Satisfaction

is given all around when the house is trimmed with Sargent's Hardware. The Architect is pleased because he specified it; the owner is pleased each time he looks at the trimmings because they add so much to the beauty of the home, and everybody is pleased with the working of Sargent's Easy Spring Locks.

Sargent & Company,
Makers of Artistic Hardware and Fine Locks,
New York; and New Haven, Conn.

Apollo and other makes of galvanized iron is: Apollo is right and uniform; others are right, sometimes, by accident.

Apollo Iron and Steel Company
Vandergrift Building
Pittsburgh
Works: Apollo and Vandergrift, Pa.

FOR CLASSIFIED LIST SEE COVER 3.

Alphabetical List of Advertisers.

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J HE City of Boston possesses a large fund, originally be-

COMMUNICATION: —

SOME PECULIARITIES OF WOOP RATE ee ee ee ee ee,

DEEN EG. fg st tk ee te ee ee,

the money to public baths, and the rest to the construction of a

thing like the technical instruction of young people. Some of

prentices that may be received in a shop, and, in New York,

their strictest rules limit, by severe penalties, the number of ap-

tous use of anarchists and agitators, the arguments by which

Granting, however, the propriety of maintaining, at the ex-

more fill the halls of Congress, to the exclusion of the orators ;

influence in the community, and, if he could not win votes,

"blacksmith capable of being Congressmen... if they were not able to be elected," meaning, apparently, that the

unions opposed such schools because they believe them to be "antago-
nistic to the best interests of organized labor, consequently

gain the respect of his fellows, than by devoting himself to

THE possible removal of the Boston Museum of Fine-Arts

from its present location, on account of the danger which

the Trustees fear from the increasing number of high

buildings around it, has given occasion to a good deal of dis-
cussion. The owners of the most recent high building, the

Westminster Chambers apartment-house, observe, with a good
deal of force, that their building is as thoroughly fireproof as

any building could well be, and that its height makes it
valuable, rather than otherwise, as a protection to neighboring

property, as was shown at the time of the fire in the Engineer-
ing Building of the Institute of Technology, close by, when

the firemen, by going to the upper story of the Westminster
Chambers, were enable to pour streams of water down upon
the Engineering Building, and thus quickly control what
might have been. As Copley Square is rapidly becoming the most
important centre of traffic in Boston, and the amount of land
fronting on it which is available for business purposes is
limited, the Museum property, as it includes more than two
acres of ground, could probably be sold now for something like
two million dollars, which would pay for a building of which
the blacksmith candidate of Labor's dreams will certainly
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NOVEMBER 19, 1898.
shall be devoted to the maintenance of a professorship at Co-
cipal Affairs." An excellent committee has been appointed,
and fund will undoubtedly be raised. Meanwhile, one can
of the late war with Spain,

hardly help speculating on the sort of instruction which is to

be sustained by the fund after Mrs. Waring's death. Colonel

Waring's brief connection with municipal affairs in New York
affords an impressive lesson on the hopelessness of the struggle,
in our cities, of intelligence and energy against the overwhelm-
ing power of corrupt ignorance; but a professor cannot content
himself, year after year, with rehearsing the history of one-
man's life, and a course of instruction in abstract theories of
honest and efficient administration seems a little ludicrous in a
place like New York, where an acquaintance with such theories
is anything but a recommendation to a candidate for municipal
preference. We hope, however, that this well-intentioned un-
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ficiaries of the trust-fund not only Colonel Waring's widow,
but also his daughter by an earlier marriage, who, we under-
stand, is left wholly unprovided for.

THE second competition of the Municipal Art Society of
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was decided a few days ago, by the award of the first prize,
of two hundred and fifty dollars, to Mr. Henry Linder, and the second
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The programme called for designs for a fountain which could be

cast in large numbers, at a cost of about two hundred and fifty
dollars, and set up in the public places of the city. The jury
did not consider that any of the models submitted fulfilled the
conditions completely, but thought it best, on the whole, to
award the prizes. The Society does not propose to execute
the design, but will recommend it for adoption by the city.
Meanwhile, the prize models will be exhibited, together with
those for a bronze base for a flagstaff, for which prizes were
awarded some time ago.

