

THE PAN-AMERICAN EXPOSITION.<sup>1</sup> — III.

THE SCULPTURAL SCHEME.



"Torch-bearer." Philip Martiny, Sculptor.

FROM the present outlook the finest art in the Pan-American Exposition will be that of the third decorative factor, the sculptural scheme. In this there will be no startlingly new ideas incorporated as in the architectural and color treatments, and one's eyes will need be stretched only to see statues of unusual beauty in design and in thought. There will be a large amount of sculpture, but no excessive employment of it as of color. Elaborately sculptured fountains, crowning figures, statues in niches and a few trophies, escutcheons, etc., will complete its use.

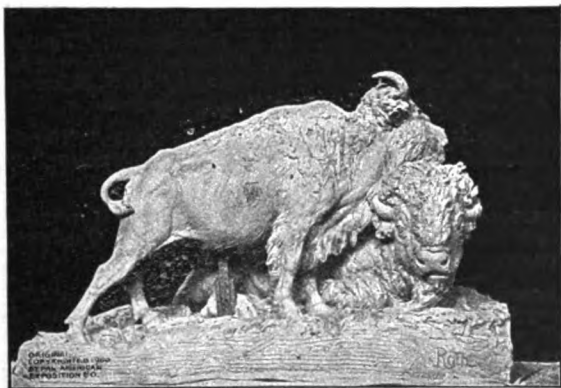
What has been said about the intimate incorporation of color and mural decoration in the constructional scheme can be repeated for the sculptural, though modified to the extent that the sculptural will, in but a comparatively slight degree, figure as a supplementary

factor in the architectural construction. That is, the sculpture will stand more by itself, in fountains and other independent constructions, and, so far as the main buildings are concerned, will but merely complement the decorative effect with niched statues, etc., on three or four of them.

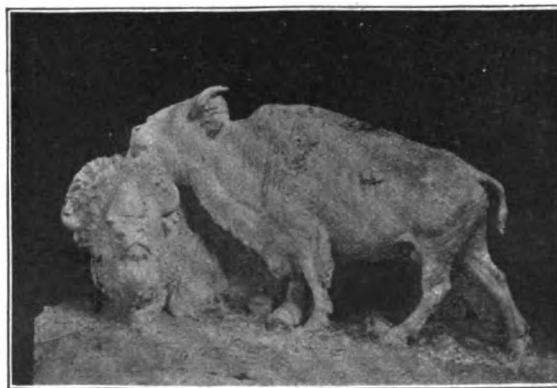
Starting with the same block plan, the sculptural scheme seeks to develop the composition on the same theme as that of the architectural and color treatments: the Exposition is taken as the authorization for work more broadly allegorical, more openly suggestive and fanciful than that which good taste would allow for permanent sculpture. The proper interpretation of its working will be accorded by the same spirit that accepts the colored buildings as, first of all, schemed for a flowery exposition which, because it lives but for a summer, must bloom the more splendidly.

There will be no illustrations, and a few spandrels and shields and one frieze by Mr. Bitter will comprise all the mural decoration. With the exception of the sculpture on the Plaza all the work will be allegorical. Starting at the Esplanade, the sculpture, like the buildings, will represent the products of nature and the life of man, and, though the art of sculpture allows of no such crude treatment as is possible in architecture and color, the work will be bolder and heavier. Developing the composition, the sculpture of the Court of Fountains will be more buoyant, touching the earth more lightly as might a statue of Hermes, the work and achievements of man being represented. At the head of the court will be the main fountain, that of the "Genius of Man."

