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VOL. XXXV.

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A STRIKING instance of the almost absolute control which the insurance companies exercise over the construction of buildings, a control, by the way, which the companies themselves say that they do not possess, and which they abuse architects for not exercising, is to be found in the results of the action of the Chicago Fire-Underwriters' Association, which, a few days ago, adopted a resolution prohibiting the issue of any policy of insurance on non-combustible buildings, hereafter erected, of a height more than one and one-half times the width of the street on which they face, or more than one hundred and twenty feet in any case; and on all buildings of combustible material more than eighty-five feet in height; and fixing the rates for buildings now in existence, which exceed these limits, at something like three per cent. As office-buildings, or other structures of the kind, are rarely erected, in Chicago or anywhere else, without borrowing a part of the money to pay for them on a mortgage, and as the mortgagees usually demand the insurance policy as security for their loan, in case of fire, and refuse to lend any money without it, this action of the Underwriters' Association upsets the whole system of financing for the construction of new high buildings, and will nearly ruin the owners of the existing ones, who are bound by their mortgage contracts to keep them insured for about the value of the buildings, above the land, and will find that when a three per cent insurance premium, in addition to the mortgage interest, on the entire value of a seventeen-story structure, has been deducted from the net rental remaining after taxes and expenses are paid, there will not be much left for interest on their own investment. It does not take a very keen intellect to make this sort of calculation, and the resolution of the Underwriters' Association had hardly been twenty-four hours in print before two contracts for tall buildings were cancelled; and, unless the Association should recede from its action, there will probably be no more structures erected in Chicago over one hundred and twenty feet in height.

THUS, in a single day, a few persons, who protest continually that they have no influence over building, and denounce with terrible invectives the architects and builders who, as they say, are responsible for the fearful fire-losses of the community, have accomplished what the best architects, with the fire-engineers and city officials, have been trying for months to find some practicable way of effecting. The Chicago Underwriters' Association is said to include all the companies,

native and foreign, doing business in the city, with one small exception, and to represent an insurance capital of two hundred and thirty-five million dollars; so that its edict is more absolute, in Chicago, than that of the Czar of Russia in St. Petersburg. Being thus beyond question or appeal, we will not undertake to discuss it; but venture to suggest that if the Association would issue a few more orders, of which any architect could supply the substance, forbidding the use of wooden laths, requiring fire-stops between all furrings, partition-studs and stair-stringers, limiting the open cubic space in warehouses to twenty thousand cubic feet, and raising to five per cent the rates on existing buildings not made to conform to the new rules, it would find the fire-losses in Chicago reduced in twelve months to a mere trifle, notwithstanding all the evil ingenuity of all the architects in the city.

MR. JOHN M. VAN OSDEL, of Chicago, who, as we said in our last issue, died in that city of pneumonia, last week, was descended from an old and aristocratic Knickerbocker family of New York. His father, James H. Van Osdel, removed from New York to Baltimore, where he was for many years a prominent architect and builder, and here John M. was born, July 31, 1811. When he was fourteen years old, his father moved back to New York, and the boy, after finishing his school education, studied geometry and architectural drawing, at the same time working as a carpenter on his father's buildings. In 1831 he married Miss Gailer, of Hudson, N. Y., and with her returned to Baltimore, where he spent a few years as a contractor on his own account. In 1836, he went back to New York, and there met Mr. William B. Ogden, himself of Knickerbocker stock, who had settled in what was then the small town of Chicago. Mr. Ogden engaged the young contractor to come to Chicago with him and build him a house. When this was done, young Van Osdel found congenial occupation in constructing steamboats, then just invented; and two of the first members of the now enormous fleet of lake steamers were built and launched by him. Two years later, he is found engaged in building Archimedean-screw pumps for clearing the water from the excavations of the new Illinois and Michigan Canal.

IN 1840 Mr. Van Osdel returned to New York, in the hope of benefit to his wife's health. He had already published a book on carpentry, and, on arriving in New York, he became associate editor of the *American Mechanic*, now the *Scientific American*. He soon, however, returned to Chicago, and soon after opened an office as a regular architect. He was the first to exercise that profession in Chicago, and found uninterrupted employment. While the great fire was raging, he hurried to his office, carried his books, plans, instruments and papers to the basement, dug a hole in the floor and put them in, and covered them with two feet of earth. After the conflagration he found them unharmed, and, taking them to a room which he had rented in a fireproof building, he was ready for work. Naturally, he had plenty of commissions for the next few years, and many of the finest buildings in the city, such as the Palmer House, the Tremont House, the Oriental Building, the Reaper and the McCormick blocks, and scores of others in the city, the University buildings at Champaign, Ill., and Little Rock, Ark., and various others outside, were designed and supervised by him. He retired some years ago from active practice, but the busiest period of his life was that between his sixtieth and seventieth birthdays. He was an active abolitionist before the war, and afterwards an ardent Republican, although he always refused nomination to office. The Chicago *Tribune*, from whose excellent account of him we borrow these facts, shows him as a thorough American of our best type—energetic, honest, ingenious and kind-hearted, full of thoughtful courage, yet without a spark of conceit; and this is, we think, the impression which the older members of the profession retain of him. He had no children of his own, but had adopted four orphans, three girls and a boy.

THE Boston Rapid Transit Commission is said to have reached the conclusion that the best way of securing quick and convenient circulation through that city is to widen the principal streets, supplementing this operation by the construction of a tunnel under the Common, through which the ordinary street cars will run. It hardly seems possible that

this expedient will serve more than a temporary purpose, and it will be enormously costly. A proposition has been made that the city shall condemn the whole of the estates abutting on the streets to be widened, take what land it needs for the widening, and reimburse itself for this sacrifice by the increased value of the smaller lot, due to its fronting on a wider street. The difficulty about this is that, for business purposes, it is found that a store fronting on a narrow street is more valuable than if it were situated on a wide one. It is very desirable for shoppers to be able to cross and recross the street readily, and rents where this is the case are higher than on the more spacious thoroughfares. If this rule should hold good in Boston, the widening would be a disastrous financial operation for the city, and the multiplication of the lines of vehicles through the principal streets, especially with the addition of strings of huge electric cars, which hide from a person crossing the street the vehicles beyond them, is likely to increase materially the number of accidents. The tunnel under the Common, while of value for connecting the northern and southern railway stations, would not prove attractive as a route for persons not in a hurry to catch a train, and a small number of cars would be sufficient to accommodate all who would choose that route.

IT is singular that the business of rolling iron, which most people suppose to be enormously profitable, appears to be much less so in this country than was imagined. There are various rumors that wages are to be cut down in the Pennsylvania rolling-mills, and the prospect is that the spring will see a general reduction. Whether this will be followed by a corresponding reduction in the cost of iron and steel beams is doubtful. It must, unquestionably, be profitable to sell at three and a half cents a pound or so goods which can be bought at France and Belgium for less than one cent; but the same mills sell steel rails at very nearly the Continental price, and it is not impossible that a loss on one sort of goods may be made up out of the profits on the other. Meanwhile, the market for iron beams is dull, and the total results of the business are probably less favorable than they have been.

JUDGE DALY, of New York, with a few other public-spirited people like himself, is making an earnest effort to secure the establishment of a Botanical Garden in New York. A very suitable place is available, in the new Bronx Park, which has been laid out by the city authorities in the most beautiful part of the "annexed district," and presents admirable qualities of soil and topography; and it is much to be hoped that the effort will be speedily successful. Singularly enough, New York is almost the only large city in the United States without something of the kind. In Boston, although nothing is done by the municipality, the Botanic Garden at Cambridge, and the Bussey Institution at Jamaica Plain, both owned and maintained as a part of the equipment of Harvard College, are open to the public, and, under the care of the renowned men whose names are connected with them, have contributed much to American forestry and botany, both scientific and practical. In Washington, the Government provides liberally for the splendid botanical collection which forms one of the chief attractions of the city, and Chicago and Philadelphia possess public collections of interest. The Bronx Park is very readily accessible from all parts of New York, far more readily, for example, than Kew is from most parts of London; and it could not be put to better use than to convert it into a great botanical nursery, with, perhaps, a zoölogical garden attached.

WE find in *Le Génie Civil* some further information of interest in regard to participation in Europe. Strange to say, France and England, the two countries perhaps most remote from each other in character and habits, are nearly equal, and far in advance of all others, in the practice of participation in profits. In Germany, no advance whatever has been made in six years. Although every sort of socialistic doctrine has been discussed there, the number of profit-sharing establishments is the same now that it was in 1885; and one manufacturer in Berlin claims that participation "aggravates discord, by the disputes which arise from the new relation, . . . while honest and intelligent direction is rewarded with nothing but contempt and hatred." There may be some truth in this in Germany, where many working-men seem to have sour beer in their veins instead of blood; but it seems more

likely that the manufacturers who think in this way are misled by the howls raised over the subject by the socialist democrats. These worthies regard participation, which, as they well know, cuts the ground away from under their feet, by giving capital and labor a common interest in the work which they accomplish together, with much the same sentiments as those which the devil entertains toward holy water; and it may be taken as certain that nothing that can be done by dint of cursing and lying to obstruct profit-sharing in Germany will be left undone by the people who fatten on class hatred. We have seen trades-unions in this country endeavoring by threats, and even by violence, to break up a modest little profit-sharing carpenter's establishment; and the same instinct is common to the whole breed of agitators.

THE success of the managers of the Frankfort Electrical Exhibition, in bringing power one hundred and fifteen miles, from the falls of Lauffen, through a copper wire, to drive machinery in the Exhibition, has brought up again the project of conducting power from the Falls of Niagara to distant places where it can be made available. The operations now going on at the Falls will furnish an immense power at the shafts of the turbines, which can be readily converted into electrical force, for transmission to such distance as may be found practicable. It is well known that the distance through which an electrical current can be transmitted depends upon the size of the wire used for conducting it, and the intensity, or pressure of the current. A current of low pressure is soon dissipated by resistance in the conductor, and, as the resistance, for a copper wire of given length, is inversely proportional to its sectional area, a very large wire is needed to carry to a distance a powerful current of low intensity. By increasing the intensity of the current, the resistance of a small conductor can be overcome, and power transmitted to a distance proportionally greater. It is therefore necessary, in order to force powerful currents to great distances through wire of ordinary size, to increase the intensity, or, as it is well called, the electrical pressure of the current, which can be done, by certain means, without changing the total volume of electric force. Between Lauffen and Frankfort, a current varying from ten to twenty thousand volts pressure was used. This readily forced its way through a small wire, and, on arriving at the Frankfort end, it was reconverted into a current of about one hundred volts tension, for distribution to various parts of the machinery, for which a low-pressure current is necessary. Since the close of the exhibition, further experiments have been tried, to see how high an electrical pressure can be safely used in such cases. A current of high pressure, like high-pressure steam in pipes, tends to burst from its conductor, so that it is forbidden in some cities to transmit currents of more than a certain pressure by wires passing through the streets, for fear that the current may leave the wires and kill or injure the passers-by; but it has been found recently that by insulating the wires with oil, the tendency of the current to leave them is much diminished, and an experimental current of forty-eight thousand volts has been used and managed without difficulty over the Frankfort-Lauffen line. If such tensions can be safely managed, it seems likely that power from Niagara will be utilized on a very large scale for driving machinery at the Chicago Exhibition of next year; and if, as the Frankfort electricians predict, a current of eighty thousand volts is found safe and convenient, there seems to be no reason why the Niagara power may not be permanently distributed throughout the principal manufacturing towns east of the Mississippi.

PEOPLE who indulge in the sort of talk which is much too commonly heard about contractors, and, we may say, architects, who happen to have disappointed them, or interfered with their whims, will do well to note that it is a rather unsafe amusement. A contractor in New Jersey recently built a house for a rich man. When it was done, a large bill was presented for extra work, which the owner refused to pay. The parties agreed to refer the bill to arbitrators, and it was settled in this way, but the owner, as is alleged, solaced himself further by spreading reports about the neighborhood that the contractor had robbed and cheated him. It is very easy to injure a mechanic's business in this way, and the contractor, claiming that his reputation has been damaged to the value of twelve thousand dollars, has begun suit for the recovery of this amount from his traducer.

ITALIAN ARCHITECTURE.¹—VIII.

Fig. 22. Villa Rotonda Palladiana, Vicenza.

ON reaching the sixteenth century, we encounter an architectural style which draws its inspiration wholly from Rome, having broken all connection with that of the Middle Ages. This type is principally represented in Italy by Andrea Palladio (1518 † 1580) of Vicenza, whose great influence in Italy and outside is world-renowned. At Vicenza, and indeed throughout Venetia, he succeeded in attracting a great following. The most important of his productions is the basilica of Vicenza; I must be content with a mere reference to this remarkable monument, which is still looked upon with the highest favor. Among Palladio's other constructions at Vicenza must be mentioned the Chiericati palace, the Thiene, now the Banca Popolare, and the picturesque villa called the Rotonda, copied in England and in France, in the gardens of Marly (Figure 22). Not less celebrated are a few of his religious edifices as San Maggiore and the Redentore at Venice. The Redentore, how it stirred the imagination of Lord Byron!

Palladio's churches call to mind a series of articles by Grauz (*cf. der Kirchenschmuck*, 1887-88) in which the writer attempts to show that the Renaissance style expresses equally well with the Gothic, the idea of Christianity. Poetry aside, it is a fact that Palladio found many imitators—at Vicenza especially, where he flourished and where his school has perpetuated.

Guided by the same artistic principles, but lighted up by a more independent fancy, the art of Vincenzo Scamozzi (1552 † 1616) may be studied in the Procuratie Nuove of Venice, the edifice which has brought him most renown.

The productions of the Veronese architect Michele Sammichele (1485 † 1559), at Venice and Verona, belong to the group of classic structures. They are of a more sombre type, all being in part, at least, of rustic work. As excellent examples, at Venice may be seen the castle of Saint Andrea, and at Verona the Porta Nuova (Figure 23). Sammichele

(Rio di S. Polo) and the Grimani (S. Luca) as well as the Bevilacqua at Verona, with a row of picturesquely set Corinthian columns, are yet considered worthy of a high rank. We are reminded here of the superb library at Venice, designed by Jacopo Sansovino (Tatti, a Florentine architect, 1486 † 1570) whom the reader must not confound with the other Sansovino (Contucci, 1460 † 1529) his master and the architect of the charming Loggetta on the east side of the Campanile of Saint Mark's—a construction which has been too severely criticised even by those who are usually independent in the field of criticism; also of the monument to Cardinal Ascanio Sforza in the church of Santa Maria del Popolo, at Rome, the details of a part of which may be seen in Figure 24. As for the funerary monuments of the Renaissance, who can forget the Tuscan tombs of Santa Croce and San Miniato, those beautiful constructions in which sculpture and architecture are so admirably combined? One of the most noted of these is the Marsuppini monument (Figure 25) at Santa Croce, by Desiderio da Settignano (1428 † 1464). The list of examples that might be cited is almost endless. I will close, therefore, remarking only that the architecture of the sixteenth century developed especially in Venetia, the home of Palladio, Sammichele and Scamozzi; and that the reaction against the precepts of traditional imitation centered around a great Florentine artist whose name itself is legion; I refer to Michael Angelo (1475 † 1564).

At the period of which I write, by the side of the productions of Palladio, an architectural style grew up in Italy, which



Fig. 24. Niche in the Monument of Ascanio Sforza, Rome.



Fig. 25. Marsuppini Monument, Florence.

disregarded Classic dogmatism, and developed in a free and original manner; it accepted the Classic framework in the *ensemble* but preserved its freedom in the field of decoration, tending in the main toward the art of the seventeenth century, that is, toward the style which is termed in Italy, in blind disdain, *Baroque*. This style forms as it were the connecting link between that of Palladio and that of the seventeenth century. It has, therefore, many claims to the consideration of those who shun extremes. Galeazzo Alessi, an architect of Perugia (1512 † 1572), is a very distinguished representative of this style. Both at Genoa, where he exerted a powerful influence, and at Milan, he did some most praiseworthy work; for example, at Genoa, the Adorno-Serra Palace, the Lercari, the two Lomellini palaces, and the Grimaldi in the borough of San Vincento; at Milan, the Marino, begun in 1558, one of the most beautiful palaces in the city, and the facade of San Celso; he also made the design for the crypt (*scurolo*) of Milan Cathedral, though it was altered in the execution by Pellegrini. Alessi's work was extended outside of Milan and Genoa. In the vicinity of Genoa he constructed at Bisignano, a palace for the Grimaldi; at San Pier d'Arena, palaces for the Giustiniani and for the princes Doria. According to Milizia, he also worked at Ferrara and Naples.