T seems to us that too much can hardly be said in praise of these
two competitions, and that it is impossible to overestimate the
artistic development of the community. By offering
prizes for what may be called abstract designs, without making
any promises in regard to their execution, the element of "the
pulling in the job," independent of the design, which is the
curse of competitions, is eliminated, and the competitors have
to please themselves and a jury of fellow-
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It is
often said that no really beautiful building was ever designed
in competition, and it is certain that the best artistic work has
been carried out without the distractions and anxieties of the
usual arguments to show that the air of our furnace-
heated houses was too dry in cold weather, and that it would be
better to add moisture to the air from the furnace, in some of
the ways already mentioned, than to stop the heating altogether.
As an important matter in arranging a heating-plant, it would be
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gether favourable to the views of Dr. Barnes and other experts.
It may be conceded that the air of the Riviera, at the same
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outside air, we have serious doubts whether it is not advan-
tageous to keep the atmosphere of the house dry, rather than
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from the warm, saturated atmosphere into the frosty air out-
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THE Cornell Travelling-fellowship in Architecture for the
present year has been awarded to Mr. W. Herbert Dale, of
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Flagg, of New York. Messrs. Floyd Y. Parsons, of the class of
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able mention. Our readers will remember the novel scheme
of the T-Square Club, of Philadelphia, has made an appropri-
ation of one hundred dollars toward a fund for the erec-
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We cannot say that we would not like to see the generosity of
the Chinese Government justified by the recognition of some exploit of the United States more heroic than the Spanish War, but the spirit
that it displays is excellent, and it certainly will not be the
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cities, within the next generation, do not become models of
interest and beauty.

THE successor of Garnier in the French Academy of Fine-
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SOME PALACES ON THE GRAND CANAL. — II.

PPOSITE to the Doges' Palace, and facing on the Grand Canal, rises the Palazzo Reale, a vast structure of many parts. The most important one of its subdivisions is the Library of St. Mark (Fig. 7). This was built to enclose a gift of books made by Petrarch to the city, a gift amplified from time to time by Cosmo de' Medici, Cardinal Bessarion and others. Its architect was Sansovino (1479-1570), perhaps the most brilliant and original architect of his time, a man similar in genius to Pierre Nepveu, architect of Chambord, or to the late M. Garnier.

Sansovino had the misfortune to live in the days of Palladio and Vignola, the grammarians of architecture, who, notwithstanding the beauty of their own work, had reduced architecture for others to mathematical rules and formulas. These men were like teachers of rhetoric, men to whom style (an acquired thing) is more important than substance, which can only be evolved. Sansovino, on the contrary, only read Vitruvius to correct his proportions, not to create them; and the happy marriage of taste and utility in his work has earned him the naive praise of posterity.

The Library of St. Mark is his masterpiece. It consists, generally speaking, of two arcades, one supporting the other. The lower is Doric, the upper belongs to the Ionic order, and is freely treated. Above rises the usual Renaissance balustrade punctuated at intervals by statuary (Fig. 8). Ignorant critics and, alas, men whose names are too great to be mentioned, have found fault with the proportion of the upper arcade, claiming that it does not follow the rules of the Roman orders, that "the entablature is too broad." But these fault-finders seem to forget that the Library is not a Roman building, it is Renaissance, an adaptation of Roman forms to the needs and requirements of the time. One of the requirements of the problem was an extra row of windows, hence the frieze was broadened to admit them. Again Sansovino was confronted by the alternative dilemmas which met Alberti in the Rucellai Palace at Florence. These were as follows: Should the main entablature be made proportional to the whole height of the building, it would appear too heavy for the sustaining order; if, on the other hand, it were made proportional to the sustaining order (according to the rules) it would appear too small. Hence the main entablature was made larger, and the lower entablatures were made smaller, than would be proportional to their respective orders, thereby harmonizing a whole. This was the method pursued also by Sansovino — and who shall say that he was wrong?
"Imitation is the sincerest flattery," and it only requires a glance at the upper arcade of the Library (Fig. 8) to perceive that it has been more copied than almost any other in modern times. We see it in the Army and Navy Club, in London, and in quantities of theatres and small opera-houses. Even the sculptured enrichments have had their imitators over all the world. Finally, we must agree with Mr. J. A. Symonds, the most reliable student of the Renaissance, when he says: "It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, 'that nothing more sumptuous or beautiful has been invented since the age of Ancient Rome.'"

