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WEDNESDAY, MARCH 18, 1908.

No. 1682.



XIII. CENTURY FOUNTAIN: PALACE DEL PUBLICO, PERUGIA.

Perugia, Its Paintings and Architecture

THE city of Perugia, like Siena, is of itself a permanent exposition, conceding nothing in splendor and beauty to the more celebrated cities of the Peninsula. It was founded about the 13th century B. C. and soon became one of a dozen villages that were strongly Etruscan. The monuments which yet remain, as, for instance, the sepulchre of the Volumnii, clearly attest the grandeur and power of that distant epoch.

During the Punic Wars Perugia became the ally of Rome, and in the conflict between Octavius and Antonius it was besieged and burned by Caius Cestius, the Macedonian. Rebuilt by Augustus, it became rich and powerful. It was in homage to this Emperor and his grandeur that on one of the doors of the Etruscan Arch of Triumph is engraved the laudatory inscription, "Augusta Perusia."

In the Middle Ages the city fell into the hands of Totila, who, after a long siege, destroyed it. It was taken successively by the Greeks and the Lombards. It en-

gaged in the wars of the Guelphs and the Ghibellines and in the 14th century held domain over Umbria. It held Umbria for only a short time and was itself forced to accept the protection of the Church, against which it disputed dearly the relinquishment of each of its liberties.

Having become involved in civil strife between its nobles and the Respanti (popular party), after a lapse of time during which Riordi Michelotti exercised a preponderating influence over the government, it fell under the dominion of Galeas Visconti, then Ladislaus, King of Naples, and later Braccio Fortebraccio of Montone. At the beginning of the 16th century, after the death of Braccio Fortebraccio, the two powerful families of Oddi and Baglioni struggled for supremacy, the strife continuing up to the time when Pope Julius II, profiting by these internal discords, took the town through the instrumentality of Paolo Baglioni. The successor of Julius II, Leo X, had Paolo Baglioni beheaded in 1520. A son of

Paul III destroyed many of the beautiful buildings of the city, and on the ruins constructed the fortress overlooking Perugia, which took his name, "Rocca Paolina," and was demolished only in the last century, during the Italian Revolution.

From the year 1540 the history of the city of Perugia is confounded with that of the other cities of the Papal States. It was ever witness, however, of an individuality and a spirit of independence which made it almost a revolutionary centre in the years preceding the liberation of the territory and the forfeiture of the temporal power of the popes.

Perugia possesses the most diverse architectural beauty:



TOMB OF BENEDETTO XI., BY GIOVANNI PISANO: CHURCH OF ST. DOMENICO.

the Church of St. Angelo, illumined by ogives; the old church of St. Domenico, attributed to Giovanni Pisano; that of St. Francesco, almost abandoned; with its celebrated clock, the "Viola"; the Gothic Cathedral with its elegant columns; the palace of the Captains of the People; the door of San Pietro, on which Agostino di Duccio and Polidoro di Santo-Stefano imitated the lines of the temple that Sigismond Malatesta erected to the glory of Isotta di Rimini. And one must not fail to cite the marbles sculptured by Pisano, the Sarcophagus of Benoit XI, and the grand fountain which symbolizes the art and the science of the Middle Ages, the facade of the Ora-

torio di San Bernardino with the veiled angels and chubby cherubim of Agostino di Duccio, the Tabernacle of St. Marie di Monteluca, the tomb of the Bishop of Baglione, and the choir stalls of San Domenico.

If the Perugian monuments have an undeniable originality, one of the most remarkable is certainly the palace of Priors. Its construction suffered many interruptions; the most ancient part was executed by Giacomo di Servadio and Giavannello di Benvenuto, between 1293 and 1297, and had but ten windows in each story, instead of the eighteen existing to-day. The ten ancient windows of the first story flank the magnificent Room of the Notaries, ornamented with paintings of historical Perugian subjects. This room is comparable only to the grand room of the Palace of Reason at Padua. The second part of the edifice was begun in 1333 and completed in about six years. The palace was then finished as far as the tower. In 1353 it was entirely completed and the government of the "Seigneurie," as it was called, took possession of the new residence. This remarkable specimen of Italian Gothic architecture is very imposing; the harmony of its lines is indisputable, but it lacks the power which gives so great an attractiveness to the Gothic palace in Siena.

Towards the middle of the 15th century an addition to the palace, the Collegio del Cambio, was built beyond the clock tower. Particularly to be noted is the Room of the Notaries, ornamented with paintings dating from the beginning of the 14th century, and on the walls one sees the arms of the Podestas and the Captains of the People. The room of the College of Merchants is also of interest, containing admirable sculpturing by an unknown artist of the 14th century.

The grand Maggiore fountain, dating from the 13th century, is the work of Fra Bevignato and Boninsegna, and is rendered more splendid yet by the sculptures of Nicolo and Giovanni Pisano and by a bronze cup attributed to Rosso. An interesting comparison could be made between the "Fonte Gaia" of Siena and the fountain of Perugia, both of which have contributed powerfully to the renown of the sculptors of Pisa.

The facade of the Oratorio di San Bernardino is an architectural masterpiece. Its harmonious coloring reveals all the science of Agostino di Duccio, whose work may be also seen in the temple of Malatesta at Rimini. The marbles resembling the various colors of the brown earth, together with the sculpture, unite to make a most artistic ensemble. The double door is surmounted by a delicate moulded band. The circular tympanum, having in the centre the figure of a saint, is in excellent keeping with the general decorative treatment. Four statues occupy the niches on each side of the doors, and at the right and left of the tympanum. The pediment, very simple in treatment, shows a central figure of Christ in the attitude of benediction.

The Church of St. Peter of Mont-Cassin is an interesting architectural creation of the early years of the 11th century. Its ceiling rests on Ionic columns. It contains, besides a great quantity of the paintings of Pontormo, Sassoferrato, Perugino and Parmesan, a very beautiful altar in marble, attributed to Mina da Fiesole. The choir, a chef-d'œuvre of marquetry, is the work of Stefano di Bergamo.

The Church of San Domenico, considered the largest of all the churches of Italy, contains the tomb of the

Pope, attributed to Giovanni Pisano, and is one of the most imposing examples of this class of sculpture. This empty tomb shelters under a sort of canopy a statue of



TOMB IN CRYPT OF CATHEDRAL.

the pontiff, lying in a tragic pose upon a couch. Two female figures draw the curtains which serve to conceal it partly, and the busts of saints and various ornaments decorate the lower and central parts of the monument, which are finished in mosaics. In the upper part of the monument, forming a triptych, are the Virgin and two saints. Below is the Pope in a kneeling posture. Strange pontiff, this Benoit XI, who, elevated in haste at the death of the terrible Boniface VIII, reigned but a year. Tossed into the midst of factions, without authority, he wandered from city to city, finally coming to his death at Perugia. This church contains also a great glazed window of a workmanship which one cannot too highly praise. It is the creation of Fra Bartolomeo of Perugia, and was completed in 1441.

The Cathedral was never finished. It dates from the end of the Gothic period and does not show the refinement of line found in the older monuments. It is constructed with three naves and a transept. The sculptures that it contains are of the first order. The Gothic pulpit and the tomb of the Bishop of Baglione, by Agostino Duccio, first claim attention. The reclining statue of the Bishop rests on a catafalque, supported on a double pedestal composed of marble in several colors. Resting on the central console are figures of Science, Justice, Temperance and Courage. Fluted pilasters encircle the niches.

A statue of Pope Julius III, erected in the neighborhood of the Cathedral, is the strongest conception of the Perugian sculptor, Vincent Danti, who lacks nothing in sincerity, in spite of the fact that he plainly belongs to the 16th century.

The palace of the Captains of the People was designed by Gasperino d'Antonio and Leone di Matteo and finished in 1472. It offers a curious mixture of styles. The pilasters and the entablatures of the windows belong to the Renaissance, while the division of the windows by a fine central colonnade shows the survival of an earlier

period. The facade has the same varying character, which gives to the structure an original appearance.

The Church of St. Constant has an extremely curious door, of the 13th century, surmounted by a jutting arch crowned with a low pediment. On each side are sculptured symbolic animals, with forms slightly fantastic, after the usual medieval style. Dominating the whole is a figure of Christ in benediction, surrounded by four figures of the Apocalypse.

Near the city of Perugia is the ancient monastery of St. Julian, erected in the 13th century. A notable feature is a brick cloister containing two rows of small brick columns, with fine capitals varied according to the fancy of the artists of this period. Worthy of mention also are the church of St. Marie of Monteluca, the tower of St. Monica (on which is a celebrated Etruscan inscription), the ancient church of St. Prosper, with its primitive frescoes, the convent of San Severo and the Church of St. Ercolano.

At a short distance from the city was discovered, in 1540, the tomb of the Volumnii, one of the best preserved of the Etruscan necropolises. The sarcophaguses found in the neighborhood were restored. The interior of the sepulchre numbers six chambers containing Etruscan urns. One of these tombs, that of the chief of the family of Volumnii, is very beautiful and is decorated with bas-reliefs and inscriptions dating back to the third century before Christ.



TOMB OF VESCORA BAGLIONI: CATHEDRAL OF ST. LORENZO.

The first teaching in art came to Perugia from abroad. Florence and Siena, whose radiance extended far, sent to Perugia their sculptors and their architects, who con-

structed the greater part of the edifices of this region, both sacred and profane.

At the very commencement of the Renaissance a school of painting was formed in Umbria. Under this Florentine and Siennese influence Gubbio, Foligno and Perugia became the three principal centres of the Umbrian School of Art. And there, little by little, it acquired its special qualities, its luminous and soft coloring, under the influence of the verdant and harmonious scenery, the wide horizons bounded by the high mountains, the hills and the fertile plains. It was there that the spiritualism of St. Francis of Assisi and Jacopone da Todi asserted itself, and it is to be found later in the works of artists at an epoch in which, according to the word of Carrado Ricci, while political hatred ran riot in the streets, Art revived and filled the churches with angels, madonnas and saints.

Like the Siennese, they painted their figures with mysticism, but did not fail to place in their golden backgrounds the scenery of the region, maintaining a perfect equilibrium between the natural and the mystical.

The most ancient name recalled by the art chronicles is that of Oderisi di Gubbio, whom Dante had already named with approval. He was the initiator and guide of his contemporaries and successors, notably of Guido Palmerucci (whom one might consider as the founder of the Umbrian School), of Allegretto Nuzi, of Gentile da Fabriano, of Ottaviano Nelli, who, abandoning the harsh and rough methods of the faithful followers of Giotto, made a great forward stride towards

the representation of life, and the advancement of art.

With Pietro Vanucci (Perugino) the Umbrian School reached the culminating point in its renown. The frescoes of the Collegio del Cambio would in themselves serve to immortalize the name of this great painter, who seems to have imparted his rare gifts to Raphael, his most illustrious pupil.

There is in the Pinacothèque a room set apart for the work of this master. Some of his portraits of saints are in the Convent of St. Severe. The greater part of Perugino's pictures have been scattered throughout the world, finding lodgment in famous collections, but enough remain in the city of Perugia, from which he took his name, to attest the greatness of his talents.

There was almost no sculpture in Umbria, but on the other hand, the goldsmith's art was developed in an extraordinary degree. It passed through the same phases as painting. It attained its height at the beginning of the 16th century, after three centuries of production and evolution. Weaving and embroidering were also of great importance. Exercised at first entirely in the convents, these crafts, passed the doors of the cloisters and were taken up by the free artisans.

A visit to this interesting Italian city will prove of great value to the architect, as its buildings are a veritable museum of architectural achievement, while the artist will find ample reward in the study of the frescoes and paintings that so splendidly show the best of the Italian Renaissance.

A National Gallery of Art

IT will be welcome news to art lovers throughout this country to learn that a National Gallery of Art is now assured. That there has been a National Art Gallery in the United States since 1846 will also cause some surprise among artists and patrons of the arts who have deplored the lack of appreciation on the part of Congress of the importance of fostering art in America and its failure to supply funds for the maintaining of a place of exhibition under the patronage of the National Government.