Michael Angelo's attitude toward the architectural characteristic under discussion is perfectly well known. His name as



Fig. 23. Porta Nuova, Verona.

ranks among the Italian architects of the sixteenth century with those who have won the highest praise from critics of good taste. His constructions at Venice, the Corner palace

¹From the French of Alfredo Melani, in Planat's *Encyclopédie de l'Architecture et de la Construction*. Continued from No. 835, page 193.

an architect is connected especially with the building of St. Peter's at Rome. He designed the double-vaulted dome, supporting it on very strong pillars, and planned a façade which met with the approval of Paul III. After the death of this pope, Michael Angelo carried on the work under Julius III, Marcellus II and Paul IV. He was succeeded by Pirro Ligorio and Vignola. The latter was afterward engaged alone on the structure until he was superseded by Giacomo della Porta (1541 † 1604), who finished the Gregorian Chapel according to the designs of Buonarroti, and the dome during the reigns of Gregory XIV and Clement VIII. Michael Angelo was the author of other works at Rome, for instance, the Palazzo del Senatore on the Piazza del Campidoglio, continued first by Giacomo della Porta and later by Geronimo Rinaldi (1570 † 1655), who completed it; on the same Piazza is the Palazzo dei Conservatori, which was designed by Michael Angelo, but executed by Giacomo del Duca, partly in his manner, as it is now to be seen. The Porta Pia was erected in 1564, after the plans of Michael Angelo, and the Biblioteca Laurenziana at Florence was begun from his designs in 1524; the vestibule could not be completed on account of the numerous engagements which kept the great Florentine so long away from his native city. We have not forgotten the tomb of the Medici in the Church of San Lorenzo at Florence (Figure 26), and the chapel ordered by Leo X and executed under Clement VIII. The style of art which we are considering is exemplified in the constructions of the Florentines Bartolomeo Ammanati (1511 † 1592) and Bernardo Buontalenti, called *Bernardo delle Girandole* (1536 † 1608). Ammanati is represented here by the sumptuous Vitali Palace, in the borough of Albizzi, the Giugni Palace, the Ammanati cloister at Santa

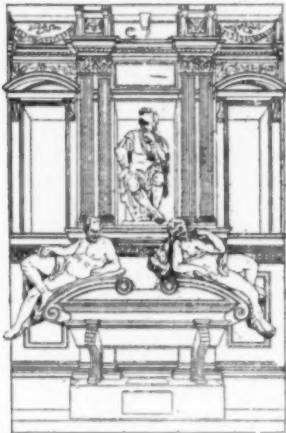


Fig. 26. Tomb of Lorenzo del Medici, Florence.

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Fig. 27. Court of the University, Genoa.

Maria degli Angeli, the Pestellini Palace (?) and notably by the admirable court of the Pitti Palace, constructed between 1550 and 1560. Ammanati also worked at Lucca. As for Buontalenti, the list of his works at Florence is scarcely less rich: for example, the palace termed "*non finito*," begun in

1592—sufficient of itself to demonstrate the great worth of the architect; the façade of the Ospedale di Santa Maria Nuova, completed by Giulio Parigi; the palace of the Riccardi marquises, begun in 1565; the Serini, constructed for the Serguidi family and the Fortezza di Belvedere, founded in 1590.

This style of architecture was especially well represented at Genoa under the influence of Alessi. The palace of the University, with its splendid court (Figure 27), is by Bartolomeo Bianco of Como († 1656?) and was begun in 1623. Although built well on into the seventeenth century, it furnishes an example worthy to be followed by all who admire strength and breadth of *ensemble* and independence in details. The Durazzo Palace, which also has a magnificent court, is by the same architect. We will pass over the celebrated Doria-Tursi Palace (now the Palazzo Municipale), a work of Rocco Lurago († 1590), the Ducal Palace by Rocco Pennone, called Rocco Lombardo († 1657) and many others which, although of the seventeenth century, are nobly conceived and have about them a delightful air of freedom and freshness. I consider this last one of the most interesting periods of Italian architecture. Its style is, as we must remember, more or less attached to the art of the past and to that about to appear; it forced its way into recognition especially through the merits of Lorenzo Bernini (1599 † 1680) the ingenious artist who was most popular at Rome in the seventeenth century.

[To be continued.]

ARCHITECT, OWNER & BUILDER BEFORE THE LAW.¹—XIV.

THE ARCHITECT'S CLAIM TO COMPENSATION.



THE claim of the architect to compensation for his services depends, both as to the amount which he can collect, and the way in which it is to be collected, upon various circumstances. There are two distinct ways in which an architect

THE METHODS OF EMPLOYING ARCHITECTS.

may be employed. By the first, or usual method, he agrees, either in writing, or verbally, or by implication, to render certain services, consisting commonly in preparing drawings and specifications for the construction of a building, and supervising its erection; and his client, in return, also either in writing, or verbally, or by implication, promises to

pay him for these services a definite sum, or, more commonly, a definite percentage on the cost of the structure. By the second method, the architect is employed, at a fixed salary, payable by the day, month, or year, to render certain professional services. This is the way in which city or corporation architects are usually engaged, and there is a very important difference between their relation to their employer and that of an architect working for a commission or fixed remuneration.

SALARIED ARCHITECTS.

To take up first the case of salaried architects; while their work may be the same as that of their brethren employed on commission, they have the advantage over them that they incur no responsibility for the consequences of their own carelessness

¹ Continued from No. 834, page 179.

or unskilfulness. We have seen that an architect paid by a fixed sum, or a percentage, may be required to make good, sometimes at a ruinous expense, any damage caused to his employer, or to the public, by his own negligence or ignorance, or that of his assistants; but an architect, or other professional person, hired on a salary, is taken with all his imperfections on his head, and it is his employer, not himself, who must pay the bills for the consequences of any lack of skill or care on his part. If the person employed had made false statements as to his attainments and experience, in order to secure employment, it is possible that he might be made to pay for damage resulting from reliance on his false statements; but unless he has been guilty of these, his employer must content himself, no matter how disastrous may be the consequences of his mistakes, with discharging him, first paying him his salary in full up to the time of his discharge.

THE WRONGFUL DISCHARGE OF A SERVANT.

Even to discharge a servant,¹ however, before the expiration of the term for which he is employed, inflicts upon him an injury, and unless such gross negligence can be proved against him as would, to a jury, seem to justify instant dismissal, he can recover damages for the wrong done him. What shall be the amount of those damages, and how they shall be collected, appears to be not quite settled in the courts.

TWO THEORIES OF DAMAGES. THE FIRST THEORY.

One theory has been stated by an Alabama court,² substantially as follows:

"Where one is employed on contract for personal services, for a particular term, at stipulated wages, if the person employed is discharged, without fault on his part, before the expiration of the term, he may either treat the contract as broken, and recover all damages sustained by him up to the time of the trial of the case, or he may treat the contract as continuing, and, holding himself ready to perform it, recover the entire wages due at the expiration of the term; and if wages were to be paid by instalments, may recover each instalment as it falls due."

On this theory, if a person is hired for a year, and is discharged without proper cause at the end of a month, he may either collect his pay for the month, with damages for injury to his reputation, etc., if he has suffered any, and thereafter have no claim on his late employer; or he may wait until the year is over, and then collect his wages for the whole time; or, if he was to receive his pay monthly, can bring separate suits at the end of every month for the wages then due; but he cannot sue in advance for wages which would become due to him later, and, if he wishes to collect the total sum due him for damages, which is the full year's wages, he must wait until the year has expired.

There are many cases which have been decided on this principle, and claims for damages have been rejected for no other reason than that they were prematurely brought, before the full amount of damages that would have become due later had accrued; but some courts hold quite a different rule.

THE SECOND THEORY.

This rule, which we may call the second theory, is stated by a California court³ in these words:—

"The general rule as to measure of damages in an action for a breach of contract is not the whole price agreed to be paid, but the actual loss sustained, which will consist of the value of the services rendered, and the damage sustained by the refusal to allow performance of the rest of the contract."

"But where, from the nature of the contract,⁴ . . . no possible mode is left for ascertaining the damage, . . . the measure of damages is the amount agreed to be paid."

Two important cases⁵ have also been decided on this theory in Maryland. A man named King was engaged by a New York dry-goods firm to act as its salesman in Baltimore, for a term to extend from February 9, 1869, to June 30, 1869, at a salary of \$350 a month. King entered on his duties, and

discharged them without complaint, until he was dismissed, by a letter, dated May 8, 1869, on the alleged ground that he was attending to the business of another firm.

It was proved that his engagement was in these words: "we hereby engage your services as salesman," and the Supreme Court held that these words did not require King to give his whole time to the service of the firm; and that he was at liberty, if that service did not require his whole time, to occupy the remainder in any other pursuit which was not inconsistent with his contract, and not injurious to the firm's interests, and which did not impair the value of his services to the firm as a salesman in that market.

The counsel for the firm claimed that the suit for the amount of the stipulated salary, as damages, was commenced before the expiration of the period of hiring; and that King had earned money subsequent to his discharge, and previous to June 30, in another employment, which ought to be offset against the damages claimed. In regard to the latter defence, the Supreme Court held that "The measure of damages was fixed by the contract, — a given salary for a specified period, — and King was entitled to recover his whole salary under the contract, from May 1, the date to which he had been paid, to June 30, inclusive; and the firm could not claim a reduction therefrom of the amount which King earned subsequent to his discharge, and before June 30, in another employment, having failed to show that he could not have earned it, without a violation of his duty under the contract, if he had not been discharged." As to the former claim, that the suit was prematurely instituted, the Supreme Court approved the instruction given to the jury in the court below; that the contract price was not recoverable *qua* salary, but as damages in the nature of compensation for the injury sustained by King at the hands of the firm.

In the second case,⁶ the plaintiff was hired for a certain length of time, with promise of a partnership at the end of that time, for a year certain. Before the expiration of the period of hiring, and before the time for taking him into partnership had arrived, the plaintiff was discharged, without good reason, and immediately brought suit for the balance of his wages, and the prospective profits of his year of partnership, as damages for his wrongful discharge. The defendant's counsel claimed that the suit was brought prematurely, as the time for the commencement of the partnership had not arrived; but the Supreme Court held that the plaintiff was not obliged to wait for this, and quoted a famous English case, which was decided in 1852, and has ever since formed a precedent in the English courts.

In this case,⁷ the plaintiff was a courier who was engaged by the defendant, in April, 1852, to serve him during a three-months' tour which he proposed to make on the Continent. The tour was not to commence until June 1, 1852, and the courier's services and pay were to begin at that time; his compensation being fixed at ten pounds a month. Soon after the arrangement was made, the defendant abandoned it, and told the courier that he should not take him. The courier then sued him for breach of the contract, and the suit was entered May 22, 1852. The jury awarded him twenty pounds as damages. The defendant appealed, his counsel claiming that no breach of the contract had taken place at the time of commencing the suit, as the time for beginning the service had not arrived. The Court of Queen's Bench, however, held that the plaintiff was entitled to bring action immediately upon the refusal to employ, and was not bound to wait until after the day agreed upon for the commencement of the service had arrived. In the discussion of the case, the court assimilated it to an action for breach of a contract of marriage. If a man should agree to marry a woman on a certain day, and, before the arrival of the day should marry some one else, it has been decided that the first woman has a right of action for breach of the contract as soon as her intended bridegroom puts it out of his power to perform it, by marrying some one else; and that she is not obliged to wait for the appointed wedding-day before bringing suit. The counsel for the tourist objected that the breach of the contract with the courier was not final, as it would be in the case of the contract of marriage, because the defendant might, at any time before the first of June, have changed his mind, and concluded to take the courier with him, and the latter would then have had no cause of complaint; but the Court thought that this would only have made matters

¹ Dugan vs. Anderson, 36 Md. 567.

² Hocheater vs. De La Tour, 20 Eng. L. & E. R. 157.

³ Elderton vs. Emmens, 6 C. B. 160, 187. Everson vs. Power, 89 N. Y. 527. Daniels vs. Newton, 114 Mass. 530-8.

⁴ Strauss vs. Murtief, 64 Alab. 299. Ewing vs. Directors, 2 Bradw. 458. Williams vs. Chic. Coal Co., 60 Ill. 149. Fuller vs. Little, 61 Ill. 1. Jaffray vs. King, 34 Md. 217. Trustees vs. Schaffer, 63 Ill. 243. Sanger vs. Chicago, 65 Ill. 243. Mahon vs. Daly, 70 Ill. 653. Hamlin vs. Race, 78 Ill. 422. Moore vs. Bennett, 40 Col. 251.

⁵ Balwin vs. Bennett, 4 Cal. 392.

⁶ Blair vs. La Hire, 127 Mass. 518.

⁷ Jaffray vs. King, 34 Md. 217.

worse, as the courier would have been kept in suspense, and perhaps prevented from accepting another engagement.

A recent case¹ in Massachusetts was decided in the same way as the English and the Maryland ones. Two men were hired to work until a given day, and, before the day arrived, were discharged. They sued for their wages until the expiration of the term for which they were engaged, but brought suit before the end of the term had arrived. Their complaint said that their claim was for "wages due," and the defendant argued that the suit was premature, and that the wages could not be due until the completion of the term of employment. The Supreme Court, however, held that the claim was simply "inartificially" stated in the complaint, and that the action was really for damages for the breach of the contract, and the right of action accrued as soon as the plaintiffs were discharged. It held, moreover, that the jury had a right, in estimating the damages, to take into account on one side the wages which the plaintiffs would have earned if they had not been wrongfully discharged.

On the whole, although there is such good precedent for supposing that a man employed at fixed wages for a specified term may, if he is discharged without good cause before the end of the term, recover his wages to the end of the contract term, even if he sues for them before the expiration of the term, it would, perhaps, be safer to wait until the time of the engagement has expired, taking care, meanwhile, to let it be well understood² that the person discharged is ready and willing to resume his work, and is doing all he can to diminish the damages which he will be obliged to claim, if justice is not done him, by looking for other employment.

WAGES EARNED IN OTHER EMPLOYMENT TO BE OFFSET FROM DAMAGES.

On either theory, in a suit for damages for wrongful discharge from employment, before the expiration of the time for which the plaintiff was hired,³ the defendant is entitled, if it is shown that the plaintiff earned money in some other employment during the time which elapsed between his discharge and the expiration of the term for which he was hired, to deduct the amount so earned from the damages which he may be required to pay. Moreover, the defendant is not only entitled to offset these earnings from the damages, but the plaintiff must show that he used reasonable diligence in trying to get another situation. The law does not allow him, after his wrongful discharge, to sit still, expecting to draw full pay, under the name of damages, from his late employer; he must bestir himself to find other work, and can collect only the difference between what he can earn as the result of such reasonable efforts and what he would have earned if he had not been wrongfully discharged.

These principles are of great importance to draughtsmen, as well as to salaried officials, so that it will be useful to explain them somewhat in detail.

Naturally, when suit is brought for damages for a breach of this sort of a contract for employment, the defendant's counsel does his best to convince the jury that the plaintiff had opportunities for other employment, which he ought to have availed himself of, and that the money which he might have so earned should be offset against the damages claimed; and if the jury are satisfied that the plaintiff has been remiss in looking for other work, they will only award him the difference between what they think he might have earned, if he had been reasonably active, and what his wages would have amounted to if he had kept his position; but the law puts the burden of proving that the plaintiff might have been earning money by other work on the defendant, and it must be shown that the employment which he might have had was of the same character as that in which he had been previously engaged. For example, a draughtsman, wrongfully discharged before the end of the time for which he was engaged, is not obliged, to save his late employer's money, to accept a situation as a dancing-master, however well qualified he may be personally to grace such a

position; and proof that such a situation was offered him, and refused, will not be received in mitigation of the damages which will be awarded him for his dismissal, although, if he should have voluntarily⁴ taught dancing during his interval of rest from his regular professional work, the sums that he may have earned by so doing will be offset from the verdict against his late employer.

