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ENGINEERING



DECORATION

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L.S. Spence

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JULY 18, 1891.



SUMMARY —

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THE French architects have just had their nineteenth annual Convention. Practically, the Convention of French architects is the annual meeting of the Société Centrale, since nearly every respectable architect in France belongs either to the Société Centrale, or to one of its affiliated local societies, but the more comprehensive name is the official one. As usual, several medals were awarded, the most distinguished architects in the country made speeches, the Government Director of Fine Arts presided at one or two of the meetings, and every one had a friendly and profitable time. The award of the medals for domestic architecture, which always excites great interest, is a feature which might, one would think, be with great advantage imitated among us. This time, the grand medal of honor was awarded to M. Paul Blondel. M. Blondel is a Prize of Rome graduate of the School of Fine Arts, and a pupil of M. Daumet. His first commissions appear to have been at Mulhouse in Alsace, where he built three large houses. From Alsace he came to Paris, where he has designed many important buildings, both public and private. Two other French architects, M. Bissuel, of Lyons, and Vandenbergh, of Lille, also received medals. The process by which selection for these recompenses is made among the provincial architects is interesting, and affords a further suggestion of the way in which a similar selection might be made here. The candidates are, it seems, recommended to the jury by the local societies to which they belong, letters being sent, containing a brief account of their professional work. On receipt of this, the candidates are requested to submit to the jury drawings of their best buildings, and from these, fortified, perhaps, by examination of some of the buildings themselves, the award is made.

IN addition to the medals for domestic architecture, a medal is given by the French Convention every year for jurisprudence. Among our architects, who, sometimes unfortunately for themselves, would about as soon think of completing their professional accomplishments by the study of surgery as of jurisprudence, such a medal would have to hunt a long time for a wearer; but a certain number of French architects hold appointments from the courts as experts in building cases, and, in the discharge of their duties as experts, as well as in the assistance which their experience in such cases enables them to give their brethren, they have an important part in professional life; and a conspicuous reputation for good judgment in business affairs, and for skill in expert examinations, is a valuable acquisition. This year, the medal for jurisprudence was awarded to M. Bailly, who, besides being an architect of great merit as an

artist, appears, during his fifty years' practice as an expert before the courts, to have gained the highest confidence and esteem in the profession. After the awards to the architects came the usual presentation of medals to workmen of distinguished merit, and to students in the School of Fine Arts.

THE Convention concluded its business with the annual report of the Mutual Defence Association, which now has two hundred and forty-one members, and a balance in the treasury of about eleven hundred dollars, and has already expended about sixteen hundred in paying court costs and counsel fees for its members. The counsel fees appear to be very moderate, although the Association employed lawyers of the highest distinction; and the reason probably is, that as these gentlemen are constantly engaged in building cases, they can understand the evidence, and present their own side of the subject intelligently, without having to study up the whole art of building, at their client's expense, before they are in condition to explain to the judge, or the jury, the difference between a lath and a lathe. However that may be, the Association is well served. Out of five cases, before the highest courts, undertaken by it last year, three have been already favorably decided, yet the entire amount expended in counsel fees and expenses during the year was only about six hundred dollars. The moderate charge of its lawyers probably explains the otherwise unaccountable smallness of the dues required from members of the Association. The entrance-fee is six dollars, and the annual dues two dollars and forty cents. Besides this, a member who has a case assumed by the Association is obliged to hand over to it the amount awarded him by the court, if the decision is favorable to him, for costs and expenses, keeping for himself only the net amount of damages or debt recovered. The French courts allow the successful claimant something for counsel fees, as well as court costs and other actual expenses, so that this arrangement is fair to every one.

FIRE AND WATER reminds its readers of the terrible experience of the passengers on the steamer "City of Richmond," a few weeks ago, when fire broke out among the cotton bales in the hold, and burned for several days, keeping the lives of all on board in danger during that time; and asks whether it is not possible to prohibit the carrying of cotton on first-class passenger steamers. It says that the directors of the White Star line are seriously considering the advisability of refusing to take cotton as freight on its fast ships, and expresses the hope, which most persons will share, that the other great lines may join the White Star in excluding this dangerous freight from passenger steamers. As evidence of the pressing necessity for some immediate action, it gives a list of the steamships on which fire has broken out in cotton stored in the hold, during the last, and the present, cotton-shipping season. Last year there were thirty-eight steamers on the list, including the "Britannic," the "Bulgarian," the "Alaska," the "Gellert," and "La Champagne." Two of the steamers, the "Queensmore" and the "Santiago," were totally destroyed. This year, so far, fire has occurred in twenty-nine steamers, including the "Majestic," the "Nevada," the "City of New York" and the "City of Richmond." One steamer, the "European," has been on fire twice this year, already, and two that have had fires on board this season also had fires last year. In one steamer, the "Montevidean," a fire broke out, about two weeks ago, in some bales of jute, which were being brought from Sweden to Montreal. The fire burned for several hours before it could be reached and extinguished, and the anxiety of the ship's company was not diminished by the recollection that twelve tons of gunpowder shared the hold with the bales of jute.

IT is a satisfaction to know that Mr. Cutler, the architect of Colonel North's splendid house at Eltham, has won his suit for his commission against the "Nitrate King." Unfortunately, the court could give him no satisfaction for the clownish rudeness with which his millionaire client treated him, but the Lord Chief Justice, who was favored with an exhibition of some of the same rudeness, gave the rich man a lecture which he is not likely to forget. The case appears, from this distance, to be simply one of a man not wishing to pay his bills, and utilizing his wealth to frighten his creditors into abandoning their

claims. It was proved that Mr. North engaged his architect, and signed a written agreement as to the commission to be paid. Mr. Cutler asked for instructions as to the sort of house his employer wanted, but, apparently, could get none. At last, he went to him with a plain request that he should state definitely what was to be done, and was repulsed with the contemptuous answer, "I pay for your brains, and you cannot expect me to find brains for you." This, by the way, is not an original witicism. The amateur of bad manners will find it, with variations, very popular among low-bred speculators, who delight to employ it when talking with professional men. Mr. Cutler, with commendable patience and good-nature, made plans, such as he thought would suit the magnate, and submitted them to him. It does not appear whether he even understood them; at all events, he seems to have made no criticisms upon them, but coolly went off to Chili, leaving Mr. Cutler to build the house according to his best judgment of what his client would like. When the latter returned, all went well until the time came for paying the bills. Then the rich man found that the house had cost more than he intended to spend. He had never told any one, apparently, how much he intended or wished to spend, and it looks as if he did not know himself until the bills came in; then nothing would satisfy him short of helping himself out of the architect's and builder's pockets, to the difference between his ideal of the cost and the reality. When the architect's suit came to trial, the Nitrate King denied that there had ever been any agreement between him and Mr. Cutler as to the latter's pay. Having been shown the written contract, signed by himself, he threw it aside, and said, "I don't call that an agreement." The court remarked that it was an agreement, nevertheless; and Colonel North next said that he had never seen any plans of his house. On second thought, however, he concluded that he had seen them; and he seems to have been driven backwards, by cross-examination, from his various other assertions and opinions derogatory to the architect, until the court terminated the discussion by ordering judgment for Mr. Cutler for the full amount claimed.

THE United States has a useful representative in Austria, in the person of Mr. John B. Hawes, consul at Reichenberg. One of Mr. Hawes's latest contributions to the series of Consular Reports is a paper on "Workmen's Committees" in the great industrial establishments abroad. For many years, it has been the custom in such establishments in Germany to have a part of the wages, usually increased by a regular contribution from the proprietor, set aside as a fund for relieving the sick, or other charitable purposes. Recently, the German Government has made the creation of such provisions compulsory, but the habit was fixed before that. Usually, these charitable funds are managed by committees of the workmen, the proprietors taking part in some cases, and, naturally enough, the habit of communication between the proprietors and the workmen's committees having been established, it was found occasionally useful to call such committees into consultation on other matters. At first, some proprietors selected the candidates for the committee, but it seems to be now most common to confide the choice entirely to the workmen, and the committees are admitted more and more into the counsels of the proprietors in matters relating to the business, and are entrusted with increasing authority in the management of the details of the work. In some establishments, these "Factory Counsellors," or "Colleagues," as they are gracefully called, keep a strict discipline over the little community of working-people, punishing infractions of the factory rules, as well as private misconduct, checking extravagance among the young, and visiting drunkenness, carelessness and quarrelsomeness with severe penalties; while they are ready to consult with parents on the improvement of their children, on the best modes of saving and investing money, and so on. The German and Belgian manufacturers, who are not given to enthusiasm, speak in the highest terms of the result of this mutual intercourse and confidence between the employers and the representatives of working-men. Real or imaginary grievances are publicly discussed by both parties, with the result that an understanding is generally soon brought about; and many valuable improvements in administration have been proposed by the men through the committees and have been carried into effect. Naturally, these improvements usually relate to the conduct of the manufacture, and so great is the practical skill and ingenuity of the workmen that in one or two great establishments the

direction of the execution of the work is left entirely to the representatives of the men. It may be imagined that the blatant labor-reformers, whose principal object in life is to be supported in idleness, on the pretence that they are doing something, or about to do something, "to place the heel of labor on the neck of capital," look with anything but favor on the mutual interchange of ideas and confidences between the men who plan and the men who execute industrial work. So far, however, they have not ventured to interfere, and the industrial population of Germany is so advanced in intelligence that it is doubtful whether they could gain a hearing if they did.

ANOTHER contract labor controversy has broken out in Pennsylvania. The great carpet-weaving firm of John and James Dobson has been charged, before the United States authorities, with importing certain weavers from England, at a rate of compensation fixed beforehand. The agreement as to wages to be paid clearly brings the case within the Contract Labor Act, and the Messrs. Dobson do not deny that they brought the weavers under such an agreement, but they claim that these men were skilled in a branch of industry new to this country—that of weaving velvet, and the Contract Labor Act expressly permits the importation of persons who introduce a new process of manufacture. On the other hand, the weavers previously employed by the Messrs. Dobson, who have been on strike for some time, affirm that they have themselves learned this branch of the trade in England, and that, although they acknowledge that they have not been very successful in their practice of it here, they attribute their inferior work to the ignorance of the "loom-fixers" and assistants. The singular part of it is, that the men who appeal to the authority of the United States to protect them from the competition of "alien labor," are themselves, by their own statement, recent arrivals from England, who want their brothers and cousins, who happened to arrive a little later, kept out by force.

WE generally think of Germany as a place where alcohol circulates without restraint, and it is certain that American ideas of temperance are generally incomprehensible to a German; but in Prussia a practical step has been taken toward preventing the intoxication of building-workmen while on duty, which is worth remembering. Not long ago, according to the *Deutsche Bauzeitung*, Herr Franzius read to the Association of Architects and Engineers of Bremen a paper on the repression of drunkenness among workmen, which met with great favor in the eyes of the Prussian Minister of Public Works, and the latter soon afterward issued a circular to the officials in charge of building and engineering matters, requesting them in their respective districts, to take measures for giving effect to the recommendations of Herr Franzius, not only in the interest of the workmen themselves, but of the public, which has a right to be protected from the effect of the dangerous blunders of which a drunken workman is capable. As means to this end, the circular advised: 1. That all official building inspectors should be required to set an example of temperance to the men whose work they had to supervise, and that any misconduct in this respect should be immediately and severely punished. 2. Unsparing enforcement of the provision, which is generally included in German contracts, that drunken workmen may be immediately removed from the premises, without notice to the contractor. 3. Prevention through the police of the bringing of liquor to the building, both by keeping out of the vicinity the travelling venders of "schnaps," and by laying strict injunctions upon the proprietors of "canteens" and inns in the neighborhood. 4. Provision of hot coffee, or other harmless stimulants to take the place of alcoholic drinks.

ANOTHER recipe for an application for removing old paint and varnish from woodwork is given in the *Bayerische Gewerbezeitung*. Two parts of ammonia are shaken up with one part of spirits of turpentine, forming a permanent emulsion, which is applied to the paint to be removed. In a few minutes, the paint will be softened, so that it can be scraped or rubbed away. This application is said to have been successful in removing old paint which had resisted the action of strong lye.

ARCHITECTURE OF THE UNITED STATES.¹—I.

Fig. 3. Church by Robertson, New York.

THE architecture of the United States is of all the greater interest because it has no past nor school behind it, and because, in its style, forms and tendencies, it reflects the manners and civilization of a new people, an ingenious and

and assimilating them according to their own needs and tastes. Out of these conditions has sprung a curious and original art, and yet, at the same time, copied. The American people, although the product of old and most diverse civilizations, and imbued with a respect for traditions that often leads to slavish imitation, has, nevertheless, evolved out of the various styles it has encountered an architecture which, notwithstanding its capricious and often jumbled character, displays a sprightly grace in all its irregularities, and is logical underneath all the apparent confusion.

The architecture of the United States is of English origin, and has undergone somewhat the same transformations as has that of Great Britain. From the outset its inspirations were drawn from the same pseudo-Classic models, and, though it has been modified in the direction of individuality, the Anglo-Norman influence—often combined, especially in civil structures, with a bastard Romanesque style—is still clearly traceable.

A little of everything is to be met with in this tentative architecture; it has not yet discovered an untrodden path, nor has it found the new formula so universally sought after, unless, perchance, such a formula may be worked out of the logical combination of the fundamental principles of the different styles. This being the case, the American architects are on the right track. Many of their monumental productions, in which Classic, Romanesque, Renaissance and even Gothic elements appear at the same time, are, comparatively speaking, wonderfully well-balanced, especially when we consider what a hodge-podge such an audacious mixture would naturally produce. Incoherence is, of course, sometimes encountered, but is always rendered tolerable by a certain artlessness and by a genuine freedom of treatment. It is always the work of an original or a bold searcher, whose mind, untrammelled by classic or hackneyed ideas, ignorant of predetermined formulas and of systems, endeavors to find a practical solution of the problem in hand.