In 1846 Congress charged the Smithsonian Institution with the custodianship of all objects of art belonging to the United States. In the Smithsonian building, which was immediately put in course of erection, two rooms were especially designed for the collection of art.

Among the first acquisitions by the institution were examples of art, but the fund that could be spared from the income of the institution for this purpose was insufficient to make any material progress in this direction.

The first collection purchased was a series of prints assembled by the Hon. George P. Marsh and contained examples of the work of nearly every etcher and engraver of celebrity from the early masters to the middle of the last century. Later accessions donated to or purchased by the institution include paintings, reproductions of celebrated pieces of sculpture, busts of distinguished individuals, and many important books on art. Of the examples of art accumulated by the institution up to 1906, none had been secured by any appropriation of moneys by Congress. The funds for their purchase were supplied by the institution, which from time to time

had set apart such amounts as could be spared from the income from the Smithsonian bequest.

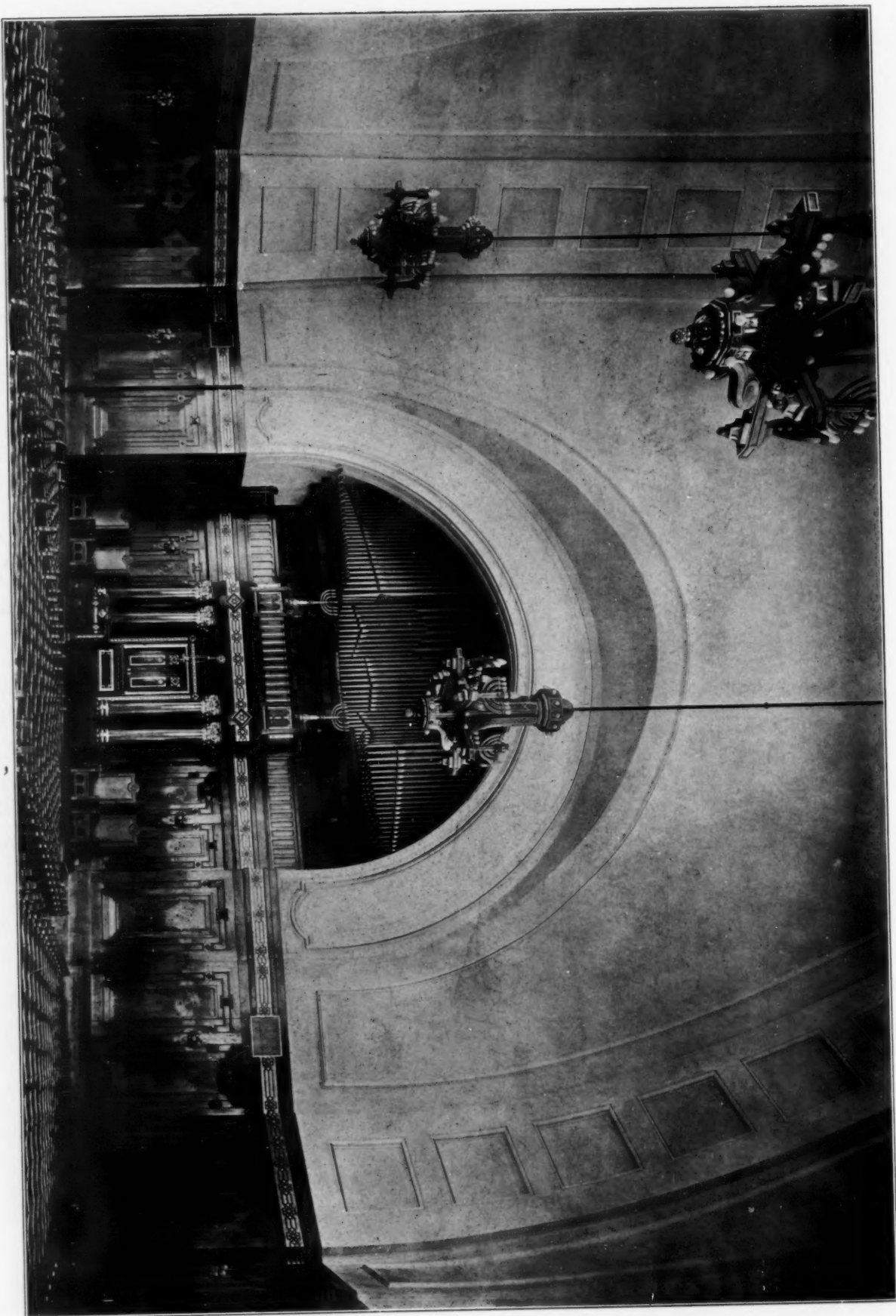
In January, 1906, the Board of Regents accepted the notable collection of Mr. Charles L. Freer, of Detroit, and this marked the beginning of a new epoch in the affairs of the gallery of art. In the following July a further advance was made through the acquisition of the valuable collection of the late Harriet Lane Johnson, based upon a decision of the Supreme Court of the District of Columbia, essentially reaffirming the intent of the fundamental act that the custodianship of the National Gallery of Art was vested in the Smithsonian Institution.

This decision, of such far-reaching importance to art lovers throughout the United States, was, in part, as follows:

It is, therefore, on this eleventh day of July, in the year 1906, by the Supreme Court of the District of Columbia, sitting in Equity, and by the authority thereof, adjudged, ordered and decreed:

That there has been established by the United States of America in the City of Washington a National Art Gallery, within the scope and meaning of that part of the codicil bearing date April 21, 1902, made by the said Harriet Lane Johnston to her Last Will and Testament, in the proceedings in this case mentioned, wherein she gave and bequeathed the pictures, miniatures and other articles, to the Trustees of the Corcoran Gallery of Art, and in the event of the Government establishing in the City of Washington a National Art Gallery, then that the said pictures and other articles above mentioned should be delivered to the said National Art Gallery and become its property; and that the said National Art Gallery is the National Art Gallery established by the United States of America at, and in connection with, the Smithsonian Institution located in the District of Columbia and described in the Act of Congress entitled an Act to establish the "Smithsonian Institution" for the Increase and Diffusion of Knowledge among men, and the