Behind the Electric Tower original work will stop, and the Plaza will be filled with antiques representing the sports and devotions of man. Nearly all the sculpture will be concentrated in the main courts. In the grounds at the east and west — Vanity Fair, the Stadium and the out-door exhibits — there will be no room for such work, and in the parkways before the Exposition there will be but occasional statues. At the approach to the forecourt will be two groups of fighting eagles by Maximilian Schwarzot, and on the Mall some resting buffaloes by Frederick Roth. A statue of importance



"Resting Buffalo." Frederick G. Roth, Sculptor.



will be a large ideal figure of "Intelligence," modelled without order by F. Edwin Elwell, but which will probably be reproduced in permanent form for a place on the steps of the New York State Building. This female figure, with the dignified pose and spirit of one of those of the Parthenon tympanum, is seated with her feet on a stool. The feet of the stool are swine's feet, representing the low form of

<sup>1</sup> Continued from No. 1306, page 5.

brutish intelligence. The right hand is on an open book held in the lap, standing for scientific intelligence, while the left hand holds the sphere, the symbol of divine law, with the figure of a man coming out of it, showing the cross upon which he has been crucified. The treatment of the lower part of the figure is classic, the torso is more modern, and the head is that of the American girl. The eyes are left undeveloped, because they, exhibiting the highest phase of intelligence, cannot be fathomed by mortal intellect.

Karl Bitter was chosen to direct the sculpture. He has schemed the work, chosen most of the sculptors, and has directed and combined the individual work to complete a beautiful composition. The spirit of the undertaking is best told by a letter of his, addressed to the Sculptors' Society. It reads as follows: —

"It is my opinion that an artistic decoration in any case should have a clear, distinct and well-defined meaning, that the subjects should be selected with great care, and even before questions of manner of rendering are considered. This is particularly desirable in an instance of such importance as this exhibition. The exhibits are housed in buildings which serve not simply as shelters, but are in themselves examples of the conditions of our people and our times. They are intended to be of an educating influence, in a measure perhaps as great as the exhibits themselves. Their artist's attributes may be considered as the phraseology of the sermon that is to be delivered. In order to make this sermon effective, its scope and principal lines are questions of primary importance.

"Happily, in our case, the grouping of the buildings suggests those principal lines. We observe that to the left, on the Esplanade, buildings are situated containing, in a measure, the examples of our natural resources. We find there a forestry, a mining, a horticultural building. We show with pride the natural wealth of our continent. We impress the visitor with the magnitude and abundance of the trees of our forests; their great varieties. We point to the unparalleled deposits of coal and iron, etc. All things that only nature can provide, and not man. These facts and the resulting thoughts of pride and gratitude to nature should be crystallized in the things that form the frame of our exhibits. The simple, cold facts demonstrated inside of the buildings should find an ideal and elevating expression in the paintings and sculptures about the buildings. It is needless to elaborate now on the field that opens before the eyes of the artists when we speak of the gratitude we owe to nature that has given us all that is, that grows and that forms the fundamental conditions of life.

"The other side of the Esplanade, surrounded principally by Government buildings, will invite to speak of our people and our institutions. We are aware that the natural wealth of the country means comfort and wealth to the people, only if they are the right kind, and their institutions such as to ensure liberal and peaceable enjoyment of such wealth. The institutions of our country form a worthy parallel to our resources. Again, the expressions in color and form must give inspiration to the mind, and assist reason that has been called upon by the contents of the buildings. Not a mere shell, beautiful and glittering, but empty inside, is the work that the painter and sculptor will have to give us here, and not here and there a spark of an idea, but step by step and link by link should our work lead the impressionable mind to grasp one big idea and ignite a fire of lasting, true enthusiasm.