In house architecture, especially, American architects clearly pay too much attention to contour and *silhouette*, thus compli-



Fig. 1. Cathedral at Topeka, Kansas.

practical people, who have borrowed ideas from every country with which they have come in contact, interpreting, modifying

and assimilating them according to their own needs and tastes. Yet, notwithstanding this defect, there is a great charm about their dwellings, villas and cottages, which are less formal and far more homelike than their English prototypes.

¹ From the French of M. Brincourt, in Planat's "Encyclopédie de l'Architecture et de la Construction."

As the best means of promoting the study of our subject, we



Fig. 5. Chapel of Our Saviour at Roslindale, Mass.

will cite a few examples of religious, civil and private architecture in the United States.

RELIGIOUS ARCHITECTURE.

This is the least original and the least characteristic—above all, in edifices of more than ordinary importance. The influence of the French school is discernible, mingling with the unmistakable English inspirations, the latter being the logical consequence of similarity of religious beliefs and forms.

The Cathedral at Topeka, Kansas, is an interesting specimen of recent church architecture in the United States (Figure 1). This edifice, now in process of erection [1889], was designed by the architect Congdon. The general plan is the same as that of French churches: it is a Latin cross, formed by a nave, choir and transept, with aisles along the nave and choir. But the church is connected with the town-hall, in which there is also a public school for boys and girls. A passage leads from this building to a cloister, on which the chapter-house opens. In front of the church, on the other side of the town-hall, a space is reserved for the bishop's residence. This is to us an interesting cluster of buildings, for it suggests in a striking manner the disposition of the old French abbeys, beneath the shadow of whose spires schools and colleges were grouped.

A Pointed porch, flanked by two towers containing stair-

cases, gives access to a vestibule preceding the nave; on the left, a less pretentious porch forms a lateral entrance; a pas-



Fig. 6. Chapel at Dublin, N. H.

sage on the right, skirting the cloister and communicating with

it, as well as the town-hall, also serves as an entrance on this side. A square tower rises over the centre of the transept; it is pierced by four Pointed bays with pent-house projections, and is crowned with battlements, which are hardly justifiable. The roof is pyramidal.

The bays are all Pointed, and the larger ones are adorned with colonnettes; the front gable between the two towers and above the main porch is occupied by a rose-window. The general aspect of the structure is attractive; many of the details are treated with ingenuity and freedom, as, for example, the small porch with the baptistery jutting out from the side-aisle on the left. The principal façade is well-proportioned and not destitute of elegance; the choking of the porch by the towers is skilfully avoided. But apparently the buttresses are faulty; those in the town-hall seem very heavy and deep by the side of the small ogival

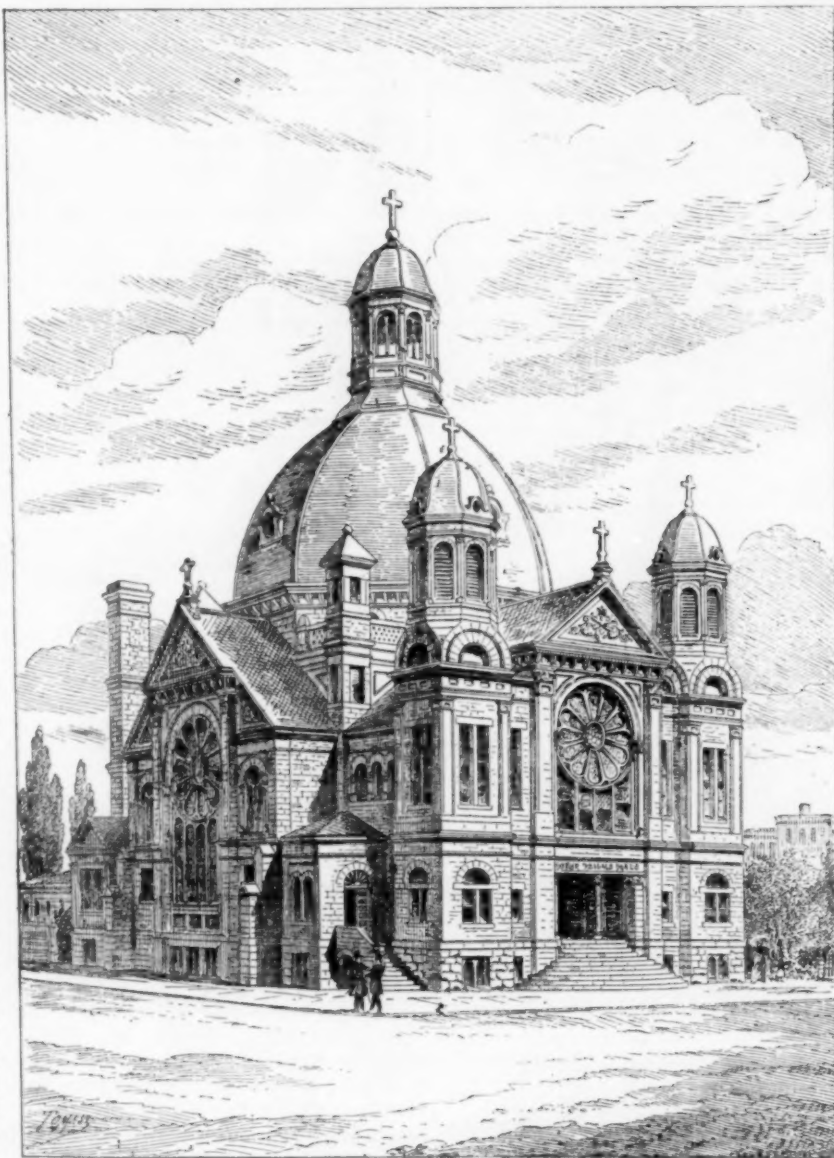


Fig. 2. Church of the Sacred Heart at Dayton, Ohio.

openings lighting the passages. The great square bays above also form a quite shocking contrast to these delicate and elegant arches.

The Church of the Sacred Heart at Dayton, Ohio, by

Williams, is totally unlike the above and is, it must be confessed, much less interesting (Figure 2). It is a mixture of Latin and Romanesque-Byzantine elements, disposed in a manner devoid of both taste and method. The main façade, especially, is very heavy; the doorway is weighted with a lintel cutting in two a disposition that would have gained much by not being thus divided. The towers are absolutely ugly and are awkwardly pierced by badly-planned bays. This edifice furnishes a good example of that undecided character of American architecture, to which reference has already been made and which is noticeable in monuments of uncommon importance, where the mass is often lacking in unity and balance.

The church represented in Figure 3 is by Robertson, one of the most highly esteemed architects of the United States. The

to the chapel and is reached by a short flight of steps and the inevitable porch. Porches are appended to all sorts of structures in the United States; dwelling-houses are always provided with them, and we shall see later on how ingeniously American architects utilize this practical element for decorative purposes. We have an example of this here even, where the porch relieves the stiffness of the tower against which it abuts. The rest of the façade is well conceived and faithfully indicates the interior disposition. The gable on the left sharply defines the nave, and the aspect of the square building on the right is in full harmony with its less purely religious character. The whole is graceful and artistic.

The chapel by Andrews & Jaques at Dublin, N. H. (Figure 6), furnishes another type of religious architecture in the



Fig. 4. Church at Morristown, N. J.

porch, with three arches resting on strong, squat columns, has a great deal of character, and all of the principal façade is in a very free style.

In their less pretentious churches and small chapels, American architects indulge in the oddest and most unexpected conceptions. In some of these no religious use whatever is indicated by the exterior. As an example of this, we refer the reader to a chapel at Minneapolis by Messrs. G. W. & F. D. Orff. It is on a rectangular plan, massive in appearance, and is flanked by a low square tower with a conical cap, at the top of which there are openings like those in a pigeon-house. The chapel is built of brownstone and roofed with tiles; it looks more like a barn or store than a place of worship. The interior disposition is, to say the least, peculiar; the pulpit is placed in one corner and the pews are arranged in fan shape, following the diagonal.

A square, massive tower is not an uncommon feature of small American churches; that on the Morristown Church by Messrs. McKim, Mead & White (Figure 4), is treated in a very heavy manner; the plan evidently gave scope for a more elegant façade. The Chapel of Our Saviour at Roslindale, Mass., by Blackall, possesses, on the other hand, all the qualities that are lacking in the Morristown Church. It comprises (Figure 5) a rectangular nave, with a chancel in the rear in front of the altar; at the right is the rector's study, with a private exit, and also a Sunday-school room, to which access is had through a vestibule. The latter serves at the same time as an entrance

United States. If the steeple should be removed and a few interior partitions be added, without otherwise altering the outside we should have a dwelling house with broad projecting roofs, quite like some of the small English residences. Here, then, no effort has been made to have the external features of the edifice express its purposes.

(To be continued.)



AUSTRALIA

CONDITIONS AFFECTING FUTURE GOVERNMENT COMPETITIONS. — CODE OF PROFESSIONAL PRACTICE AND CHARGES. — THE EQUITABLE INSURANCE COMPANY'S BUILDING AND ITS ARCHITECT. — HOW SOME WENT OUT TO SHEAR AND RETURNED SHORN.

SYDNEY, N. S. W.

THE long-talked-of conditions which are to regulate the future competitions for all our public buildings whose cost is estimated to exceed £5,000 have at last been issued. They have been drawn up the Government-architect, assisted by a committee of

several well-known members of the profession in Sydney, and should therefore be fairly satisfactory. Unfortunately, however, they contain one clause which seems likely to form a ground for dissension, in the future; and that is the constitution of the Board of Advisers: the clause referred to runs thus:

"The drawings will be placed before the Board of Advisers consisting of:—

- (a) The Government-architect;
- (b) An officer from the Department for which the special building is intended: to be appointed by the Ministerial head of that Department;
- (c) One non-official and non-competing architect: to be chosen by the Minister for Public Works."

The great objection to this arrangement, is, that the non-official architect, will be practically the Government-architect's nominee, and as the officer mentioned in section "b," is not likely to have much knowledge of the designs placed before him, he will, naturally, be greatly influenced in his decision, by the opinions of his co-advisers.

In making these remarks, I do not for one moment question the integrity of the present Government-architect, but I think it is clear, that this clause is open to a serious objection; for it is absolutely imperative that such a Board as this should be beyond all suspicion, as it is this very question of awarding the premiums which makes most competitions so generally unsatisfactory. The building for which designs are now invited, is a gaol, which is not to cost more than £16,000, but it is understood that the general conditions, will be practically the same for all future competitions. The committee who drew up these conditions recommended, that no architect should be allowed to compete unless he had been in practice in New South Wales, for at least three years; but the Ministers very properly refused to consider any such recommendation.

The competitions therefore, are open to all the world—at least, the conditions say nothing to the contrary. So, we may perhaps see American drawings competing, shortly, for our Houses-of-Parliament and our new Law-Courts.

The newly-formed Sydney Architectural Association was successfully inaugurated a few weeks ago, with a large list of members, all animated with a considerable amount of enthusiasm: this society seems to have every prospect of success. The Institute of Architects, too, under its energetic president, is making good progress; and its "Code of Professional Practice and Charges" has been most highly commended by Mr. Arthur Cates, in the *R. I. B. A. Journal*, and by the English building papers generally.

It has already been mentioned in these letters that the Equitable Life Assurance Co., of the United States, were bringing their architect here, to design the great office-buildings, which they are about to erect in Sydney and Melbourne. The gentleman in question, Mr. Edward Raht, duly arrived here some two months ago, and has I believe, completed his drawings for the Sydney building. It is currently reported, that the work of supervision, will be entrusted to some local firm of architects to be selected by Mr. Raht. The site which has been secured, on the eastern side of George Street, is in the very heart of the town, within a stone's-throw of the Post office, and directly opposite the fine buildings recently erected for the

Mutual Life Association of Australia. A considerable amount of interest has been aroused by rumors set afloat—no doubt, by the astute local manager of the Equitable, as to the size and magnificence of the new building, and the wonderful arrangement of the offices.

In the meantime, Mr. Raht must be smiling in his sleeve at the amount of deference paid him by some of his professional confrères here. One of these gentlemen, it is said, met him on his arrival, and since that time has shadowed him everywhere.

Concerning his arrival, by the way, a good story is told. When the daily papers announced that he had left for Australia (the Equitable never loses the chance for a cheap advertisement) it occurred simultaneously to four or five prominent Victorian architects, that it would be only common courtesy for them to greet him when he landed. Accordingly—of course, no thought of securing the supervision of the Melbourne offices had entered their heads,—when the departure of the incoming American mail was cabled from New Zealand, each of them,

without confiding his resolve to any one, determined to take train for Sydney and extend the hand of professional friendship to the stranger. It was perhaps, somewhat annoying to find when they met at the railway station, that

"By a coincidence few
Could ever have reckoned upon,"

as Mr. Gilbert sings, the same thought had occurred to so many of them. However, they made the best of it: the three hundred miles between the two capitals were safely traversed, and they reached Sydney before the mail steamer. When the latter was signalled at the Heads, a little band of eager architects might have been observed, hanging about the wharf, each planning how to outwit the others, and be the first up the gangway.

When the steamer did come alongside, they promptly boarded her, but only to discover that Mr. Raht's name was not on the passenger-list. This was very disappointing, of course, but when they had returned home as quietly as might be, and found that the man they had gone so far to see had landed in Melbourne during their absence, and was then on his way to Sydney, their indignation was

boundless and beyond the power of language to depict. The "Equitable" architect had come, *via* England, and so touched at Melbourne first, instead of at Sydney, as he would have done, had he come by the more direct San Francisco route.

They had wasted a week and travelled 600 miles, to find, that they had actually been running away from the object of their errand!



New Offices of the Mutual Life Association of Australia, Sydney, N. S. W.

PENNSYLVANIA LIEN LAW.—Pennsylvania has a new lien law which provides that no contract made with an owner of a lot on which a building is to be erected shall operate to interfere with or defeat the right of a sub-contractor, who performs work or furnishes materials under agreement with the original contractor in aid of such erection, to file a mechanic's lien for the value of such work or materials furnished, unless the sub-contractor shall have consented in writing to be bound by the provisions of the contract with the original contractor. All who contract with an owner are constituted his agents in erecting a building and entitled to file liens. — *Northwestern Lumberman*.