It is, however, the law that if the new employment was more difficult or laborious than the old one,⁵ the offset will not be the whole amount of the wages earned in it, but only such proportion of them as the jury may think fair and reasonable.

PERSON EMPLOYED MUST KEEP TO TERMS OF EMPLOYMENT.

In any case, a person who wishes to hold another to strict compliance with the terms of a contract for employment must make sure that the terms are definite and well understood, and he must make it perfectly clear, if he should be dismissed without cause, that the parting was not by mutual agreement, and that he was always ready and willing to do the work for which he was employed, but was prevented without his consent.

This is a very important matter. If the jury can be convinced that the person employed refused or neglected to do his work, or threatened to leave of his own accord, and finally did so, they will certainly award him no damages for not being allowed to continue in an employment which he wished to leave, or in which he misconducted himself;⁶ and one who seeks redress for the wrongful termination of his employment should show in his complaint that he was ready and willing to render the services for which he was employed.

In order to enforce a contract for employment, it must be more definite in its terms than is sometimes the case. A Minnesota man, A, once agreed with B that B should employ him as long as he, A, chose to stay. B, after a time, sent A away, and A brought suit for wrongful dismissal, but lost his case,⁷ the Supreme Court holding that the obligation violated was too uncertain to maintain a suit upon.

In another case,⁸ in Indiana, a man entered into a contract by which he was to be employed by another, but the terms of the employment were left blank in the agreement, and there was no stipulation in regard to filling the blanks.

The party who was to be the employer failed to keep his agreement, and the other brought suit for the breach of the contract. The Supreme Court decided that the contract could not be made the basis of an action for failure to employ.

The person employed under an agreement as to wages and terms of service must himself keep to those terms, or he may be held to have waived them. Thus, if a draughtsman is employed for a year, at fifteen dollars a week, and, at the end of six months, his employer tells him that work is so dull that he can only afford to give him ten dollars a week for the future, and he consents, he cannot afterwards claim fifteen for the last six months of the year; but if he refuses to agree to the change, and protests, and makes it clear that he does not consent to any modification of the contract, he can enforce the original agreement.⁹ Moreover, after a man has agreed to pay a person certain wages for his work, he cannot afterwards refuse to pay them on the ground that the services were not worth so much. If no deception was practised on him as to the capacity or skill of his employé, and if the latter works diligently, and does the best he can, evidence that his work is not worth so much as was promised for it will not be received in court.

In certain cases, the law is kinder to the person employed than to the one who employs him, and the former may show that his services were worth more than the sum which he agreed to take for them. A man was once engaged to work as laborer on a city farm, for \$300 a year, for one year. He worked from April to October, drawing \$25 per month from the city treasury and was then discharged without cause.

He sued, treating the contract as having been rescinded, for \$10 per month extra for the time he had worked, on the ground that during the months from April to October, he could have earned \$35 per month, although during the winter months he might be obliged to take less. The counsel for the defendant claimed that his receipts for his wages at the end of each month precluded him from demanding more for those months,

¹ *Paige vs. Barrett*, 151 Mass. 67.

² *Rudlock vs. Belton*, 7 Bradw. 517.

³ *Holloway vs. Talbot*, 70 Ala. 389. *Armfield vs. Nash*, 31 Miss. 361. *Dana vs. Short*, 81 Ill. 465. *Hull vs. Heightman*, 2 East. 145. *Smith vs. Hayward*, 7 A. & E. 544. *Archard vs. Horner*, 3 Car. 8 Payne. 349. *Hartley vs. Harman*, 11 A. & E. 798. *Thompson vs. Wood*, 1 Hilton. 93. *Colburn vs. Woodworth*, 31 Barb. 381. *Fowler vs. Armour*, 24 Alab. 190. *Gordon vs. Brewster*, 7 Wis. 355. *Booge vs. Pac. R. R.* 33 Mo. 212. *Howard vs. Daly*, 61 N. Y. 362. *Moody vs. Leverich*, 4 Daly. 401. *Gandell vs. Pontigny*, 4 Camp. 375. *Fewing vs. Tisdell*, 1 Exch. R. 295. *Cutter vs. Powell*, 2 Sm. L. C. 48. *Goodman vs. Pocock*, 15 Q. B. 576. *Clark vs. Marsiglia*, 1 Denio. 317. *Whitaker vs. Sandifer*, 1 Duval (Ky.) 261. *Chamberlain vs. McAllister*, 6 Dana, 352.

⁴ *Holloway vs. Talbot*, 70 Ala. 389. *Stevens vs. Crane*, 37 Mo. App. 487.

⁵ *Thompson vs. Wood*, 1 Hilton. 93.

⁶ *Rudlock vs. Belton*, 7 Bradw. 517.

⁷ *Bolles vs. Sachs*, 37 Minn. 315.

⁸ *Atkins vs. Van Buren*, 77 Ind. 447.

⁹ *People's Co. Ass'n. vs. Lloyd*, 77 Alab. 387.

but the Supreme Court held that they did not have that effect, and that he was entitled to the extra amount claimed.

In this case, the plaintiff elected to abandon the contract, and sue on *quantum meruit* for what he had done up to the time of his discharge, at its actual value, independent of what the contract provided that he should be paid for it. By doing so, he lost the right to claim the contract as existing, and sue for damages for its breach, which would, under the usual rule, be the total of the wages promised, less what he might have earned after his discharge, before the end of the year. The law gives the person injured by wrongful discharge the option of adopting either course,¹ as may seem most for his interest, but he must make his choice before his suit is brought, as he cannot unite the advantages of both methods.

So also, the person employed, if he wishes to take advantage of his contract, must keep it himself. It was decided in Massachusetts² that a man who agreed to work a year at a fixed salary, and left of his own accord at the end of six months, could maintain no action for his wages for the six months during which he had worked, on the ground that the contract was for a definite amount of labor for a definite sum, and failure of one party to keep his agreement excused the other from his part of it.

It is fair to say that this doctrine in regard to contracts for employment is not accepted without question, or at least without close scrutiny, in some other States. Where the wages are to be paid at fixed intervals, of a week, or a month, although the contract of employment may be for a year, it is the tendency of courts to consider that it really meant that each week's or month's wages should be due at the expiration of the week or month, although the engagement might be that the person employed should stay for a year.

Even under the more severe view adopted in the Massachusetts case, it was claimed that the employer had made some promise that if his servant would stay and do a little additional work for him, he would pay him his wages for the preceding six months; and the court held that if such a promise was made, and the servant had rendered such additional service, however slight it might have been, and even if it had turned out to be of no use to the employer, the servant could maintain an action for his six months' pay.

SERVANT MUST SHOW INTELLIGENCE.

Besides keeping his agreement in regard to services, the person employed, if he wishes to be always able to enforce his contract, must show a certain amount of intelligence and interest in his work. An architect was once employed to superintend the erection of a building. He might have known when the work of erection was commenced, but took no pains to inform himself, and the owner, finding his house going on without supervision, employed another architect to look after it. The first architect then sued for damages, on account of the breach of the contract with him, but the Supreme Court held that he had no claim.³

THE CLAIM TO PAY FOR EXTRA WORK.

It is not unusual in busy architects' offices for draughtsmen to work, on occasion, after hours, and the question is occasionally raised whether they have a legal right to claim extra pay for doing so.

The law appears to be that for extra services, voluntarily performed, of the same general sort as those of their regular employment, the persons employed cannot claim extra compensation, unless an express agreement has been made beforehand that such extra services shall be paid for. This is the principle laid down in a New Jersey case,⁴ where a claim was made for additional pay for extra services, performed during the illness of the employer, without promise on his part to give additional compensation for them.

(To be continued.)

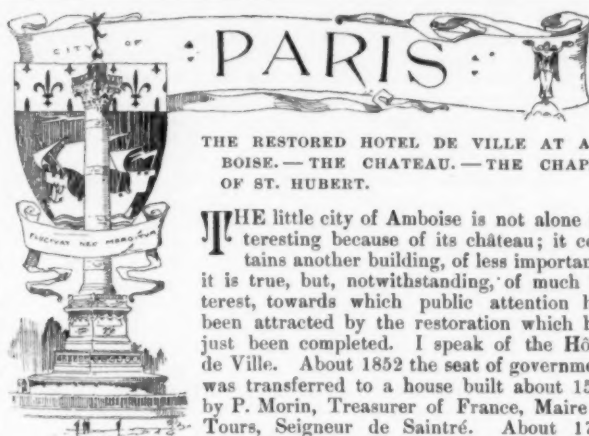
RELIABLE DATA CONCERNING LIGHTNING STROKES.—Returns have been collected in Prussia showing the extent to which buildings belonging to the State, or entitled to the State subsidy for rebuilding or repair, were damaged by lightning from the year 1877 to 1886. The number of buildings to which the returns relate is 53,502. Of these, 264 were struck during the period in question, or about five for every 1,000 buildings in ten years, and in 81 cases a fire resulted.—*New York Evening Post*.

¹ *Isaacs vs. McAndrews*, 1 Mont. 437.

² *Rice vs. Dwight*, 2 Cush. 80.

³ *Wehrli vs. Rehboldt*, 107 Ill. 60.

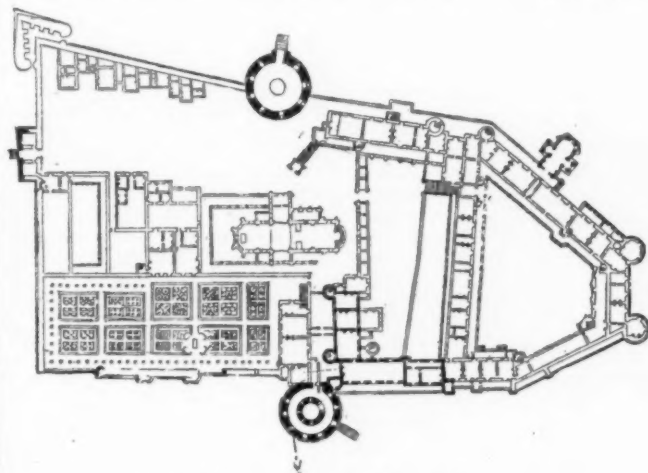
⁴ *Voorhees vs. Combs*, 4 Vr. 494.



THE RESTORED HOTEL DE VILLE AT AMBOISE.—THE CHATEAU.—THE CHAPEL OF ST. HUBERT.

THE little city of Amboise is not alone interesting because of its château; it contains another building, of less importance it is true, but, notwithstanding, of much interest, towards which public attention has been attracted by the restoration which has just been completed. I speak of the Hôtel de Ville. About 1852 the seat of government was transferred to a house built about 1500 by P. Morin, Treasurer of France, Maire of Tours, Seigneur de Saintré. About 1754 this building became the seat of seigniorial justice of M. de Choiseul. It was occupied at the same time as the prison and Chambre des Comptes, and at that time received the name of Ducal Palace. After the restoration this house became the property of the City of Amboise, which has not exhibited towards it the respect which was its due. During the reign of Louis XVIII, the ancient dwelling of Pierre Morin was changed into a storehouse for salt. Then, after the walls had been defaced, impregnated with humidity and cracked, people at length came to believe that the building itself ought to be preserved, and some repairs were attempted with the aid of cement. It was only in 1880 that the mayor of Amboise, M. Guinot, senator, succeeded in classing this structure amongst the "historical monuments," and in that way saved it from further ruin. M. de la Roque, architect to the Ministry of Public Instruction, was charged with its restoration, the work enduring for ten years, and costing more than 300,000 francs. Without changing anything in the style of the edifice (which is a Renaissance structure), M. de la Roque caused the entire removal of the old work where it had been patched together with cement, and carried out the repairs in stone, one block at a time, without totally demolishing anything. The stone-mullioned windows and pretty stone doorways have been reconstructed. The mouldings were prepared in the workshop under the direction of M. de la Roque, and set into the frame on the job. Elsewhere will be found a view that gives an idea of the general arrangement of this pleasing house of the Seigneur de Saintré, which has become at length the Hôtel de Ville of Amboise. As to the interior, the most important works have consisted in the restoration of the fine fireplaces, of which there existed merely the vaguest traces; also in the restoration of the woodwork, doors, wainscoting, etc.

Since I have touched on Amboise, it is quite impossible not to speak of the château, or to turn over the leaves of Du Cerceau's work and that of Jules Loiseleur, treating of this royal residence, the severe aspect of which is well in harmony with the tragical events which transpired within its walls. This enormous tower, which one suddenly notes from the Loire, indicates in an impressive manner the primitive character of the château, which was that of a fortress. The original fortification was built during the time of the Gallo-Roman invasion, and was destroyed during the times of the Norman invasions. Ingelger began its reconstruction, which was later continued by Foulques, but of this fortress no vestige remains. Du Cerceau has left us the plan of what was the Château de Amboise in 1500. At that time it formed a kind of trapezium,



Amboise in the Year 1500. After Androuet du Cerceau.

and was defended on the side toward the country by ditches and triangular fortifications at the angle of the trapezium. These fortifications formed a *chemin de ronde*, which remained in existence

certainly up to within a few years, and which throughout the country was known by the name of the "Casemates." Perhaps they still exist. Different structures were built following the perimeter of the château between the north and south towers. There was, first, the façade upon the Loire, then a second portion of the building flanked by two towers. A series of structures decorated with cloisters formed what used to be called the "building of the seven virtues," because of the seven statues which decorated it.

In the centre of the space forming the trapezium rose the Church of Notre Dame, the famous collegiate church of Amboise, wherein Louis XI founded the order of St. Michael. It is also credited with having received the body of Leonardo da Vinci, who used to own a house at Amboise, and desired to be buried within the walls of this church, which was demolished in 1802.

The only things which remain intact are the two towers, which give to the château its real historical character. Here sojourned Louis XI, Charles VIII, Louis XII, Francis I and Charles V. These monumental towers are interesting from the fact that they are specimens of French architecture before it felt the impress of the Italians. The southern tower, the one which Charles V ascended when he passed through France in 1539, is the larger. The thick masonry which forms the newel shaft is, says Jules Loiseleur, the historian of the châteaux on the Loire, itself a tower of quite respectable size. The ascent winds four times about its hollow newel between the base and the summit, and in so doing presents a development of more than 600 feet. This ascent, or rather, this helical inclination, rests upon a pointed vault whose ribs, supported on one side by the newel of the tower, and on the other by the opposite wall, offered differences of width whose harmonizing was not the only difficulty which this Cyclopean undertaking presented. Modillions support the springing of the vaultings and finish off the ribs of the arches. These modillions present all sorts of fantastic, grotesque or indecent figures, after the fashion followed by the artists in the last period of Gothic art. Monks are numberless among them: one holds his belly with both hands, seeming to be in terrible pain with a certain vulgar and prosaic sickness, and another grins horribly under the infliction of the toothache. The greater part of these figures have been mutilated by bayonet thrusts, or by the prisoners who to the number of 1,500 were shut up in this tower in 1815. A pointed vault, under which stretches a flight of steps, gives access to the château. This flight passes under a mass of masonry, which supports the chapel. After the discharge of Abd-el-Kader, who was the last prisoner held at Amboise, between 1848 and 1852, the château was classed as an "historical monument," and at that time M. Ruprich-Robert was entrusted with its restoration.

The balcony of the façade of the principal *corps de logis* on the Loire has remained. This balcony, of a severe character, and from whence one could jump into the Loire if he wanted to, is, according to Loiseleur, the work of Louis XII. "Solid square bars of iron placed vertically and terminating in great hooks cut across other horizontal bars of iron which embrace the first set in a stringent gripe, so as to form little square spaces of equal size and all knit together. It was from this balcony that were hung the principal leaders of the 'conspiracy of Amboise.' The bodies, fastened to the solid bars, hung off into space. A slash with a poniard severed the cord, and the bodies plunged down into the Loire."