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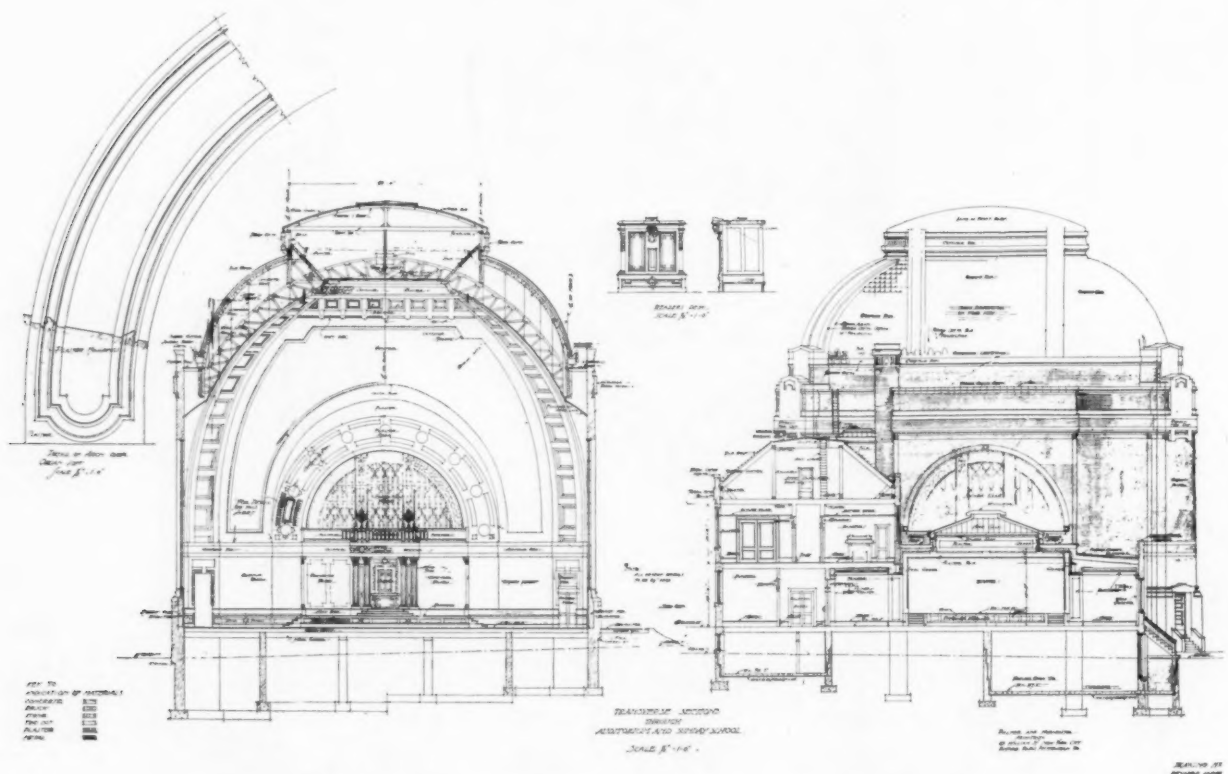
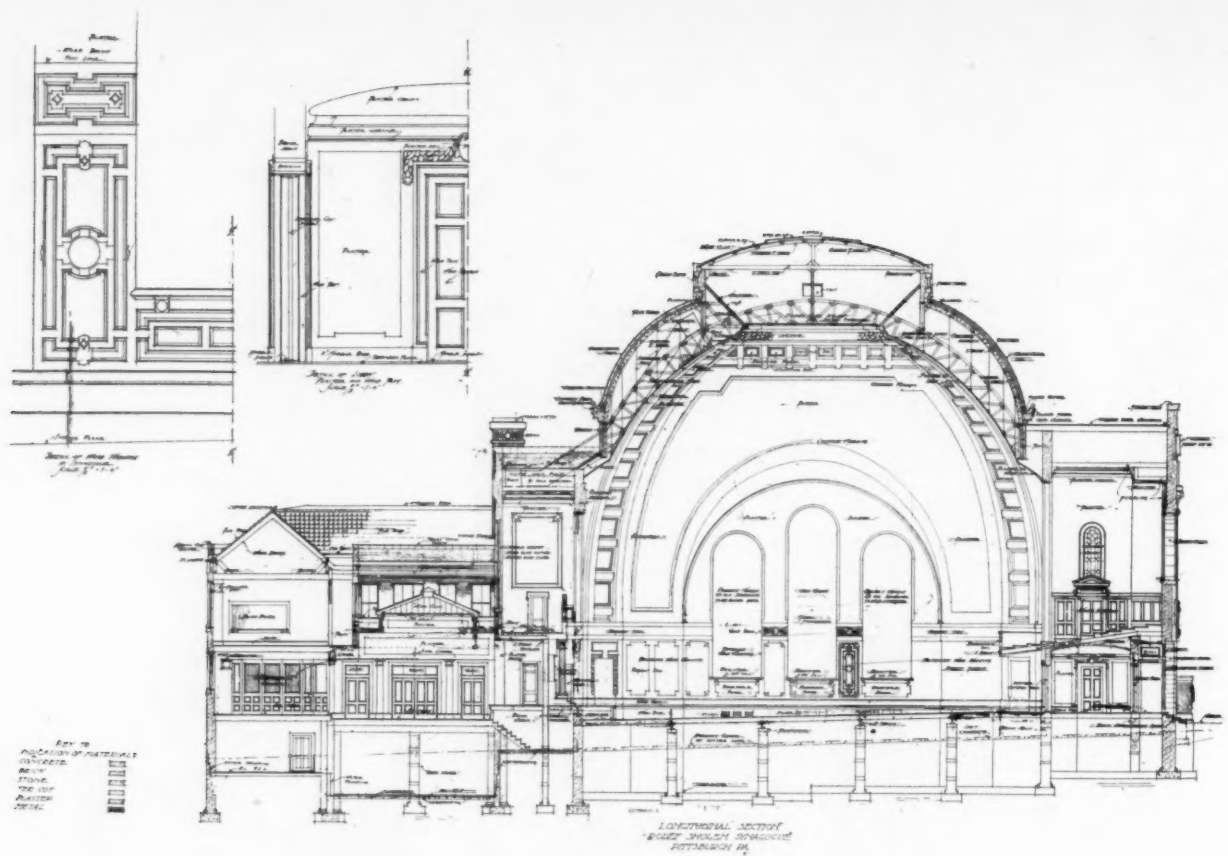
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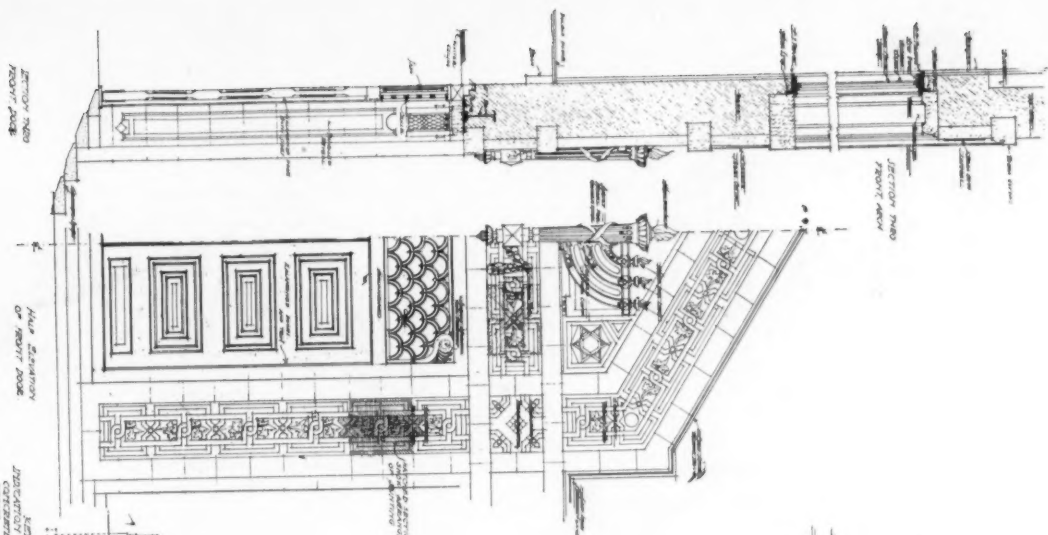
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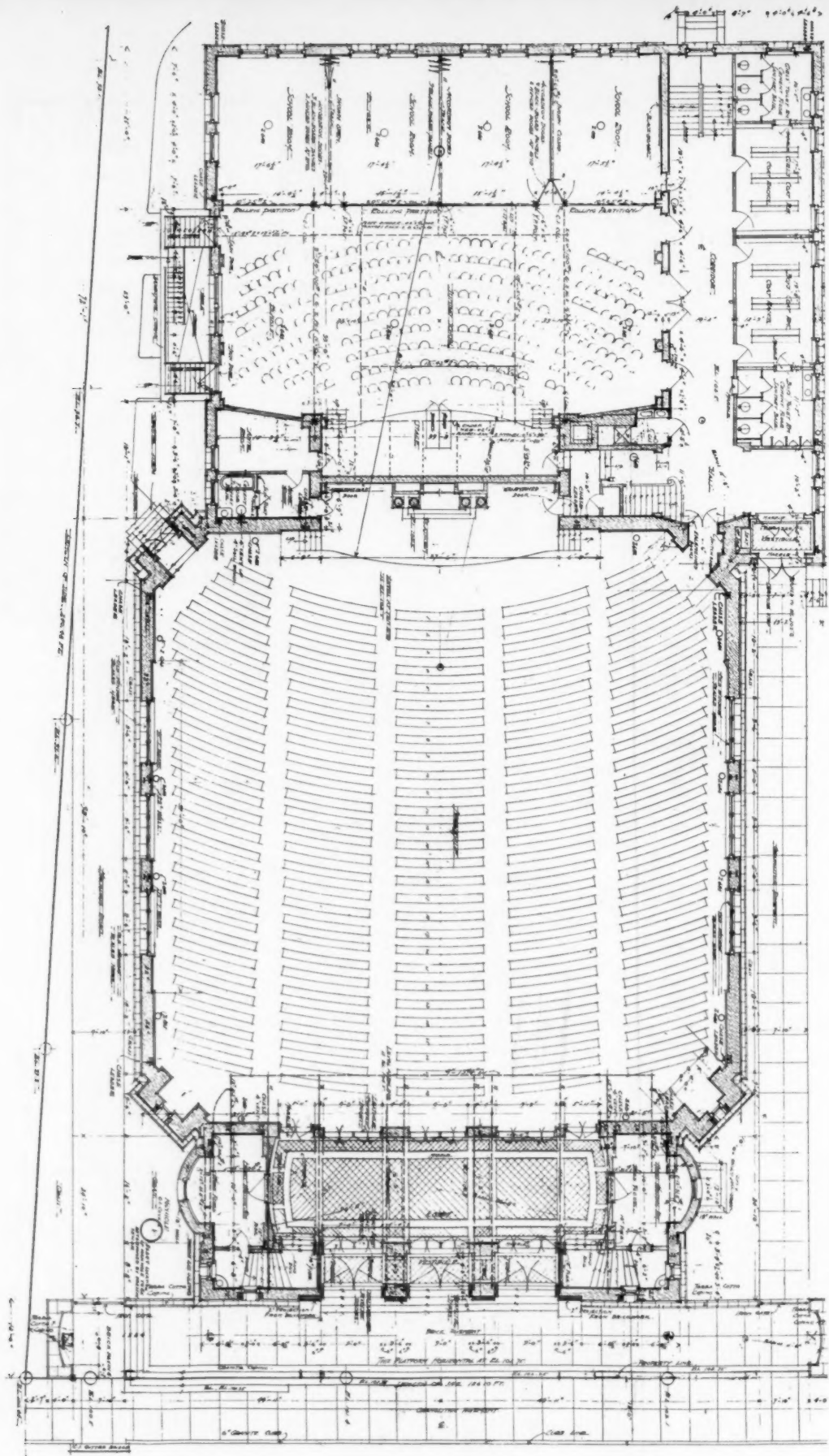
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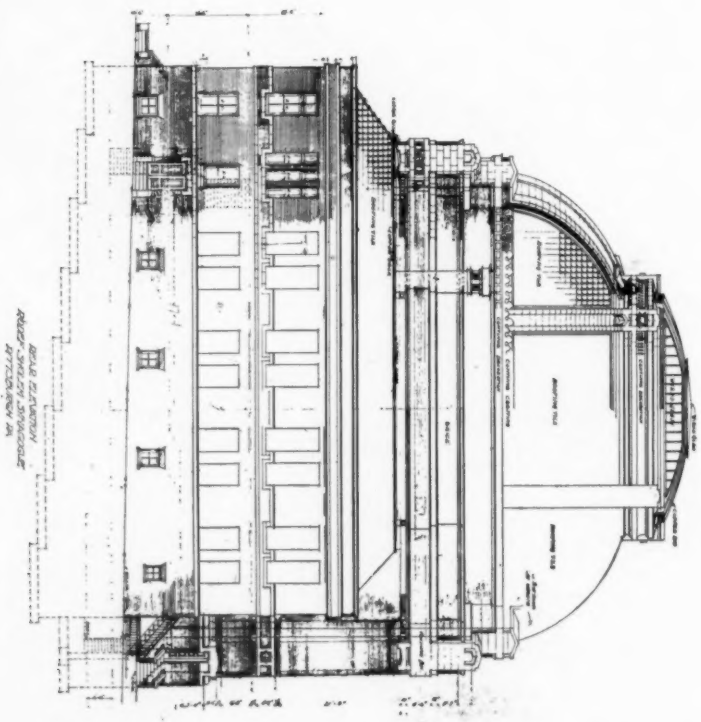
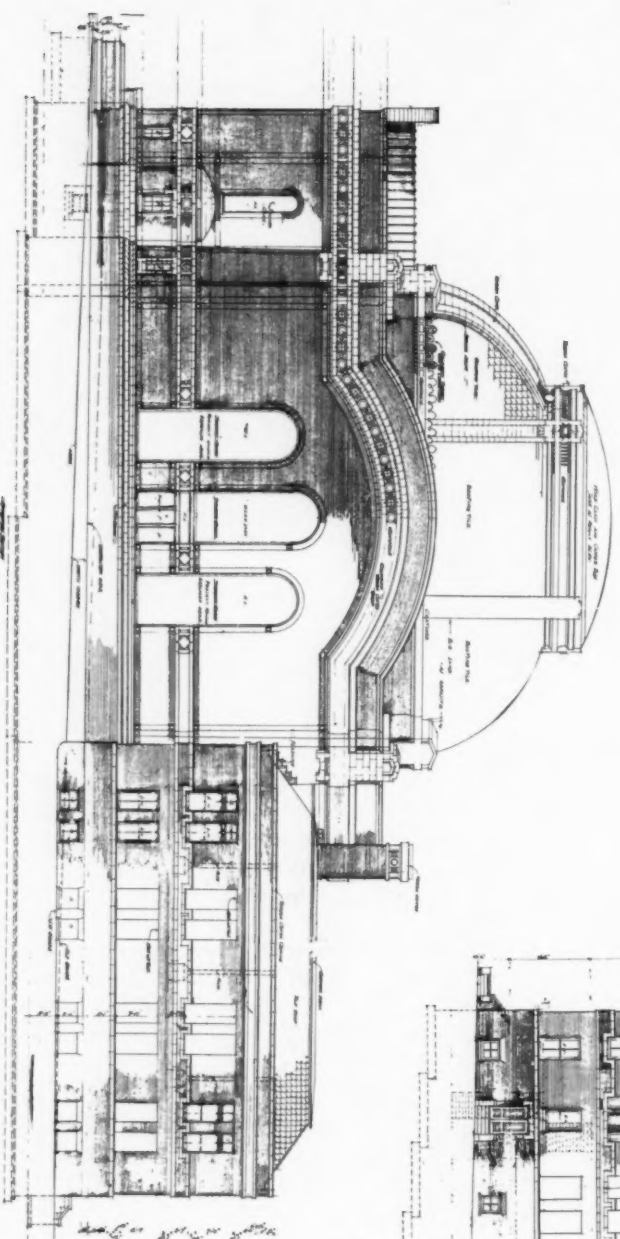
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Volume XCIII, Number 1662.
March 18, 1908.

subsequent Acts of Congress amendatory thereof; and it is further adjudged, ordered and decreed, that the United States of America is entitled to demand and receive from the surviving Executors of the said Harriet Lane Johnston all of the above mentioned pictures, articles of sculpture, engravings, miniatures and other articles, the same to be and become a part of the said National Art Gallery so established by the United States of America at, and in connection with, the said Smithsonian Institution.

During the latter part of the winter of 1906 the gallery received a most substantial and gratifying recognition from Mr. William T. Evans, of Montclair, N. J., whose contribution consisted of 56 paintings in oil by American artists of established reputation. Unfortunately, no place could be found in the museum building for this valuable collection, and it was necessary to provide elsewhere for its temporary keeping. This has been accomplished through the courtesy of the trustees of the Corcoran Gallery of Art, where the pictures are now hung, filling the greater part of the large atrium.

Leaving out of consideration the Freer collection, which is to remain at the home of its generous donor during his lifetime, the National Gallery now has in its possession valuable paintings and other art objects for whose exhibition under suitable conditions it is important to arrange without delay. For this purpose there is no better place in the existing buildings than the second story of the main part of the Smithsonian building, a hall 200 feet long by 50 feet wide. It will require some changes to adapt it to the hanging and lighting of pictures, and some improvement in its approaches, which are now inconvenient for the public, involving an expenditure greater than is possible from the current appropriation, but it is hoped that Congress will provide for this work at its present session.

The existence of a National Gallery of Art having been shown, and its right to claim from Congress appropriations for its support and maintenance being facts, it is felt that the future of the gallery is assured. Independently of the National Gallery a movement has been initiated by the National Society of the Fine Arts of Washington to call a convention of delegates from all art associations of every description throughout the country, to meet in Washington next May, to form a federation under a charter already granted by Congress.