THE "OLD MASTERS" AT MONTREAL.
— VISION OF AN AIR-SHIP. — PROGRESS OF THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS. — THE MCGREEVY SCANDAL.

IT is greatly to be hoped that in time that newly-invented instrument (of which I recently read a description somewhere), by which one can not only hear at a distance of several miles, but also see the person to whom one is listening, will be perfected and brought into general use. Of what immense advantage it will be to general correspondents! No need, then, to rely on reports. Suppose, before my last letter, I had been able to ring up St. Peter's Cathedral, Montreal, (I might, perhaps, even have been able to ring up St. Peter himself there) I should then have been able to see the "exhibition of alleged old masters," and should not have assisted in the perpetration of what now appears to have been a fraud. On seeing the letter of your correspondent in the issue of June 13th respecting this exhibition, I wrote to one of the promoters of it, a prominent Roman Catholic divine, asking him to enable me to put your correspondent right. Nearly a month has passed by, but no notice has apparently been taken of my request. So we are all at liberty to believe one of two things, those of us, at least, who have not seen the exhibition: either the accusation against the "archbishops of Montreal" is beneath their notice, or else the exhibition was a fraud. Surely the "archbishops of Montreal" must have a little better opinion of the public than to suppose that they could gull them to such an extent. Yet your correspondent of the recent issue would hardly write as he did unless he had good grounds.

It is reported from Ottawa that, on a Sunday evening at the end of June, some of the inhabitants gazing skywards saw an unusual sight. They saw an "air-ship," in shape like a great white cigar, with a wheel or sort of "screw" at one end, and, with the aid of telescopes, they made out windows in the sides and artificial light in the inside. It is said to have been travelling at an immense pace. Can it be that the alleged company has really been formed in Illinois, and that they have constructed an air-ship or "atmospheric locomotive," and that this was its trial trip? Has Mr. Pennington succeeded where hundreds of others have failed, and produced an air-ship independent of winds for its motive power? We, in Canada, are very anxious to know, and should like some information as to the fares to England and back.

The Province of Quebec Association of Architects is showing itself to be a very lively son of its more staid parent, the Ontario Association. It has sat upon the tariff question and hatched a tariff which it is in great hopes may be made law in a few weeks. The first examination of students is to be held, I believe, this month. The Council has issued a "programme of matriculation examination for pupils," of which the following is a copy:

1. English and French composition (a subject to be chosen at the time).
2. Arithmetic up to and including fractions.
3. Mensuration of surfaces and solids.
4. Algebra; simple equations.
5. Elements of geometry and First and Second Books of Euclid.
6. Free-hand drawing (copy to be given).
7. Linear drawing, geometrical (ditto).

In the list of subjects given in the programme for examination for registration as architect, the following drawings have to be sent in: Drawings prepared during pupilage; measured drawings of an existing building; an original design of a detached private residence, and an essay on the history and characteristics of any one style, to contain at least 1,000 words. The examination is written, graphic and oral, and is divided into an art-section and a science-section. The programme contains a list of books which the Council recommend intending candidates to read, and gives a note of "advice to students and candidates for the registration examination," which, for the benefit of students at large, I think, is well worth inserting here.

"The object of this examination is to afford to all students of architecture the opportunity of testing the extent and accuracy of their knowledge; to provide a curriculum of study for the acquisition of the knowledge necessary for the practice of the profession with some degree of credit; to ascertain that the candidate has acquired the minimum amount of knowledge necessary to qualify him for commencing practice as an architect, and to lay the foundation of further study and encourage the development of independent thought.

"To attain this object, no mere perfunctory perusal of elementary works is sufficient. They may serve a useful purpose for the preliminary teaching of young pupils or of amateurs, but for the professional architect a more thorough course of study is indispensable. This course should be systematically followed from the first entry of a pupil into an office, and he should acquire a general

knowledge of all styles of architecture before devoting himself to the special study of any one style in particular."

The examination into the Tarte charges against Mr. McGreevy by the Privileges Committee of the Dominion Parliament is in progress, and the evidence is given at length in some of the daily papers. Some of the Quebec papers are waging deadly war with each other on the subject, but I think, for our purpose, some notes on the result of the investigation when it is concluded will be sufficient. It is a notable case, and is watched with great interest by politicians and by every one connected with the science of building and interested in contracting, not to mention "boddlers," many of whom will probably be made to quake in their shoes.



ARCHITECTURAL EXHIBITIONS IN
PARIS. — THE SALON. — ECOLE
DES BEAUX-ARTS. — MUSEES DU
TROCADERO; CLUNY; DES ARTS
DECORATIFS, LOUVRE, ETC.

THE architectural exhibition in this year's Salon, though as a whole, considered inferior to those of previous years, presents, nevertheless, a highly interesting and attractive series of drawings, although the jury awarded to no one this year the Grande Medaille d'Honneur, of which M. Gaston Redon was the recipient last year for his drawings of the restorations of Balbec.

The exhibition consists chiefly of Ecole *projets*, carefully measured rendus of existing monuments, and particularly of a great number of drawings of restorations. Principally, French architects are represented; of foreigners very few, and among these only two Americans, Messrs. Chambers and Whitney Warren, both students of the Ecole des Beaux-Arts, the former exhibiting two frames of clever pencil sketches, the latter three frames containing "Croquis de voyage en Italie," rendered very effectively in pencil and color.

A characteristic feature of the exhibition is the almost total lack of drawings of actually projected work. With us, such drawings form, as a rule, the chief attraction and here they are much missed. The continuous lines of restorations, etc., however excellently drawn, prove almost monotonous to the observer, and even the elaborate School *projets* fail to produce the desired relief.

As regards rendering, few exhibitions can boast of more meritorious examples, and the high standing of the French in this respect is here clearly affirmed. It is wonderful, the amount of attention they pay to making their drawings look effective, and even more wonderful is their success.

The exhibition occupies the wall-space of nearly the entire gallery surrounding the large Sculpture Hall, besides two smaller rooms adjoining. In one of these is contained a specially fine collection of drawings. Here are hung two series which received first medals, those of two second-medal winners, of two who were awarded third medals, and several others honorably mentioned. To M. Pierre André was awarded one of the first medals for his restoration of the Theatre and Forum at Ostia. His eight drawings, enormous in size, occupying one entire end of the room, represent plans, sections and elevations of the buildings in their present state as well as restored. They are superbly rendered in line and color. As regards to mere drawing, however, nothing in the exhibition, excels those of the Château d'Ecouen — Maison d'éducation de la Légion d'honneur.

The drawings of this well-known sixteenth-century château, now used as a school for daughters of the members of the Legion of Honor, of lower rank than are provided for at St. Denis, occupy one entire side of the room and such exquisite rendering of architecture and sculpture as these display, one but rarely meets. For them, M. V. A. F. Dutocq was awarded a well-deserved second medal.

M. R. Bachaud's restoration of the sadly dilapidated Château de Bressuire won for him a first medal. The drawings plainly show the amount of research and conscientious study devoted to them and are extremely interesting, the more so, since they are accompanied by a small, printed, explanatory essay by their author.

M. Charles Normand exhibits restorations of Metapontum, like most of the others splendidly rendered and carefully studied. He received for them a second medal. In the same room are exhibited works by Messrs. M. P. E. Paulme and Marcel Rouillard, to both of whom were awarded third medals. The former for his elaborate *rendu* of the door in the north transept of St. Maclou at Rouen, which is attributed to Jean Goujon, the latter for his copies of old frescoes in the Parochial Church at Pontigné, France, and in the Chapel Ste. Antonine and in the old convent of the Jacobins there.

In the adjoining room struck me as particularly admirable the *envois* by M. G. Chelanné, a winner of the Grand Prix de Rome. He exhibits two frames, one containing three *rendus* of Italian tombs, the other a study of the Theatre of Marcellus, all superbly drawn as these *envois* always are. He was awarded a third medal.

At the left of these, several *projets* by M. L. Hstal for painted decorations for the Collège de France at Rome, were honorably mentioned.

A very interesting series, covering nine enormous *châssis*, occupy the end of the room, showing restorations of the queer temple Baion at Angkor, by M. L. Delaporte. (*Hors Concours*.)

Mr. A. Delapasse's fine water-colors of that chef-d'œuvre of the Gothic period in Venice, the Ca d'Oro, comes in for no small share of admiration, and so does that by M. L. V. Petitgrand of the exterior of the church at Auzon, which he exhibits with a number of measured drawings of the same building.

Particularly noteworthy among the elaborate school-works are the six large drawings by M. M. E. A. Honoré, for an "Etablissement Balnéothérapique," the eleven *châssis* by Mr. F. O. Ollivier for a "station d'éclairage électrique pour une grande ville maritime."

M. E. Meyer's *projet* for an "Université et Musées pour la ville de L." M. Maurice Pichon's designs for an "Hôtel de ville pour la ville de V." and numerous others. All magnificent monumental conceptions, superbly rendered.

Wherever the drawings of these students of the École des Beaux-Arts are met with, the great merit of the school is attested, and one who is fortunate enough to be able to visit one of its many exhibitions of *projets*, of *Concours* for Diplomas, and above all of the competitive drawings for the Grand Prix de Rome, will have enjoyed what he must ever afterwards consider a treat.

During the month of June takes place the second examination of the year, for admission to the School. About two hundred and fifty students generally try, of whom, however, only thirty are admitted. A movement is on foot that only a certain number of these may be foreigners. This limit of thirty has been set since last July, before that time any number receiving above a certain mark were admissible. The examinations consist first in architectural design. A problem is assigned which must be solved within twelve consecutive hours spent in the examination-rooms. The maximum is twenty, and only those receiving above a certain number are permitted to enter the remaining examinations, which are in drawing from the cast, in modelling, general history, mathematics and geometry. The respective marks received in all these are then multiplied by a coefficient of twelve for architecture, of two each for drawing and modelling, of one for general history and five each for mathematics and geometry.

Architecture, as will be seen from this, is therefore of chief importance and ranks highest. In mathematics the student is supposed to have studied up to algebraic equations of the first degree, in geometry both plain and solid.

Students, as a rule, enter for some time before the examinations, preparatory *ateliers* in which the general French methods are taught and a thorough study of the five orders (a knowledge of which is a chief requirement for admission) is made. At the same time the French language (a knowledge of which is also necessary) is studied with private teachers, and with them are also gone through (in French) descriptive geometry, mathematics and history.

The examination drawings are, as a rule, exhibited the following morning in the Salle de Melpomène, wherein most of the École exhibitions are held. Their merits are judged by a jury of the different *patrons* and the same evening the list of those admissible to the remaining examinations is posted to the satisfaction or disappointment of the aspirants. This exhibition I found very interesting and while designs were submitted by many who had not yet the first idea of architectural composition or even drawing, and whose specimens formed a curious and highly amusing lot, there were many others of considerable, even high, merit. Among the latter, I am glad to say, the Americans figured quite prominently. The subject this time was "Une Laiterie—within a park," to provide for certain rooms and conveniences, and to occupy a certain amount of ground. About 160 students were judged "admissible."

The aspirants, after admission to the School, enter the second class wherein a requisite number of values must have been received ere they are "*reçus*" to the first.

In both first and second classes six regular problems are given yearly in architectural design, and, especially those of the first class, these are often large and highly complicated ones.

These designs are exhibited and with them, generally, the series of competitive sketches for the "Esquisse-Esquisse" problems, one of which is assigned during the time of each bi-monthly *projet*, and which must be solved within twelve hours "*en loge*" at the School. These latter are generally a very pleasing series of quick, dashy sketches, full of suggestion and gracefully rendered in all sorts of manners. The designs submitted in competition for the regular problems are, of course, of a more serious nature, being thoroughly studied and carefully drawn plans, elevations and sections of the problem given, and these generally form exhibitions of remarkable merit and interest.

Twice during the year, in June and in December, are held the *Concours* for Diplomas, for which first-class students try, after having been awarded the required number of values.

For these they select their own subjects, which, after having been approved by the authorities, are worked up most elaborately, showing detailed drawings and complete systems of construction, heating, ventilation and drainage. The drawings generally are very large in size and of most varied subjects. In the last *concours* were exhibited designs for a circus, a casino, an Alpine club-house, ball-

rooms, churches, apartment-houses, villas, etc., and the collection proved to be one well worth one's time to visit. Upon these drawings the students spend months and months, and when finally they are handed in they represent, as a rule, the best work the competitors are capable of.

Another yearly exhibit, and the principal one of all, at the École des Beaux-Arts, is that of the drawings for the Grand Prix de Rome. It takes place during the last part of July. The first-class men enter a competition for a twelve-hour problem: from these are selected sixty who enter into competition for a twenty-four-hour problem, and the ten most successful of these next try for the Grand Prix. A number of days are allotted to them for their working-up of the problem given, all of which must be done "*en loge*." They are, however, permitted to gather inspiration, and to take notes from without.

In December are exhibited the *envois* from all the Grand Prix men studying at Rome.

In permanent architectural exhibitions, Paris is undoubtedly richer than any other city. What a vast field for study is the Museum of the Trocadéro. Here are exposed casts, full-size, of an enormous number of architectural works of art, including examples from the time when art was at its highest in Greece, to almost the present day. Bits of detail, mouldings, capitals, bases and entire groups, all are abundantly represented and whether the student seek inspiration in Gothic, or wish to see examples of Assyrian work, all can here be studied. And in connection with this splendid museum is the collection of drawings by that excellent master of our art, Viollet-le-Duc. Nearly all the drawings he made in connection with the restorations of the Château de Pierrefonds, for Napoleon III, are here preserved, and are accessible to the student.

Besides these there are innumerable admirable pencil sketches, water-colors, and pen-and-ink drawings, some stored away in portfolios, others exhibited within frames. The three afternoons I spent in looking through the many drawers containing the portfolios were indeed pleasant ones to me, and no student should omit to treat himself to a visit to this fine library, which, though always closed by a gate, may be had access to, upon knocking, between 10 A. M. and 4 P. M. The custodian is a most accommodating gentleman, and offers all facilities possible for the easy pursuit of studies, the drawings can be copied even, and a table is provided whereupon the desiring one may do so.