Many illustrious women have inhabited this palace at various times: Lucretia Conaro, Cariera Rosalba (the portrait-painter) and Marietta Robusti (the daughter of Tintoretto), a young girl so richly endowed with her father's genius as to have been invited to the Imperial and Spanish courts. She gave up all, however, to marry a humble jeweller, and, after a few years, died in obscurity. Even her grave is unknown, but occasionally, in Venice, one sees a bit of color glowing like a Giorgione on a dark panel, and the old cicerone shakes his head and murmurs: "Pauvre Marietta Robusti!"

Leaving the Piazza, and drifting down the Grand Canal, past the worn gray stones of the palaces, the mind is suddenly arrested by a modest building, exquisitely refined in execution, and with a dainty play of light and shade running in and out along its curves and carvings (Fig. 9). It is called variously the Casa Desdemona or the Palazzo Contarini dei Scrigni, and was once the home of Eleonora Duse, the actress. At present it is occupied by Mr. Robert Hargous, of New York.
This building is singularly characteristic of Venice, in that it is Gothic with Byzantine feeling and enrichments. The window arches, somewhat Saracenic in shape, define the major part of the structure as belonging to the transitional phase of the early fourteenth century. The finials are evidently additions of the fifteenth century—concessions to fashion, as it were. In the “entrefeu” (or perhaps we should say “entre-l’eau,” in speaking of Venetian buildings) we find a similar concession to the fashion of a later date in the square windows belonging to the Renaissance. The same may be said of the Renaissance quoins at the corners and the modillions beneath the roof. But the modillions are mediævalized by carvings of grotesque heads, and even the quoins are modified by the cables at the corners. Notwithstanding the variety of these elements, they all blend and accord with singular success—perhaps because of a recent general restoration of the whole. Each feature appears and melts into the harmony of the mass, like figures in a chintz piece of musical orchestration, and the overhanging Gothic balconies are as beautiful as any in all Venice.

The Palazzi Fini and Ferro (Grand Hotel, Fig. 10), standing next door, have been so ruthlessly restored and remodelled that they have lost all character save that of hostelries. A more interesting example is the Palazzo Dario (Fig. 11), composed of Dalmatian stone and adorned with purple-veined alabasters, yellow marbles, and green serpentine. It belongs to a late development of the Lombard style evolved by a family of architects called the Lombardi, whose slender colonnettes, long pilasters and open arcaded galleries one learns to recognize occasionally in Piacenza, Verona, Pavia, or Milan.

Now the Lombard style was a phase of architecture which arose...
among the descendants of the Goths and Ostrogoths, who in the fifth century, under Alaric and Alboin, poured in large hordes over Italy, and sojourned there. At first these northern fighters paid little attention to the arts of peace. They employed Italian builders for the sake of convenience, and, as a result, their churches and dwellings were frankly Roman or Florentine according to the taste of the architects employed. But during the eleventh and twelfth centuries these northern tribesmen ceased to feel sympathetic with their surroundings. The force of old traditions and previous environment began to make itself felt, and to associate its influence with their architecture. It showed in a peculiar form of sculptural imagery on their churches, and in a heterogeneous collection of pagan, Christian and Scandinavian symbols carved upon the heads and lintels of doorways: sea-serpents, eagles, dogs, Scandinavian dragons, David and Goliath, Lazarus, sirens and the four beasts of the Apocalypse often mingled genially together upon one and the same building. Great liberties were taken with the orders, and classical proportion was entirely neglected. In time, however, Italian marbles took the place of eccentric carvings, especially in private dwellings and in palaces of the fifteenth century, like the one under consideration, and a serious attempt was made toward monumentality.