It was Louis Philippe who added the terrace which to-day stretches under this balcony, and opened five round-arched bays for the purpose of giving light to the kitchens. But the very jewel of jewels which remains at Amboise, and has been restored with care, is without question the Chapel of St. Hubert, a very perfect work of the last half of the fifteenth century. It is a small structure, fine, elegant, planted in a most picturesque manner upon the summit of the high retaining-walls of the terrace on the side toward the south tower, and is forty metres above the bottom of the moat. The façade is almost wholly taken up with a great pointed arch. Two rather low doorways give access to the chapel, and are separated from one another by a niched pilaster, which aids in the support of a bas-relief which represents the conversion of St. Hubert. J. Loiseleur gives an interesting description of this celebrated bas-relief: "A gigantic stag is standing in the middle of the composition motionless and tranquil as if he were not surrounded by a furious uproar. Between his horns rises a flamboyant crucifix. The impetuous huntsman has halted terrified at the sight. He throws himself upon his knees and with one hand checks his horse, while with the other he salutes the miraculous sign which is to convert him to Christianity. In the place of the Nimrod of Aquitaine, the persecutor of the Ardennes, there is now only an apostle, the confessor of St. Lambert. A crowd of wild animals constitute the accessories of this composition, as if the whole population of the forest had come to take part in the conversion of the patron of the chase. St. Anthony in the left-hand corner looks upon St. Christopher weighted down with his divine burden."

The interior is not less interesting. Imagine two rows of point d'Alençon half a yard high draped all about the inside walls in such a manner as to form a series of canopies and corbelled niches, separated by graceful colonnettes with prismatic nervures. Modillions, figures of never-ending variety finish off the pendentives of these niches. Not one of these *motifs* is repeated. Vine leaves, holly leaves, oak leaves, cabbage leaves, thistles, all the architectural flora of the fifteenth century is to be found here intermingled with a profusion of real and fantastic animals. A little monk in the angle

at the side of the altar blows his trumpet in an incongruous and eccentric manner, quite identical with the one which serves as a reading-desk in the temptation of Callot.

Over this profusion of lacework, leafage, crockets, over this medley of wrinkled, jagged leaves, twisted into a hundred different forms, falls a burning light, sifting through the stained windows in which vermilion together with yellow and ultra-marine blue are the dominating colors. These windows, which represent male and female saints, life-size, were made at Sèvres, some after the designs of the Princess Marie d'Orléans. In the time of Louis Philippe, the architect Lafontaine carried out at the chapel, as well as at the château, unskilful restorations. When the château was turned over to the Comte de Paris in 1873, he called in Viollet-le-Duc, who recommended the scheme of restoration which had been worked out by M. Ruprich-Robert. The Comte de Paris accepted this scheme and carried it into execution. The entire upper part of the chapel is new, and the tympanum above the bas-relief, described above, has been completely remade by the sculptor Geoffroy Dechaume. In the centre, the Virgin, bearing the Infant Jesus in her arms, is surrounded by angels. At left and right are King Charles VIII and Queen Anne of Brittany upon their knees, upholding their clasped hands. No one knows how this tympanum was decorated formerly. But in the time of Louis Philippe an opening with mullions was cut through in this space, producing a very unfortunate effect. As it stands to-day, thanks to the restoration of Ruprich-Robert, the Château d'Amboise is unquestionably interesting from an artistic standpoint; but it is allowable to believe that if important investigations were undertaken in the grounds which now form the gardens, there would probably be discovered many ruins, and some constructions would be brought to light which are now indicated in the plan of Du Cerceau, especially the old Church of St. Michael.



ARCHITECTURE: A PROFESSION OR AN ART.—THE CARPENTERS' STRIKE AWARD.
—NEW PARKS.—SEDDING AND HIS INFLUENCE.

IT is not often that we architects discuss our professional affairs in public, but it has lately become the practice to do so in England. The question in dispute appears, on the surface, to be of a purely Platonic character, the title of the discussion being "Architecture—a Profession or an Art." Consequently, the outside public hurriedly take note of the title of the discussion in the *Times*, and see architects busily engaged in an acrimonious word-warfare upon the title of the occupation they follow. Is it a matter of wonder that they shake their heads in surprise at what appears to them to be little else than childishness? Of course, the question in dispute is more than a matter of nomenclature, much more, but it is unfortunate, first, that such a misleading title should have been chosen, and, second, that the correspondence should have taken place in a lay rather than in a professional journal.

The real question is this: Is architecture to be an art, pure and simple, carried on by artists in studios, who fraternize with craftsmen and workers in wood and metal, and whose whole and only business it is to see that the building entrusted to them is a creation of beauty? or is it to be a profession carried on by professional men of business in an office, who are prepared to undertake a host of matters of a surveying nature, to execute which art is not needed? Putting it another way: Is art to be the great essential to an architect, without which he is nothing? or is art to be simply an accidental, an admittedly desirable but by no means necessary auxiliary to the architect?

The discussion would probably be quite disregarded were it not for the status of the combatants. On the one side are ranged Mr. Norman Shaw, Mr. Bodley, Mr. Reginald Blomfield and others, who represent the very best school of modern architecture. The feelings and sympathies of the younger generation go out warmly to these men, who have done so much for English architecture. We are accustomed to respect and admire them, and do our best to follow in their train; but when they ask us to abandon, as unworthy of architects, that part of practice which serves to help us to live, and when they ask us to abjure the Association which is doing so much for architectural education, to ignore the Institute and all its works, and to withdraw the little influence we may have upon our brother architects who are not, perhaps, as artistic as they might be, when, I say, they ask us to do all this, they ask too much, and we, despite our reverence for them, refuse.

On the other side is the Institute, or rather, to avoid an unfortunate mistake, the governing body of the Institute. The Institute practically says, through its President, that there are three sorts of architects—the artist, the scientist and the man of business. An ideal architect combines all three functions truly, but few architects are ideal, and therefore we must recognize all these three as

architects. Consequently, in the examinations, design is not a subject upon which it is absolutely compulsory to pass, and I have known men who have passed the Royal Institute of British Architects examination, all the while innocent of the laws and principles of design, and really unable to draw at all respectably. This is bad enough as regards the Associates, but it is worse as to the Fellows. Absolutely no inquiry is made into the character of the designing power of the candidate for admission as Fellow. Being a Fellow of the Royal Institute of British Architects proves that you are a gentleman of professional integrity—at least, it is supposed to—but it proves nothing more. A Fellow may be unable to sketch or draw, much less design; he may be ignorant of the laws of hygiene, and unable to personally calculate the nature of the strains in an iron structure. All this is perfectly immaterial, and, consequently, is it a matter of surprise that many members of the profession are not convinced of the value of the appendix, "F. R. I. B. A.," and refuse to use the title when they have it?

This is the true reason of the discussion, and you see it is a pretty deep one, after all, albeit the apparent shallowness. Speaking again as a younger man with an open mind, it does seem to me, and to many others, a pity and not altogether the most courageous course for the men whom many recognize as their right leaders to sullenly withdraw and stand aloof, leaving the younger men to bear the brunt of the battle against the commonplace, and so practically assist the very side they are in reality opposing. No doubt they are busy men, and their own reputations are beyond dispute, but to enter the lists they consistently refuse. Their souls have an abhorrence of committee-work, and they go home at night to their own firesides and leave the field to their adversaries. And then, to equalize matters, they write to the *Times*.

The strike is now quite over, as Mr. Anderson has issued his award. This is, no doubt, clear enough to those engaged in the dispute, but the arrangement of time seems a little complicated. There is little practical change from the system of ten hours a day, but a varying scale is drawn up, which fixes different times for work done in the shop and on the job, and in summer and in winter. The arbitrator has given the appeal of the men for an extra penny an hour a direct negative, and the wages will, therefore, remain at 9d. I can hardly say that the award has given satisfaction either to the masters or the men, and one firm is, I understand, making advances to men to ignore the award and proceed on anti-strike lines. No doubt Mr. Anderson gave the question most earnest and careful consideration, but it is rather a pity that he did not seek the assistance of two assessors and hear the evidence in open court. There is talk of another strike next spring.

The President of the Local Government Board is proposing to introduce a consolidation of the Metropolitan Building Acts next session, following the same lines that he has adopted with regard to the Housing of the Working Classes Acts and Public Health Acts. It has been the custom in all these matters to introduce short amending acts from time to time as necessities arose. Consequently, the law was most difficult to clearly understand. The consolidation of the original act with the amending acts was followed in the two preceding cases by further amendments to bring the legislation up to date. These amendments were subsequently consolidated in the bill, and one complete act, taking cognizance of all the modern discoveries, was the result. The Metropolitan Building Acts are notoriously antiquated and badly drafted, and no reform will be more welcome than that now contemplated by the government.

The student societies in London and Birmingham have been celebrating the beginning of session with various festive gatherings. The London Architectural Association, as befits its dignity, gave a grave conversation; but the Birmingham students have changed all that so far as they are concerned into a dance. The drawings of the South Kensington Museum competition were exhibited at London and the opportunity was a capital one for giving them a careful look.

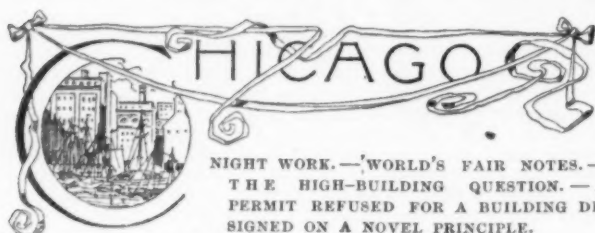
One of the works of the County Council has been the formation of a number of beautiful parks in the neighborhood of the Metropolis. If this had been done years ago London would not have been so densely crowded together as it is now, but would have had good open playing-fields within reasonable distance of the poorer parts. At any rate, the omission is being made good now so far as practicable, though it is of course impossible to acquire any large areas of land near the heart of the metropolis. One of the prettiest of the latest acquisitions has been a charming park on the wooded slopes of Highgate Hill. This was originally the park attached to the house of a well-known city merchant—Sir Sydney Waterlow—who generously gave it without charge to the people of London. Leaving out of account its fine position, it differs from most of our London parks in its undulating character. The various hills and lakes make up together a charming picture and the interest is still further enhanced from the fact that "Lauderdale House" is situated in the park. This building was one of the residences of the notorious Nell Gwynne and possesses a certain architectural character, being somewhat in the style of the early settlers' houses of Maryland and Virginia. Unfortunately the building is in so ruinous a condition that the County Council have made up their minds to demolish it, but I understand some of the architectural societies are making inquiries with a view to its preservation, which would certainly be very desirable if in any way possible.

A very interesting paper was read at the Association on Friday, November 27, on "Sedding, His Work and Influence," by Mr. H. Wilson, who was Sedding's great confidant during his life and who represents him now he is dead. The paper was very well written and full of enthusiasm. In a recent leaderette, I was sorry to see you record the opinion that the sort of sentimentalism that Sedding represented had not much echo upon your side of the Atlantic. Here in England Sedding was a real force while he lived and, from what I can see, is likely to become a far more potent force now he is dead. He is certainly a pioneer, and has there yet lived a pioneer whose actions have not courted the severest criticism? If I ask you to consider what his life was devoted to, and what indeed caused his early death I think I may perhaps arouse in America some of the feeling that is growing here. Sedding's life was one long revolt against the ignoble and commonplace, and one long struggle against the many influences which he felt were combining to stifle the growth of art. His view of an architect was not the money-making city practitioner, nor the unfeeling academic professor, but a master-workman, a master mind guiding and controlling the actions of those who were carrying out his conception. He felt deeply, as many of us feel in England—and perhaps you in America—what a difficult thing it is to inspire the mechanic with real interest in his work and how ignorant and how careless he is. He regards himself perhaps, as we are too apt to regard him, as a machine whose business it is to do a certain amount of mechanical work daily at so much an hour, and then to leave this work perfectly uninterested in it, careless whether he has realized the architect's ideal and ignorant whether the architect has any such ideal. We most of us, I suppose, meet over and over again with this sort of thing until at last we give up the idea of getting our building as we want it and, becoming accustomed to this hard and unfeeling interpretation of our ideas, get at last hardened ourselves and fall victims to the uninteresting and commonplace. Sedding's enthusiastic, combative nature would not permit him to take this view, he fought against it all along the line. First, he made himself able to realize his ideals himself: he modelled in clay, worked with the chisel and at the forge until he attained a certain proficiency in the use of the tools. Then he gathered a number of young workmen around him and imparted to them his own enthusiasm in work and made them feel that they were artists as much as he. He did not stop here but tried to exert his influence on his brethren. The Arts and Crafts Exhibition Society and the Art-workers' Guild were started by him and a few chosen friends, with the expressed aim of inducing the public to acknowledge and encourage the individual craftsmen. With young architects he was even more eager and earnest. He often came down to the Association and lectured and talked to them, showing them what an insignificant creature the architect whose talent is limited to drawing houses prettily on paper is, compared with the man who understands every detail of his art, in the same way that Sedding himself did.

Mr. Wilson's paper was intensely sympathetic, perhaps too much so, and related many little incidents of his life. He was an indefatigable worker himself, and would generally not only design the whole building himself, but every little detail—moulding, carving, iron-work and plaster-work, in all of which he took the greatest interest. The early years of his life were a struggle, he was unknown, and when people began to know him they were a little bit frightened to give him work, because what he did was so different from everybody else, and most people do not like to be thought eccentric. In time, however, said Mr. Wilson, the success he coveted came to him to a greater extent than he could manage, and the difficulties he found in carrying out his ideas when he had so much to do made him over-work himself, and caused his death.

Now was this man an idle dreamer, and the principles for which he sacrificed his life impractical and visionary, or was he the precursor of a great artistic revival extending from the architect down to the lowest form of craftsmen? I think the latter, there are so many evidences of it just now. The faction, if you like, led by Sedding, is growing in numbers and influence, and there are being formed about us various guilds of workmen, who are endeavoring, first, to learn their craft themselves, and then to defend it against the untrained mechanic. The Guild and School of Handicrafts in the East End, and the Art-workers' Guild in the West End, are working steadily on with this end in view; and even the great city companies, the modern representatives, in broadcloth and high hats, of the old trade guilds, are diverting something of their wealth towards the encouragement of good workmanship. These are signs of the times, and it seems to me that the movement set on foot by Sedding will be carried on by other men, and that its effect on the architecture of England—and, perhaps, of America—may be greater than we think.

CHURCH BELLS IN TOWNS.—A society has been formed in New York, with a branch in Philadelphia, to promote the suppression of church-bell-ringing by law—or at least its regulation by definite legal restrictions. It will not, I trust, be long before this beneficent society has another branch in London. Many pretty things have been said and written about church-bells. They may or may not be true, but it is certain that they have only been inspired in the country. Nobody ever wrote or said anything poetical or complimentary about church-bells in large towns, and most of the things that have been written and said on that branch of the subject are quite unfit for publication.—*London Truth*.



NIGHT WORK.—'WORLD'S FAIR NOTES.—
THE HIGH-BUILDING QUESTION.—A
PERMIT REFUSED FOR A BUILDING DE-
SIGN ON A NOVEL PRINCIPLE.

ASIDE from several large buildings, either just begun or about to be erected, work in the architects' offices here is comparatively quiet. The work on those underway has been more or less interrupted by the unexpected winter weather of the past month. To overcome the difficulty of working in cold wind and snow, it has been interesting to notice the devices resorted to in the high buildings, especially those whose steel and iron structural work has not yet been enclosed in the brick and terra-cotta walls. Portions of these buildings have been protected by canvas, but the prevalence of extremely high winds, together with the low temperature, has made it extremely difficult to work in the high, exposed stories. On many of these structures the work is pushed day and night, when the weather will permit. In the Cook County Abstract Building, over thirty electric-lights make night-work possible, and here, at present, gangs of men are working on the concrete of the floors; while on the walls of the Ashland block a force of fifty men lay brick by means of the same artificial light, and so different kinds of work are carried on in other buildings.

The cable-car system seems to have been most alarmingly shattered by our recent attack of winter, which only goes to show what would or might be the case in a season as severe as we are liable to have. There have been constant interruptions in the operation of the road, caused by accidents to the machinery, which it has taken hours to repair. Not only have these occurred in the cold and snowy weather, but in the warm days, when the melting of our clay-colored snow has transformed the streets into most disgusting sloughs of despond. With the sooty atmosphere above and such filth beneath one's feet, the question rises often in one's mind: "Why live in such a place when all over the world there are chances to, at least, breathe pure air?" It is an unmistakable fact that Chicago each year grows more and more dingy and smoky, and the heavy, oily soot more all-pervading. Add to this the slush that comes from the dirtiest of melting snow, and one can almost sympathize with an iron cable that gets discouraged and refuses to run.