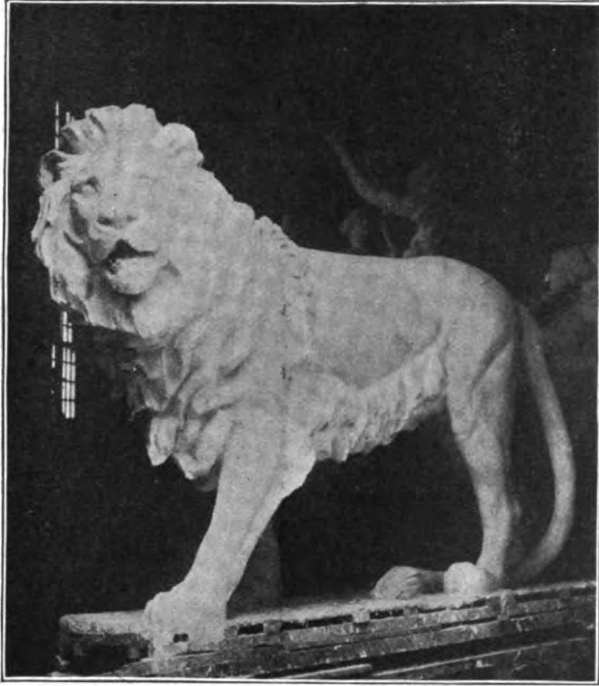
"In distinct separation from the above two groups, we find another group of buildings devoted to machinery, electricity, manufacture and liberal arts, etc. What is shown therein is neither a direct product of nature nor attributable to any institutions, but is due solely to the genius of man, though on the basis of what material nature has given him, and what freedom the institutions of his country will allow him. Those buildings, and the Court of the Cascades, as well as the Mall, around which they are located, should be devoted to the allegorization of that subject. There is the wheel of progress, advancement and civilization that is revolved and moved by the mighty brain and the sturdy arms of the nation. Our inventive, industrious and ingenious qualities will be the motive for the painter and sculptor. Again, an enormous field

"Next in order is the group of buildings surrounding the Plaza

We find here the gateways, on one side to the Stadium, on the other to Vanity Fair. We have left the practical side of life, and come to the more poetical, which will show us the temperament of the people, their games and sports, and their varied amusements. Again the subjects for decorations suggest themselves, and it is not necessary to point them out, but I will also here repeat that not the occasional reference to sport or stage or dance will suffice, or the repetition of the same idea in different forms, but that all decorations in those surroundings

together should reflect in an ideal light, and in elaborate and distinct form the characteristics of the people.

"The, in many respects, most prominent feature at the Exhibition is to be the Electric Tower and its colonnade. The display of water about this tower suggests the following treatment of its sculptural and pictorial effects: Buffalo's importance, growth and prosperity are



"Lion of War." Augustus Lukeman, Sculptor.

chiefly due to the Great Lake System and the water-ways on which it is located; its commerce and wealth are a direct offspring of the 'Great Waters,' as the Indians called them. They connect this city with the many other cities that dot the shores of those big inland lakes. That will lead us to an allegorization of the 'Great Waters,' expressed already in the display of cascades and fountains, but now assisted by paintings and groups, in which reference is made to the gigantic rôle which the lakes, the rivers, the Erie Canal and the eleven railroads play in inland commerce. Statues of the early navigators and explorers who travelled over those water-ways could find a place there.

"The principal points remain for discussion, that is the Approach and the Bridge; for the former, it has been suggested to have an arch as the entrance feature, possibly the Dewey Arch, followed by groups or statues representing the various countries that take part in the Exposition.

"The Bridge, now, as perhaps the most ornate feature of the Exposition, should be given over to an apotheosis of the United States, an allegorization of National pride.

"In that way, to recapitulate shortly the lines laid down for artistic decorations, we would find first a welcome in the Arch, an introduction by the representations of the countries whose exhibits are shown, ending by the representation of the host as expressed in the Bridge. Then to the left are our natural resources, to the right our people and their institutions. We next speak of our qualities and abilities, our industry and drift. Before us is the Electric Tower, showing the 'Great Waters' and referring to commerce and inland intercourse, and, to wind up, the Plaza, expressing the temperament and the psychic side of our people.

"I have been asked to refer to the lesson that the Chicago Exposition has taught us, and I will simply mention the points that I believe



"Mineral Wealth." C. H. Niehaus, Sculptor.

should receive particular attention. It seems to me that insufficient time was given to many of the artists to carry out their work properly and successfully, and that to a certain extent a general plan was lacking that could have been seen and felt in all the many pieces of sculpture, and that would have united them all into one harmonious whole.