The facilities for sketching or studying in most of the Parisian museums are remarkable, but they are particularly so in the Trocadéro. Special permission is not necessary for drawing, and while the museum is open to the public only after 11 o'clock in the morning, the student may enter at eight and on Mondays, when the public is not permitted to enter at all, he is privileged to do so for continuing his studies; even on Sundays, drawing is not prohibited as it is in all of the other museums of Paris.

In the Cluny Museum permission is necessary for sketching but is easily had by applying to the director in the building, upon presentation of a card. This Museum is an admirable one, and to the architectural student particularly interesting, as well as beneficial. It contains a magnificent collection of mediæval works of art and is especially rich in woodwork of that period. Old chests, cabinets, tables, chairs, bedsteads, etc., fairly cover the floor, while splendidly sculptured monumental fireplaces, brought here from older mansions, adorn nearly every room. Old armors, wrought-iron work, carriages, tapestries, ivory-work and jewelry, there are fine examples of all and with the charming exterior of the building, which is in the style of the late Gothic, dating from the end of the fifteenth century when it was erected by the abbots of the wealthy Benedictine Abbey of Cluny—upon the ruins of a former Roman palace, of which parts of the *thermes* once connected with it still exist—form veritably a museum in which the student may linger many moments to his utmost satisfaction and benefit.

The Musée des Arts Décoratifs which was founded by the "Union Centrale des Arts Décoratifs" in 1872, being modelled after the South Kensington Museum, contains, besides numerous contemporaneous art objects, casts of many older works of art throughout Europe. It is especially rich in casts from Versailles and of works of the Louis XIV and XV periods.

Casts of entire rooms are placed here and the actual woodwork of a number of rooms removed from old châteaux is here put up, as it formerly was, and exhibited. Then there are splendid specimens of porcelain and glass wares, stained-glass, wrought-iron work, bronzes, terra-cottas, enamels and ceramics, besides a great deal of old woodwork, much as in the Cluny.

Though in casts not so rich as the Trocadéro it possesses many which are not to be found there. As the cards hung throughout the Museum of the Decorative Arts tell, drawing is permitted without special permission, and even tracings may be taken which, however, in all other museums is forbidden.

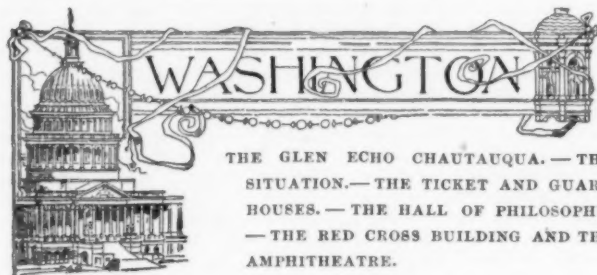
Nor does the Louvre, so famous for its collection of paintings and sculpture, fail in doing itself justice in its architectural exhibition. Ancient architecture, especially, is well represented, a large Egyptian and equally large Assyrian gallery occupying the entire east wing of the enormous building, also part of the second floor. The Renaissance Museum which is entered from the southeast corner of the Cour du Louvre contains works of many Italian masters, and of the best French architects and sculptors of the Renaissance period.

Besides these architectural exhibitions I have mentioned there are

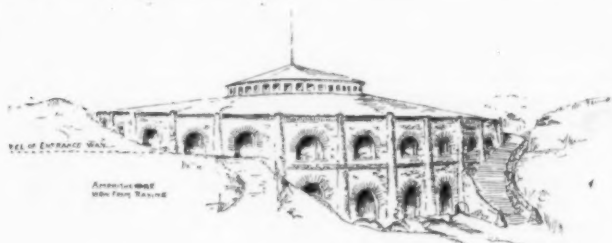
numerous others in Paris, permanent and transient, large and small, and with all these sources of inspiration and ideas, with all these facilities offered to the student, need the high standard of modern French architecture be wondered at?

If the United States possessed only the works of art, treasured and exhibited within the museums of only this one city, Paris—and I sincerely trust, that some day, ere long, we will at least have casts of them in museums throughout the country—what blessings they would prove to American architecture and architects!

ALBERT KAHN.



SOME time during last fall or winter the Chautauqua Society began making preparations for a branch meeting-place for their association at Glen Echo, a wild and picturesque spot on the Potomac River, about seven miles west of Washington. The position has been happily chosen, containing, as it does, woodland, open ground, rugged cliffs, deep ravines, a beautiful stream, bubbling,



rushing and leaping over boulders and rocks on its way to the Potomac. The scenery on this part of the Potomac is peculiarly pleasing and varied. In some places tall cliffs rise perpendicularly out of the water, in others the green trees come down to the water's edge. The river running over the rocks in its bed is rough and rapid. The little falls are but a short distance below this point, and Cabin John Bridge, the largest stone arch in the world, half a mile above.

To design buildings in harmony with these surroundings, suggestive of temporary summer use, was an interesting problem to solve. The method of treatment adopted is quite satisfactory, and the effect produced on the observer is pleasing, in spite of everything being incomplete. This state of incompleteness is due to the fact that the building and landscape operations were commenced too near the time of opening, which, combined with a lack of transportation facilities, has left neither buildings or grounds as they will be. Of course, the carpenters, masons and other noisy trades necessarily stopped work when the Chautauquan exercises commenced, and, as the Society have a lecture, concert or exhibition of some kind going on from early morning till late at night, the completion of the work must be delayed until late in the season.

From the satisfactory result produced by what has been already done, we can easily see how much more pleasing the completed work will be. By next summer they will be able to get everything in a finished state.

The entrance, which is on the Government Conduit road, is flanked by two circular towers about twenty-five feet in diameter, capped with conical roofs of not more than twenty-five degrees angle. These towers are built of blue Potomac gneiss. To produce the effect of dry stone walls, the mortar has been kept far back from the face, and is visible in very few places. The whole effect is pleasing, but the masons have made no effort to bond the stone, and have placed many small spalls on the outer wall that will be either pulled or drop out. This will probably make quite an item for repairing. In one tower is the ticket-office, in the other is the police headquarters. Mr. Victor Mindeleff is the architect.

On the left of the entrance is the arcade, which already has temporary stores established in it. It is too incomplete to judge of its appearance. Across the ravine, to the right of the entrance, the Red Cross Society have established their hospital, putting up a low-gabled, stone wall, pierced by three entrance-doors surmounted by a quintuple, low pointed-arched window, the red cross being of brick built in the gray stone wall. The front wall is the only portion of the building of stone, the hospital itself being a temporary frame structure. The Red Cross, from principle, I believe, only erects such buildings as may be readily removed or destroyed whenever occasion requires, and thus make room for something entirely new.

Viewed from the front, the building looks massive and permanent; from the side, it shows as a temporary shed.

Passing south through the woods and before several small summer cottages, the Hall of Philosophy is reached. This building is on the side of a hill overlooking the bluff. The entrance into the second story is directly from the hillside at a point where the hill is on a level with this story, through a large semicircular arch. This story is an open pavilion, with quite a number of balconies projecting beyond the building and over the bluff. Seats are arranged here for lectures or talks when the audience is small, the seating-capacity being about two hundred. The first story, reached from below the hill, is divided up into rooms. The roof of this building and an octagonal tower are to be arranged for outlooks. From these points, as well as from the balconies below, charming views can be obtained of the Potomac and the Virginia hills, as well as the wooded bluffs and rocky ravines at the base of the Hall. The building, perched partly on a rock, is quite artistic and in harmony with its surroundings. The hemispherically-shaped roof over a part of the Audience Hall is intended, I suppose, to suggest the scientific purposes to which the building is devoted, as it conveys to the mind, at first glance, the idea that the building was erected as an astronomical observatory. The unpainted tin roof at present creates a very unpleasant glare. Mr. Victor Mindeleff is also the architect of the Hall of Philosophy.

Looking from the Hall of Philosophy up the ravine, at the bottom of which runs a small creek, a good view is obtained of the Amphitheatre. It is built in the ravine. The hills on either side are about as high as the roof of the building. From the bottom of the ravine to the top of the hill is about fifty feet. The Amphitheatre nestles down in the hollow as if it belonged there, so the effect is very satisfactory. The rough rubble walls of which it is built seem to grow very naturally out of and almost form a part of the hillside from which they spring. The stream mentioned before is seen bursting and tumbling over the rocks through a large, rough archway beneath the very centre of the building. The building is polygonal in form, practically a complete circle two hundred feet in diameter. At a point above its contact with hill each side of the polygon is pierced by a low opening with a semicircular top, the corners of the polygon being buttressed by semicircular pilasters. The entrance to the interior is through these openings, a walk being formed at their level in and on the hillside by cutting out or building retaining and parapet walls. The entrance is at the highest row of seats. The great size of the auditorium impresses you very forcibly on entrance. The platform is in the south end, deep down in the ravine. It extends at least two-thirds of the distance towards the centre of the building, and will seat about five hundred people. The back of the stage is occupied by a very large organ. The seats are arranged practically in a circle around the orchestra-circle, tier above tier, each row of seats being high enough above the other to give every one in the auditorium an uninterrupted view of the stage. The building will seat six thousand. The seats in use at present are short slat-benches. It is the intention to replace these benches by folding-chairs.

In the auditorium are two circles of iron posts to support the roof. These are the only source of annoyance one of the audience would have, and it seems a pity that money could not be found [I simply suppose this to be the cause] to make trusses of sufficient strength to span the whole interior. It is the largest auditorium in the



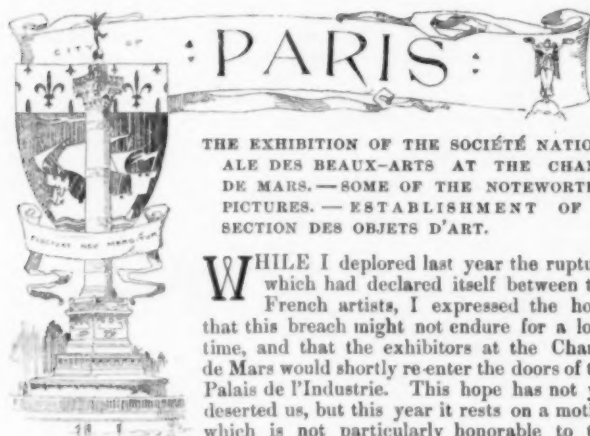
country, leaving out the Madison Square Garden, and its acoustic properties are excellent. Everything is simple in the interior, the ceiling being sheathed with hard pine, the trusses composed of hard pine, and iron showing in the room. In the centre, resting on the inner line of posts, is a lantern to light the interior. At night the hall is lighted by electricity. The vast size and simplicity of this room is very impressive. Its openness, arches on all sides, the stream gurgling beneath, seem to give it a peculiar charm for summer entertainments of all kinds. The noise of the flowing water beneath the building is distinctly audible when there is a lull in the

music or speaking. Strange to say, this does not interfere in any way with the acoustics. It apparently ceases when the other sounds commence.

Passing from the Audience Hall towards the north, and descending from the encircling wall by rough stone steps down into the ravine to the brook at its bottom, the curves of the balustrades are graceful and put together with considerable skill. The view of the exterior is best from this direction, and the main entrance will probably be down the ravine towards the Amphitheatre. From this point may be seen the winding rough-stone steps on the hillside, going from the bottom of the ravine to the broad walk and entrances above, the whole building fitting securely and naturally in between the two hills. From the same point a view is obtained of a small part of the roof, which has but little rise to it, and a view of the stream running through an archway directly under the building. Any one desiring can follow the stream beneath the building, where they will be well repaid for their trouble. At your feet the little stream leaps and rushes, now in little falls, now almost still in small pools, to break out again in cascades: around you are massive stone piers, arches and large, natural rocks. It is difficult to tell at a glance where nature stops and man's work begins. The stream under the Amphitheatre is to be bridged in many places and walks arranged along its banks and in among the many recesses and under the arches, of which the foundations of the Amphitheatre is composed. They are now putting in the wires for electric-lights, with which the grottos will be lighted. The Hall of Philosophy and Amphitheatre are built of Potomac gneiss, a grayish-blue stone laid in rough rubble walls. The mortar joints are not kept back out of sight, as in case of the entrance towers. Theophilus P. Chandler, Jr., is the architect for the Amphitheatre.

Glen Echo is a new suburb of Washington overlooking the river, and besides the interest attached to the Chautauqua buildings, several picturesque residences have been erected on the hill-sides, where they command fine views, the ones owned by Mr. Edwin Baltzey and R. A. Charles being the most prominent.

The erection of several other buildings is contemplated, the most important of which are the Academy of Fine Arts, Women's Temple and the College of Liberal Arts.



THE EXHIBITION OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS AT THE CHAMP DE MARS.—SOME OF THE NOTEWORTHY PICTURES.—ESTABLISHMENT OF A SECTION DES OBJETS D'ART.

WHILE I deplored last year the rupture which had declared itself between the French artists, I expressed the hope that this breach might not endure for a long time, and that the exhibitors at the Champ de Mars would shortly re-enter the doors of the Palais de l'Industrie. This hope has not yet deserted us, but this year it rests on a motive which is not particularly honorable to the artists at the Champ de Mars. The exposition there is quite meagre, and it is to be feared that if the like is again produced, the public, which is beginning to find out that it is rather a "tempest in a teapot," will end by giving themselves no concern as to the second exhibition. Last year, in spite of frenzied appeals made by an influential press, we found at the Champ de Mars, an exhibit inferior to that in the Champs Elysées. Things were carried with more audacity last year than this, for if the press still contends for its favorites, it does so with less conviction, and feels the certainty that the public no longer follows it blindly. It may be fearlessly recorded that the *Salon* of the Champ de Mars offers no work of great art, and no effort comparable to those which we have pointed out in the Champs Elysées. About the work of some artists of real talent there have been grouped a collection of valueless works whose too great number completely degrades the *ensemble* of the exhibition, which, after all, contains only 953 paintings. Moreover, in order to fairly decorate the four great galleries, each artist was obliged to send several works, some of them as many as ten, and this makes it necessary for them to exhibit oftentimes, in order to make the number good, mere studies, which it would have been better to leave in their studios. Nevertheless, it is fair to applaud one innovation of the Société Nationale des Beaux-Arts, an innovation which deserves to be encouraged, and which the Société des Artistes Françaises would do well to adopt. Taking into consideration the fact that there is a reason for including amongst the fine arts, properly so-called, the production of the artists who create original and non-duplicated artistic objects, the Société Nationale has this year inaugurated a new section under the title of "Section des Objets d'Art." This idea is an excellent one, and will certainly encourage the artisans by permitting them to take a rank which they deserve to hold among those who concern themselves solely with fine art.