However, there are many in whom such a sentiment is lacking, and, finally, the public generally seems to have decided that the cable is not a grand and perfect success. There is strong probability that an underground electric system will be given a trial on one of the short routes where the cable has not yet been introduced. This system is said to be quite perfect, the running power of the road not being affected by cold, snow or wet, as the cable system most decidedly is.

The elevated road is at present in a most embarrassing position. Most of the tracks are completed, its stations likewise, and all would be in running order but for several small breaks, for which the right-of-way is not yet obtainable.

The question of rapid transit to the World's Fair grounds has been practically settled, and an entrance thereto for all railroads has been arranged. The Illinois Central, which is at present the chief road that leads to the site, is not to have any monopoly in the matter. The plan is simply this: the railroads will enter the grounds at the southern extremity on a double track. Adjoining this location selected is a private estate of seventy-five acres. The right-of-way has been secured through this tract for a double track and for a series of thirty-four tracks between certain streets. These tracks will afford switching facilities and space for five hundred cars. A depot will be built at the entrance to the grounds. It will be an immense concern, and will be erected by the various roads. The attitude of the Illinois Central road, it is said, has not been all that could be desired, and, of course, such an arrangement will place the Fair quite beyond the mercy of any one corporation.

If, as is highly probable, the intentions of the World's Fair Commissioners of the State of New York are carried out, the headquarters of that State at Chicago will be one of unusual interest. The Commissioners propose, if possible, to procure the old Van Rensselaer manor-house at Albany, tear it down carefully, numbering each separate piece of stone and woodwork, and transfer it to Chicago, where its fine proportions will grace the Fair grounds. The house to-day is one of the best examples of colonial architecture in the country. It was built in 1786, and was for years occupied by Stephen Van Rensselaer. While other States intend to erect only temporary structures for their headquarters, this one of the State of New York will be given to our city as an interesting monument. Money alone could not have obtained this relic of pre-revolutionary days; but it now stands in the heart of Albany, and is about to be crowded out of its original position by some extensive improvements in the surrounding thoroughfares. The house is still owned by the descendants of the Van Rensselaer family, but it is reported they will offer no obstacle to the accomplishment of the plan. The Order of the Sons of New York was to have preserved this interesting

relic, but the idea of having it in a measure represent their State at the Fair is entirely acceptable to them.

One very interesting construction at the Fair will be the Insurance Building. This enterprise will be undertaken by two Boston men. A space one hundred and twenty-five by seventy-five feet has been allotted on which to erect a typical insurance building to cost not less than one hundred and fifty thousand dollars, it is reported. Although it is a project which is not actually part of the Fair, the plans for the building will be drawn by Chief of Construction Burnham. When completed the structure will represent all that is perfect in protection against fire. The use to which the building is to be put necessitates that the design include a high tower to be used in exhibiting the various fire-escapes. All the material used in the construction will represent fireproofing, and will be furnished free by the manufacturers here in the United States. On the ground-floor will be a hose company with every accessory known to modern invention as protection against the possibility of an uncontrolled fire. Every chance will be given to demonstrate the merits of the materials by a daily test of fire. The first floor will show the principles of fireproof construction, the second slow-burning construction, while the third will be of ordinary construction as a means of comparison. Within the building there will be practical exhibitions of fire protective, extinguishing and safety or preventive apparatus of every description. At one end will be constructed the best forms of outside and inside staircases, elevators and open hatchways, with all their safety-attachments, fire-shutters, escapes, stand-pipes, etc. The rooms on the third floor are to be used as headquarters for underwriters; one room for insurance men; another for architects and builders where everything pertaining to the construction and advancement of fireproof buildings will be exhibited in a small way.

From an architectural point the exhibit from Japan promises to be extremely interesting and it is hoped that nothing will prevent the execution of the plan. Two acres of the space on the northern portion of the much-sought-after Wooded Island are desired for the exhibition. This sylvan spot was not originally intended to contain any building, and it is somewhat amusing to notice that space for such among its sheltering trees has been demanded by the promoters of nearly every exhibiting scheme. If the two acres are provided in a desirable location there will be erected on them a copy of one of the finest specimens of ancient Japanese architecture extant, and this structure, together with several others equally interesting, will be given to the City of Chicago at the close of the Fair, as a permanent monument of Japanese architecture and landscape gardening. The building, it is reported, will be erected at a cost of one hundred thousand dollars, while the landscape gardening will be at a cost of twenty thousand. One of the other buildings which the Mikado proposes to erect is a reproduction of one at Kioto, a monastery of the Zen sect. Its name is said to indicate the golden pavilion and its date of construction runs back to 1397. It is surrounded by a garden, with ornamental and small islands designed in the form of tortoises. The pavilion at the water's edge is three stories high, and the interior decorations are said to be brilliant with gilt and coloring. Another building which the Japanese government proposes erecting is a fac-simile of the so-called Ho-o-do or Phoenix Hall, a structure that dates back to 1052 and is so shaped as to in a manner represent the fabulous bird which is not to be destroyed with fire. There is to be a so-called industrial court where the different workers of Japan will have their place and at the entrance a copy of the Yomei Gate of Nikke will be erected. Such are some of the attractions which it is rumored will be part of the exhibit.

Another interesting detail in Fair news is that which comes from Mr. Ives, Chief of the Department of Fine Arts. He writes that he has been enabled by intercession with the government authorities and the officers of the artists' societies of Vienna to bring about a postponement of the International Jubilee Art Exhibition, which was to have taken place in Vienna in the summer of 1893. This exhibition would have prevented the Art Department of the World's Fair from obtaining a collection of pictures from Austria and would have also drawn largely from the art-galleries of the rest of Europe. So it is arranged most satisfactorily to the art interests of the Columbian Fair, that the International Jubilee Art Exhibition will therefore occur a year later than at first planned, and the pictures most valued in the art-galleries of Vienna shall first be forwarded to the Exhibition in Chicago.

The prize for the sculpture for the Woman's Building has been awarded this month to Miss Alice M. Rideout of San Francisco. The competition was very general, and Miss Rideout's design far outranked the others in excellence. With the exception of the prize awarded to this woman of the Pacific slope, the honors were divided between Boston and Chicago, women from those two places ranking second, third and fourth in the competition either in designs for the groups, or the bas-reliefs of the pediment. In Miss Rideout's design the work in the pediment is to be forty-five feet long at the base and seven feet high in the centre. The two groups will stand above the cornice sixty feet from the ground on bases five feet long, three feet deep and three feet high. The groups will consist of central winged figures ten feet high, supported by smaller sitting figures. They will be typical of woman and woman's work in history. They represent "Woman's Virtues," "Woman as the Spirit of Civilization," and "Woman's Place in History." The following description of the designs has been issued. "The group illustrative of 'Woman's Virtues' is represented by a slender figure

with innocence depicted in the outlines of her features, the virgin veil at the head being surrounded by a wreath of roses. The spiritual nature is expressed by the figure looking upward, and a pelican, the symbol of love and sacrifice at her feet. 'Sacrifice' is represented by a nun in the act of laying her jewels upon the altar. 'Charity,' 'Maternity' and 'Love' are depicted in a sub-group.

"Woman as the Spirit of Civilization" is an angelic being looking downward. She comes from above to bring better things to humanity. Her pose is both heroic and commanding. In her hand she bears the torch of 'Wisdom.' There are two figures at her feet representing woman as she existed through the darker ages and the modern woman.

"Woman's Place in History" is designed for a pediment. The central figure of this group represents a woman as foremost in scientific and religious work. In her right hand she offers a myrtle wreath as the reward for virtuous endeavor, and in her left she holds the scale demanding equal rights. In this group, woman is seen as the Good Samaritan, the teacher and the mistress of music. The conception of the three groups has been designed to illustrate all that woman has been, is, and will be to humanity."

Miss Rideout feels that to carry the work to the highest stage of perfection, with artistic finish from life models, the cost will be twenty-five hundred for each group, except the pediment group which will cost thirty-five hundred.

The variety of attraction which will be found on the Fair Grounds if all the plans are carried into execution, simply makes one dizzy to contemplate, and what will be the effect on the poor man who tries to take them all in, is impossible to tell.

Mr. Steele Mackaye comes forward with a scheme for a big opera-house on the grounds. His idea is to have a season of grand opera, as well as theatrical entertainments. If he can obtain a grant of ground and a concession from the Directors, report says Mr. Mackaye is ready to invest one million five hundred thousand dollars in the venture, backed by London and New York capital.

An application is before the Ways and Means Committee asking space for Indian tea-houses on which the applicants propose to spend thirty thousand dollars and pay the Fair twenty-five per cent of the net receipts. The proposition comes from the Palais Indian Tea Houses, a large London corporation. It asks for ground for a building one hundred feet long between the Liberal Arts Gallery and the Lake; space for a kiosk from twenty to thirty feet on the pier; space inside the Liberal Arts Gallery in the British section, with a frontage of twenty feet on the main avenue, which might be furnished as a drawing-room where the ever-present "afternoon tea" could be served; space for another pavilion thirty feet square in any other suitable location that might be available throughout the grounds. The company is prepared to guarantee the expenditure of thirty thousand, and agrees to put half of the amount in its main structure. This is to be of ornamental wood in its interior and decorating, with carvings and tiles made by Indian workmen. Purdon Clarke, keeper of the Kensington Museum, London, is architect of the proposed tea-houses.

As to the question of high buildings. An order has been issued by the Council prohibiting the issuing of permits till the ordinance is acted upon. At the last two meetings of the Illinois Chapter of the American Institute of Architects, the question which it was supposed this body had already settled by ballot was again taken up and discussed in a manner which cannot be considered masterly or convincing. This august body seems to have forgotten its *raison d'être*, and this question concerning high buildings, which they have been invited to consider as architects, they considered entirely aside from their profession, except occasionally when a personal interest cropped out in the discussion. What the architects of Chicago think of the sanitary effect high buildings may have on the city, what will be their influence on the congestion of the streets, etc., is of no more importance for the public to know than if the First Methodist-Episcopal congregation of Evanston, for instance, had tried to settle the vexed question, and had made public the result of its thought. What the public wants is an expression of professional opinion, and this they entirely failed to obtain as a result of the last meeting.

At a recent meeting of the Society of Western Engineers, a committee was appointed to take into consideration some of the most important engineering problems connected with high buildings. It is to be hoped the committee will content itself with considering the scientific side of the question that especially belongs to it, and leave such points as those on sanitation, etc., to the profession that, having most studied them, will be best calculated to satisfactorily solve them.

The public in general has little faith that any law will ever be enforced regarding the erection of those buildings, especially as, in the face of the order mentioned above, permits have been issued. A sky-scraper seems rather a prominent object to be smuggled into existence past any uncertain and ill-defined point of law, but this has been done. Especially is it doubtful whether a satisfactory law will ever be enacted, since all the architects are agreed on the point that high buildings can be erected with perfect safety, as has been shown both in the discussions of the Illinois Chapter of the American Institute of Architects, and in the consultations held by the sub-committee of Aldermen with various prominent architects.

There has, however, been an attack this month of the exercise of legal authority which was surprising to most people, and especially

so, no doubt, to those chiefly interested in the case. A permit was refused to a well-known architect, first for a seventeen-story building, and then for a five-story one, constructed on the same principle on which it was purposed to erect the high structure. This seven-story building was to have been placed on an eighteen-foot lot, and was to have been of such a peculiar method of construction that the building commissioner did not consider it wise to issue a permit for either an eighteen or five story edifice, built on this principle. He delayed issuing the permit, and sought advice from the Assistant Corporation Counsel, who replied substantially as follows:—

"I find that the ordinances do not cover or apply to a building of this character, which is entirely novel and is a radical departure from the well-known principles and rules which govern the construction of buildings. The ordinance creating the office of Commissioner of Buildings and defining his powers and duties would seem to vest a discretion in the Commissioner of Buildings to determine what system of construction may be adopted with due regard to the safety and health of the building, provided the same is not prohibited nor in direct conflict with the ordinance.

"Section 1121 provides that after the applicant has submitted his plans and specifications if any question should arise between the Commissioner of Buildings and the owner or architect of the building, or should the owner or architect object to any decision of the Commissioner, the matter shall be referred to a committee of three persons, either architects or master-builders, whose majority decision shall be final. . . .

"In conclusion, in answer to whether you have the right to issue a permit for a building of this character, and the requisite authority in the premises, I would state that you have the right to issue the same if you believe that a building of this character is constructed upon a sound plan, is safe, healthful, and is not in direct conflict with the ordinance."

After receiving this opinion the Commissioner decided to refuse to issue the permit.

LETTER FROM SAN FRANCISCO.

THE CROCKER BUILDING.—THE D. O. MILLS BUILDING.

JUST where to begin gossiping about things architectural, relating to San Francisco, is somewhat hard to determine; for one is always liable to be confronted with the not uncommon criticism: "This is nothing new"; but it is to those things that are not new, that we come and come again to correct our knowledge of them, for while the seen ever remains the same, the "seer" is ever changing; and though the high-ways and by-ways through the land may have altered but little since our fathers trod them, the eye of the beholder is ever widening its range of vision, as generation succeeds generation. So if it be true, as stated by the wise king, that there is nothing new under the sun, it is also true that all things become new as we increase our knowledge of them: to-day the puddle in the street is to us as so much dirty water; to-morrow it has become as a mirror to reflect the sky.

Without further apology for faults of probable commission, to be made in the future, by covering ground apparently fully traversed before,—let us to the point.

In learning history, it is customary to begin away back, somewhere about the dawn of civilization, where all is uncertain and mysterious and then after many years of study, if we survive, to learn something about the constitution of our native land, and the evils resulting from overeating; and although one may be tempted to wander backward to that magic number of "49" that all Californians love so to conjure with, I refrain—and deem it advisable at present to discuss things new and practical, and later to retrace the years that are gone, and digress into abstractions.

There are two buildings to-day in course of erection in San Francisco, that are calling forth more criticism than all the other structures combined. The first is the "Crocker Building," a creation from the hand of A. Page Brown, formerly of New York City, and the other is a huge business block for D. O. Mills. The "Crocker Building" stands at the intersection of Market and Post Streets, and as the former street is a diagonal to all streets north of it, the site of this building is on a gore, the angle being a few degrees less than forty-five. The frontage on both sides is about the same, somewhere about 150 feet, and the corner is simply rounded off to about a fifteen-foot radius. This building is, in every sense of the word, modern; the materials are buff-colored Roman brick and terra-cotta to harmonize, with the first story (or, more correctly, two stories in one) of granite. The first story is not at all good, just why it is not good may not be so easily determined.

But first, for the narrowness and height of the piers, there is an apparent absence of strength, through a lack of strong lines accentuating the shafts, and making the carrying properties of the arches pronounced. Instead of thus accentuating these features, we have, practically speaking, a flat wall about thirty-five feet high, out of which are cut a number of openings, with arch-shaped tops; but excepting the fact that they are arch-shaped, these openings possess none of the characteristics that give strength and beauty to the arch. As it is, this base contains neither the beauty of ornament to fix the attention with its detail, nor strength to carry well the superincumbent stories.

Again, the distance from the underside of the granite arches to the

commencement of the brickwork is so slight as to appear weak, and furthermore to add to the unhappiness at this point the union between the mildness of the brick and comparative severity of the granite, is so sudden, that while they meet they do not combine. There is a wonderful unanimity of opinion on this point, which is strong evidence that the unfavorable criticism is just. But if it be true that it is hard to stand spotless beneath the fierce light that beats upon a throne, it is equally true that an architect, who comes from out the furnace of adverse criticism with but little smell of fire upon him, has done very well.

And it is because we feel, as we stand beneath the shadow of this great building, that he who fashioned it possesses in no common measure a knowledge of the seen and unseen, of matter and of mind, that we take pleasure in criticising, for the faults are well compensated for by opposing virtues.