"The effect that sculpture forming a part of a monumental structure should give differs materially from the effect that sculpture housed in a museum may give. While in the latter case we observe each piece by itself, and are often greatly disturbed by finding the emotion that the one piece creates is destroyed by some other, we expect in the former instance groups and figures, and spandrels and reliefs will help each other, will supplement each other, and will increase the emotion that has been aroused."

The work of the sculpture for the Exposition has been determined upon and allotted as follows. Some of this is being given without charge, leaving the total expenditure upon the sculpture somewhat under a quarter of a million of dollars:—

**ESPLANADE (Left Wing):**—Main Fountain, "Nature," George E. Brewster; "The Fountain of Kronos" and "The Fountain of Ceres," F. Edwin Elwell.

**Subordinate Groups:** "Mineral Wealth," Charles H. Niehaus; "Floral Wealth," Bela L. Pratt; "Animal Wealth," E. C. Potter.

**(Right Wing):** Main Fountain, "Man," Charles Grafly; "Prometheus" and "Hercules," Minor Fountains, Hinton R. Perry.

**Subordinate Groups:** "The Savage Age," John J. Boyle; "The Despotism Age," Isidore Konti and H. A. MacNeil; "The Age of Enlightenment," Herbert Adams.

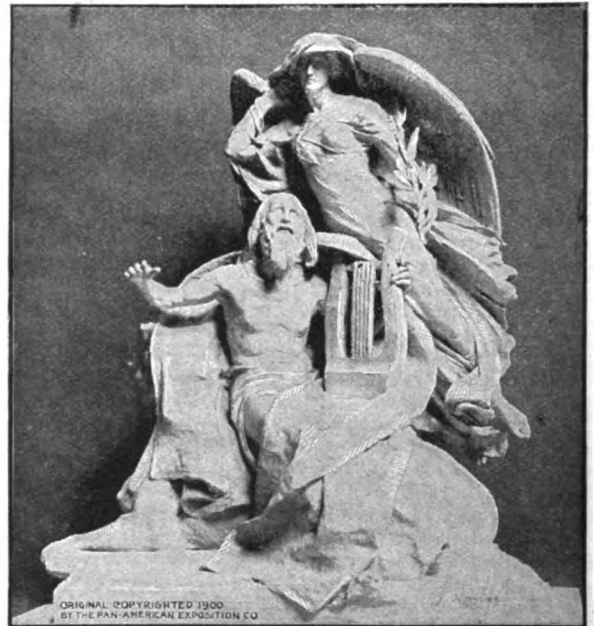
**COURT OF FOUNTAINS:**—Main Fountain, "The Genius of Man," Paul W. Bartlett.

**Subordinate Fountains:** "Human Intellect" and "Human Emotions," Paul W. Bartlett.

**Side Fountains:** "The Birth of Venus" and "The Birth of Athene," Mr. and Mrs. Tonnetti.

**Subordinate Groups:** "Science," "Art," "Manufacture" and "Agricultural," Charles A. Lopez; Circular Fountain, "Abundance," Philip Martiny.

**BRIDGE:**—Four mounted standard-bearers of "Power" and "Peace" and accessory figures holding shield of United States, Karl Bitter;



"Heroic Music." Isidore Konti, Sculptor.

"Peace" and "Power," Trophies, Augustus Lukeman; *Flag-poles*, "Atlantic Ocean" and "Pacific Ocean," Philip Martiny.

**Statues in Niches:** "Truth," H. K. Bush-Brown; "Justice," C. F. Hamann; "Liberty," John Gelert; "Hospitality," George E. Bissell; "Patriotism," Gustave Gerlach; "Tolerance," H. N. Matzen; "Courage," J. S. Hartley; "Benevolence," Albert Jaegers.