We will presently say what we think of this new attempt from the point of view of the results achieved. But we would first of all applaud the principle on which the new section is founded, and wish it all success.

From what precedes, it can be understood that our visit to the Champ de Mars will be a short one, since, as we did at the *Salon* in the Champs Elysées, we will stop only before works of real worth or those which have excited criticism. Therefore let us take up the galleries haphazard and without classification. M. Aublet first causes us to halt with some nice portraits treated with a clear and luminous tonality. M. Besnard, who must always be mentioned, is this year less extravagant than usual; but all the same, his is an odd sort of painting, for he bathes the women that he paints in tones of yellow or green or blue, which, of course, gives them a very singular expression. We shall find this artist also in the section of drawing, where he exhibits eight cartoons for stained-glass windows intended for the School of Pharmacy. They appear somewhat brutally rendered, but then it is quite impossible to judge stained-glass effects except from the work in place. M. Béraud exhibits, side by side with some charming little paintings, amongst which must be mentioned the "Café Concert," and "At the Chartreuse"—very amusing studies of strolling players—a canvas which is one of the curiosities of the *Salon*. It has for title "Mary Magdalen at the Pharisee's house," and the subject is, as we perceive, drawn from the Evangelists: "And those who were at table with him began to say to one another, who is he who pardons transgressions?" M. Béraud has interpreted this passage from St. Luke in a wholly unusual and singular manner, and the result is absolutely grotesque and unconventional. Christ in his long robe, with the regulation nimbus about his head, is seated at the end of a table in a fashionable restaurant. Around this table are financiers and *boulevardiers* in frock-coats and sack-coats. The feast is drawing to its close, the desert is on the table. A little waiting-maid is serving coffee. Some are pouring out liqueurs, others lighting cigars, whose smoke is filling the chamber. At the feet of Christ is prostrated a Magdalen of the most modern type in a full ball-dress. Men are looking at Christ with astonishment, without, however, losing a single whiff of their cigars. Some preserve the blasé air which the Parisian *viveurs* affect. Such is this incomprehensible painting, made, as one instantly feels, for the mere sake of catching the public. The painful impression it creates can be easily understood, in spite of the ability with which the details are rendered. One asks, what can have been the purpose of the artist? Is it a joke, or is it a philosophical idea ineptly rendered? Whatever it may have been, the result is ridiculous, the impression equivocal and pitiable.

M. Billotte brings us back into the path of art and truth, with his rather sad and gray landscapes, which, however, are rendered in a very personal and interesting fashion. M. Billotte always chooses the hour of sunset, when nature is enveloped in a dull atmosphere, which gives to all objects an almost uniform tone. He renders this impression with great truthfulness, but with a sad and monotonous feeling. M. Victor Binet also exhibits some nice landscapes. M. Adolphe Binet has sent a large canvas intended for the Hôtel de Ville, which is one of the best works exhibited. It is an episode of the siege of Paris in 1870. The mobiles have just made a sortie. They are crossing the barriers of the fortification to engage. Officers on horseback watch them as they defile. Some are tarrying over their farewells to their wives and children, who perhaps may never see them again. Apart from the dramatic side which the subject itself presents, the picture is well composed. The atmospheric effect is good. Fault can be found only with the somewhat gray tone of handling, which is so dear to the new school, whose palette loses more and more of color. Is it to M. Puvis de Chavannes that this result is due? One is often tempted to believe it is, as when for example he sees the decorative panels of M. Karbowski, who possesses all the faults of his master without having one of his good qualities. These qualities are moreover very specious, and it is necessary to put one's self in a particular frame of mind to appreciate the charm of M. Puvis de Chavannes's palette, which at first always surprises one and demands a certain amount of reflection for its appreciation. This drawing is one whose incorrectness and intentional simplification disconcert one at first sight. This simply painted and pale coloring gives to the work as a whole, an air of incompleteness which the artist sometimes exaggerates with too much heedlessness. This year M. Puvis de Chavannes exhibits a great decorative panel, also intended for the Hôtel de Ville, and called "Summer." A plain, whose centre is occupied by a little clump of trees, stretches out to the horizon, defined by hillocks. In the foreground a stream with calm blue waters cuts the meadow, and workmen are attending to the duties of the field. Women bathe in the stream, one of them upbearing her infant, apparently teaching it to swim. Farther along a fisherman in a boat is preparing to throw his cast-net. All this is rendered with an air of calm which is altogether cold; and, whatever the admirers of M. Puvis de Chavannes say of it, there can be detected in the background a regrettable heaviness and absence of aerial perspective, which causes the green mass of the little wood to advance far in front of its real position; but this picture should be judged in the place which it was intended for, and the same may be said of the two other decorative panels for the staircase of the ceramic museum at Rouen, representing "Pottery" and "Ceramics," which have a rather ghostly air in their gilded frames, for they are presented as if they were ordinary paintings.

M. Boldini excites the admiration of a certain number of persons, among whom I may not be counted, for in my opinion M. Boldini's figures are rarely properly balanced, as the poses are tortured, and the flesh seems to be spotted with soot, while the handling is vulgar and slighted.

M. Courtois shows some nice portraits, a little dull at times, but this is decidedly the fashion now-a-days, and yet it must be confessed one experiences a certain satisfaction in meeting, from time to time, an artist whose brilliant palette lightens this monotony, and whose brilliant colors illumine for an instant the mistiness which is spread through all these rooms. M. Carolus-Duran is one of these, and for the sake of the satisfaction which he produces by his color, one easily pardons the imperfections of his drawing. Nevertheless, if he only paid a little more attention to the hands and arms of the women whom he dresses in so brilliant a manner, how much better it would be. But what *brio*, what *tours de force*, from the point of view of color! The "Portrait of Miss L." in a clear rose-color on a red background is astonishingly able. His three male portraits are splendid.

With M. Carrière we again fall into thick mists. One cannot quite say that there is no talent here, but it is a troubled talent (?) which paints life at the very moment it is suffering decomposition. It is a talent which impresses a feeling of sadness and suffering upon every human face. The portrait of Alphonse Daudet is in this vein, but it is only fair to consider the sickly condition of the sorrowful poet; but his little daughter, whom he holds to him with so much love, this adorably fresh and tender infant, why has she been painted with the same yellowish and dull tones? In no way does it resemble the charming physiognomy of the little model, so full of grace and graciousness. It is a mere process, a *parti pris*, to be always adopted for everything without preoccupying one's self with sincerity in the interpretation of different sentiments, which cannot be always identical.

We will mention among the best landscapes those of MM. Cazin, Claude, Maurice, Courant, Damoye—a master whose decorative panel for the Hôtel de Ville is extremely good—Guignard, La Touche, Le Camus, Lhermitte, another master, Montanard and Zwiil.

With M. Chabas we rediscover the influence of M. Puvis de Chavannes, but the drawing is more correct, the composition well studied. "The Family," and "The Nuptial Repast," two panels for the Mairie de Montrouge, would be very agreeable to look at were it not for this bluish color which embellishes them. "The Conscripts" of Dagnan-Bouveret has been declared a great success. It is, in fact, an interesting canvas, and one well studied; but from this to a veritable chef-d'œuvre there seems to me a very considerable distance. Some young peasants have just drawn their lots, and, linked arm-in-arm, follow a lad bearing a tri-color flag. An older man, a veteran, doubtless, beats the drum. Tradition wills it that conscripts must always be gay and noisy, in pictures. M. Dagnan-Bouveret has painted his as calm and rather sorrowful, and he has done well; but looking at them closely, the faces of these brave lads express no character at all, and if it were not for the flag which they follow, and the drum which accompanies them, they would all have the air of youths going to a wedding, to a fair, or to a funeral. They are, indeed, the faces of peasants, calm and inexpressive. As to the sentiments which several benevolent critics have discovered in these conscripts, they are mainly expressed by the drum and the flag. With other accessories than these one could speak and think about these figures whatever he might feel inclined. Let us, then, be thankful to M. Delort for showing us some graceful and elegant subjects, for this class of work is decidedly lacking at the Champ de Mars. His "Recruiting Sergeant in the Eighteenth Century," is a gay and brilliant piece of painting.

M. Deschamps is also pleasant to the eye. His work is spiritual, broadly handled, but toned with too much *chic*: it pleases all the same. I will not say much about the portrait of Monseigneur Foulon, the Cardinal of Lyons, by Duez. It is a most startling red—so much so that one ought to look at it with smoked glasses; but a "Jesus Walking on the Water," by the same artist, is a finely poetical work. The fishermen in their boat are paralyzed at the sight of the miracle. Jesus, surrounded by a celestial light, is detached against a sombre background of stormy sky, and skims the water without resting upon it. It is a picture of marked attractiveness, one having much sentiment. I could say as much for that of M. Delfelt, whose subject is identical with that of M. Beraud, that is, Mary Magdalen, but inspired this time by a Friesland legend. A simple painting, where the two personages, Christ and Magdalen at his feet, in an admirably rendered landscape, create an impression that is at once sincere and religious.

M. Gervex exhibits for the Hôtel de Ville (what an army of paintings that building will enclose!) a ceiling very curiously composed, of which the subject is "Music." The artist has had a happy idea, the expression of which was not without difficulties, the mingling of allegory and realism. The lower part of the painting represents the Opéra, with its arm-chairs, the corner of the stage, personages in black dress-suits and evening-dress listening to "Hamlet." Ophelia is singing. Above her a cloud covers the canvas, and in the middle, before a Louis XV pulpit, supported by Cupids, is a charming group of musicians in eighteenth-century costumes, personifying the music of that epoch. Higher up, losing themselves under the wings of a Fame, are allegorical and mythological figures representing antique and sacred music. As you see, the idea is

graceful, and lends itself to a decorative interpretation. Unfortunately it is to be feared that this composition, which is totally lacking in ceiling perspective, will not when once in place produce the effect which is expected of it. But this criticism must wait later proof.

"The Catechism" of M. Muenier is much superior in my opinion to the "Conscripts" of M. Dagnan-Bouveret. It, too, is a country scene. In a flower-sprinkled garden a good village curate is teaching the catechism to his little parishioners ranged before him on a bench; his sly expression is very amusing, while the attentive or heedless faces of the infants are studied with much care.

We will mention, since it is signed "Missionier" and framed in a particularly rich manner, a water-color by the master who died this year. They make a great noise over this sketch, really, merely because it is the work of that master.

I am not to be ranked with those whom the mere name of M. Stevens throws into paroxysms of admiration. We can see at the Champ de Mars a nice portrait of a youth and some agreeable marine views, but we find in the work of this artist a romantic character which hinders our sharing the infatuation felt by certain amateurs of this so-called naturalistic and sincere style. As to M. Roll, whom we have had occasion to speak of at the Champs Elysées, he seems to be even more careless than last year. His palette is clear and brilliant, but his drawing is insufficient or brutal. His portraits are fair sketches, but they lack relief, modelling and half-tone, without which a work will always remain half-finished. MM. Weerts, Sain, Rixens and Pion do not deserve the same reproach. Portraits by these artists are very well studied. They are rather correct and cold, but they indicate conscientious and sincere effort. We will not forget a very graceful painting by Madame Madeleine Lemaire, who, by the side of some raspberries, which she alone knows how to paint, exhibits a "Five-o'clock Reception," where Paris elegants, both male and female, present themselves and flirt joyously. It is rather a chatoyant painting, but has feeling in it and is well studied.

We may admire among the drawings the charming pastels of M. Carrier-Belleuse, who has made a specialty of the dancers at the Opera-house. The ravishing flowers of Mlle. Ruth Merien, in water-color, painted with much skill, and a very vigorously treated landscape in water-color by M. Perret; some nice pastels by M. Bignet, and a remarkable water-color by M. Zorn, who achieves some notable results in his life-size subjects.

Sculpture is poorly represented, and only includes 161 exhibits, among which are many busts. Among the few deserving mention are the statue of the painter Boucher, by M. Aubé, and a fine medalion in high relief, signed by Dalou, which represents a Bacchic scene, and is destined for a fountain. The figures, life-size, have much movement.

Now let us say a few words on the Section des Objets d'Art. We have already done justice to the happy idea of this new departure, but unfortunately the result is not brilliant. But it is not necessary to be discouraged, for it is the first time that appeal has been made to art industries, and it must be noted that only original works are accepted which have figured at no former public exhibition. Many artists were of course taken by surprise and had not time to prepare for an exhibition which was ill-understood and perhaps insufficiently organized. In spite of this, one encounters some interesting things. A model of a new chimney-piece, in the Renaissance style, by Joseph Chéret; some vases by Delaherche and Galle of Nancy, the artists who attracted so much attention in 1889; a vase in rock-crystal and gold, incrustured with enamel work on a porphyry and silver pedestal of great beauty of form, a very delicate work by M. Léopold Hubert. M. Frederic Philippi exhibits a superb vase of gold and silver ware, with figures and ornaments and engraved rock-crystal, fine stones and pearls; and M. Henri Guérard sends plates and dishes of wood, upon which are engraved with a red-hot iron, crabs and craw-fish of original conception, which recall Japanese work.