The lack of harmony in the Palazzo Dario between the lower story and the stories above is singularly inconsequent. But the wealth of color, the wavy figure-work of the marbles, and the unusual enrichment make us forget all incongruity; while the green water of the Grand Canal reflects the whole in a manner very like the charm of retrospect. Close to the Dario, yet somewhat retired from the rest, rises the Palazzo da Mula (Fig. 12). Pointed in style, and dating from the fifteenth century, it shows in a peculiar form of sculptural imagery the charm: the reflected lights which ripple from the water, the crimson drapery of the sky at sunset, the orange sails of a tran- sant fishing-boat from the lagoon, all contribute something to enhance the green-gray stones and deep-moulded marbles. But the masting of shadow in the centre of a building and the flanking of it with solid masses of masonry are a very high order of architectural distribution. This may be seen to advantage in the Palazzo Cavalli (Fig. 13), in one of the Palazzi Contarini (Fig. 14) and in the home of the Fosani (Fig. 15), farther down the Canal. These palaces were very prominent during the fourteenth and fifteenth centuries. Giacomo Cavalli of Verona, who fought so bravely against the Genoese, inherited the first, the great territorial family


The Contarini (dei Scrigni, or of the Coffers) were a branch of the Contarini family, noted for their vast wealth.

Besides, decoration has always appealed more to the Italians than constructive skill (if we consider the Italians as separate from the old Romans), and hence they have assimilated Gothic forms rather than Gothic principles.

In Venetian facades this assimilation is all that is necessary, and Venice may be said to contain the only really successful Gothic buildings in the Peninsula. Of course, the microscope has much to do with their charm: the reflected lights which ripple from the water, the crimson drapery of the sky at sunset, the orange sails of a transient fishing-boat from the lagoon, all contribute something to enhance the green-gray stones and deep-moulded marbles. But the masting of shadow in the centre of a building and the flanking of it with solid masses of masonry are a very high order of architectural distribution. This may be seen to advantage in the Palazzo Cavalli (Fig. 13), in one of the Palazzi Contarini (dei Scrigni) 1 (Fig. 14) and in the home of the Fosani (Fig. 15), farther down the Canal. These palaces were very prominent during the fourteenth and fifteenth centuries. Giacomo Cavalli of Verona, who fought so bravely against the Genoese, inherited the first, the great territorial family

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The Contarini were particularly important during the great days of the republic. They alone furnished eight Doges to Venice, and even minor members of the family stood high in war, politics and literature. Domenico Contarini subdued Zara, which had revolted under the King of Hungary, Giacomo Contarini crushed the rebellion of Cape Ferra and Trieste, as well as those in Greece, another member of the family captured the entire Genoese fleet at Chioggia, and Francis and Simon Contarini were poets of no mean order. It may not be superfluous to mention Cardinal Gaspard, who went as Ambassador to Charles V, obtained the release of Pope Clement VII, was made governor of Dresca and Papal Legate to the Diet of Ratisbon.

The office of Doge, however, lost much of its significance in the hands of this family. But this was owing to the Secret Council of Ten. Thus under Giacopo Contarini the Doge was not permitted to receive fees for himself or children and was obliged to renounce those which he had already received. His sons could not marry a