**TEMPLE OF MUSIC:**— "Lyric Music," "Gay Music," "Heroic Music," "Sacred Music," "Children with Musical Instrument," "Swan," Isidore Konti.

**ETHNOLOGICAL BUILDING:**— (From United States Government Building, Paris Exposition), Tympanum, H. A. MacNeil; Quadriga, Phimister Proctor.

**ELECTRIC TOWER:**—Top Figure, "Goddess of Light," Herbert Adams; Escutcheon, (?) "The Great Waters in the Days of the Indians" and "The Great Waters in the Days of the White Man," George Gray Barnard; "Genius of Progress," "Shipping, Railroads," etc., Philip Martiny; "Niagara" and "Buffalo," spandrels, Weinmann; "St. Lawrence" and "St. Clair," spandrels, Charles H. Niehaus; Keys, (?) **THE SIX LAKES**, seated figures, "Lake Erie," Ralph Goddard; "Lake Huron," Louis A. Gudebrod; "Lake St. Clair," Henry Baerer; "Lake Ontario," Philip Martiny; "Lake Superior," C. E. Tefft; "Lake Michigan," Philip Martiny; Sculptured Frieze, Karl Bitter; Torch-bearer, Philip Martiny.

A great deal of the sculpture has not been completed and some has scarcely been designed, so at the present writing it is only possible to give a very partial account of several of the fountains. The accompanying plates show some of the best work, and it seems

but fair to say that many of the other statues do not deserve mention in comparison with them. At the left and right of the Esplanade, where the "Fountains of Nature" and "Man" go, respectively, the plans have been so changed that large water-basins completely replace the gardens. Each basin is, roughly, of the plan of a Gothic cathedral of short apse, the aisles extending towards the centre of the



"Horse-tamer." Frederick G. Roth, Sculptor.

Esplanade: the choirs are taken up by the main fountains, the wings of the apses by subordinate fountains, while symbolic groups will be in the position of buttresses.

The "Fountain of Nature," in front of the Horticulture Building, by George E. Brewster, is an exquisite composition, its symbolism impressive and clear. The sphere of the world is divided by meridial lines, which serve to shed the water so that it falls down over the figures beneath and carries out the intended lines of the fountain. Below this line the under-earth is represented, shaded and crouched figures strongly suggesting the motive. Four pairs of caryatides, carrying out the lines of consoles, represent the music of the earth, the metals of the earth, forestry and the shells of the shore and the inner forces of the earth, while lower down and between these groups are recumbent figures of the four seasons, upon which the world revolves. Pinnacled on the upper hemisphere, left bare, as being the field of man, are seated in a sculptured pillar of clouds the gods of the four elements, simple in treatment yet Olympian in aspect. Above their heads, on the pillar of clouds and between two boys representing stars, stands the figure of the "Sun," a naked woman,

holding between her hands the star of light. The figure is devoid of all sensual suggestiveness and produces an effect that is thrilling.

The secondary groups in the wings of the "Nature" basin are typical of the good work of F. Edwin Elwell, in that they are most pregnant with meaning and most pleasing in their simplicity and purity of design. The figure of "Kronos" will be more than merely one of the most beautiful of the Exposition. The problem given Mr. Elwell was to define Time, but as he was not sufficiently well acquainted with the venerable father he under-



"Mystic Man": Part of the "Fountain of Man." Charles Grafly, Sculptor.

took to combine his given attributes. The stalwart figure commonly attributed to Kronos stands upon a tortoise, symbolizing the sluggishness and steadiness of time, the stride forward indicates the advance of time, while for its flight he is given wings. At the length of the

outstretched arms the hands hold two spheres, representing the extent of time from sphere to sphere. Whatever is said, time remains a mystery, so the head is veiled. But through the veil is half seen the face of Christ, who said "I am Alpha and Omega, the beginning and the end." The tortoise is half submerged in the water, and at the sides will be groups of moose-fish, the moose being combined with the fish of Saturn, or Kronos, because of their local interest. Such is the "Fountain of Kronos;" a beautiful thing that the unwise may name at first sight, be pleased with and pass on, while for him who understands it will be a figure in a poetic sculptured story of Nature's world.