In closing, we will address ourselves to M. Carabin, and say that baroque work is not necessarily original work, and that a lack of taste is a lack of art. M. Carabin exhibits a plaster sketch representing the fleshless body of an old woman, and calls it "Misery—a newel-post for a stairway." It is lugubrious and horrible. A little farther on the same artist exhibits several pieces of furniture, a bookcase, table, chair, etc., ornamented with nude female figures, which have no scale, but are vulgar, heavy and graceless. It is all ugly and gross in sentiment. Some accessory leafage work alone is well handled.

The moral to draw from the Salon at the Champ de Mars is that we would like to see its few artists of merit return once more to the Champs Elysées. There they will not find themselves buried in the midst of a crowd of mediocre work, which they are obliged to accept for the sake of filling their walls. They will shine perhaps somewhat less, but they will be in a company worthy of themselves and their talent. But to accomplish this some feelings of *amour propre* must be sacrificed, and Heaven knows whether artists can easily accomplish this.

USING THE AIR-BLAST TO LAY FOUNDATIONS.—A German engineer has devised a new method for fixing a foundation under water. By means of a powerful blast of compressed air he drives powdered cement down into the sand or mud at the bottom of a stream. The action of the water immediately fixes the cement, and it becomes like solid rock. — *Manufacturer's Gazette*.

ILLUSTRATIONS.

[Contributors are requested to send with their drawings full and adequate descriptions of the buildings, including a statement of cost.]

HOUSE OF ALFRED T. HARRIS, ESQ., RICHMOND, VA. MR. W. M. POINDEXTER, ARCHITECT, WASHINGTON, D. C.

[Gelatin Print issued with the International and Imperial Editions only.]

YOUNG WOMEN'S CHRISTIAN ASSOCIATION BUILDING, BROOKLYN, N. Y. MESSRS. STEPHENSON & GREENE, ARCHITECTS, NEW YORK, N. Y.

THE style of the façade is a free treatment in Italian Renaissance, but the details and general outline are distinctly Venetian in character.

The material of the face of the first story was designed to be oolitic sandstone. Above the first cornice, the entire front was designed to be finished in a yellowish-brown face-brick, long and thin, and the trimmings of reddish-brown terra-cotta.

The entrances to the first story are spacious, and have fluted columns on either side of the doors, standing on large square pedestals of stone. These columns support an entablature of stone. The larger entrance to the left is 9' wide and gives access to a broad hall leading to the chapel. The other entrance is 7' wide and gives access to the main building. The doors to each entrance were designed to be 10' high, of dark oak, with carved-stone mullions and a transom-light protected by a wrought-iron grille. The stone of the first story is dressed smooth, as required by the design, and there is a rich carved moulding around the doors. The windows are finished plain. In the story above, including the intermediate story, the windows are treated with mullions of terra-cotta, making it appear all one story, as practically is the case in the library.

The bay, over main entrance, is of terra-cotta richly moulded in Venetian detail.

The large arched window in the bay is in the centre of an alcove in the library and is 9' wide. The windows in this story are 3' 8" wide by 16' high, including the mullion which receives the floor of the intermediate story. Above this story the windows were designed to be arched with mouldings resting on terra-cotta columns, and moulded sills with brackets formed into lion's heads, supporting them. A fluted course of terra-cotta here crosses the façade, to relieve the height; and above that the detailing is plainer.

In the sixth story, above another richly moulded course in terra-cotta, are square windows set in Venetian dentils, with patterns of cut bricks between them. The cornice is rather light, but rich and with a considerable projection so as to cast a sharp shadow. It is supported on moulded terra-cotta brackets.

SKETCHES AT BORDENTOWN, N. J.—"MURAT ROW"; THE KISTNER HOUSE AND GAME-KEEPER'S LODGE,—BY MR. RICHARD H. HICKS, TRENTON, N. J.

HOUSE "O" FOR THE ORANGE MOUNTAIN LAND CO. MR. A. D. PICKERING, ARCHITECT, NEW YORK, N. Y.

HOUSE FOR W. F. HOBBS, ESQ., BRIDGEPORT, CONN. MR. J. W. NORTHROP, ARCHITECT, BRIDGEPORT, CONN.

HOUSE AT KEARNEY, NEB. MESSRS. FRANK & BAILEY, ARCHITECTS, KEARNEY, NEB.

STABLE FOR G. W. FRANK, ESQ., KEARNEY, NEB. MESSRS. FRANK, BAILEY & FARMER, ARCHITECTS, KEARNEY, NEB.

[Additional Illustrations in the International Edition.]

HOUSE IN GEORGENSTRASSE, MUNICH, BAVARIA. HERR JOSEF HÖLZLE, ARCHITECT.

[Gelatin Print.]

VARIETIES OF ARABIC STONE JOINTING.

[Engraving.]

GOTHIC DOORWAY TO ARAB MOSQUE.

[Engraving.]

NO. 167 QUEEN'S GATE, LONDON, ENG. MR. MERVYN MACARTNEY, ARCHITECT.

ENTRANCE TO THE SAME.

ENTRANCE-HALL IN THE SAME.

DRAWING-ROOM IN THE SAME.

BROOKFIELD HOUSE, HIGHGATE, ENG.: THE DRAWING-ROOM. MR. ERNEST RÜNTZ, ARCHITECT.

DINING-ROOM IN BROOKFIELD HOUSE.

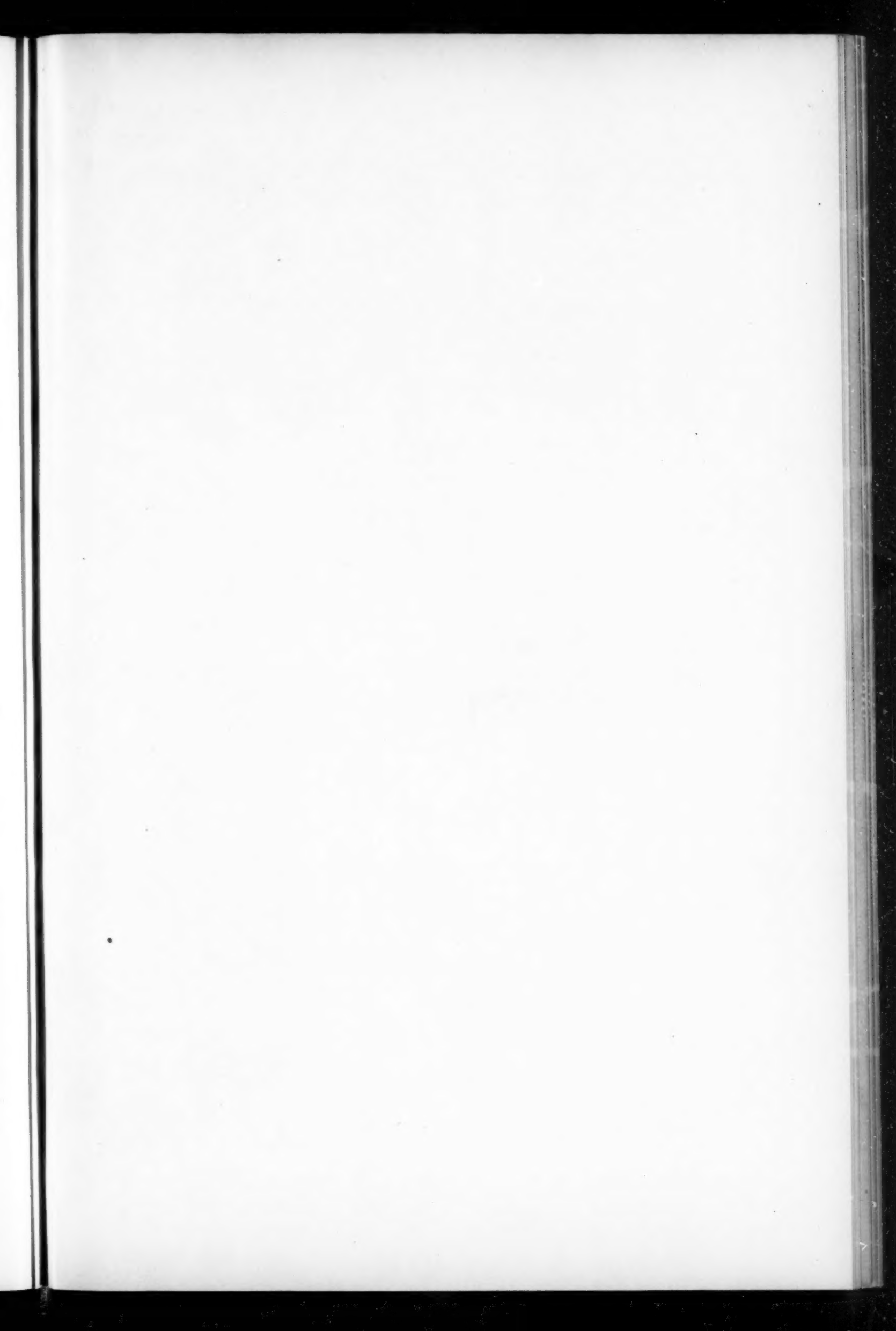
The dining-room being low required special consideration. Twenty-four pilasters were introduced, with narrow panels of Japanese paper intervening, forming a vertical treatment to add to the appearance of height to the room. The drawing-room being lofty was treated in an entirely different manner: a deep frieze selected from the Arts and Crafts Exhibition and a *recherché* dado, executed by Messrs. Jackson, of Rathbone Place, tend to reduce the height of the room.

NOTES & CLIPPINGS

DEVONSHIRE WOOD-CARVING.—Devonshire is famous for its wood-work. In the olden days carvers, whether of the ecclesiastical, civic or baronial edifices, vied with each other as to who should produce the most marvellously beautiful wood-carving. In all England, probably in all Europe, there is no finer thirteenth-century oak carving existing than are the two score and ten miserere seats in the choir of Exeter Cathedral, carved in the days of Bishop Bluere (A. D. 1224-44) by Western workmen. Further, the Bishop's throne in the same Cathedral stands to-day unrivalled in the world. It was made a hundred years later than the miserere, and its exquisite fourteenth-century carved detail holds its own against anything else of its period. And the old woodwork of Exeter Guildhall, Jacobean in its character, is as good as, if not superior to, any existing work of the same date that is known. Nowhere in England are there so many carved-oak rood and parlour screens dating from the fifteenth and early part of the sixteenth centuries as there are in Devonshire.—*Timber Trades Journal*.

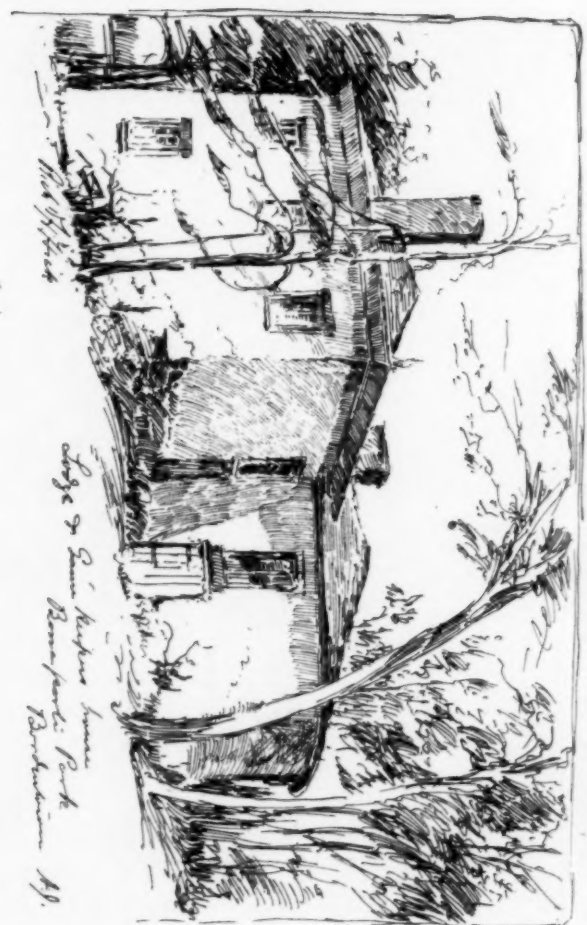
TRADE SURVEYS

THE week's business in mercantile circles shows a moderate increase; one feature of the market is that speculators are anxious to launch out, but dare not. There would not be the slightest difficulty to form gigantic pools just now, backed by all the necessary millions, if there was a show of success in eventually cornering the markets of the world next autumn. But the situation has been already pretty thoroughly canvassed, and the speculators in both Europe and America are afraid. There have been so many failures of late, beginning with the copper failure in Paris, that people begin to see the dangers involved in attempts at locking up crops or even crude or manufactured products. The Rothschilds find that even their millions are helpless to control the European petroleum market in the face of the superior American product and the bold management of the great American combination. The secret of the inutility of trade and commercial combinations has been found in the extraordinary expansion of productive capacity of almost all kinds. It is a source of anxiety with many lest this expansion be carried too far, but there are self-corrective agencies always at work to protect legitimate interests. Still, beneath all this there is a strong tendency in the world's commercial affairs towards the formation of some more comprehensive machinery than has heretofore existed. This is clearly shown in the efforts in Europe to agree on the best methods of carrying out economic views so that the least weight will fall on the people. Tariffs are being readjusted, but, it must be noted in most cases, with attention to local, national interests. Manufacturing interests are rapidly developing, new markets are being created, new interests are being developed, and the statesmen of these times find it necessary to depart from preconceived views and adapt their administrative measures to the practical requirements of the times and the budget, which is generally in a state bordering on a collapse. The foundation is thus being laid for the growth of new conditions. Manufacturing continues to spread throughout Europe. Communities are no longer so exclusively manufacturing or so exclusively agricultural as they were, but there is a losing a little on one side and a gain on the other, so that a sort of an economic balancing is going on, the real value and advantage of which may and probably will not be seen for some time to come; but progress is being made. It is this tendency which is making it more and more difficult for speculative movements to take life and shape. The next step will naturally be to affect ordinary commerce. A great change is imminent. The exchange of commodities between nations and peoples will both increase and decrease, an apparent paradox, but the explanation will be found here: Each nation is steadily growing (with some exceptions) in its ability to live independently of its neighbors, by raising and making more of what is consumed. The exceptions are in the case of cotton, petroleum, lumber and a few other articles, but these exceptions do not affect the rule and conclusion. This struggle after lessened dependence creates under-demands in other directions for other products, and thus the aggregate of commerce is increased. The outcome of these influences is to open wider opportunities for the masses of slender means and capacities. Instead of an increasing centrifugal force, there is a tendency in all business to a decentralization of power as well. Both agencies work together in harmony, one making millionaires and millionaire combinations more possible and more necessary, and the other greatly multiplying the little tradesmen and manufacturers and shop-keepers. It is, therefore, not with sufficient cause that so much ado is often made in some quarters over the destructive centralizing tendencies of the times. Railroads make it possible to start shops, mills and foundries in Texas, Montana and Washington which a few years ago could not have prospered, or, for that matter, existed outside of Pennsylvania. The products of the backwoods of Europe are distributed in European coast cities, and tens of thousands of business men and little manufacturers are finding it possible to live and be in places where a few years ago existence was impossible. This tendency is not new, but the result of a long series of causes working harmoniously together without much perceptible intelligent provision. Practical progress is unloading results far beyond the anticipations of La Salle's socialists. The politicians who feared dangerous centralizing tendency now discover powerful counterbalancing agencies they never dreamed of as possible. The mechanics of the world have been teaching the teachers. Laboratories and trade-schools have taken the place of deductions and apprentice-shops. The world is facing in a new direction, and sees possibilities that dawn like a rising sun. This wonderful progress is, of course, a material one. Results, values, profits, dividends are the only words that count to-day. This intensely practical spirit will burn and boil and expand until all the dormant and latent energies of our nature are thoroughly aroused and set into methodic and sympathetic action. It has to be done. It is to this objective point that all the creative energies are tending. The effect of this movement will be worldwide, but not sudden. It is not the most attractive prospect to the finer elements of our nature to contemplate this burning, rushing haste after a purely material progress and civilization. It is only the basis of the great superstructure that is to come, in which man himself will loom up in his real grandeur.