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foreigner without the consent of the Council; and none of his rela-
tives were permitted to owe money over eight days. Every month
the laws were read to him, and he was not permitted to side with any
political party which might arise. 
Hardly less prominent than the Contarini were the Pisani, who in-
habited the third palace above mentioned, and one of the finest ex-
amples of Gothic on the Canalezzo. They, too, suffered much in-
justice from the Council of Ten. Indeed, this Council, created at
the beginning as a check upon the nobles, rapidly became the scourge
of the entire city. No one felt safe; no one knew but that his
brother or son might be one of the inquisitors, and his executioner.
Sometimes a man would suddenly awaken at night, feeling that some-
thing unnatural had occurred. Then he would sit up in bed, white,
and listening nervously to a sound outside. Furtively peering from
the casement he sees a knife flash in the air, like a snake's tongue.
A splash follows; all is very still, and he creeps back into bed very
quietly, for the secret tribunal is at work, and none dare inquire
about that work.
This combination of terror and tyranny naturally affected the
architecture, and it is interesting to note the sudden change which
followed its abrogation. The Renaissance which had already cast
its charm over Rome, Florence, and Vicenza passed on to the Queen
of the Adriatic. A sturdiness and open self-reliance showed itself
in the treatment of the facades; and in the seventeenth century a
tendency toward luxury and independent ease set strongly in. We
see it especially exemplified in the Palazzo Rezzonico (Fig. 16) and
in Palazzo Pesaro (Fig. 17), both designed by Longhena, the architect
of Santa Maria della Salute.
Critics have a habit of disparaging these palaces because they be-
long chronologically to the period of Decadence; but they seem to
overlook the fact that these buildings are the exceptions of their
time. True we cannot assert that every feature and moulding in
them is either constructive or suggests construction; but rules of this
kind are at best only attitudes of thought and should not always be
rigidly adhered to, save by the beginner.
Massari remodelled the Rezzonico Palace in 1745, adding the
third story, and the next year it was occupied by Cardinal Carlo
Rezzonico, afterward Pope Clement XIII, the friend of the Jesuits.
The shrine at the corner (Fig. 18) probably belongs to this period.

**The Rezzonico**

Fig. 17. **Palazzo Pesaro**

Internally the Rezzonico is one of the most sumptuous and pal-
ausal palaces in Venice. The walls are painted by Longhi
and the principal ceilings are by Tiepolo and Luca Giordano. Here
dwelt many of the exiled Spanish Bourbons. Here Robert Brown-
ing lived and died. The Rezzonico has been peculiarly fortunate in
sympathetic agreement between utility and art. The Foscari palace,
next door (Fig. 20), is not so successful, on account of the upper
story, which is weak. It once formed part of the three contiguous
residences of the Giustiniani, but was purchased by Francesco Fos-
cari (circa 1428). Here dwelt Henry III of France, Casimir of
Hungary, the King and Queen of Poland and the Emperor Fred-
erick. And here the gray hairs of Francesco Foscari were brought
in sorrow to the grave.

Mr. Hare tersely tells the well-known story as follows: "Giacopo,
the son of Francesco Foscari, was accused to the Council of Ten of
having received presents from foreign princes, by a nobleman named
Loredano, who believed that the death of two of his own relations
had been due to the Doge, and who wrote in his books: "Francesco
Foscari, debtor for the deaths of my father and uncle." Giacopo
was tortured on the rack and, being found guilty, his father was
forced to pronounce his sentence of banishment. For five years he
languished in exile at Treviso, at the end of which time he was ac-
cused of having compassed the murder of Donato, a Venetian sena-
tor, from the mere fact of a servant of his being found near at
the time. He was brought back to Venice, again tried on the rack,
and banished for life, on presumptive evidence, to Candia. There
Giacopo unwisely wrote to entreat the intercession of Francesco

its owners, when one considers other Venetian buildings. Thus the
Palazzi Grassi and Mocenigo became boarding-houses; a bootmaker
occupies the home of Marino Faliero, and a French milliner inhabits
the house of Bianca Caselino, Grand Duchess of Tuscany; while the
palace of Catherine Cornaro, Queen of Cyprus, is a pawnbroker's
shop. Even the palaces of the Giustiniani (Fig. 19), designed by
Giovanni and Bartolomeo Bon, are converted into a mosaic
factory.
within eight days. Lorenzo had the cruel pleasure of carrying the mandate to the Doge, who listened quietly, and then answered: 'I yield to the decree.' Stripping himself of his robes, and acco-
mplished by all his family, he left the palace where he had reigned for

"One farewell interview was allowed with the aged Doge and Do-
garese his wife, Maria, and his children. 'Ah, my lord, plead for

"On reaching his prison Giacopo died of a broken heart. Immedi-
avely afterwards, but too late, his innocence was completely estab-
lished: Erizzo, a Venetian nobleman, confessed on his death-bed
that he was the murderer.