Opposite is the "Fountain of Ceres," goddess of agriculture. Ceres rises from the domain of Pluto, having given fertility to the earth, and as she ascends to the light she salutes the East, her head thrown back, her arms outstretched, and holding in her hands the symbols of spiritual and natural life — the horns of Apis, with the wings of Horus, and the serpents of wisdom and an ear of corn. Her foot rests on the head of an ox, and surrounding her are animals of land and sea over which she rules — double headed fish-horses, representing the dual principle of Nature, that of male and female, the one being rampant, the other docile.

Because of the equal excellence of all its groups, this west basin promises to be the most perfect sculptural composition and, in detail, the most interesting in the Exhibition. The purely allegorical "Fountain of Nature," with the subordinate fountains, more concrete in subject, of the mythical and poetic side of the natural world, covering the dominion of land and sea, and surrounded by a realistic story of mineral, floral and animal wealth, will give character and meaning to the whole exhibit of Nature: it will be a beautiful introduction to the Exposition and, technically, will show perhaps more strongly than the other arts the advance and "arrival" of American fine-art.

In the east basin of the Esplanade, counterbalancing the "Fountain of Nature," and in front of the buildings representing the



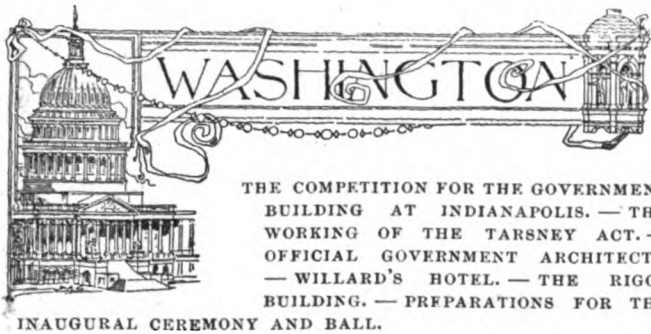
history and society of man, will be Charles Grafly's "Fountain of Man," another group of statuary that will be distinguished in its beauty of design and conception. The architectural part of the fountain is undergoing changes, but in general mass, proportion and height (41 feet) it will be similar to the "Fountain of Nature." The basin will be supported by four groups of two figures each, representing the emotions of man — love and hate, ambition and despair, sympathy, etc. Five secondary figures above the base represent the senses, nude figures of great quality in procession around a basic drum, their arms and hands interlocked. An unadorned shaft will probably be the pedestal for the crowning figure, that of "Mystic Man," a most human face, and the body seen behind the robes of mystery that always veil the identity of man. Mr. Grafly's idea in making this psychological study was that no emotions should be produced by artificial effects — tricky treatment of draperies or accessories, etc., but that the solution should be found in man alone, in the character of a figure in action, in expression of face and hands and composition. These qualities in the five figures should tell their story. The crowning figure alone is intended to approach the symbolic and to give an emotion, the stirring of an emotion alone marking its success.

At the entrance to the Court of Fountains, right between the buildings of Ethnology and Music, will be Philip Martiny's "Fountain of Abundance." The style of work begins here to be lighter, more fanciful and airily decorative, the subjects of the main fountains being abstract and the treatments purely sculptural. Mr. Martiny's fountain is not finished, but in plan it is circular, a pyramid of low steps being surmounted by the figure of "Abundance," exaggerated in pose and with flying drapery. It has a lot of "go" to it and the composition is altogether pleasing. Figures and other motives will

spout water in carefully arranged lines over the terraced base and around some dolphin-mounted boys by Jeanette Scudder, and other motives at the base will spout it back again from many jets, to build up a base of water.