The object of the proposed federation, generally speaking, is, to encourage the study of art and the cultivation of the public taste:

1. The organization of art clubs and societies.
 2. The establishment of art schools and local art galleries.
 3. To encourage American artists; to secure their recognition and to increase their compensation.
 4. To secure the removal of the duty on works of art and books and other publications devoted to the fine arts.
 5. To improve national, state, municipal and private architecture.
 6. To extend public parks and playgrounds and to encourage individuals to beautify their own property.
 7. To promote all movements for village improvement and plans for beautifying cities.
 8. To assist in preserving natural scenery from destruction and desecration and to extend the national park system.
 9. To assist in the protection of the forests and streams; to encourage the planting of trees, the planting of flower gardens and decoration of door yards and everything that will embellish the public streets of our cities, towns and villages.
 10. To assist in the publication of a magazine devoted to news concerning art and kindred topics. The proposed magazine is to be the organ and exponent of the federation.
 11. To support and advance the interests of a national gallery of art.
 12. To assist in securing the erection of an appropriate building for the National Gallery at Washington.
- That no time may be lost in providing a permanent home for the collections above referred to, as well as for subsequent additions, plans for an independent gallery have been prepared by Hornblower & Marshall, architects, of Washington, D. C. These plans have been approved by the Board of Regents and submitted to Congress.
- We learn that the Committee of Selection for Collections will be composed of Professor W. H. Holmes, of the Department of Ethnology, Smithsonian Institution, who has been prominently identified with art matters for a number of years; Mr. F. D. Millet, and three members, one of whom will be designated by each of the following bodies: The National Academy of Design, the National Sculpture Society, and the Fine Arts Federation.

Unwarranted Criticism of the Modern Architect

IT would appear to those with knowledge of the source of certain articles appearing from time to time in various monthly magazines that the only qualification necessary to entitle these writers to engage in art criticism is a smattering of stock phrases and an unusual conceit in their conviction as to the correctness of their point of view.

We are reminded of this by an article appearing in a paper designed to educate the home-maker along artistic lines.

This writer states: "But the modern architect is slow to learn his limitations. He yearns for supremacy and pants for control. He must, he lays down as his first and

last principle, be the Boss. Being boss, he takes everything into his own hands; yet he hardly puts pencil to paper before he finds out he must call in others—men engaged in other occupations and trained in other knowledge."

It is further stated:

"The modern knowledge of architects is, on the whole, limited to a comparatively recent period. We do not know for a fact what the old architects did and what relationship they bore to their building."

We quote thus in detail as an instance of how little some writers on art and kindred matters know of their

subject, and how at variance with the facts is the writer's conception of the conduct and practice of architects.

It is well known what the duties of the ancient architects were, more particularly those of Greece and Rome. We know the architects then were the master-builders, and that it was the custom to assign to various assistant architects or builders that particular share of the work in which they exhibited the greatest skill. That the master-builder or chief architect called to his assistance the demonstrated ability of different builders, just in exactly the way the modern architect does, who enlists to his aid specialists in the various problems that are to be found in the large isolated buildings and groups of buildings being erected all over this country.

No one doubts the Grecian architect dominated the entire work—that he “bossed the job,” just as his present-day brother does, and for which he incites the wrath of the writer above referred to.

And, if the Grecian architect called on the services of a brother builder to engineer his foundation, we know how stable a base he supplied for the superstructure that crowned it. Coming down to the Medieval Age, the architects were perhaps more to this critic's liking. They did it all themselves, if records are true. A writer in the English *Spectator* has the following to say of the architects of that period:

“That the medieval architects were excellent workmen sometimes turns out to be only half a truth. They were great artists, and where the object was to create a thing of beauty they were quick in answering to the call. But when the matter was one of science rather than of art—when, for example, they had to consider not how a church would please the eye or excite the devotion of a worshiper, but how it would stand—their skill seems at times to have deserted them. They knew how to raise their columns and vault their aisles, so far they could be trusted to make no mistake, but in the matter of foundations there was no such certainty. They made them as secure as they could. In fairness it must be admitted that for long periods their confidence was justified. Recently, however, defects have come to light with alarming frequency. A cathedral is no longer a type of solidity. Its walls may be out of the perpendicular. Its towers may incline at an angle which suggests a speedy fall.”

Does any one doubt that Christopher Wren or Inigo Jones “bossed” the edifices that make their names famous?

Criticisms that endeavor to compare present-day conditions with those of a hundred or more years ago are neither fair nor are they valuable. The conditions confronting the architect of to-day are more complex in every way. He not only has to “rear his columns and vault his aisles,” but he must heat, ventilate and light his building. The sanitation is a problem only to be successfully undertaken by those trained in the work, and the completed building must stand as the conception of the architect—no one can rob him of that honor—nor can any censure him if he insists that his assistants associated with him in the construction perform their allotted tasks without impairing the lines and form of the edifice.

Every one familiar with the situation knows that in the relationship between architect and client, when the client “bosses the job” the result is unsatisfactory.

An architect is known by his completed work. If he has “arrived” and can insist upon his ideas being carried

out, well and good; but if from business considerations he must insure the good will and future favor of his client by conceding that which he does not approve of, he has ceased to dominate the work, and, while he must be its sponsor, he suffers by criticism of those who, being unfamiliar with the governing conditions, are unqualified to pass judgment on the architect's real ability.

Speaking of color effects in building, this writer scolds the modern architect in these words:

“He may know nothing about color, and probably does not, but he never lets a hint of his ignorance escape him. Color of all sorts, painted decorations, frescoes and what not are applied by the architect under his immediate personal supervision. The result is very obvious. Color as color, color as an aid to building, color as a sister art of architecture, color as a rational and beautiful embellishment, has long since disappeared from architecture. . . . but the distinguishing conceit of the architect in taking upon himself functions he does not understand and work he cannot perform is in many cases the real determining factor in this debasement of a noble art.”

Let the writer sit down with an architect and his client and listen to the conversations that take place from the first visit, when the preliminaries are arranged, to the last, when the “extras” are discussed. He will then know how return based on investment is the most important feature to the client, and how little “color” or any decorative feature appeals to him.

Clients who figure on costs, especially in commercial buildings, and who finely balance the income against it, are not in this country disposed to spend much money on “color.” Its æsthetic value doesn't appeal to them, although, in spite of this writer, it does to the architect.

This critic evidently has not closely followed the campaign of education that is in progress in America, seeking to educate the masses to higher ideals of art. This campaign had its initiative among architects, who early realized that the only way to work out the problems of form and color that appealed to them was to educate the client to a higher plane of artistic appreciation. Much has been accomplished and the future will no doubt bring better results, but until the day arrives when the utilitarian and the artistic go forward hand in hand, the real efforts of the architect toward a more artistic construction will not receive the appreciation to which they are entitled.

Examples of color like the Royal Insurance Building in this city, the new Hearst Building in San Francisco, and the Rodef Sholem Synagogue at Pittsburgh, are not as common as we could wish, although between this coast and the Pacific there are to-day many beautiful buildings where color has been judiciously and artistically applied on the exterior.

Color is but a relative term and when applied takes its character from its surroundings. It is more suggestive than defined, and we may see color in the marble figure or the carved column.

Does any one with even the slightest artistic perception suppose that Mr. Morgan's beautiful art gallery in this city would have been improved by the addition of color? And is it not equally true that viewed either in brilliant sunlight or on a diffused day it suggests “color” in the highest sense?

The application of color by use of modern glazed terra cotta, which never softens or mellows, is, as every archi-

tect knows, a serious problem. One can readily imagine the effect produced in a community by its injudicious use.

We have not in any way endeavored to defend the modern architect, he can take care of himself, but we deplore the fact that in a paper aiming to lead the judgment of the owners of American homes it should so libel a profession that is giving, and so unselfishly, its best efforts towards a betterment of our surroundings, not only in the country home, but in the largest civic centers as well.

Recent Court Decisions

CHANGE IN BUILDING CONTRACT.
SCANLON & NORTHWOOD, MICHIGAN SUPREME COURT.
110 Northwestern Reporter, 493.

Plaintiff contracted to do the mason work, lathing and plastering of a house for the defendant for \$500. While the work was in progress and after he had received \$270, plaintiff refused to go on with the work under his contract and the parties executed another agreement whereby the defendant agreed to pay plaintiff "such sum of money after the contract price is exhausted" as would insure to himself after paying all his help the usual day wages paid to others for similar work. The court gave judgment for the plaintiff, holding that there was a sufficient consideration for the defendant's agreement.

PREVENTION OF PERFORMANCE OF CONTRACT.
SPAFFORD V. M'NALLY, WISCONSIN SUPREME COURT.
110 Northwestern Reporter, 387.

In this case the plaintiff, a mason, sued to foreclose a mechanic's lien for the brick work and plaster work done in the construction of a dwelling house for the defendant.

When he had performed all of the work except the putting on of the third coat of hard finish plaster he was prevented from completing performance by the owner. The court held that he was entitled to recover the contract price, less whatever it would have cost him to complete the job.

EMPLOYMENT OF FIRM OR INDIVIDUAL ARCHITECT.

LASHER V. COLTON, ILLINOIS SUPREME COURT.
80 Northeastern Reporter, 122.

Action by A. M. F. Colton, for services as an architect in the erection of a house for defendant. While the case was pending the plaintiff died and his son, Samuel K. Colton, as his administrator, was substituted. The main defense was that the action was brought in the name of the father alone, while a partnership existed between him and his son, S. K. Colton, and the work was done by the firm of A. M. F. Colton & Son.

The court held that testimony showing that plaintiff and his son occupied the same offices as architects and that the name appeared on the door as A. M. F. Colton & Son; that the defendant talked with both father and son as to the contract before he made the arrangement; that some letters between the parties during the progress of the work were signed by and addressed to A. M. F. Colton & Son did not constitute sufficient evidence to submit to the jury on the question of partnership, especially as it did not appear that the defendant could be in any way injured thereby. It also appeared that building contracts, signed by the defendant, with the various contractors each contained the statement that the work was to be done under the direction and supervision of A. M. F. Colton as architect. Judgment was accordingly given for the plaintiff.

ILLUSTRATIONS

RODEF SHOLEM SYNAGOGUE, PITTSBURG, PA., MESSRS PALMER & HORNBOSTEL, ARCHITECTS.

Above grade, the exterior of this very interesting building is constructed entirely of light buff-colored, impervious, Kittanning brick, and straw-colored terra-cotta.

The dome, groined in type, has a clear span of 92 feet. The construction is supported at the bulkhead piers at the corners of the building, at which points the entire roof load is practically concentrated. This dome, of double shell construction, is entirely composed of Guastavino tile. In the sections shown in our illustrations it will be noted that a steel construction is indicated. This however was not followed in the final work, the Guastavino construction taking the place, in a most safe and satisfactory manner, of the steel work as originally proposed.

The upper or exposed shell of the dome is covered with green glazed terra-cotta tiles.

In the wing back of the main auditorium, as shown on the plan, is located the Sunday School. This wing also contains an assembly room, class room, club room, a library and the minister's study.

In the interior finish, the dome ceiling is plastered directly on the Guastavino tiles. In the main auditorium a wainscot twenty feet high, constructed of oak, runs entirely around the walls.

At the rear of the auditorium is the arc, and at the front or street side there is a gallery. The main auditorium floor has seating accommodation for eleven hundred, while the gallery provides seating capacity for three hundred and fifty more. This seating is of the individual theatre type, each rack of seats terminating at the aisle with a pew end or post.

The interior effect during daylight is particularly good. The

large stained-glass dome ceiling light, and well executed stained-glass windows, typical in character, produce an interesting and most artistic effect. This glass was all designed and executed by Mr. Schladermudt.

The interior finish of the Sunday School is yellow pine throughout, finished in varnish.

The building is mechanically ventilated and heated by direct steam system.

The introduction of color effects in the exterior of buildings is not, in this country, receiving the attention it is in Europe. It is therefore worthy of special mention when the application of color has been so artistically accomplished as to present an attractive and harmonious effect. The entrance feature and the frieze that encircles the building, executed by the Atlantic Terra-Cotta Co., may be regarded as one of the most successful attempts in this direction that has been accomplished in this country. It is to be hoped that this successful solution of so difficult a problem may induce architects to enliven the façades of buildings by the introduction of color.