Yet the vengeance of Lorenzo was not yet complete. The soes
of the Doge on taking leave of his unhappy son were made the foun-
dation of an accusation of imbecility and incapacity for government.
He was formally deposed and ordered to quit the Ducal Palace

Sforza, Duke of Milan. The letter was carried to the Council of
Ten. He was brought again to Venice, flogged, and then tortured.
Being asked what had induced him to write to a foreign prince, he
replied: 'O Giacopo! obey the country commands and seek
nothing else.'

[Image 0x0 to 625x974]

SOME PECULIARITIES OF WOOD.1

The most noteworthy peculiarity of wood is that this material
which has been so universally employed since the dawn of civiliza-
tion is still so little understood, so imperfectly known as to its
nature, characteristics, and properties.

While the specifications for iron and steel materials have been
developed to such a point that even the chemical composition is
prescribed as determinative of the quality desired, it is interesting to
consider whether the majority of engineers and architects know what points to
make in the specifications for wood materials, and from the many
inquiries the writer has received while in charge of the timber-phys-
ics work of the U. S. Division of Forestry, it would appear that
they are not prepared to inspect the material which they have specified.

The reasons for this absence of knowledge and finesse in the use
of wood are probably two: wood has been apparently plentiful and
cheap, hence not calling for a more economical and effective use; and,

1 A paper by Fred. B. E. Ferraro, Dean of the New York State College of For-
enry and Forestal Engineering, University of California, and President of the
American Institute of Architects, read at the Thirty-second Annual Convention of the American Institute of

...
There are various brands trying to establish themselves, but it is still questionable how far claims of superiority can be demonstrated, and, especially when a higher price is also exacted for such claim, it will be well to inspect very closely into any new material. Any building material can be applied with a brush, or, better still, by immersion of the wood in the liquid for a few hours or days. It is when the wood is sufficien- tly deep in it as to protect against moisture and the accompanying rot-fungi in such places as architects are likely to have to deal with. Hence it would be necessary, if a material were found to be effective, not would, even at the unnecessarily high price asked for some brands, increase the cost of a building so as to prevent its application even in cheap structures. Decay usually starts not in the heart but in joints, and points of contact, mortar-sills, etc., where moisture collects and the wood cannot rapidly dried off. Hence contact-surfaces and especially all joints and timbers in contact with damp brick walls, mud-sills and posts and material placed where a proper circulation of air cannot be had and where painting after thorough seasoning is not practicable, should be protected for the rest of the life of the building. By the application of a material and careful construction, the cost of a building can be increased by a small amount, and damage from decay prevented. There are a number of substances which have proved themselves efficient fire-retardants, some of which can be cheaply enough and safely secured to make their application practically and universally possible.

A full account of these is given in an excellent paper on the subject by Mr. Thomas, of the United States, in the American Journal of Science in 1894. Those interested will do well to study also a series of experiments made by the government at the instance of the Belgian Government, by Bossun and Denny and reported in 1897, a copy of which may be found in the library of the American Architect.

From this report we find that, while untreated wood took fire under the conditions of the experiment at the end of one and three-quarters minutes, when treated with water-glass, ammonium phosphate or various ammonium salts resisted inflammation for thirty to forty minutes, while other substances produce less resistance; the ammonium phosphate being the most efficient, acting by the production of a non-combustible vapor. If applied as so as to fully impregnate the wood, this would result in rather for most cases; "fire-retardant" rather than "fireproof" construction should be the aim. If we are satisfied to reduce the danger and merely delay the conflagration until a fire-department can arrive and prevent its spread the problem can be solved by reducing the inflammability of wood material without securing absolute uncombustibility. A full account of these is given in an excellent paper on the subject by Mr. Thomas, of the United States, in the American Journal of Science in 1894. Those interested will do well to study also a series of experiments made by the government at the instance of the Belgian Government, by Bossun and Denny and reported in 1897, a copy of which may be found in the library of the American Architect.