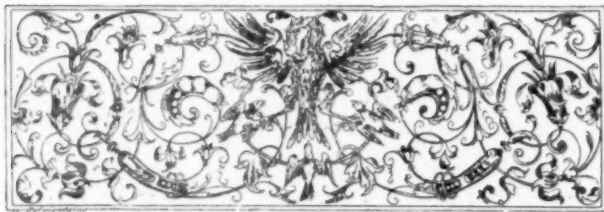
From the granite arcade of the first story, the building rises as a solid wall for six stories, to the cornice level, pierced at regular intervals by rectangular window openings, the deep jambs of which give the walls the appearance of solidity and that strength and repose that make one feel that such a building may even become historical. No vertical divisions destroy the honest expression of horizontality that of necessity is ever present in a building that is divided into many stories. The wall-space is but slightly decorated for these six stories, just sufficiently to give vivacity and importance to the window openings. Above, blossoming out to perfection, as it should, is the cornice, rich in leaf-covered brackets, egg-and-dart, and dentil mouldings, and clinging and climbing honeysuckle that fairly sparkles along the crown-mould as it catches the yellow stream of sunshine that comes pouring from a sky of spotless blue.

But why? Oh why? cannot we learn to do as nature, when she builds the lilies of the field? Firmly they stand, well planted in their native soil, and from that root of strength upward they stretch to kiss the sunshine, and at the top, the flower, the blossom, the fruition of all things labored for, the crowning glory, for which the root is planted and the stem uplifted above the humbler grasses; and when this is done, nature says, and well says, "it is finished."

Is it because we venture so much farther into the realm of reason, that we make so many more blunders than this intuitive building of the lilies of the field? Perhaps: I know not. Imagine a rose having perfected its blossom, sending out yet another stalk from the centre thereof, then a few more leaves, and again a flower. Yet absurd as this would appear, it is what we have in the "Crocker Building"; for, not knowing where to stop, the architect has continued the building for three stories above the main cornice, altogether destroying the crowning sentiment expressed by the heavy projection of this feature, which now holds divided empire with the three superincumbent stories, stories which, while important enough to wage war with the cornice below, are not rich enough to dominate this belt on which they stand.

But if it be true that this building has the faults attributed to it, it is so incomparably superior to most that have been attempted here, that we ought to rejoice were it only in the fact that it is built honestly of that material which the builder could afford, instead of in that manner so characteristic of the buildings of this city, in which an attempt has been made both in imitation of style and materials, to represent the exceeding wealth and gorgeousness of Italian palaces, while in reality they are constructed of the poorest of brickwork, the most perishable of stucco and fairly bristle at every point with the trashiest of ornament.

THE ARCHITECT AND HIS ARTISTS.¹



Pelican Frieze, Emblematic of Catherine de' Medici. From Havard's "Dictionnaire de l'Ameublement."

IN treating the subject of the architect and his artists, I am not using the word "artist" in the exclusively æsthetic sense which it now possesses, but in the sense of a handicraftsman—the sense, in fact, in which it was understood from at least the fall of the Roman Empire until the close of the great epoch of Louis XIV.

Design, During the Mediæval Period.—Not the least remarkable result of all the researches yet made into the history of ancient and mediæval buildings is the uncertainty of their origin in respect of design. The great works of old are identified with the names of kings, princes, lay and ecclesiastical, bishops, and clerks. In Western Europe, during the mediæval period, the names of architects engaged in different occupations upon cathedrals and other buildings have come down to us, but the architect as we understand him is

conspicuously absent or non-existent. An attempt to explain this away was made by Mazois, who maintained that among the Romans it was a deeply rooted custom never to put the name of the architect upon a monumental building; in support of which he referred to Pliny (xxxvi, 12), who attributed magnanimity to Ptolemy because that ruler permitted the architect of the light-house of Alexandria to inscribe his own name upon the structure. There have, however, existed such offices as architectus and ingeniator, or ingenarius (corrupted to engineer), supervisor (corrupted to surveyor), magister operum, and clericus operationum, devisor, master-mason, and other denominations pertaining to persons having charge of the execution of such buildings; and there are records of men in the fourteenth and fifteenth centuries who were imported from one country to another to reconstruct or superintend the reconstruction of cathedrals and other works of the kind—the largest amount of evidence under this head having been obtained by the late Mr. Street, from the Chapter archives extant in Spain. But who, or what the men were who, in the twelfth and thirteenth centuries, inspired the design of structures, absolutely identical in arrangement and methods of construction though situated at remote distances from each other, in different countries, and among different peoples, is still matter of inquiry and surmise. From whatever centre the design may have come, it was worked out as local circumstances permitted, and the works were directed by men trained on similar lines according to a recognized standard. That these superintendents spent most of their time on the buildings themselves as they were rising, is almost certain; and it is absolutely certain that such buildings were not executed under a general contract, or by the personage now called a general contractor. The difference between the educational and social attainments of the artist or workman, and those of the master who directed him, was infinitely less than exists at the present day between the artisan or artificer and the architect.

The "Inspired" Artists of 1874 and 1891.—It may possibly be remembered that some seventeen years ago an attempt was made in the *Quarterly Review* to exalt the mediæval workman at the expense of the modern architect. Mr. Emmett, an architect, justly distinguished for some excellent buildings, wrote a series of articles to show how merry it was in England five or six hundred years earlier, when there were no architects such as there are now, and when the era of professionalism had not even dawned. He told the British public that nowadays, "instead of a class of noble working-men, we have the architectural profession—a number of soft-handed gentlemen." The *Reviewer's* argument, which made a short sensation at the time it appeared, was that "the old builder had not heard anything of the profession of art. He was a simple workman, and would make the plan, arrange the elevations, and be in fact the foreman of the work." "Workmen," he said, "should not merely do the work, but should make the entire design. An intelligent workman is far more to be trusted than any of our sketchers and schemers." Then in his third article he said: "The inspired workman feels the necessary and forever varying rules of art. The emancipated workman, gloriously impelled, must always be, and is, the only real hope of English architecture." Mr. Emmett's opinions sound to me less extravagant than when I tried to refute them; and this is due, perhaps, to the tendency of recent years to render the pursuit of architecture more and more effeminate—to open the portals of the great art, sole and indivisible, which Michael Angelo practised, to some of those hosts of charming young ladies who adorn our art-schools, and whose constant example, though it may refine the manners, seems to emasculate the intellect of the young æsthetic male.

In this direction several letters have appeared, during the current year, in the *Times*, and it may be assumed that the correspondence is not yet terminated. For my part, most of the letters caused me personally great perplexity. I took their paragraphs to pieces, dissected their sentences, read them upside down, sideways, and backwards, but always failed to grasp the whole meaning of their composition. All my doubts, however, were allayed when, on the 11th of last month, the *Times* published a letter from Mr. R. Norman Shaw, R. A., in which he explained, under the heading of "Architecture—a Profession or an Art?" the true meaning that he and his followers intended to convey in their correspondence on that subject. It is—

That "architecture is an art on precisely the same footing as painting and sculpture."

That "artistic qualities make a man an architect."

That "the scientific constructor already exists in the engineer, the business man in the surveyor or commission agent."

At length, therefore, the problem is solved, if not to the satisfaction of the whole body of architects, at least to that of the public. The latter are now authoritatively informed that if they want an "artistic" work of architecture they must employ three men, instead of one, to advise them how to do it. That is to say: An employer being about to build a house, must, if he wish his house to be scientifically constructed as well as artistically ornamented, employ an engineer as well as an architect; and if he wish to have an account of the manner in which his money has been expended, he must further employ a surveyor. Of that there is no manner of doubt, if Mr. Norman Shaw's meaning can be deduced from his words. But which of the three is to be the architect of that house in the vulgar pounds-shillings-and-pence meaning of the term is not quite clear. Whether the surveyor, being a business man, shall employ the man

¹ Portions of a paper read before the Sheffield Society of Architects, England, by Mr. William H. White, F. R. I. B. A., Tuesday, December 8, 1891.

of science and the man of artistic qualities, or whether the last-named shall employ the engineer and surveyor, and pay for their services out of his own pocket or that of his employer, is not yet authoritatively stated by any exponent of the new architecture.

I confess that I prefer, as a product of imagination bent on conceiving a new architect, the masculine worker with solid materials, to the soft-handed artist on paper.

An Opinion of Sir G. G. Scott, R. A.—Before leaving this part of my subject, it may be interesting to quote a letter written to me in December, 1874, by the late Sir Gilbert Scott: "If," said he, referring to the *Quarterly Reviewer's* articles, "in the Middle Ages, in the countries on this side of the Alps, workmen, clerks-of-the-works, builders, masons and architects were jumbled together, it followed that the study of architecture was followed up by all of them. If, at the same and somewhat later times, on the other side of the Alps, the jumble was rather between architects, sculptors, painters and workers in mosaic, it equally follows that all of these classes studied architecture. We know this by the results, which speak for themselves. If, however, in our own day, we know that neither workmen, clerks-of-the-works, builders, masons, sculptors nor painters study architecture, and know by the results what a hash they make of it when they attempt to practise it, should we not be fools to place a subject in their hands, knowing them to be ignorant of it, merely because some four or five centuries back a contrary practice prevailed?" The italics are Sir Gilbert's own, and characteristic of all his manuscripts. His contention obviously is that, in the great periods of architectonic progress, the artist or workman who aspired to take part in the execution of a great building had to learn architecture, which thus not only theoretically included within itself the attendant arts of painting and sculpture, but used them both to explain the purposes for which a building was erected; in other words, as voices to tell its story to the population of the time and to posterity. Recent dogmas of individualism or specialism must be dismissed from minds desirous of understanding how some of the old buildings most venerated at the present day were designed and carried out. If, in the minor arts, it was the system of pupillage which produced results that are now admired, and foolishly thought to be unsurpassable, it was not the same divided system as that now in vogue. It was not the grouping of pupils around a specialist, to study theoretically the specialty he practises, but the study by all young artists of the one grand art, architecture, on the buildings themselves, in daily converse with the executants, under the eye of the master or his elder disciples—a system of which only a rudiment remains in England, but which still exists in France, though in a modified and restricted form.

French Practice.—If I seek, as I am about to do, to eulogize the practice of the French in these matters, it is because we English, in common with the rest of the modern world, are her debtors. The epoch of Louis XIV embraced not only France, but all Europe, not only Europe, but Asia and every portion of the globe then penetrated by Europeans; and I doubt if there be any metropolis to which at the present hour Europe and America more willingly bow on questions of art than that city which not only rebuilt itself in the space of half a generation, but did the work well from both a practical and an artistic point-of-view. In fact, the more I see of the ir-resolution of English work, the more convinced am I that the time is approaching when the French goddess, who wears a civic crown and breathes a gospel of beauty, truth and utility, will be able to say: "Architects of England: some sixty years since you forsook the beaten track of ages to follow the allurements of what you call the Tudor and Elizabethan styles; you receded through century and century until you reached the Romanesque tradition which you call Norman; you returned through century and century until you attained the period of the Dutch Renaissance under Louis XIV, which you call Queen Anne; and you are now, after two generations of revival, coquetting with the rococo of Louis Quinze. Gentlemen, I salute you! I thank you for the compliments you have unwittingly paid me, and await your return, before the close of this decade, to the architectonic methods from which I—revolutionist as I am called—have not yet swerved!"

France, moreover, has preserved the custom of continuity among the craftsmen composing the various building arts or trades, and thus to some extent insured herself against such strikes as we now witness in England. The *apprenti* and the *compagnon*, if he have wit and courage enough, can rise, and does rise as a natural sequence, to be a master, and enter into contracts with employers for the execution of works in his particular trade. No such possibility is open in this country to the workman in any of the ordinary building arts; here he is the dependent, hopelessly bereft of the emulation necessary to all progress, of the capitalist-master, whose only necessary qualifications for the position he holds are business aptitudes and a certain power of organization. The capitalist is the acknowledged master of mason, bricklayer, carpenter, smith, slater, plasterer and every other worker in the building trade, without having served an apprenticeship to any one of them, and without of necessity being acquainted with even the remotest detail of building construction. In many cases he holds his position, like the Swiss admiral in the play, from birth; and the only real requirement for his work is the possession of money or credit. His dependents—the workmen whom he employs—treat him not as a master from whom to learn and improve on their work, but as a sweater, of whom it is quite fair to take advantage whenever

possible. The only palliation of the system of general contract, as we now have it in England, is that the capitalist-contractor shall have been educated as an architect, and there are a few instances in which this already occurs. In fact, the late Edward Barry, R. A., once told me that, in his opinion, an architect with capital could not do better than become a general contractor, and execute as well as design any buildings intrusted to him. As it is, many contractors employ architects and draughtsmen in their offices, to the detriment of the architectural profession; and there is every prospect, in my opinion, of a serious development of the practice. Under actual circumstances in England, the power and universality of the architect are so diminished by the regular presence on every building of the capitalist-master, who follows the course of the work, while the architect is represented there only by his drawings and a half-educated clerk-of-the-works, that I doubt much whether the trouble saved to the architect by the employment of a general contractor compensates him for the loss of influence he suffers therefrom in the direction of the several crafts or trades. In Paris and France generally, the architect is the sole and supreme master of the work, and his relations with the master-workmen are constant and direct. He makes his contracts, not with one capitalist, but with a dozen master-tradesmen, who each work under his direction, and who look to him only for orders to fix materials and assist each other at the several stages of the work. This fact renders it essential for an architect in France to be a constant visitor on the works with the superintendence of which he is intrusted; and I have known architects who, if their buildings were in Paris, visited them daily, and, if at a moderate distance from the capital, twice or three times a week. The first time I spoke to Viollet-le-Duc was in 1860, on the works at Notre Dame, which he then visited daily at 5 P. M.; and the last time I spoke to Louis Duc was in 1878, on the works of the Palais de Justice, where he was daily engaged with his assistant-architects and draughtsmen. The visit of a French architect to a building in course of erection under his orders is a most characteristic ceremony, and not confined to the largest works. He is followed throughout by the masters of each trade engaged, by his assistant-architect, who probably lives at the works, and by the principal foremen. The consequence of this system is that the business of architecture is more equally distributed in France than it is in England: the architect takes less work, and, moreover, makes less out of it, for it costs less in execution. Obviously, there are fewer rich architects in Paris than in London, but I think that the average income of architects in the French capital is larger than it is in the English one. At the same time, his honorarium is less, and it is subdivided as follows:

	Per cent.
Preparation of the design, specifications and estimates.....	1-2
Conduct of the works.....	1-2
Verification and settling of the accounts.....	2

Thus it will be seen that the design is authoritatively valued in a great artistic country like France, at less than a third of the five per cent commission paid to an architect both there and in England; and the Frenchman, in addition, has to pay his own surveyor or *vérificateur* for checking the measurements made by the contractor's *mètreur* whose recognized charge is one to one-and-a-half per cent, which last charge is included in the contractor's accounts. I have often thought that if the British public were only as shrewd as foreigners think they are, they would pay the "artist"—the new architect of whom we have heard—two per cent for his work, instead of the five which he remorselessly exacts; and possibly then there would be less said about the art, to the exclusion of the science and business, of architecture than there is at present. The French, however, in dividing the duties of an architect into three parts, and paying for them accordingly, simply follow the traditions of the Renaissance. There is an amusing plate in Philibert de l'Orme's "*Architecture*," which used to delight William Burges, because the architect was therein portrayed with three eyes, four ears, and four hands, to show that he had much to do in his time, if he wished to succeed in the sciences required of him.

English General Contracts and Special Provisions.—While on the subject of the dangers which attend the present development of the system of general contract, it may be well to recognize signs and events which illustrate some of its disadvantages. At the present moment there is a cry, no doubt of affectation, but still likely to culminate in a practical result, for the union of the arts; and it is certain that there is a demand for better work, and of a higher character, than can be obtained from the hands of ordinary workmen in the employ of a general contractor, who by the way is not over-pleased with the presence of other contractors on the same building. He has therefore to be treated gently; and the architect, instead of entering directly into a contract with the specialists now rising in every direction—some of them bearing the duplicated title of artist-workmen—orders a round sum to be provided in the general contract for special works which he will not intrust to the general contractor. This is undoubtedly due to his desire to obtain direct control over the specialist workman, and at the same time preserve to the client the advantages thought to be derived from the employment of a general contractor. Such provisions, to a moderate extent, are very properly included in contracts; but there are cases, especially in recent times, of "provisions" attaining to almost scandalous amounts. Let us therefore see how they work out, in the pecuniary interests, say, of the client. A provision of 500*l.* is

included in a general contract, for a specialist's work; and here is the result:

	£	s.	d.
Provisional Amount.....	500	0	0
General Contractor's profits, at say 15 per cent.....	75	0	0
Quantity-surveyor's Commission, on the above two items, say at 2 1-2 per cent.....	14	7	6
Total of General Contractor's Account.....	589	7	6
Architect's honorarium on the above at 5 per cent, say..	29	10	0
Grand Total.....	618	17	6

Thus, for this one provision of 500*l.*, the quantity-surveyor and the general contractor may receive nearly 90*l.* for doing next to nothing. Multiply this by the inclusion of five or six such provisions in a general contract, and the profits paid for little or no work become enormous. Whereas, were the architect to arrange with a craftsman, in entire independence of any general contractor, for goods to the value of 500*l.*, he might save his client nearly 94*l.*, and still receive 25*l.* for his designs and superintendence of the work and his final revision of the craftsman's account.