The sculptural composition as a whole will not culminate exactly at the Electric Tower, but at the head of the Basin of Cascades, between the Buildings of Manufactures and Machinery. For the final chapter of the Exposition story and the visual climax in the sculptural scheme, the "Genius of Man," Paul W. Bartlett has made a superb blaze of sculpture: a double quadriga, with surmounting human figures, the whole being a serious type of exposition sculpture.

F. MAURICE NEWTON.



THE Commission appointed by the Secretary of the Treasury to examine the competitive plans for the Court-house and Post-office Building at Indianapolis met at the Treasury Department on January 15. Prof. H. Langford Warren was chosen to preside and Mr. Edward B. Green acted as Secretary. The other members were James Rush Marshall, James Knox Taylor and D. H. Burnham. The report of the Commission sets forth that eleven sets of drawings were examined and that one set, for some reason not stated, failed to come to hand.

"Among the eleven sets of drawings examined" — so runs the report — "it was discovered that one set bore a distinguishing mark whereby the authors might be identified. In addition, it developed that information had been given to one of the members of the Commission disclosing the identity of the authors of this design. After careful deliberation, the following resolution was unanimously carried: —

"Whereas, Sections Nos. 9 and 10 of the Department regulations for the enforcement of the 'Tarsney Act,' read as follows: 'It must be understood that a competitor will forfeit all privilege under these regulations who shall violate any of the conditions governing this competition, or who shall seek in any way, directly or indirectly, to gain advantage by influencing in his favor any of the Commission.

"Each set of drawings with its accompanying description must be securely wrapped and sealed, addressed to the Secretary of the Treasury, Washington, D. C., plainly and conspicuously marked with the name of the building under competition, and without any distinguishing mark or device which might disclose the identity of the competitor,' and

"Whereas, One set of drawings offered in competition has a very plain distinguishing mark (viz, three stars), both upon the drawings and the accompanying typewritten description, and upon the envelope containing the names of the authors, and

"Whereas, Further, the identity of the authors of this design has been disclosed to a member of the Commission, therefore be it

"Resolved, That this Commission declines to examine the drawings so marked."

The Commission awarded first place to the design of Rankin & Kellogg, rating the design of Eames & Young a close second. Three others were commended, and the Commission finally recommends the selection of the first-named as architects of the building and the award of the commission to them.

The selected design has a rectangular plan, 320' x 155', with a long façade which consists of a dignified colonnade of fourteen Ionic columns of Greek character, with strong flanking pavilions in which are the entrances. The colonnade of the front is mounted by a strongly marked balustrade, while the pavilions are emphasized by an attic rising somewhat higher than the balustrade. The doorways are emphasized by flanking groups of statuary. These pavilions return on the ends of the building, where are also placed important doorways. The entrances are connected by the long Post-office lobby, behind which is the Post-office working-room, while the Money-order and Stamp Department and Postmaster's rooms are on the opposite side toward the front. The courts are placed on the second floor, in the pavilions, and in the centre of the front.

The designation of Rankin & Kellogg to take part in this competition was mainly, I believe, at the instance of the Secretary of the Treasury, upon their own request. If somewhat in the nature of a departure from the rule of procedure usually followed by the Supervising Architect in these cases, which is to distribute opportunities as equably as possible among members of the architectural profession in good standing, this second distinction, falling after a very short interval to men so comparatively young in important practice, must be reckoned as well earned by the all-round success of their first Government building. Their small building at Camden, beside giv-

ing us one of the most refined and dignified exteriors in recent Governmental architecture, stands in all respects of plan and execution among the satisfactory results achieved under the Tarsney Act. Naturally the Secretary feels, and without prejudice to, as yet, unrecognized talent, that the Department should avail itself of proved capacity. And the result of this Indianapolis competition bears him out very convincingly.