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There are even now cheap antipyreals to be had, like calcium chloride and ammonium chloride, which, though less effective, would greatly decrease the liability to configuration. As said before, it is difficult to realize the extent of the under- taking or the cost which was actually needed. At first it was without a generous application of efficacious compositions to all exposed woodwork there has been so effective in reducing fire-danger in England as to cause a decrease of 50 per cent in the insurance-rates on houses thus treated.

As Mr. Constable has pointed out before the Boston Society of Architects, failure to secure satisfactory results comes often from the incomplete attention to all points of the problem of successful fire-retardant construction, an absence of consistency in plans and execution remarks that, “By the use of litho-marble the architect has obtained the bold (and one might also add bad) effect is further heightened by having some lithographs and etchings, such as can be purchased, framed, at almost any leading store, hung on these marble walls as part of the decoration of the hall.” Opening off of this corridor are the halls for chamber-concerts, one a small one, the seating capacity of which is 2,000. The smaller one is entirely commonplace in decoration and furnishing, but it is the larger one, where an attempt is made at artistic decoration because of its unusual dimensions. The house-decorator, which was before mentioned as a hopeless sign of better appreciation, seems to be here a desideratum for art. The work around the proscenium-arch was given in charge of Mr. Oliver Grover, a man whose work has laid much in mural painting. He has here made a delightful design in painting and sculpture, and the feeling of the two compositions being classic. Neither of them seems as strong as certain others of Mr. Grover’s works. Certainly the drawing in the nude, or nearly nude, figure is not up to the high grade of excellence which makes one unconnected of the drawing. The walls of the auditorium are in deep, dark red, and are rather a startling contrast to the light woodwork. Though not above criticism, such work as is found here is certainly work in the right direction, and shows that there is a growing appreciation here for things artistic. No influence is greater and stronger in this line of education than that which emanates from the Art Institute, with its fine collections, its busy school-life and its various courses of lectures, which have grown to be a regular feature in the winter life of the place, and which are attended by large and enthusiastic audiences. The way Chicago attends lectures and listens to papers, inside the Art Institute by Mr. Fullarton in memory of his father, and which, by the time this letter is in press, will have been formally opened. The little theatre, has a seating capacity of 500, and ends in a small stage,
semicircular in shape. This much for the bare facts; but not half has been told till one touches on the decoration and the treatment of the electrical lights, which are altogether characteristic and which are the work of Mr. Louis Millet. The whole scheme of the decoration and coloring is in Italian, treating, bordering on Pompeian. A row of graceful columns separates the auditorium from the foyer, whose ceiling is a series of small domes, decorated in light tints. In a notable corner, is a portrait of the elder Mr. Fullerton — this and the small F, in the midst of the very simple, peian red most successfully combined with a cool, almost sage, green. Above a certain point the walls take on a dome form, till they reach the crystal, and so only shed a white light which does not dazzle. Above a certain point the walls take on a dome form, till they reach the springing dome of the ceiling commences, and reflect upon it. The device, though not new, is unusually successful in this.

The Executive Committee were requested to arrange for lectures and classes, to the great delight of many a frequent visitor, who would have hated to see the collection, which is a very rare one, scattered.