It is not possible to produce in a photograph all the richness of color that has been obtained by the introduction of this polychromatic terra-cotta as shown in the illustrations of the entrance detail and frieze. These present on completion all the softening and mellowing of color that is usually only to be found when nature has blended it after long exposure to the weather.

The entire building, with its green dome, buff brick, the polychromatic effect of the terra-cotta, presents an effect highly creditable to the architect and a delightfully restful spot in what would otherwise be a monotonous and uninteresting thoroughfare.

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The Amended Programme for the New York State Prison Plant—The Rights of Exhibitors in Public Exhibitions—Mural Painting an Essential Part of Architecture.	

ARCHITECTS competing for the commission to design the buildings for the new prison plant in this State have doubtless been to a certain degree disappointed in the addenda to the original programme of competition which the Commission on New Prisons has recently issued. There was a more or less well founded rumor to the effect that the Commission had reconsidered some of the severe and worse than useless conditions of the original programme, and acting upon the advice of the State architect and the suggestions of various protesting bodies of architects in the State had modified the requirements.

WHETHER there was a disposition on the part of the Commission to correct or temper the grossly unreasonable conditions of the programme, or whether the slight changes contained in the addenda represent all the modifications at any time contemplated is not now material. Certain it is that the programme remains, with the exception of the time for concluding the competition which has been extended nineteen days, practically as objectionable as in its original form, and the

Commission has thus emphatically signified its unwillingness to accept suggestions from any source. That it is possible under the law for the Commission, as appears in this case, to so devise and conduct an architectural competition for the designs of a large and important State institution, as to render it unattractive to the best talent in the profession, can scarcely be considered otherwise than unfortunate for the State.

IF the rights of exhibitors in the various public exhibitions devoted to architecture, painting and sculpture could be definitely determined, and once agreed upon thereafter respected, one of the most fruitful sources of discord among members of these callings would be removed and doubtless the benefits accruing from exhibitions much enhanced. The latest case of an aggrieved exhibitor brought to our notice is that of an architect who submitted an example of his work to the committee on selection for the recent Architectural League Exhibition. The subject is reported to have been accepted without comment and when a little later the author attended the exhibition, he was considerably surprised and annoyed to find that the water-color perspective furnished by him had been removed from the frame and what he considered a very rough, cheap, inartistic gilt mat added in an apparent effort on the part of some one to supply what it was considered the author lacked in artistic ability as evidenced by the setting provided. The exhibitor maintains that he would have been most unwilling to have shown his work in the setting forced upon it, and the committee's action in so showing it without authority, unquestionably injured him in the opinion of those competent to judge.

CONTINUING, the exhibitor submits that there were three proper courses open to the committee, one of which should have been followed in the case of any possible exhibit tendered. First, an exhibit could be accepted in the form provided by the author; second, the author could be notified that with certain modifications the subject would be acceptable, leaving the decision as to whether these modifications were preferable to a rejection entirely with the exhibitor; third, the proposed exhibit could be rejected outright as not being properly framed or presented. But to attempt to dress up or improve an exhibit without the knowledge or consent of the exhibitor is characterized as an unwarranted invasion of the author's rights.

THE prominence given to mural paintings in the recent Architectural League exhibition in New York is an illustration of the general feeling which seems to be gaining strength in this country that mural paintings form an essential part of architecture. America is rich in historic traditional and picturesque incidents and these can in no way be placed before the public more effectively than by means of mural paintings which ordinarily possess the quality of appropriateness and being painted to fit a certain space or room become in effect a part of it. Not only have mural paintings contributed much to the cause of education, but they have also contributed to, we might almost say, constituted the chief architectural and artistic charm of more than a few of our public buildings.

Current News Section

TEAK

There has been received in Los Angeles a shipment of teak timber from Ceylon for W. M. Milne, who returned from the Orient last month, says the *Los Angeles Times*. Teak is the most valuable and most durable of all known timbers, not even excepting mahogany. It is found largely in India and Ceylon, and to a smaller extent in the Philippine Islands, Java and the Malay Archipelago. It requires a tropical, moist climate, thriving best where the largest annual fall of rain occurs. The shipment mentioned above comes direct from Ceylon, where the only means of handling the wood is by elephants. The full-grown elephant can lift and carry a log of wood estimated at half a ton; consequently they are especially valuable in the teak forests.

The teak forests are very old, and for years have been cut by Europeans and Orientals for use in shipbuilding and interior finishing of residences. Teak, say builders and architects, is the best wood known "to stay where you put it." In other words it does not shrink or check, has a beautiful, close grain and takes on a fine polish. In China and India the Europeans have used teak exclusively for the manufacture of furniture. When made into furniture it is always left with a natural finish and darkens in color with age, so there is no need to oil or stain it. Much of the so-called teak wood carved furniture sold in Japanese stores in this country is merely pine thickly stained, teak being very hard and taking too much time to carve for usual commercial purposes.

Teak is coming into use in the finishing of the better class of residences and clubs in this country. The price heretofore was considered beyond the reach of the ordinary builder, but with the increasing scarcity of oak and mahogany teak will be largely substituted. It has been used by the United States government in repairing cruisers in Manila, in every case Ceylon teak having been used for the interiors of cabins.

The United States government purchased 300,000 feet in Ceylon, and it is part of this shipment—60,000 feet—that Mr. Milne has brought to Los Angeles. The timber is in logs which are almost perfect in grain the whole length. The size of the logs is twenty feet long and twenty-four inches wide, absolutely without a break in the grain or a flaw.

The logs are floated down streams from the interior to large timber yards at the seaboard to the Colombo river banks at low water, from whence elephants go down and pick them up, carrying them to the sawyers, who saw off the round sides with big hand saws. They are then floated out on rafts, to be hauled aboard the ships in waiting. England has used teak in her battleships since the days of her occupancy of India, all her big warships and cruisers of the present day having the cabins finished off with this beautiful wood. A Los Angeles architect claims to have used it

for the last twenty-five years, and says it is really the most durable wood in existence.

The teak forests of Ceylon and India are jealously guarded by the British government, as teak is a very slow-growing wood, nor is it easily or rapidly reproduced once the forests are cut away.

A SOUNDLESS ROOM

The following, clipped from a recent issue of the *New York Sun*, while interesting from a scientific standpoint, is not, we believe, so much a "dream of nervous temperaments" as the writer believes.

From excessive noise to an absolute quiet, such as is described, is from one extreme to the other, both of which are equally nerve destroying.

Given a means of defusing or blending sounds so that the result might be a murmur, so to speak, or what would be a mean between the two extremes, then the nervous might really hail the result as something long desired.

"A soundless room, one from which it is possible to exclude external sounds, is a dream of nervous temperaments. It has been realized in fact at the Physiological Institute at Utrecht, but as it is not possible to stay in the room for more than an hour at a time owing to the exhaustion of its oxygen the uses of it except for purposes of experiment are limited. No way of getting a supply of fresh air without at the same time letting in sound has been discovered.

"Its noiselessness is secured by placing it at the top of the institute on a floor hardly at all used and by constructing its sides in a number of layers. The layers are:

"1. Trichopoiëse, a feltlike material made of horsehair, and a very bad conductor and reflector of sound. This layer is covered with a net on the inner side to keep the hair from falling.

"2. Porous stone. This part of the wall does not rest on the floor, but is isolated from it by a layer of sheet lead.

"3. A dead air space.

"4. A wood layer.

"5. A mixture of ground cork and sand.

"6. A special composition of ground cork called Korkstein.

"The total thickness is eleven inches. The ceiling has eight layers; the floor is chiefly lead and carpet.

"The noiselessness of the room is first demonstrated by the fact that one hears a subjective buzzing, similar to that produced by taking a large dose of quinine. Most people can also hear their own heart sounds. The slightest movement of the body produces its sounds, so that when experiments are in progress the observers have to be careful not to move.

"Whatever sounds are produced in the room cease when the vibration reaches the wall; there is no reflection of sound. A shell held to the ear produces no sound. The tones for which the shell is resonant are absent."

TURKISH MOSQUES CLOSED TO TOURISTS.—The Turkish government has just come to a decision which will cause much grief to all tourists who visit Constantinople. Henceforward no visitors are to be allowed into any of the mosques unless they are members of the diplomatic or consular body or delegates of a foreign government. This measure, which will deprive tourists of some of their most interesting sights, is apparently prompted by precautionary motives rather than by any spirit of religious exclusiveness or fanaticism; otherwise no exceptions would be made. The interdiction was first applied on the occasion of the visit to Constantinople of the Arab deputation from the Yemen. It was the policy of the authorities to show these Arab sheiks every favor, to gratify their wishes, and defer as much as possible to their prejudices, with a view to winning their allegiance and respect. Especially was it essential to impress them from a religious standpoint, in view of the claims of the Sultan to the Caliphate. Consequently, when the Arabs appeared scandalized at the free admission of unbelievers into the holy places of worship, a liberty so at variance with their own intolerant ideas, the authorities promptly issued the prohibition. At first it was stated that the privilege would be renewed after the departure of the Arabs, and then after "Bairam" was vaguely mentioned as the date of removal of the interdiction. Now, however, in virtue of an imperial irade, the prohibition is confirmed permanently. No reasons are alleged, but it is believed that the authorities fear that the liberty might be abused by some visitor desirous of provoking trouble. In any case, the embassies will use their influence to secure visiting rights for tourists of distinction or bearers of letters of recommendation.—*Dundee Advertiser*.

PERSONAL

Lewis Stewart, a member of the firm of Ford, Stewart & Oliver, architects, of New York, died of typhoid fever at his home, 656 High street, Newark, on March 4. Mr. Stewart was a son of the late Judge John H. Stewart, of Trenton. Born in that city thirty-two years ago, he lived there up to the time of his marriage to Miss Martha Jackson, daughter of the late F. Wolcott Jackson, of Newark, a year and a half ago. He was a graduate of the Massachusetts Institute of Technology and had taken a course in architecture at the École des Beaux Arts, Paris. A widow and a son survive him.

Architect L. H. Asbury has recently opened an office in Charlotte, N. C. He was for a number of years connected with Cram, Goodhue & Ferguson, of Boston, Mass.

INDUSTRIAL INFORMATION

SHINGLE STAINS.

For those who desire to study the effect of color combinations on the exterior of houses, nothing will serve the purpose better than a booklet sent out by Samuel Cabot, Inc., of Boston, Mass. An extract from the front cover says: "The water-color reproductions which follow show, as nearly as possible on paper, the beauty of the coloring effects to be obtained with Cabot's Creosote Shingle Stains. By manipulation of the divided plates sixty-four different combinations can be made—enough to give a very clear idea of the blending of the various colors, and to be of real assistance in choosing a satisfactory color scheme."

EDISON PORTLAND CEMENT.

Edison, whose fertile mind has led him to wander into so many fields of activity, perfected a number of years ago special crushing and grinding machinery to be used in the reduction of high-grade ores. He demonstrated that heavy rolls could be used for rock crushing as well as ore crushing, and this adaptation led to the designing of a Portland cement mill with a capacity of 10,000 barrels per day. The rock used in the manufacture of Portland cement is crushed in the manner above described and burned in rotary kilns 150 feet long. The finished product is again ground in rolls, and so finely that it is claimed 85 per cent. of the product will pass through a 200-mesh sieve. The Edison Company, whose selling office is in the St. James Building, New York City, has issued a most attractive pamphlet, of more than sixty pages, measuring 8x10 inches, showing the various stages of the manufacture of their product from the quarrying of the stone to the finished cement. To this is added illustrations of many recently constructed buildings, as well as buildings in process of erection.

This book is worth asking for.

CONCRETE PILE FOUNDATIONS.

The Raymond Concrete Pile Co., of 140 Cedar Street, New York, with branches in Chicago, Pittsburgh and Chicago, have issued an interesting illustrated pamphlet describing the concrete pile foundations for the new hospital buildings at Ellis Island.

The adoption of this form of pile in a work of this magnitude was the result of previous satisfactory experience in Government work.