Mr. Taylor's plan, to make winners of Government competitions eligible to take part in all subsequent competitions at their pleasure, seems a good one. It has been urged against this plan that it would foster the growth of a privileged clique, but there does not seem to be any serious menace in that. Competence is apt to be, and should be, privileged. Mr. Taylor carries this idea somewhat farther, in the suggestion that winners of Government competitions should be authorized to use the title of "Government Architect" if they should so desire. This would become the designation of a body of architects, of proved capacity in Governmental work, who might be drawn upon at need. This body would be of slow growth. Examination would swell its ranks to the desirable fulness at once, but this would lack the convincing character of the practical test.

It is a noteworthy fact that under the working of the Tarsney Act the larger architectural offices have won practically nothing, while younger and comparatively obscure firms have carried off the prizes. This may mean greater strenuousness of effort on the part of the younger men, to whom the opportunity naturally promises much more. It may possibly mean that the younger men are the better men. The seniors have growled over it a bit, but at any rate it tends to keep them hustling, and we are as a people inclined to consider that result a good thing. It would seem that the Government is getting excellent results under the Act.

Beyond doubt, however, the Government's interests would gain by some legislation permitting the Secretary to offer compensation to unsuccessful competitors; the Government would then become the owner of plans presented and could use certain details of them — sometimes, perhaps, to the betterment of the plans selected as best on the whole. A clause to this effect was contained in the original draft of the Tarsney Act, but was stricken out in its passage through Congress, and the law as it stands, while it does not actually forbid the Secretary's paying for all plans submitted under his invitation, contains no explicit authority to him to do so, but intends on the contrary, inferentially, that there shall be no such payment. In the case of the Baltimore Custom-house competition there was a suggestion in the Secretary's letter inviting competition that those accepting and notifying the Department of their intention to compete should at the same time agree, if successful, to assign so much of the commission as would make a reasonable payment to unsuccessful competitors. This was done. But it met with criticism and objection from the profession-at-large, as working injustice to the winning architects, and as permitting Congress to infer that since they could afford to relinquish so much of it, the commission allowed might be diminished in that proportion. This course was not followed in the Indianapolis case and no compensation was provided for the losers in that contest. It is surprising that architects are found willing and able to give the amount of knowledge, study, invention and skill of graphic presentment which are displayed in the drawings submitted in these competitions for the mere chance of being chosen out of the number of contestants. Of course, there is in the victory something more than the reward of ordinary success; there is the honor of being called to work in the public service. But it would seem that the Government should not be content to let the enthusiasm and energy put forth in such a cause go altogether unrewarded except to the winner. There is no reason why the Government should not offer terms as generous as those which intelligently directed private enterprise has found it proper to adopt for competitive work, and the country would surely be satisfied to see this matter put upon the right footing.

Some large business concerns are taking architectural form here this winter on a scale of expenditure and artistic excellence new to Washington, and marking a long step forward toward that ideal of dignity and beauty which her people have set for the city, and which the country and the world begin to recognize as capable of realization. The most important of these is the new Willard's Hotel, which is now getting under roof. So far as completed, the design promises a success, on Mr. Hardenburgh's special lines. Throughout the great gray bulk there is a pleasing consistency of scale. The indications are that exteriorly no excess of ornamentation is to mar the result. It is to be hoped that the same reserve will be maintained within. The manner in which the construction has been carried forward, since it was begun in the early summer, has been a lesson in organization.

The untimely death of Mr. George B. Fuller, who was the founder and head of the construction-company contracting for this work, is a great loss to the business public and to the body of architects. The aid given the architect in the carrying out of his designs by a man of education, and at the same time of great practical ability, can scarcely be overestimated. In this case it forces its recognition. Should the architect see fit to sign this building, which he may be proud to do, it were a graceful act and a just tribute to cause the builder's name to be inscribed beneath his own. The part nearing completion is only one-half of the building intended. It occupies the Pennsylvania Avenue front of the lot. The old building still covers the balance of the ground back to F Street, and the hotel business goes on in it. It will be pulled down, and the ground built upon, as