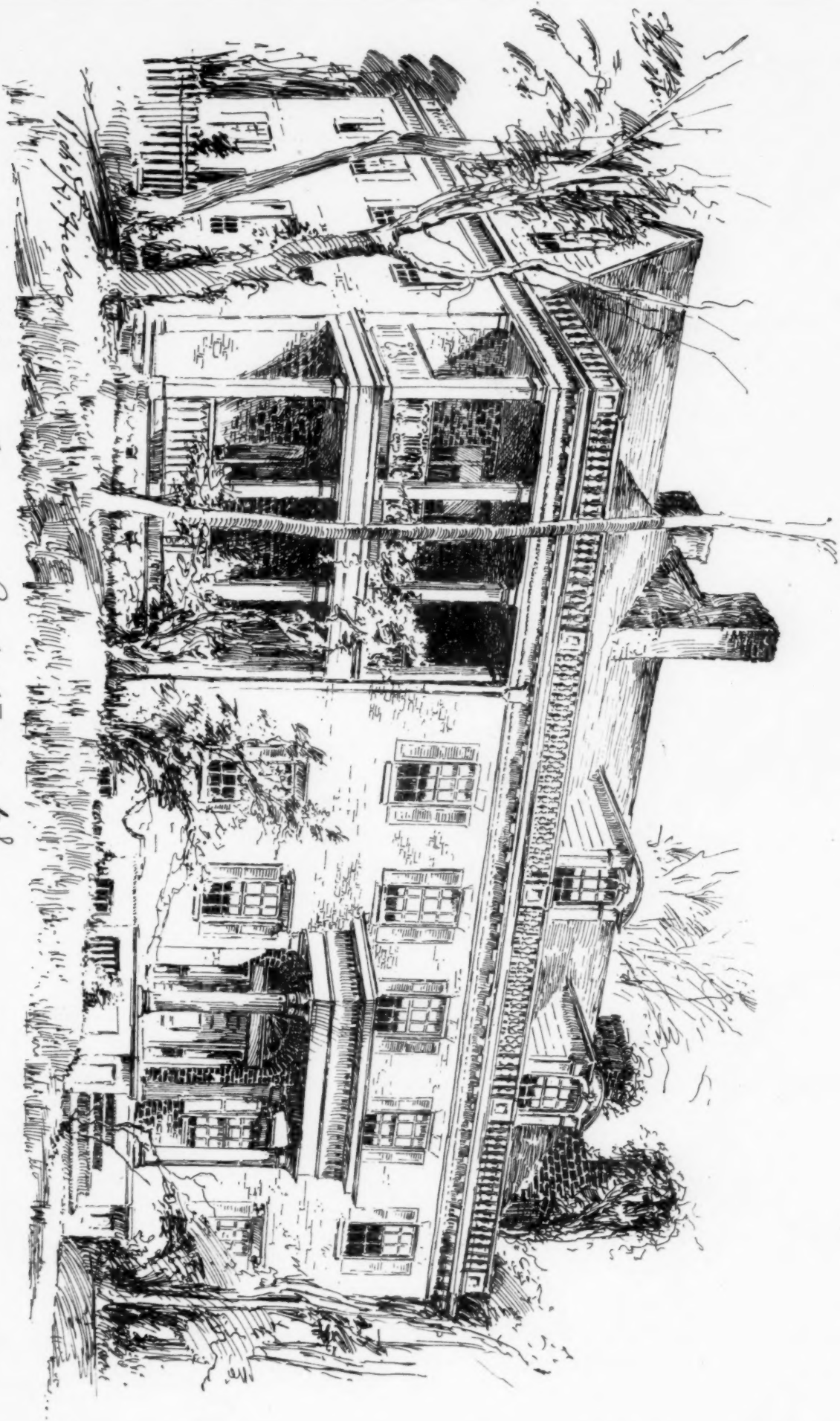


House - New Brunswick, N.J.



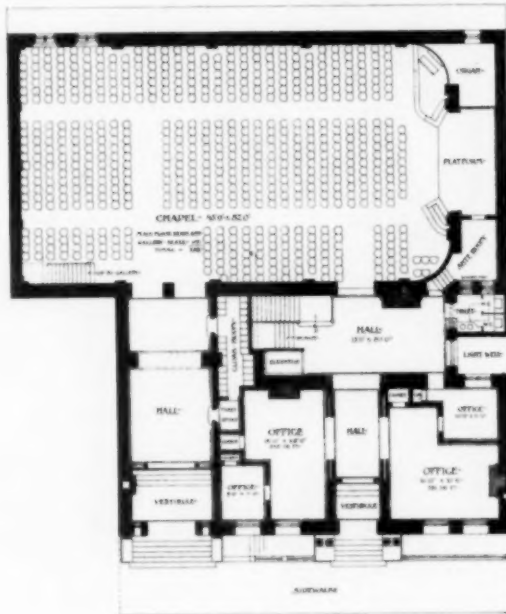
House - New Brunswick, N.J.

Robert James Gordonium of

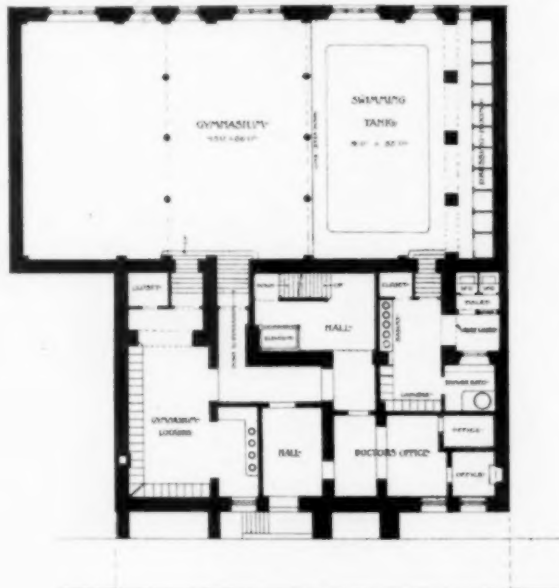




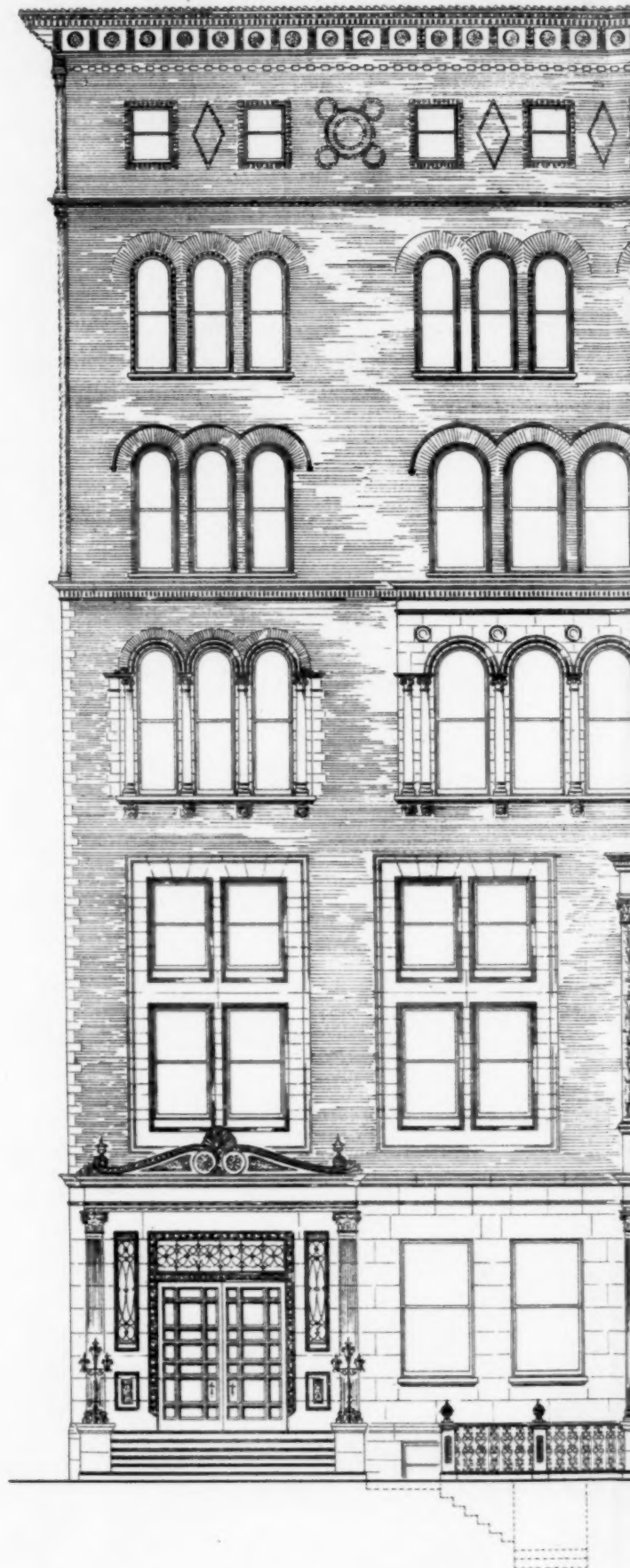
PLAN of SECOND FLOOR-



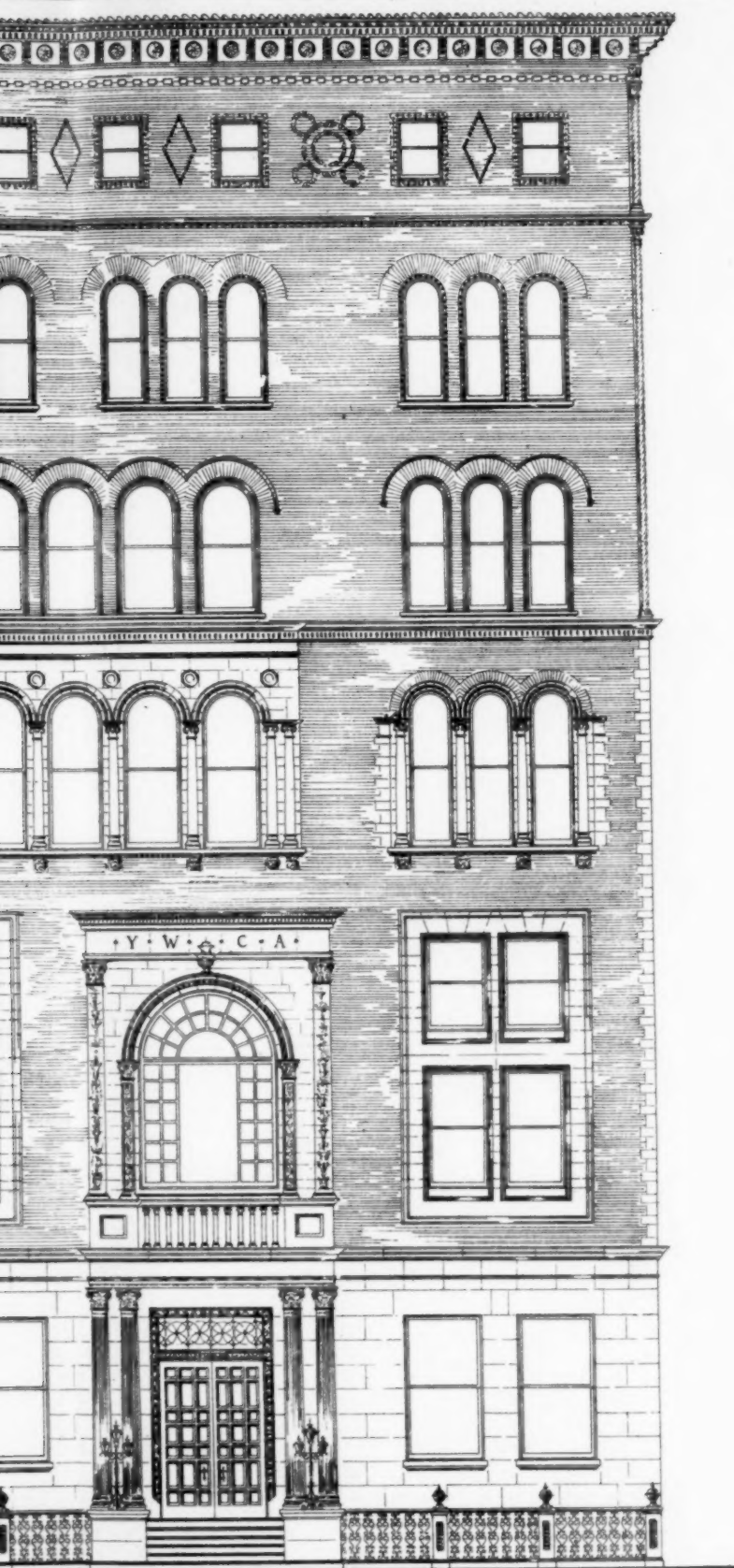
PLAN of FIRST FLOOR-



PLAN of BASEMENT-



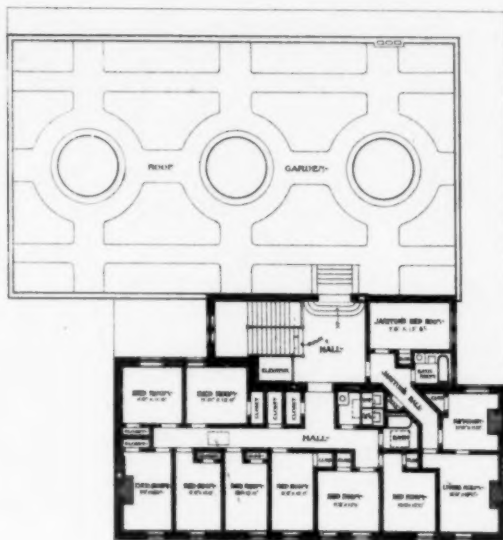
PROPOSED BUILDING FOR
COMPETITIVE



ING FOR THE Y.W.C.A. BROOKLYN, N.Y.