The conditions required by the above programme are met by laying out three streets 60 feet wide through the property, and properly grading them, building sidewalks, gutters, sewers, etc., this work to be done in a permanent and first-class manner. The laying out of the streets and lots in this manner gives the largest area of land with each house possible which is desirable in suburban property. Again, the scheme of semi-detached cottages or houses is more desirable for the suburbs, where each house and yard should be independent of the others. Again, I have adopted brick as the material for the walls: a

The scheme here proposed would make an agreeable addition to any of the suburbs of Boston. It is presumed that electric-cars would run on the main street on which the property abuts, and that the land is fairly level. It would invite the best of the artisan class, and no doubt a choice of tenants could be made, excluding any that might be in any way objectionable to the others. Again, I have adopted brick as the material for the walls: a

The entire first and second stories to be lathed and plastered two-

The floor-timbers to be 3" x 8" for longest spans, and 2" x 8" for others, with 4" x 6" trimmers. rafters 3" x 6". Exposed ends finished to form cornice. Roofs covered with standing-seam tin, painted three coats. Gutters and cornices of galvanized-iron, all soldered.

Silhouettes

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

FAÇADE ON THE QUADRANGLE: LIBRARY STACK—BUILDING, PRINCETON UNIVERSITY, PRINCETON, N. J. MR. WILLIAM A. POTTER, ARCHITECT, NEW YORK, N. Y.

The Executive Committee were requested to arrange for lectures and classes, to the great delight of many a frequent visitor, who would have hated to see the collection, which is a very rare one, scattered.

The houses are of a variety of sizes, which would suit tenants of various earning and paying capacities, and, at the rates of rent esti-

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All outside wood-finish, ashes, etc., to have three coats of paint. All inside finish, doors, etc., to have three coats of paint or varnish. All labor and materials to be of the best quality.

Each house to have cast-iron enamelled bath-tub, open-water-closet and wash-bowl, 25 or 30 gallon bath-bowler, and range.

State sink and wash-tubs in kitchen. Stiff-rough outside and furnace-apply in cellar. The sill-pipe of standard size. All fixtures trapped and vented and connected with drain in street by a 6" Akron pipe.

Each house to be fitted with a Magee furnace. Cellar floor to be carpeted. Door and window hardware of approved modern design. Rooms to be papered in a neat manner, and each house fitted with gas-fixtures of moderate cost. Each parlor or living-room to be eneconcreted. Door and window hardware of approved modern design. Is to be first class.

1,730 $4.90 for edging sidewalks, 2 feet wide..... 86 830 " "8-ft.ách " Akron" sewer laid in street.......... 850

10 semi-detached houses marked A.A' costing $3,856 each 38,560 . " " " BB - 4,922 sebaee 39,376

Rooms to be papered in a neat manner, and each house fitted with pipes be trapped and vented and connected with drain in street by a 6" Akron

Architect's commission, 5 per cent on $119,666............... 5,983 Grading, seeding down, making walks, etc............... 1,250

Taxes on $140,000 at $12 per 1,000..... 2. won cece cevccces $1,680

Insurance on $75,000 for 5 years, per year..........eeeeeeenees 100

Water on 20 houses at $5 per house.......... 540 540

Estimated gross MINch sd eee en eee eee $10,852 ; ™ CRONGOR., on i odavceswcwasswienn 3,120

Thus earning 5 per cent on the total investment of $16,967.

10 house s marked A.A' (double) 1,244 square feet. cone 32,344 cubic feet.


STATEMENT OF THE COST OF

FONTAINE & LAZARE, AUTUN, FRANCE.

[The following named illustrations may be found by refer-

PAINTING OF THE SAME.

ALLOWED IN RANKS.

[Additonal Illustrations in the International Edition.]
SHATTUCK PRIZE FOR COMPETITIVE DESIGNS FOR ARTISANS' HOMES (OPEN COMPETITION.

C. HERBERT MCCLURE, ARCHITECT.
SHATTUCK PRIZE FOR COMPETITIVE DESIGNS FOR AN INSTITUTE BUILDING.

C. HERBERT MCCLURE, A.I.A.
GNS FOR ARTISANS' HOMES (OPEN COMPETITION).
McCLARE, ARCHITECT.
PROPOSED ALTERATION.
KENNEDY, HAYS & KELSEY, ARCHITECTS.
Fig. 7. The Loggiata and Library of St. Mark. Venice, Italy.