An unusual feature of the construction, and one which is attracting considerable attention on account of its novelty and economy, consists in the floor and foundation girders of the superstructure being built two, three and four feet above ground. This eliminates all excavations and cuts down the concrete to the girders over the tops of the piles. These, instead of being cut off flush with the ground, are run up to the height desired and the concrete girders built directly upon them.

This pamphlet may be obtained from the Raymond Concrete Pile Company on request.

A NEW FIREPROOF CONSTRUCTION.

A very attractive pamphlet issued by the National Fireproofing Company, whose main office is in the Commercial Bank Building, Chicago, contains seventy pages, 7½x9 inches of well written text and finely executed half tones, describing fireproof houses of terra-cotta hollow tile and how to build them. The illustrations show houses of moderate cost and other small buildings. This method of construction provides a house that is warmer in winter and cooler in summer than the usual wooden type. The cost for maintenance and repair is insignificant, a great inducement to the builder of a small house, and the fact that it is also moisture, sound and vermin proof completes a series of arguments in its favor that are most convincing.

Plates 12 to 17 are an interesting series, as they show the progress of construction of a moderate cost house from the cellar walls to the completed building, and afford the layman an opportunity to note the progress of the work and method of using hollow tile in construction. In this instance, as in most of the other houses shown, there are floor plans, thus enabling the prospective builder to study the planning of this type of house.

BOOK NOTES

STYLES OF ORNAMENT. Exhibited in designs and arranged in historical order and descriptive text by Alexander Spelz, architect. 656 pages (400 full-page illustrations), size 6½x9½, full cloth. Price, \$6.70 net. Bruno Hessling, 64 East Twelfth Street, New York, N. Y., Berlin and Paris.

Rightly considered, ornament, while conforming to the form and structure of the object which it adorns, should be in complete subordination, and should never stifle or conceal.

While the art of ornament is varied and many-sided, it is never arbitrary, as, depending on the form of the object, it is also influenced by the nature of the material of which the same is composed. Ornament, therefore, to quote this author, stands in intimate relationship with material, purpose, form and style.

The study of ornament of different periods shows the artistic temperament of the people, and in this book, arranged chronologically from prehistoric times to the end of the eighteenth and the commencement of the nineteenth centuries, one may trace the progress of the artistic history of the world.

This work, a veritable encyclopedia of ornament, should appeal not alone to the architectural student but to the practicing architect as well. The illustrations are well drawn and the text, which accompanies them is concisely and clearly written and only sufficient to a proper understanding of the plates. We regard the work as a valuable addition to the architect's library.

ACADEMY OF ARCHITECTURE AND ARCHITECTURAL REVIEW. Vol. 32, 1907, Part 2. Edited by Alexander Koch. Size 7½x9¾, 162 pages of illustration. Price,

\$1.75 per copy. M. A. Vinson, 205 Caxton Building, Cleveland, O., American agent.

This book is an extremely valuable publication, as it is a compilation of the best work shown during the last half of 1907 in the exhibitions of the Royal Academy, London, the Royal Scottish Academy, Edinburgh, and the Paris Salon. There is also a most interesting review of architectural subjects carried out or designed during the last few years in England and abroad. The work practically covers the same field as the Architectural Club catalogues of this country, since the English clubs do not issue separate catalogues.

The illustrations are remarkably well executed, and the subjects presented in such a manner as to enable the reader to obtain an intelligent impression of the original motive and final execution of the work.

CATALOGUES RECEIVED

Reliance Ball-bearing Door Hanger Co., No. 1 Madison Avenue, New York, N. Y.—An illustrated catalogue describing the various forms of ball-bearing door hangers made by this company. It also illustrates a new and reliable lock and latch for elevator doors, and a ball-bearing drawer slide that can be applied either on the sides or bottom of drawers.

C. F. Church Mfg. Co., Holyoke, Mass.—This is a catalogue of bathroom specialties, and presents with many illustrations the product of this company. All the fixtures made by this company are covered with Pyralin, a pure white substance applied in sheet form under a patented process. It is claimed that Pyralin will not chip, stain nor turn yellow with time, that it is impervious to natural heat and cold, and that it is non-porous. This last supplies the necessary sanitary requirement in bathroom furnishings.

Seamless Steel Bath Tub Company, Detroit, Mich.—Most of the trade literature issued to-day serves the double purpose of directing attention to certain lines of goods and also educating the reader. All this has produced a critical lot of buyers, who start afield equipped with much technical knowledge to guide them in their purchases. This company's catalogue of thirty pages can be read with all the interest of a magazine article. It describes with many illustrations the various processes in the making of seamless steel bath tubs, and concludes with an interesting account of the method employed in porcelainizing their tubs and the artistic possibilities of ornament applied in colors.

Pullman Automatic Ventilator Mfg. Co., 180 Broadway, New York, N. Y.—A leaflet describing in an entertaining way the ventilators made by this company.

Boston Pressed Metal Co., Transom Department, Worcester, Mass.—A circular descriptive of the Osborne transom and blind adjuster. They claim ease of adjustment, automatic locking, freedom from noise in working and its adaptability to any style of interior decoration.

Building News

MASSACHUSETTS

BOSTON.—Plans for a building for the Hibernian Association, it is stated, are under consideration.

BRIGHTON.—We learn from exchanges that Jewell A. Dowling, of Brookline, recently purchased a large tract of land in the Aberdeen section on which he will erect high class dwellings.

BROOKLINE.—Architects Shepley, Rutard and Coolidge, it has been stated, are preparing the plans for the dental school building to be on the corner of Longwood avenue and Wigglesworth street.

LEOMINSTER.—We learn from exchanges that a library is to be erected to cost approximately \$40,000.

The New England Express and Van Company, reports state, will soon construct a three-story warehouse to be fireproof.

SOMERVILLE.—Reports state that the congregation of the St. Catherine's Catholic Church has decided to erect a new edifice on Summer street, to cost \$100,000. Maginnis, Walsh & Sullivan are the architects.

SPRINGFIELD.—As a result of a competition, of which Prof. A. D. F. Hamlin of New York City was the judge, Architect John Wm. Donohue, 40 Walker Bldg., was chosen to draw the plans for the Indian Orchard branch public library for the Library Association. Estimated cost, \$14,000.

WINTHROP.—D. Arthur Brown, of Everett, has acquired property on Loring Road, it is stated, and will erect a costly residence.

WINCHENDON.—We learn from exchanges that Charles L. Beals has donated \$25,000 towards the erection of a public library to be erected on a site furnished by the town.

NEW YORK

BUFFALO.—The Franciscan Sisterhood, in charge of the local Academy of the Sacred Heart, it is reported, has acquired property on the lower Niagara River, where they will build a large convent, chapel and seminary for young women.

It is reported that the board of directors of the German Deaconess Hospital are contemplating the erection of a new building.

On Fillmore avenue and Stanislaus street, it is stated, a Polish hospital, costing about \$100,000, will be erected.

CORTLAND.—According to reports \$20,000 has been appropriated for a site for a new Federal Building.

ELMIRA.—The Mohican Grocery Company, according to reports, is contemplating the erection of a new building in order to have better and more commodious quarters.

FORT WASHINGTON.—Plans have been completed, it is reported, by Architects R. E. Dusenberry and F. F. Cornell, 123 East Twenty-third street, for a school building, to cost about \$70,000.

GRANVILLE.—Reports state that Mr. and Mrs. F. T. Pember have offered to donate \$15,000 for a library building.

NEW YORK CITY.—The congregation of the Temple Ansche Chesed, we learn from local press, will erect a synagogue at Seventh avenue and 114th street, according to plans prepared by Edward I. Shire, to cost \$100,000.

Harry Matz, we learn from exchanges, bought a parcel, 145x102 feet, at the northwest corner of 136th street and Riverside Drive. He will erect an elevator apartment house on the site.

Reports state that plans are being prepared by Architects Schwartz & Gross, 347 Fifth avenue, for the erection of a six-story apartment building on the south side of Sixty-ninth street, to cost \$100,000.

Plans have been completed by Architect J. H. Eames, 500 Fifth avenue, it is stated, for a new business building to be erected at 439 W. Forty-first street, for Sharlow Bros., 442 W. Forty-second street. Approximate cost \$70,000.

The local press states plans and specifications are nearing completion in the office of Architect J. H. Knudel, 318 W. Forty-second street, for a bachelor apartment house, to be built at 137 E. Thirtieth street, for E. B. Goldman, 106 Lexington avenue, at an estimated cost of \$80,000.

It is reported that John Katzman, 622 W. 137th street, who recently purchased property on the south side of 158th street, 100 feet east of Amsterdam avenue, has had plans prepared by Architects Sommerfeld & Steckler, 19 Union Square, for a handsome flat house which he will erect on the site. Estimated cost, \$50,000.

It is stated that estimates are about to be taken on the general contract for the new hotel to be built at 90-92 Lexington avenue by Brunswick Realty Co., at 14 E. Twenty-eighth street. Frederick C. Zobel, 114 E. Twenty-eighth street, is the architect, and plans provide for a ten-story building, to cost about \$100,000.

Reports state that a new apartment house will be erected on the south side of 168th street, 90 feet west of Boston road, by Max Cohen, 200 Broadway, who recently purchased this property.

We learn from local press that the property on the south side of Eastern Parkway, 340 feet east of New York avenue, recently purchased by P. Bierschenk, 123 Russell street, will be improved by the erection of a new flat house, plans for which have been completed by Architect Gustav Erda, 795 Manhattan avenue.

Patrick McMorro, press reports state, has acquired the property at the corner of Audubon avenue and 170th street, and will erect a six-story elevator apartment house.

QUEENS, L. I.—It is reported that the erection of a number of school buildings is under consideration, the sites of two being practically chosen.

RENSSELAER.—The Rensselaer Country Club, reports state, has appointed a committee to select a site for a club house which is to be erected here.

SYRACUSE.—It is reported that \$320,000 has been appropriated for the erection of a Manufacturers' and Liberal Arts Building. This is the first step towards the

development of the State Fair Grounds plant.

The congregation of the Tabernacle Baptist Church is contemplating the erection of a new edifice according to plans prepared by Architects Russell & King, it is stated. Estimated cost, \$50,000.

NEW JERSEY

BAYONNE.—The property at the northeast corner of the Boulevard and Thirty-first street, we learn from press reports, has recently been purchased as the site for the proposed High School.

The congregation of the St. Joseph's Slavish Church, it is reported, will erect a new edifice on Avenue E and East Twenty-fifth street, at a cost of \$60,000.

JERSEY CITY.—We learn from exchanges that Architect H. W. Neumann is receiving bids on a brick apartment house to be erected for William Peters on the northeast corner of Mercer street and Baldwin avenue.

August Nestler, 33 Bleeker street, reports state, has accepted the plans prepared by Architect H. W. Neumann for a four-story apartment house, which will be located on Central avenue near Franklin street.

The directors of the German Hospital, reports state, are considering the erection of a new hospital, the site of same having already been purchased.

TUCKERTON.—Press dispatches state that the erection of a new fireproof school house is under the consideration of the School Board, to cost approximately \$20,000.

PENNSYLVANIA

CONEMAUGH.—We learn from exchanges that architects will be asked for plans for a new Public Building to be erected here.

EAST LIBERTY.—Thomas Hanna has been chosen the architect for the proposed East Liberty Young Men's Christian Association Building, to cost \$300,000. C. L. Harding, architect of Washington, is associated.

GREENTREE.—Architects Duhring, Okie & Ziegler, Philadelphia, reports state, have prepared plans for a three-story Masonic hall at Greentree for the Thompson Lodge, care B. Lear, West Chester, Pa. Cost, \$30,000.

HARRISBURG.—Press despatches state that the School Board has decided to issue \$69,000 bonds to erect a high school.

The plans of Architect C. H. Lloyd, it is reported, were accepted for the new First Ward Building. Estimated cost, \$40,000.

HAZLETON.—The County Commissioners and the architects in charge of the construction of the new court house have decided to ask for bids for all painting and decorations for this building. The estimated amount of the contract is stated to be about \$75,000.