The general-contract system, which was introduced by the Government early in the century, has largely aided the development of manufacturers' discounts—sometimes ludicrous in their proportions—from which the contractor derives his wealth; and not, as his men often say, from sweating them. The experience of the great Stores-and-Supply Associations in London shows that what the old-fashioned retail tradesman in a good quarter of the town considered a reasonable profit was often a huge tax upon the pockets of the public; and when one reflects that these Stores, though selling at very low rates, pay their shareholders large dividends, it is possible that at no distant date building materials may be offered for sale and purchased in a similar fashion. By such means, and such means only, I think, can the true workman regain the position from which he has been ousted by the capitalist general contractor, and to which he can never return while that personage dominates, as he does in London, the entire *corps de bâtiment*. That the general contractor can be dispensed with in certain cases, one has only to examine the Hôtel Métropole at Brighton, and other buildings of like importance in London; and that he may one day be dispensed with altogether I fervently hope, not only for the sake of the architect, and the artists whom it ought to be the latter's function to direct, but also for the arts which, from the highest to the lowest, in every ancient monument extant admit their allegiance to architecture. There is danger, of course, in any reversion to the old custom of an architect, as the agent of his employer, purchasing materials and employing labor. Thereby the abuses, against which Professor Donaldson and others contended, and to destroy which they founded the Royal Institute of British Architects, might be revived. Already, in some quarters, there is a tendency to "cut architecture and go in for art," as I have heard it called, which I have invariably found to mean that more could be made by an artist than the five or ten per cent that an architect usually charges. When you can sell your design for a stained-glass window or a piece of "art-furniture" for a round sum to a manufacturing company; when as a shareholder of the said company you can get a round dividend; and when, being entrusted with the execution of a church or chapel, you can introduce the said glass or the said art-furniture into the said church or chapel and be paid an architect's commission for the same—I say, if such things be—and I am unable to affirm that they are—Art is a most paying concern, I had almost said, profession. But how long will such duplication or triplication of payments last? How many can hope long to participate in them? Nevertheless, care must be taken that the very laudable desire for the unity of the arts, now in the ascendant, do not result in a commercial union. It is only logical to assume that the weakening of what is designated "professionalism" may tend to its displacement by something that is unprofessional.

[To be continued.]

A TALE OF HIGH EXPLOSIVES.

ATALL, slightly-built man, with blonde mustache and fashionably dressed, walked quickly up to the register of a prominent up-town hotel the other evening, says the *New York Times*, and, with a nod of recognition to the clerk in attendance, picked up a pen lying beside the book. It was evident at a glance that the man was no stranger to the place, for hardly had he commenced to write when his name was called out accompanied with the pleasant exclamation of "Why, glad to see you back! Just in from Europe, I presume?" The new guest dropped his pen in order to offer his hand, and then, as he made a second endeavor to fix his autograph to the page of the register, remarked: "Yes, just in from the other side. Downright glad to get off the steamer. Haven't been here for six months, you know, and—" The gentleman's pen dropped from his fingers. His face assumed an unmistakable look of consternation. "What is wrong?" exclaimed the friend. Without saying a word in reply, the new guest wheeled about, and, with a few quick steps, had reached the cloak-room. "Tommy," he exclaimed in a low voice to the boy who was in attendance, "did I leave a satchel with you when I was last here?" "Why, yes, Mr.—," replied the boy, "you left your old red-russet valise. You must have forgotten to take it away, for I have had

it here for six months. I am afraid it is dusty, it has been lying up in that old box the whole time. I thought of taking it down and cleaning it."

"Tommy," said the man, "you had better let me handle that bag. I think," he said, hesitatingly, "there is gunpowder in it."

"Gunpowder!" exclaimed the boy.

"Well, yes; something of that sort," was the quiet rejoinder of the man, who was now very cautiously taking the satchel from its box. "Tommy," he said, as he firmly held the bag, "just open that door; now, mind, lad, you do not let it brush against me." Without saying another word, the guest walked quickly out through the main hallway and into the street, turned the corner, opened the satchel, and placed in the gutterway a peculiar package. It looked like a package of brown sugar. There was water running down the gutter, and very shortly the whole mass, some fifteen pounds in all, had passed away. The package consisted of nothing less than five pounds of a grade of the most powerful nitrate-cellulose that is manufactured.

The gentleman who did all this is an American, and is known, not only in this country, but still better in Europe, as the inventor of some of the most powerful explosives that are at present manufactured. The five-pound package contained an explosive power greater by many times than an equal weight of dynamite.

It appears that this man had, some six months ago, brought over from Europe with him fifty pounds of nitrate-cellulose and various other grades of high explosives. From this city he had taken several pounds of explosive material to Washington for inspection by ordnance experts of the Government. Before leaving he deposited a hand-satchel containing about thirty pounds of the material in the cloak-room of his hotel. Long familiarity with dynamite and gun-cotton had made him in a measure oblivious to their dangerous qualities. While in Washington he was suddenly called by cable to return at once to England. He had barely time to catch an outgoing steamer and in his hurry forgot all about the satchel in the hotel cloak-room. To him thirty pounds of high explosive was of about as much source of thought as a package of small-arms ammunition is to those long accustomed to the use of firearms. It was only when he returned to this country, during the past few days, that the thought suddenly struck him, when signing the hotel register, that he had left behind him, six months ago, and at the very place where he then was, a lot of high grade explosive material. But his consternation had another source of origin. He had suddenly recalled that in the satchel was one particular package containing five pounds of nitrate-cellulose of low force, yet of such composition that five months of chemical change on its own part should suffice to cause detonation. As it was now well past five months, its condition in consequence, he realized must be more than uncertain. He entertained no fear for the remaining bulk of explosive, provided the five-pound charge could be kept from exploding. To get rid of this particular package was the cause of his anxiety. On opening the satchel the fumes of nitric acid were to one of his experience at once apparent, and a later examination showed that not only had the explosive assumed a most dangerous condition, but that the acid had eaten through the wrapper and into the sides of the valise. Having gotten rid of the dangerous package, he unconcernedly carried the remainder of the material back to his room.

As a further illustration of the fearlessness with which those who work in high explosives handle the material, this same gentleman carried over with him from Europe to this city, and only within the past few days, one package of fifty pounds of dynamite. This package he kept underneath his berth. He further carried, suspended over the head of his bunk, a canvas bag containing twenty pounds of dynamite. Long familiarity had made him callous to any thought of danger. This latter statement might also apply to Capt. E. L. Zalinski of the army, the projector of the dynamite gun. Captain Zalinski was often in the habit of carrying quantities of dynamite and gun-cotton in his pockets for convenience in showing to those with whom he had business dealings.

ILLUSTRATIONS

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

THE OLD AND THE NEW.—HOUSES OF J. SHEPARD, JR., ESQ., THE LATE WARREN RUSSELL, ARCHITECT, AND E. P. MASON, ESQ., THE LATE CARL PFEIFFER, ARCHITECT, CHARLES FIELD STREET, PROVIDENCE, R. I.

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

GREENWAY COURT, BERRYVILLE, VA. MR. GEORGE T. PEARSON, ARCHITECT, PHILADELPHIA, PA.

HOUSE OF JOHN MATTHEWS, ESQ., RIVERSIDE DRIVE AND 90TH STREET, NEW YORK, N. Y. MESSRS. LAMB & RICH, ARCHITECTS, NEW YORK, N. Y.

This design may be seen at the current exhibition of the Architectural League in New York.

THE HOTEL DE VILLE AND THE CHAPEL OF ST. HUBERT, AM-
BOISE, FRANCE.

SEE the letter from Paris, elsewhere in this issue.

SCHOOL-HOUSE, MELROSE, MASS. MESSRS. LORING & PHIPPS,
ARCHITECTS.

[Additional Illustrations in the International Edition.]

PORTION OF THE LOUVRE ON THE COUR DU LOUVRE, PARIS,
FRANCE. LEVAU AND LEMERCIER, ARCHITECTS.

[Gelatine Print.]

GROUP OF SCHOOL BUILDINGS, NOGENT-SUR-SEINE, FRANCE.
M. LUCIEN ETIENNE, ARCHITECT.

[Photogravure.]

CHATEAU DE FLEURY. THE GATEWAY.

[Photogravure.]

NEW CHURCH, PORT ELIZABETH, SOUTH AFRICA. MR. R. NOR-
MAN SHAW, R. A., ARCHITECT.

HOUSE AT EASTBOURNE, ENG. MR. LOUIS AMBLER, ARCHITECT.

This house, which has just been completed for Dr. Arthur Oakes, is situated in the upper portion of Carlisle Road, on the slope of the hill known as Paradise, overlooking the golf links. From its elevated position it commands extensive views of the sea, the coast and the inland country. The site slopes considerably towards the south, so that the ground-floor level of the house is some 15 feet above the level of the road, and about 5 or 6 feet above the ground on the entrance or south front, but only a few inches above the level of the ground on the north side. The garden extends northwards to about 250 feet from the house, and a portion of it has been levelled to form a tennis-lawn, 115 feet by 105 feet. Beyond this are the kitchen-garden and glass-houses, vineries, etc. The stable buildings are near the northeast angle of the house, facing east, and screening the stable-yard from the house and garden. The walls of the house are of brick, built hollow up to the first-floor level, faced with local red bricks, with moulded-brick string-courses, chimney cornices and caps, etc., and stone-dressings to the principal windows and doors on the ground-floor. Above the first-floor level the walls are carried up 9 inches thick, and covered with ornamental tile-hanging, with half-timbered work, overhanging gables, etc. The roofs are covered with Broseley tiles. The interior woodwork of the hall and staircase is of pitch-pine stained green, and includes high dado panelling and a hooded chimneypiece. This and the American walnut mantel in the dining-room are from the architect's designs.

GARDEN FRONT OF THE SAME.

DESIGN FOR A PUBLIC LIBRARY.

This illustration is a reproduction of a fine drawing by Mr. A. C. Breden, of Moorgate St., which was exhibited this year at the Royal Academy.



[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

A PARTY-WALL QUESTION.

DES MOINES, IO.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I would like to get some light upon the following:

A purchases a city lot, said lot and adjacent lot owned by B are occupied by old brick buildings covering the whole width of both; between said buildings there exists a party-wall; said party-wall rests wholly on lot belonging to A.

A pulls down his old building and proceeds to erect a new one on his lot, and notifies B of the fact, also asks B to take down the party-wall because it is on his (A's) lot. B informs A to take the wall away, and proceeds to protect his own building, so that party-wall in question can be so removed, which is done by A at his own cost. A now proceeds to build a new party-wall properly located on lot line between that of A's and B's property, after building same which now gives support to floor-beams, etc., of the old building owned by B. B now demands of A that he repair and make good all parts necessarily destroyed in taking down old party-wall, such as cement floor of basement, piecing out old walls to meet the new party-wall at front and rear, plastering said party-wall, etc., so that B's building will be finished complete for occupancy in all parts at all damaged

by the removal of said party-wall. Now the question is must A do so, and do it at his own expense? Please answer in your next issue of *American Architect*, and greatly oblige,

Yours truly,

WESTERN ARCHITECTS.

[The answer to this must depend wholly upon some previous contract or agreement between former owners of the property, the terms of which, of course, we know nothing about. In most of our States, there is no general law in regard to party-walls, and all walls so built are constructed in accordance with private party-wall agreements, or provisions of similar character in the deeds, which take many different forms. Here, as the wall used as a party-wall was entirely on A's lot, it seems as if there must necessarily have been some special contract, under which the former owner of B's lot purchased of the former owner of A's lot the right to use A's wall, in which B would otherwise have no rights whatever, even in a State where party-wall laws prevailed. The contract between the predecessors of A and B may have included, and probably, for B's protection, did include, some provision by which A was not to pull down or rebuild the wall without making good the damage to B, but what the provision, if there was any, might have been, we cannot, of course, guess. The agreement ought to be on record in the Registry of Deeds, so that it can be consulted there, but it would still be binding, if not recorded, and B may know about it in some other way, or may have the original.—EDS. AMERICAN ARCHITECT.]

A QUESTION OF COMMISSION.

COLORADO SPRINGS, COLO.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In designing a house for a client two entire sets of plans were drawn at her request.

The plans were similar except that the first story of one was of stone while the other was entirely frame.

After bids had been received on both, the bid on the stone plan was accepted.

Will you kindly inform me through your columns what percentage I should charge for the plans not used.

Yours truly,

E. C. G. ROBINSON.

[Your best way will be to make a reasonable charge for the time occupied in making the extra set of plans, and attending to the estimating on them, without reference to percentage.—EDS. AMERICAN ARCHITECT.]

A CORRECTION.

BALTIMORE, MD., December 28, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Permit me to correct one inaccuracy in list of work executed by the late Mr. Carson of this city, in the current number of your paper. This says he designed the McDonough Institute on the Western Maryland R. R.

The designs, working-drawings and the bulk of the details were made in the office of Dixon & Kennedy by me personally; although on account of the engagement having been first made with Dixon & Carson before the dissolution of their partnership the matter was credited to the account of that firm. The drawings which had been first made by Dixon & Carson were put on one side and entirely new designs made by me and carried out.

Respectfully,

THOS. C. KENNEDY.

GRECIAN TRIPODS.

PHILADELPHIA, December 15, 1891.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Could you inform a perplexed student through your valuable columns where to find examples of "Grecian Tripods"? I have ransacked all the books I could lay hold of, only to become disappointed. The only one I found was in Dr. Smith's dictionary. If you have any cuts I think it would be a very good idea to publish them for the benefit of the profession.

Could you give me some information concerning the *American Architect Travelling-Scholarship*?

An answer will greatly oblige,

Yours respectfully,

"GRECIAN."

[TRIPODS can be found in such collections as Müller's "*Denkmäler der alten Kunst*." The conditions affecting the *American Architect Travelling-Scholarship* are usually to be found in our advertising pages.]

COMPOSITION DECORATIONS.

TORONTO, CAN.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I would like to get some light upon the following:

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THE MODERN MANUFACTURERS' CATALOGUE.—Of late years a great change has been made in the compilation of that most useful of technical publications—the manufacturers' catalogue. Very few firms are now content to confine themselves to their primary purposes, the enumeration, and in some cases the laudation of the products of the establishment. While advertising these, the modern book gives the reader full details of the method of construction, of testing and of

using the appliances, including also indication of the maximum work to be done to secure the greatest efficiency. It combines all the advantages of a catalogue with some of the qualities of a treatise of practical utility. The new catalogue of the world-wide known firm of Tangye affords evidence of this. The volume just issued extends to about 350 pages, and yet this is but the first of three sections. In a prefatory note the reader is informed that the vast number and variety of appliances now manufactured by the company render it impossible to issue their catalogue in a single volume, and the same cause is given for the omission of all reference to such goods as are not manufactured by the company, and which in former catalogues were included for the convenience of engineers abroad. The first volume deals with general machinery, the second will be devoted to boilers and engines of all types, including winding and hoisting engines, while the third will comprise pumps, irrigating and sewage plant, hydraulic presses, cranes, testing and proving machinery. Each product is illustrated by well-drawn wood engravings; descriptions and dimensions are given of the manufactures, and the capacity and power of each, and where desirable, prices for the various sizes, etc. Appended are tables for assisting in calculating the efficiency of the performances of the products, and a well-arranged index. But perhaps the most complete item in the compilation is the arrangement of code words. Every page in the catalogue, every size of every product, every price, every phrase in common use as to order, repair and despatch, etc., has a code word, so that the most detailed order or instruction may be given by telegraphing a word or two, which with heavy tariff rates may save a sum equal in some cases to the product desired by the client. — *Engineering*.