ETITIVE DESIGN.

STEPHENSON AND GREENE ARCHITECTS
TEMPLE COURT NEW YORK



PLAN OF SIXTH FLOOR AND ROOF GARDEN



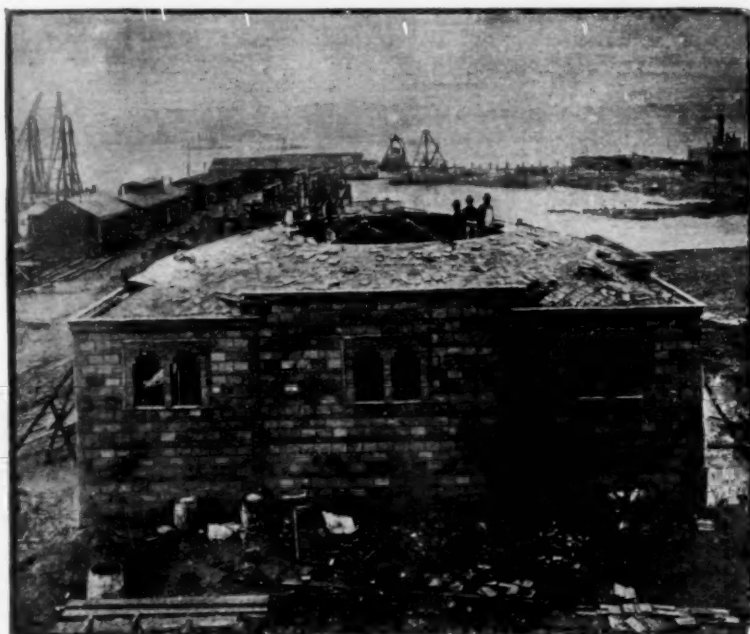
PLAN OF FOURTH AND FIFTH FLOORS



PLAN OF THIRD FLOOR

Guastavino Fireproof Construction Co.

MAIN OFFICE, 57TH STREET, NEAR 11TH AVENUE, NEW YORK.

BOSTON, MASS.
PIERCE BUILDING, BACK BAY,
TELEPHONE CALLPROVIDENCE, R. I.,
SWARTS BUILDING, ROOM 42CHICAGO, ILL.
PHENIX BUILDING.MILWAUKEE, WIS.
NEW INSURANCE BUILDING.Buildings in which the GUASTAVINO FIREPROOF CONSTRUCTION COMPANY
or R. GUASTAVINO has obtained Contracts.

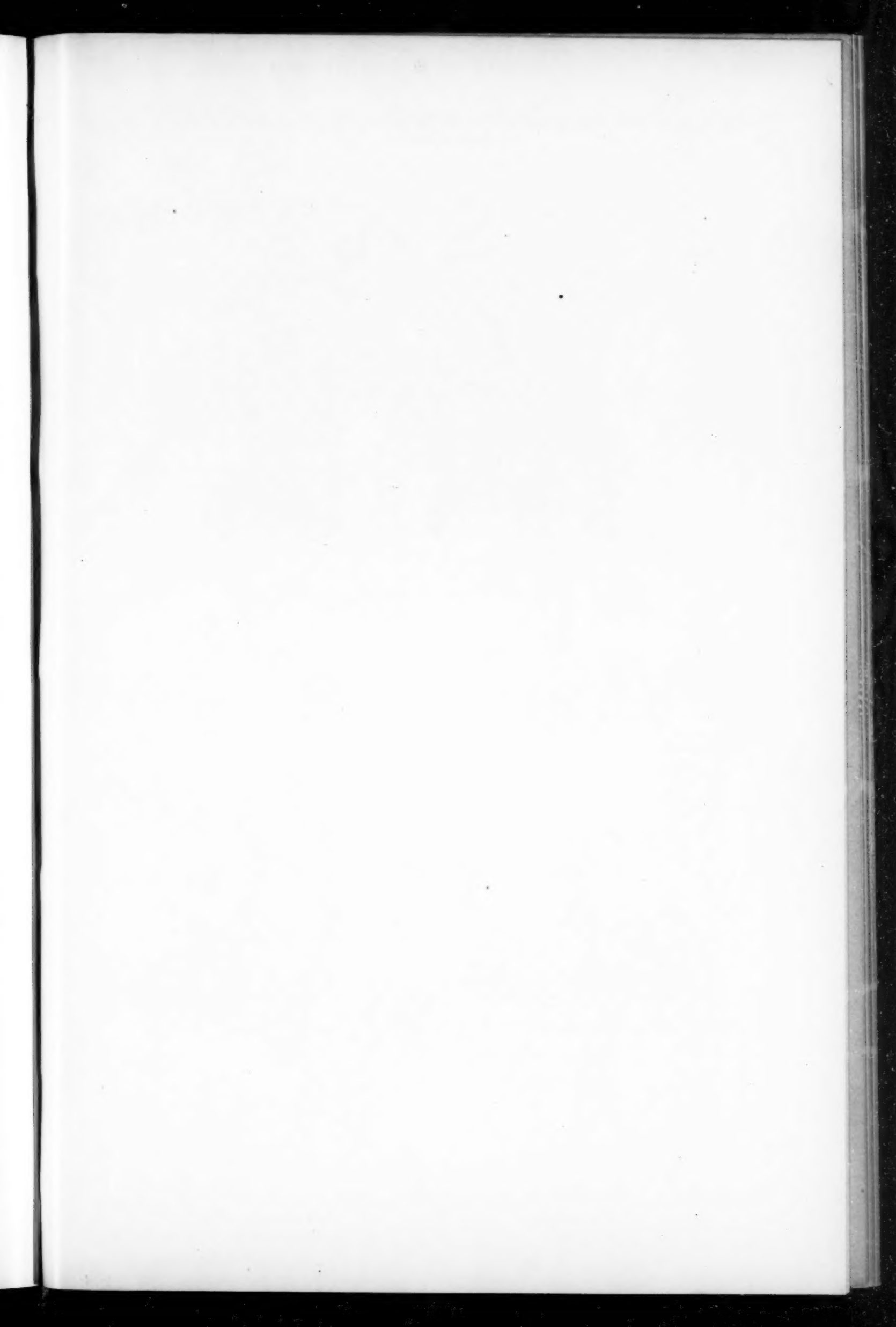
AMONG THE LARGER CONTRACTS COMPLETED ARE THE FOLLOWING:

Music Hall	- - - - -	New York, N. Y.	Manhattan Brass Foundry	- - -	New York, N. Y.
Arion Club	- - - - -	"	LaConcha Baths	- - -	Syracuse, N. Y.
Plaza Hotel	- - - - -	"	Atlantic Brewery	- - -	Staten Island.
Lion Brewery	- - - - -	"	W. Fellows's Residence	- - -	Montclair, N. J.
Corbin Building	- - - - -	"	Matthiessen Vaults	- - -	Woodlawn, N. Y.
Sidenberg Building	- - - - -	"	Morgan Stables	- - -	Newport, R. I.
Mt. Sinai Hospital	- - - - -	"	Exeter Chambers	- - -	Boston, Mass.
Edison Electric Illuminating Company,			Cox Stable	- - -	"
26th St. Station	"	"	Bay State Gas Company Building	- - -	"
39th St.	"	"	Colorado Telephone Co's Building	- - -	Denver, Colo.
Sun Fire Company Building	- - -	"	Dover City Hall	- - -	Dover, N. H.
Lyons Building, Bleecker Street	- - -	"	Philadelphia Market	- - -	Philadelphia, Pa.

AMONG THE CONTRACTS NOW ON HAND ARE THE FOLLOWING:

Havemeyer Building	- - - - -	New York, N. Y.
Howard & Childs Brewery	- - - - -	"
Arcade of Madison Square Garden	- - - - -	"
Edison Electric Illuminating Company,		
Cor. Elm and Pearl Sts.	- - - - -	"
Paterson Savings Bank	- - - - -	Paterson, N. J.
Lowell Library	- - - - -	Lowell, Mass.
Boston Library	- - - - -	Boston, "
Massachusetts State House Extension	- - - - -	"
American Legion of Honor	- - - - -	"
Boston Gas Light Company Building	- - - - -	"
Hitchcock Hospital	- - - - -	Hanover, N. H.
Ansonia Library	- - - - -	Ansonia, Conn.

This Company gives Estimates and takes Contracts for Fireproof Buildings, Floors, Ceilings, Partitions
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House at
Kearney, Nebr.
Frank & Bailey, Archts.



Stable for Geo. W. Frank Sr.
Kearney, Nebr.
Frank Bailey & Farmer Archts.
1890.

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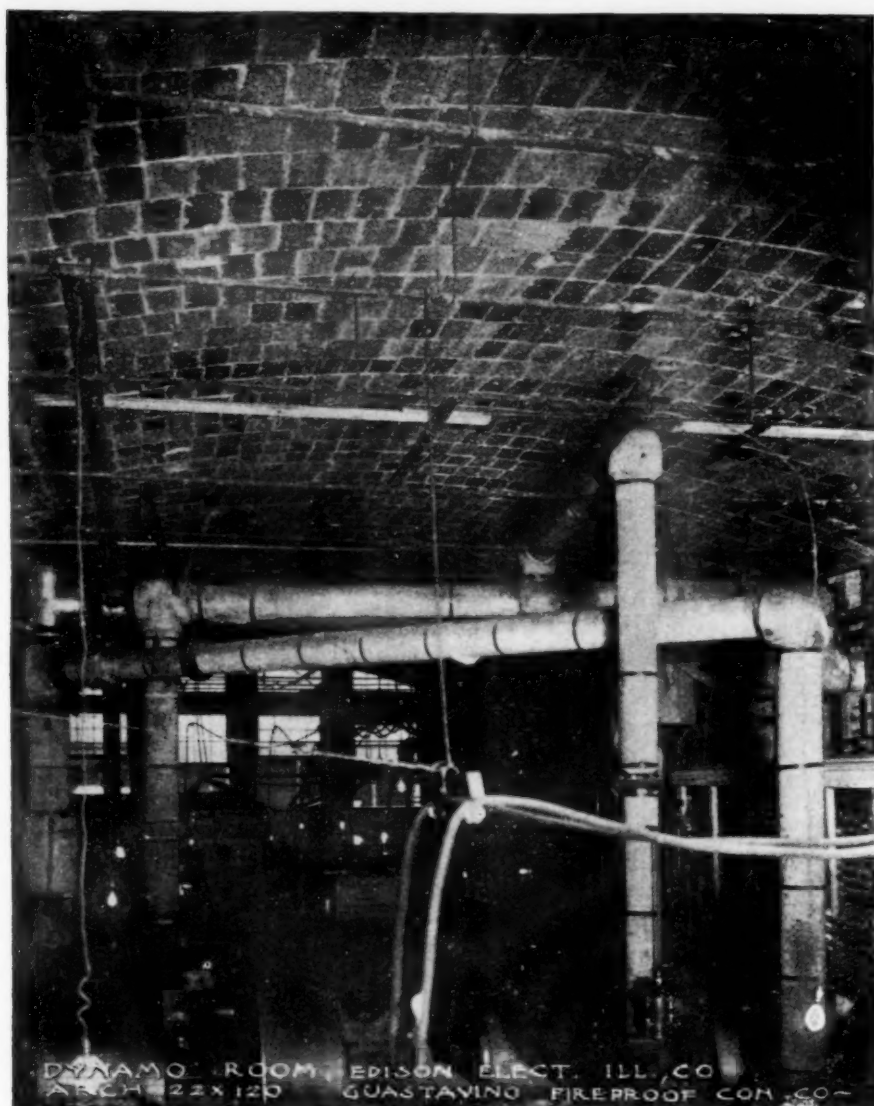
J.W. NORTROP
ARCHITECT
BALTIMORE, MD.

RESIDENCE OF
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BALTIMORE, MD.



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LAND CO.

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BUCHANAN & DEISLER, Architects.



ANDREWS, JAMES & RANTOUL, Architects.

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MAIN OFFICE, 57th STREET AND NORTH RIVER, NEW YORK, N. Y.