MINERSVILLE.—A church will be built at Minersville, Pa., for the Roman Catholic parish of St. Vincent de Paul, from plans and specifications by Architect Rowland

W. Boyle, of 1626 Chestnut street, Philadelphia, Pa. Estimated cost, \$25,000.

NANTICOKE.—E. H. Davis, of Scranton, reports state, is preparing plans for a hospital to be erected at Nanticoke, to cost about \$60,000.

PHILADELPHIA.—A four-story hotel, we learn from reports, is to be erected for the Lafayette Hotel Company at 816 Walnut street. It will adjoin the present Lafayette apartments at 818 Walnut street, at the corner of Walnut and Darien streets.

We gather from exchanges that Mantle Fielding, architect, has completed the plans for the Berean Manual and Industrial Training School, to be built on South College avenue below Twentieth street, and is receiving bids.

PITTSBURG.—Plans are being prepared, press despatches state, for the erection of a church for the members of the Grace Presbyterian congregation on Wilkins place at a cost of \$50,000.

It has practically been decided, we learn from press reports, that a new post-office is to be erected on the Penn avenue site, to cost approximately \$1,000,000.

We learn from exchanges that the Diamond market square has been definitely selected by Mayor Geo. W. Guthrie and councilmanic conferees as the site for the new City Hall, for which competitive plans will at once be asked.

It is stated that Architect M. Nirdlinger has prepared plans for a residence for William McBride and bids will be received. Estimated cost, \$21,000.

Louis Mueller, reports state, has acquired the property at Seventh avenue and Cherry alley and will erect a substantial nine-story warehouse.

SHAMOKIN.—Plans are being prepared, reports state, by Architects Jury & Kessler for the erection of a hospital building for the Shamokin Hospital. Cost, \$60,000.

SOUTH SHARON.—It is stated that Architect J. P. Berenot, Verbeck Theater, Oil City, has prepared plans for a church to be erected on Haywood and Wallace avenues for St. Elizabeth's Roman Catholic congregation. Cost, \$30,000.

WILKES-BARRE.—We learn from exchanges that the plans prepared by Architect John R. Knapp have been accepted by F. M. Kirby, for a new building to be erected at 7 and 9 South Main street.

YORK.—The building of a new school is under consideration here it is reported.

OHIO

AKRON.—An ordinance is before the council authorizing an appropriation of \$30,000 for building fire stations. Address city clerk.

CLEVELAND.—Announcement has been made that Dudley & Jones have acquired the triangular piece of land at Crawford road and East Eighty-fourth street, and will erect an apartment building at an approximate cost of \$50,000.

Reports state that plans are being prepared by Architect Ralph Hulett, 369 Lenox Building, for an apartment building on Euclid avenue for Dr. Samuel Goldberg, 2172 East Fifty-fifth street. Cost, \$50,000.

COLUMBUS.—Geo. F. Frankenberg, according to reports, has prepared plans for an office building to be erected for the Rolston Steel Car Company, to cost about \$200,000.

It is stated that a site has been selected for the tuberculosis hospital which is to be erected according to the plans of Frank L. Packard, architect.

DAYTON.—It is stated that the Dayton Camp, M. W. A., is contemplating the erection of a handsome lodge building.

MASSILLON.—The erection of a new opera house to cost about \$50,000 is being considered by the citizens of Massillon. Charles Steese, Jr., and W. E. N. Hemperly are interested.

INDIANA

ANDERSON.—The plans of Will Kaufman, an architect of Richmond, it is reported, have been accepted, for school building to be built at Shirley, Ind.

ELKHART.—It is reported that plans are being prepared for the erection of a residence for C. G. Cobb, to cost \$80,000.

GARY.—R. F. Knotts is reported to be arranging to erect a \$60,000 office building on Broadway.

GREEN CASTLE.—The Putnam County Hospital Association, reports state, has incorporated to build, establish and equip a hospital building in Green Castle. Gilbert Wilson, Mrs. Nannie Maze, Ezra Smythe and C. C. Matson, directors.

INDIANAPOLIS.—We gather from press reports that Architects Rubush & Hunter have prepared plans for a seven-story temple for the Masonic Temple Association, to cost \$400,000.

Julius Rotbart will soon ask for bids, reports state, for the erection of a modern three-room suite apartment house in Woodruff place. Estimated cost, \$30,000. Bedell & Leiski, Law Building, architects.

ILLINOIS

AURORA.—W. P. Lillibridge, it is reported, will erect a new residence at the site of the old Van Ames house in West Sixth street.

CHICAGO.—John J. Lyons has acquired property on Monroe street between Hamilton and Springfield avenues, reports state, and will erect twenty-eight two-story buildings, to cost approximately \$200,000.

SPRING VALLEY.—Despatches state plans are being prepared by Architect V. A. Matteson, La Salle, Ill., for the erection of a hospital building for the Sisters of Presentation.

WISCONSIN

MILWAUKEE.—As a fitting memorial to Dr. Salzman, founder of St. Francis Seminary, it is reported, the alumni of that institution will raise a fund of \$30,000 for the erection of a proposed Salzman memorial library.

RACINE.—A commercial club house will be erected, according to despatches, for the Business Men's Association, the Elks, Racine Club and Six O'clock Club. Cost, \$75,000.

SHEBOYGAN.—The members of the Masonic Lodge, reports state, are planning to erect a \$20,000 temple.

MISSOURI

KANSAS CITY.—Plans have been prepared, it is stated, by Architect J. G. Braecklein, 658 Gibraltar Building, for the erection of two residences for the O'Hearn Realty Company, on Thirty-third street. Cost, \$200,000.

St. LOUIS.—The Foundry Investment Company, reports state, will erect a brick building to cost \$40,000.

The Korte-Rust Realty Company sold the northeast corner of St. Louis and Warne avenues to the North Presbyterian Church of St. Louis, who, press despatches state, will erect a handsome church on the site.

It was announced that the St. Louis Sirup and Preserving Company will erect in the railroad district at the north end of the city a mammoth warehouse to cost \$75,000.

IOWA

BOONE.—Rocho Bros. are reported to have decided to build a packing house and ice manufacturing plant at once. The cost will be \$30,000.

DAVENPORT.—Plans are being prepared by Architects Temple, Burrows & McLane, McManus Building, it is stated, for an auditorium and gymnasium for the St. Ambrose College. Cost, \$40,000.

MINNESOTA

LITTLE FALLS.—Fremont D. Orff, architect of Minneapolis, is reported as having plans for an opera house and store building to be erected in this city. Cost, \$25,000.

St. PAUL, MINN.—It is stated that steps are being taken to erect a men's university on the campus.

The Junior Pioneers, we learn from despatches, will erect a \$40,000 structure, on Ninth street, west of Exchange.

It is reported that the erection of a new high school will be commenced at once.

NORTH DAKOTA

FARGO.—The erection of an armory, it is reported, is being considered by the Fargoans.

NEBRASKA

CRETE.—Notice to contractors and bidders has been published, it is reported, at Crete for bids for furnishing material and labor required to construct and complete a new third ward school house.

GRAND ISLAND.—Reports state that the plans and specifications for the government building to be erected at Grand Island will soon be ready for the contractors.

OMAHA.—Despatches state that plans have been prepared by Architect John Latenser, 422 Bee Building, for the erection of a residence at Twenty-fifth avenue and Farnam streets, for William Paxton. Cost, \$250,000.

WINSLOW.—According to reports, it is intended to erect a new school building the coming summer.

KANSAS

CLAY CENTER.—According to reports plans have been prepared for a new high school building to be erected in Clay Center this spring.

CUMMINGS.—A State bank has been organized here largely among the prosperous

farmers, having a capital of \$20,000. A bank building will be erected at once, it is reported.

COLORADO

DENVER.—The corner at Fourteenth and Pennsylvania avenues is to be improved by an apartment house, it is reported. The Capitol Hill Home Building and Investment Company owners.

The Knights of Columbus, a Catholic order, it is stated, is preparing to erect a four-story building on the corner of Fourteenth and Glenarm streets. It will cost from \$70,000 to \$80,000.

According to reports a company capitalized at \$2,000,000 proposes to erect a palatial tourist hotel. Charles MacA. Wilcox can give information.

MONTANA

CONRAD.—It is reported that the Presbyterians of this city are advertising for bids for the construction of a new church.

VIRGINIA

FREDERICKSBURG.—It is reported that \$25,000 has been appropriated for the erection of a State Female Normal School.

HARRISONBURG.—A State Female Normal School is to be erected here according to reports; \$25,000 has been appropriated.

PETERSBURG.—Press despatches state that Petersburg is to have a colored school, to cost approximately \$15,000.

RICHMOND.—It is stated that the Jefferson Club will erect a building to cost \$50,000. Dismock & Lee, architects.

KENTUCKY

LOUISVILLE.—It is reported that the South Louisville Presbyterian congregation will erect a brick church at Third and P streets.

We learn from exchanges that the Bourbon Stock Yards Company will rebuild its plant recently destroyed by fire at a cost of approximately \$150,000.

Press reports state that the erection of a City Hospital is under consideration; Doctors Menefee and Koontz have visited St. Louis for the purpose of looking over the hospitals there.

TENNESSEE

MEMPHIS.—The members of the Mississippi Avenue Christian Church, press reports state, are contemplating the erection of a new edifice, to cost approximately \$30,000.

E. E. Whitner, reports state, contemplates the erection of two stone-veneered dwellings.

NASHVILLE.—It is stated Thompson, Asmun & Norton, Cole Building, have prepared plans for a proposed addition to the Elks Building, at a cost of \$20,000.

According to despatches Paul Roberts, George S. Parks and R. B. Jones propose to erect a hotel here to cost \$750,000.

NORTH CAROLINA

ALBEMARLE.—Architect Bonitz, of Wilmington, is preparing plans for a \$20,000 Lutheran Church.

CHARLOTTE.—Hook and Rogers, architects, are preparing plans for a \$50,000

Y. W. C. A. building. They are also drawing the plans for the Y. M. C. A. Industrial College to be located near here for the International Y. M. C. A.

DURHAM.—Mr. J. E. Stagg is having plans prepared by Hook & Rogers, of Charlotte, for a \$50,000 granite residence.

MULLINS.—Plans for a \$20,000 church are being drawn by Architect Bonitz, of Wilmington.

SOUTH CAROLINA

GREENVILLE.—Architect J. E. Sirrine is preparing plans for a modern fireproof Masonic Temple and office building. It will be 48x125 feet, seven stories high, and cost about \$75,000. It will be built of pressed brick, stone and terra-cotta. Bids will be received about April 1.

The government is about to build an addition to the Federal building, making it twice the present size.

From despatches we learn that Chick Springs county will erect a hotel at a cost of \$50,000 to replace the structure recently burned.

GEORGIA

ATHENS.—Sealed bids will be received for the erection of a Girl's Dormitory for the Jeruel Academy up to the 26th day of March, 1908. Plans and specifications can be seen at A. B. Murden's, 120½ Clayton street. The Board of Trustees reserve the right to reject any and all bids. Submit bids to J. H. Brown, Principal of Jeruel Academy.

ATLANTA.—We learn from reports that the Irish-American Bank have decided to erect a new structure, and that Architect L. F. Goodrich has been engaged to prepare plans.

LOUISIANA

NEW ORLEANS.—According to reports James Gamble Rogers, of Hale & Rogers, New York, has won the competition for the new New Orleans post-office.

ALABAMA

BIRMINGHAM.—Hook & Rogers, architects of Charlotte, are preparing plans for a \$100,000 six-story apartment house to be erected by E. C. Bowman.

The Climax Construction Company, we learn from press reports, will erect a twelve-story building at First avenue and Nineteenth street, to cost \$500,000.

OKLAHOMA

McALESTER.—The McAlester Driving Association, press despatches state, is preparing to construct an amusement park and summer theatre in McAlester.

ARKANSAS

LITTLE ROCK.—Architect George R. Mann, Minn Building, is reported as having plans for an addition to Hotel Marion. Estimated cost, \$125,000.

RUSSELLVILLE.—Plans have been prepared by Architect W. A. Carr, 705 Olive street, St. Louis, it is stated, for the erection of a church for the Methodist Episcopal congregation. Rev. O. P. Stark pastor. Cost, \$20,000.