IS ELECTRICITY A MANUFACTURED ARTICLE. — At first sight this may seem a grotesque question, but it has a very serious financial aspect and in fact more than one lawsuit to determine this point is at present in progress, one, indeed, in New York City. The point at issue is the taxation of central stations, for many States and cities make a wide difference between manufacturing establishments and others. If electricity is a manufactured article then it should be treated with the same consideration due to the establishment of a new industry, with as much gentleness as if it were a soap-factory or shoe-shop. Then, too, the question is likely to arise from time to time whether the electric current is dutiable. It is one of the few things that the redoubtable McKinley did not specifically include in his amiable tariff bill, but it might be levied upon as an unclassified manufactured or unmanufactured article for the benefit of the governmental pocket. A question of opinion such as that involved in this inquiry is one to fill the hearts of our legal friends with unwonted joy, for there are as many sides to the subject as there are human beings to discuss it. Does a change in the form of energy constitute manufacture? Is the electric current a substance or not, and in either case is it in any sense properly manufactured in the central station? If it is a substance, has it been altered in form sufficiently to be classified as a manufacture? If it is not, can it be manufactured at all? These are a few of the pleasant questions that arise for solution before the courts, and the longer one discusses them the more hopelessly abstruse do they seem to be. As a matter of plain straightforward equity, an electric-light station and gas-works ought apparently to stand on precisely the same footing, but whether under our existing laws this can be permitted is another question. — *Electrical World*.

SEWAGE IN OYSTERS. — The report that the attack of typhoid fever from which Prince George of Wales is now recovering could be traced to some oysters that he had eaten has revived an old discussion concerning the danger that sometimes lurks in those tempting morsels. The *British Medical Journal* in speaking of the matter, says: "At the meeting of the British Medical Association in Cambridge, Sir Charles Cameron, the present medical officer of health for Dublin, read a paper entitled 'Sewage in Oysters,' in which he pointed out that oysters growing in estuaries and other places to which sewage has access must often contain sewage in them. Indeed, he found this to be the case in oysters collected in Dublin. So lately as September 20 he recorded a series of cases of enteric illness — fortunately not fatal — from apparent poisoning by oysters, referring also to four fatal cases of poisoning by mussels, in the case of Mrs. O'Connor and her family, which created a great and painful impression earlier in the year; in this case also, the mussels were in contact with sewage water; and he notes that in nearly all the cases of mussel-poisoning on record they were in contact with sewage or stagnant water — although there is a tendency to refer 'mussel-poisoning' to other causes. It may be remembered, also, that Doctor De Tabeck reported cases of typhoid fever attributed to poisoning by sewage-polluted oysters in Naples, and called attention to the danger of eating oysters — a danger to which, from personal experience, we can testify." — *New York Evening Post*.

THE RIDGEWAY LIBRARY. — Dr. James Rush, the founder of this noble and neglected institution, the Ridgeway Library, showed a just pride in directing that his wife's name and his own parentage should be inscribed upon his tomb. The son of the great physician whose learning, philanthropy and original genius adorned, to use the good old word, the city of his dwelling-place, and husband of a wife, the famous Madam Rush, whose social accomplishments, generous nature and indomitable spirit ranked her among the foremost women of a day when the weaker sex was still believed to flower in the woman of the *salon* — Dr. James Rush was, if any man, entitled to raise up the memorial he did among his fellow-citizens. The form which his bequest took was in the truest sense a great charity, and yet it has hitherto in great part failed of its object. The lofty, silent hall, where 400,000 books may be housed, with its broad balconies and wide stairways, its splendid rows of columns and majestic ceilings, and its imposing aspect of devotion to the public use, has remained unsought by the mass of those who might explore its mines of learning. Few go to read its classics, examine its treasures of bibliography, read the history of

the past life of the city and the nation in its files of old newspapers and historical collections — few go to study the life of the present day in its well-arranged store of statistical and geographical material. Even the relics of the Rush household — the furniture of the historic mansion on Chestnut Street, the rare old china, engravings, and works of art that are kept here — fail to attract curiosity seekers beyond the long Doric façade that rears its stately front on Broad Street. It is a great pity, and it is just like Philadelphia. — *Philadelphia Times*.

THE WINE CELLARS AT EPERNAY. — One of the driest, as well as largest, wine cellars in the world is that of Messrs. Moët & Chandon at Epernay, which was visited by President Carnot on the conclusion of the army manoeuvres in the Champagne district. These far-famed cellars are cut out of the solid chalk under a hill, and have a superficial area of about 100,000 square yards English. They are lighted by the electric light, and contain millions of bottles of wine, besides some hundreds of casks of old wine destined to be mixed with that of the new crops. The firm have a fire-brigade of their own, with a band, the members of which played the "Marseillaise" when the president arrived. In Epernay itself M. Carnot had to pass under a triumphal arch cunningly contrived out of barrels, cases, baskets, bottles, corks, corking apparatus and other appliances used in manufacturing sparkling wines. More than 3,000 persons — men and women — employed by this one firm alone in the arduous work of vine cultivation, were assembled together in honor of the occasion. — *The London Daily News*.

TRADE SURVEYS

WHILE all visible and tangible agencies and influences are working steadily in the direction of greater industrial and commercial activity, for which the business world is quietly making reasonable preparation, there is one matter that, while not altogether lost sight of, is not receiving its full share of attention; viz, the possible attitude of labor in the aggregate, and labor organizations especially, to employers and employment during the coming year. Builders and contractors are most directly concerned, but the entire business public is interested. It is not so much what the labor leaders and their followers resolve in conventions to do or not to do, but what some isolated party of discontented employes may of a sudden do when the busy season opens, and which example may set fire to the slumbering discontent among wage-workers, for by that term it must be known. While strikes have declined in number, and the striking spirit seems to have subsided, there is a deep reservoir from which future trouble can readily spring. The heads of our great industries understand the danger and the situation better than they openly admit. It is not intended to convey the idea or even the apprehension that a general labor disturbance is probable next spring, but it is only desired to correctly and freely take cognizance of the conditions surrounding and underlying the whole situation, not from the standpoint of an alarmist nor from the standpoint of absolute contentment. The wage-workers, especially the organized wage-workers, have pretty well learned how little and how much organization can do. The real advantages gained are those advantages silently extended, or concessions made without solicitation by employers, either through a sense of justice or to avoid possible conflicts. These unrecorded victories and advances of labor are of more importance than successful strikes, and there is more to be gained in this way than by all open and violent efforts. This is a lesson labor has not yet learned. A broader humanitarian spirit is evincing itself among employers, and the unfortunate and helpless conditions which surround labor generally are being recognized. The idea that labor is worth only what it brings, while the only one that can be acted upon is still seen to possess elements of injustice and unfairness, which it would be well to have removed if possible. The very power of organized labor to do harm draws out a certain respectful though unwilling consideration. It is to be said that leaders, while no less anxious to help their organizations, are far less anxious to lead them into strikes. The real animus of these organizations is not shown in their printed resolutions, but in their private *coteries*. It is in these diminutive bodies that the real work is done and power generated. Labor feels at a disadvantage, helpless in a large measure to better its condition materially in the face of the overpowering and far-reaching force of capital. It is for this reason that more is to be feared during a season of great activity and prosperity than at other times. Hence it is that attention is now directed to possible troubles in 1892. The partial depression of last year necessitated a truce. No general eight-hour or other sort of warfare will be openly announced or waged, but there is danger of an unauthorized outbreak which may prove to be infectious, and flash along the line of labor without any concert of action. This is the most dangerous sort of agitation. If trouble comes during 1892 it will be started by the outsiders, not those inside of labor organizations — by the discontented who, perhaps, once belonged, but who became weary of that fruitless method of bettering their condition. The wage-workers, while comparatively better off than their brothers of foreign lands, and while comparatively comfortable, are restless and determined to have a larger share if they ever see a chance. The business situation has not been as encouraging for twelve months. In the commercial centres of the country there is moderate trading, and stocks are under control. In some industries steps are being taken to increase supplies, but this movement is not general. Most manufacturing interests will wait until a genuine demand is in sight. Heavy gold imports continue. Railroad traffic is large, and the general distribution of merchandise is restricted to current wants. Architects and builders, so far as they have recently spoken, regard 1892 prospects favorably. More business will be done next year than during the past. Much depends upon the one item of railroad building. Were as much railroad construction to be done as in 1887, or even two-thirds as much, it would tax the iron and steel making capacity of the country to meet the demands, and this possibility, therefore, is being watched. The greater industries are prosperous. Throughout the West, building and manufacturing activity will run way above the limit reached last year. The profitable marketing of an eight-million-bale crop of cotton will open an active spring trade in the South. With all the good things to be expected, there are certain drawbacks to be feared and, if possible, avoided in the way of ill-advised activity, a rushing up of prices, a rushing into new concerns and enterprises, and the building up of new businesses on credit rather than on cash — a temptation which always comes to thousands in any and every era of general prosperity.



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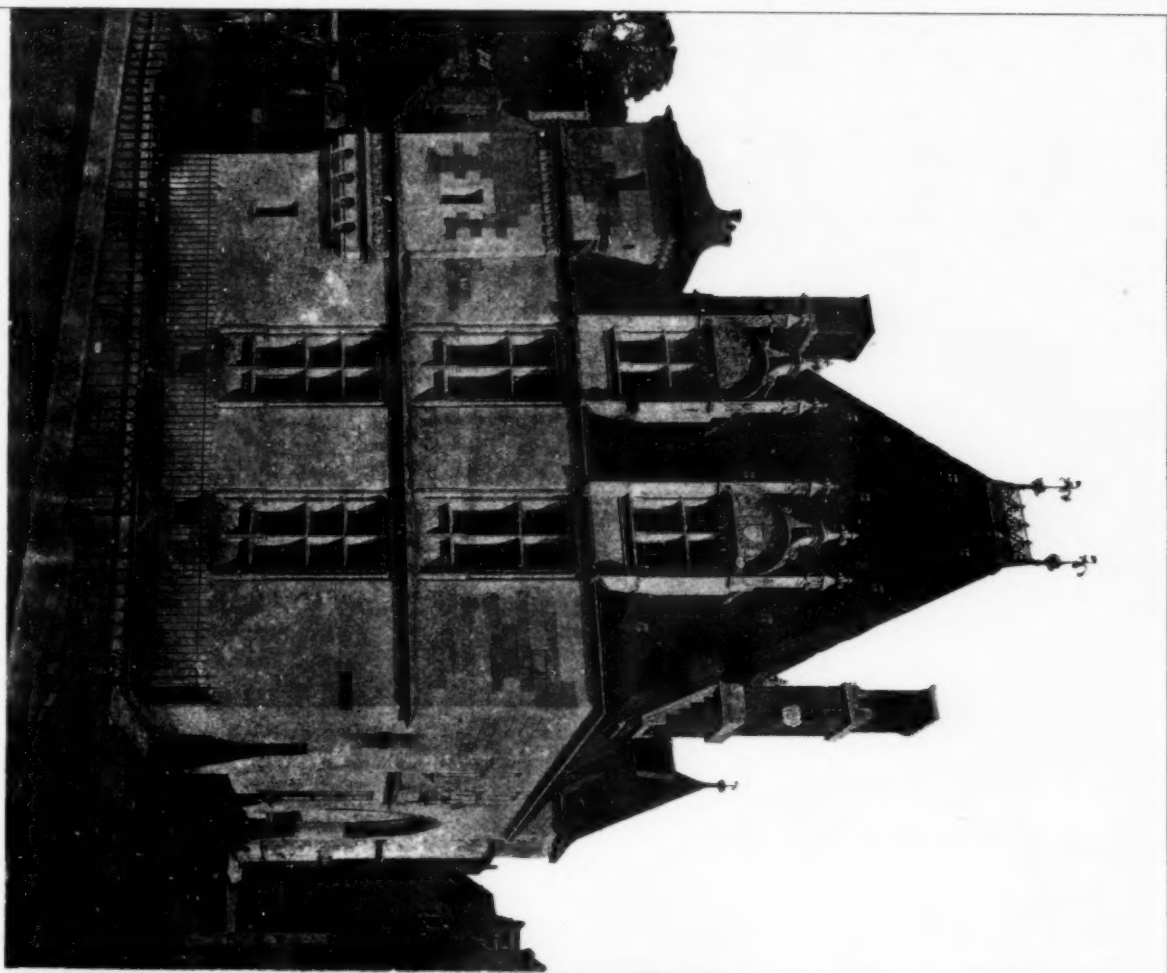
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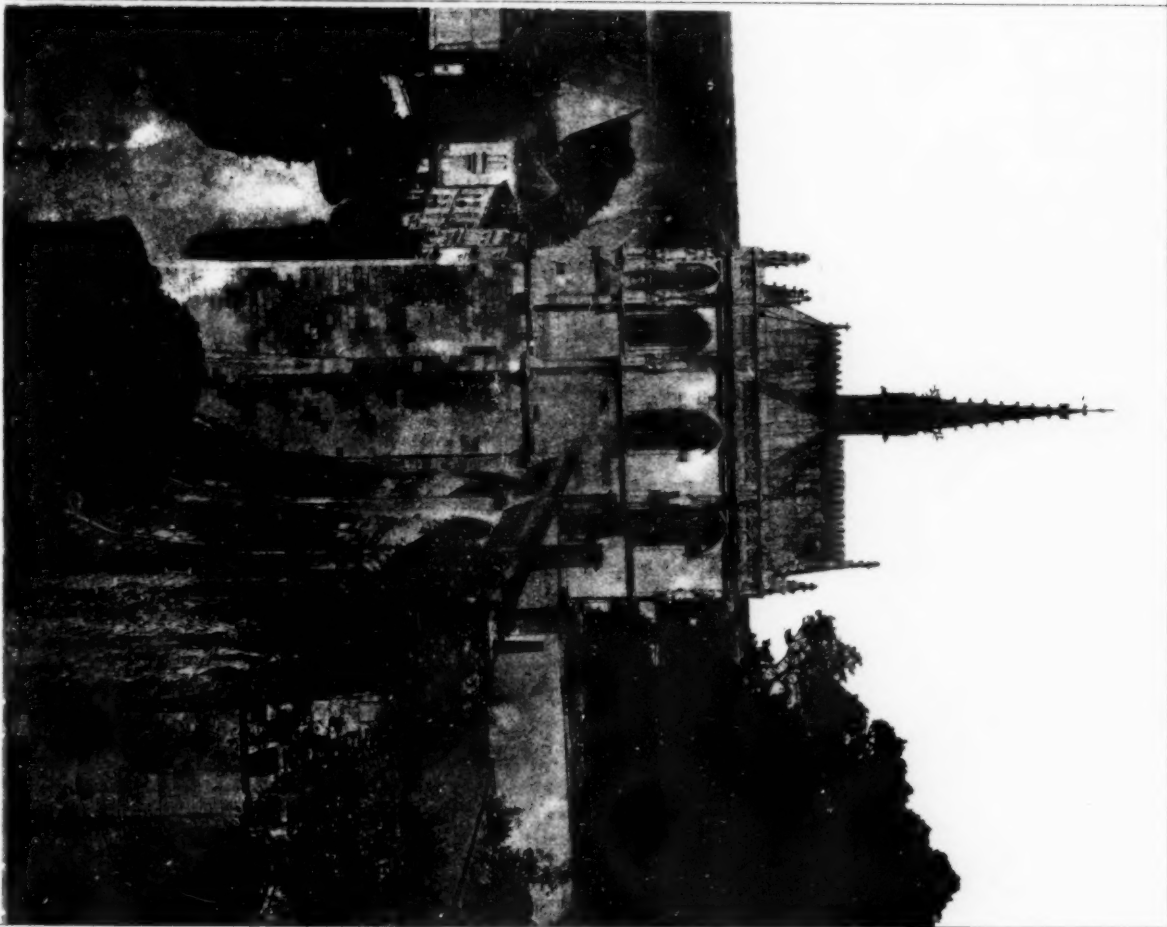
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