TEXAS

DALLAS.—It is reported that the Dallas Automobile Club are contemplating the erection of a club house.

GROVETON.—According to press despatches \$25,000 has been voted by the district for erection of a school building here.

NEW MEXICO

ROSWEEL.—We learn from press reports that a company will be organized here soon to build a \$50,000 opera house.

IDAHO

COEUR D'ALENE.—According to reports the regents of Coeur d'Alene College have determined to construct another building at once about the same size as the present one, to meet the growing demands of the school.

First Methodist Church is advertising for bids for the superstructure of the new church building at the corner of Seventh street and Wallace avenue. The advertisement states that the plans are on file at the home of Rev. W. H. Fry, 720 Garden street, and the contract is to be completed by July 1.

BOISE.—Bids are being received, it is reported, by J. E. Tourtellotte & Co. for erection of a Lutheran church in this city.

NEVADA

NEVADA CITY.—Reports state that the stockholders of the Nevada City Theatre are contemplating the remodeling of the building at an approximate expenditure of \$20,000.

CALIFORNIA

COLUSA.—Plans prepared by Architects Smith & Stone, San Francisco, have been accepted for the new Hall of Records.

GLENDALE.—Mr. Brand is reported as being considering the erection of another block of houses similar to the one on Brand Boulevard.

SACRAMENTO.—Bonds to the amount of \$50,000 are authorized to be issued, reports state, to provide the funds for the erection of a new High School.

The Sisters of Mercy, Mater Misericordiae Hospital, have received permit from the city clerk, it is stated, for a new wing to cost about \$17,000.

WASHINGTON

OLYMPIA.—According to reports, Proctor & Farrell, architects, of Tacoma, have been ordered to prepare plans for the new \$30,000 governor's mansion.

SPOKANE.—Dr. W. O. Dutton is planning a three-story brick structure, 50x100 feet, to cost \$40,000, at Main avenue near Browne street.

The Spokane Realty Company will build a six-story structure to cost \$200,000 at Bernard street and Sprague.

Albert Held has completed plans for the North Central High School to be ready next fall.

It is stated the Jefferson Street Methodist Church will erect a church at the southeast corner of Augusta avenue and Monroe street to cost about \$55,000.

We learn from despatches that Rosenhaupt & Weaver have decided to build an additional story to the Kenneth hotel building, which they own, on Bernard street, running through from Riverside avenue to Sprague avenue. The improvements will cost about \$20,000.

According to reports a committee has been appointed by the Emmanuel Baptist Church to find a location for a new church, which will be built at a cost of about \$50,000.

We understand from exchanges that bids are now being received on the First Presbyterian Church, at the northwestern

corner of Fourth avenue and Cedar street. The church will cost \$85,000.

TACOMA.—We learn from despatches that the revised plans for the new armory have been accepted, and erection will soon be started.

Preliminary steps were taken last week by the board of education for the erection at once, it is reported, of brick, four-room additions to the Sheridan, Jefferson and Willard schools.

BRITISH COLUMBIA

VANCOUVER.—According to recent re-

ports plans are being prepared for the erection of a five-story block on the southeast corner of Cordova and Homer streets, which it is expected will materialize during the coming season. The block will be devoted to stores on the ground floor and travelers' offices and sample rooms on the upper stories.

NOVA SCOTIA

WOLFVILLE.—We learn from reports that Mr. E. M. Rhodes has been appointed by the committee of Wolfville to select a landscape architect in connection with the new site for the Acadia science building.

POSITIONS WANTED.

POSITION WANTED.—A first-class general architect and designer of wide experience, excellent at conception and working-out of ideas; also general work, scale and full-size details, construction, calculations, specifications; all classes of buildings in Renaissance or Gothic, churches, hotels, municipal structures; desires half-day engagement in New York or Brooklyn only, at reasonable salary. Address K. M., care American Architect. (1678-t.f.)

ARCHITECT, 28; university graduate, experienced in practical office work and superintendence; returning from foreign travel and study, wishes permanent engagement, with future prospects as superintendent of construction, practical business manager or representative with architect or construction company. Address 9-A, care American Architect. (1679-80-1-2)

ARCHITECTURAL draughtsman, American, strictly temperate, desires engagement; nine years' experience on fine city and country work with prominent architects; very good on complete working drawings from sketches, fireproof and non-fireproof buildings, competition work, plumbing plans, excellent at outside superintending; moderate compensation; go anywhere. Address 8-B, care American Architect. (1682)

HELP WANTED.

WANTED.—Thoroughly competent head draughtsman for architect's office in Middle West; must be experienced and thoroughly qualified in construction and specification work; good opportunity for advancement. Address Box X, care American Architect. (1681-82)

POSITION OPEN for an architectural draughtsman; must be able to design and work out details. A. W. Leh, South Bethlehem, Pa. (1682-3-4)

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We have carefully prepared, especially for the use of architects, the following sheets (12"x24"), in which we try to make our demonstrations clear, without unnecessary theorizing—we go right to the point:

1. Complete Calculations for a Plate Girder.
2. Moment and Shear Diagrams for Beams. Six different cases of loading.
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Other sheets in preparation.

Price, 30 cents each (in postage stamps); set of six bound in handsome binders, \$2.

THE CENTURY ENGINEERING CO., Box 445, N. Y.

PROPOSALS.

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 2, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 9th day of April, 1908, and then opened, for the low-pressure steam heating apparatus for the U. S. Post Office and Court House building and extension thereto at Tyler, Texas, in accordance with the drawings and specifications, copies of which may be had at this office, or at the office of the Superintendent of Construction at Tyler, Texas, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1681-82)

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 3, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 10th day of April, 1908, and then opened, for the construction of an extension to and the remodeling of the U. S. Post Office and Court House at Jackson, Mississippi, including plumbing, gas piping, heating apparatus, electric wiring and conduits, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Jackson, Mississippi, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1681-82)

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 3, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 15th day of April, 1908, and then opened, for the construction (complete) of the U. S. Post Office at Ithaca, New York, in accordance with the drawings and specification, copies of which may be had at this office, or at the office of the Postmaster at Ithaca, New York, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1681-82)

NOTICE TO CONTRACTORS.

State Fair Building.

Sealed proposals will be received at the office of the New York State Fair Commission, Yates Hotel, Syracuse, N. Y., up to 3 o'clock p.m., Monday, March 30, 1908, and opened in public, for the entire work of construction of the Manufacturers and Liberal Arts Building, to be erected on the State Fair Grounds, Syracuse, N. Y.

Proposals shall be accompanied by a certified check in the sum of five thousand dollars (\$5,000).

Contractor to whom the award is made will be required to furnish a surety company bond in the sum of one hundred thousand dollars (\$100,000).

The right is reserved to reject any or all bids.

The contract will provide that the building shall be completed on or before August 15, 1908.

On and after March 17, 1908, drawings and specifications may be consulted and blank forms of proposal obtained at the office of Green & Wicks, Architects, 110 Franklin street, Buffalo, N. Y., or at the office of Hon. Franklin B. Ware, State Architect, Albany, N. Y. Complete sets of plans and specifications will be furnished to prospective bidders upon reasonable notice to Messrs. Green & Wicks, Architects.

A. E. PERREN,
Chairman Grounds Committee.
Yates Hotel, Syracuse, N. Y.
(1682-83)

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 14, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 23d day of April, 1908, and then opened, for the steam heating and ventilating apparatus, etc., complete, in place, for the U. S. Post Office, Court House and Custom House building at Spokane, Washington, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Spokane, Washington, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1682-1683)

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 14th, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 20th day of April, 1908, and then opened, for the low pressure steam heating apparatus for the U. S. Post Office and Court House at Green Bay, Wisconsin, in accordance with drawings and specifications, copies of which may be had at this office or at the office of German & Lignell, Architects, Duluth, Minn., at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1682-1683)

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 14, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 28th day of April, 1908, and then opened, for the construction (including plumbing, gas piping, heating apparatus, electric conduits and wiring) of the U. S. Post Office at Watertown, South Dakota, in accordance with drawings and specification, copies of which may be obtained from the Custodian of Site at Watertown, South Dakota, after March 23d, or at this office after March 15th, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1682-1683)

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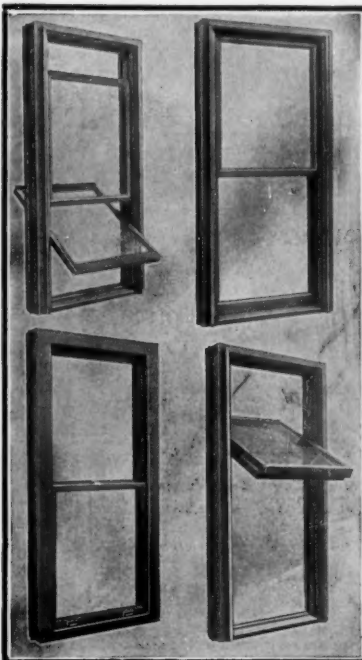
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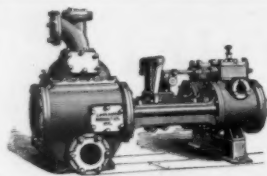
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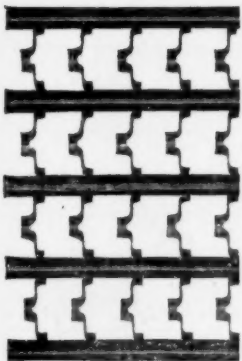
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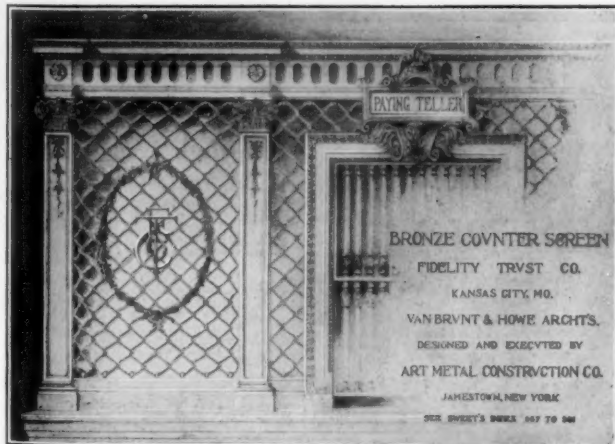


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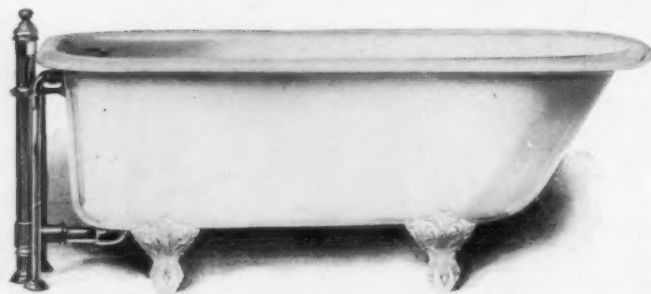
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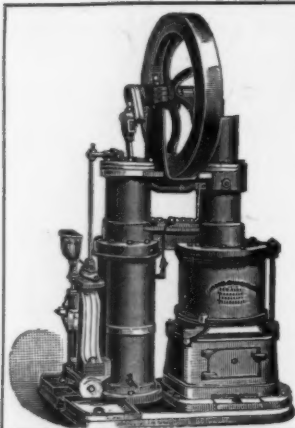


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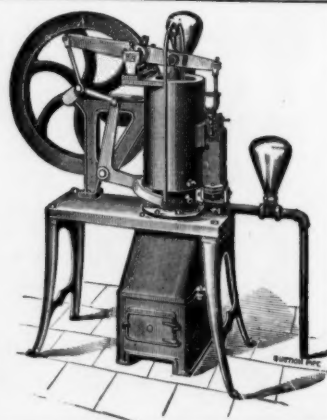
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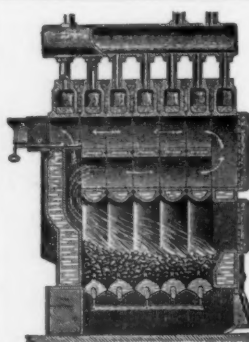
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