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CONTENTS.

EDITORIAL SUMMARY.
TOWN-HALLS. — I.
THE GREAT EXHIBITION REVIEWED. — V.
LETTER FROM SAN FRANCISCO.
" " PARIS.
LEGAL POINTS IN PRACTICE.
SOCIETIES.
COMMUNICATIONS.
NOTES AND CLIPPINGS.

ILLUSTRATIONS.

SOUTH SIDE OF THE COURT OF HONOR AND THE ADMINISTRATION BUILDING, CHICAGO, ILL.
[Gelatin Print issued with the International and Imperial Editions only.]
COTTAGE AT BAR HARBOR, ME.
HOUSE AT SPRINGFIELD, MASS.
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THE GOLDEN GATE OF THE TRANSPORTATION BUILDING, CHICAGO, ILL.
THE FINE ARTS BUILDING OF THE MID-WINTER FAIR, SAN FRANCISCO, CAL.
THE MECHANICAL ARTS BUILDING OF THE SAME.

Additional Illustrations in the International Edition.

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[Copper-plate Etching.]
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NOVEMBER 4, 1893.



SUMMARY:—

The Foundations of the Cathedral of St. John the Divine, New York. — American Goods Abroad. — The Central Labor Union vs. the Union of Building Constructors. — Trouble with Marcotte & Co.'s Decorators. — Sharp Practice of a French Architect in search of a Job. — The Simplon Tunnel. — The Proposed New City-hall for Boston and its Site.	53
TOWN-HALLS. — I.	55
THE GREAT EXHIBITION REVIEWED. — V.	57
LETTER FROM SAN FRANCISCO.	59
LETTER FROM PARIS.	59
LEGAL POINTS IN PRACTICE.	61
SOCIETIES.	62

ILLUSTRATIONS:—

South Side of the Court of Honor and the Administration Building, World's Fair, Chicago, Ill. — House at Springfield, Mass. — Cottage at Bar Harbor, Me. — The Golden Gate of the Transportation Building, World's Fair, Chicago, Ill. — A Doorway at Bourges. — The Manufactures and Liberal Arts Building of the Mid-winter Fair, San Francisco, Cal. — The Mechanical Arts Building of the Mid-winter Fair, San Francisco, Cal.	63
Additional: The Roman Bath, Nimes, France. — The Merchant Tailors' Building, World's Fair Grounds, Chicago, Ill. — Detail of the Peristyle, World's Fair Grounds, Chicago, Ill. — Rawdon House, Hoddesdon, A. D. 1622. — High School for Girls, Lincoln, Eng. — Prague.	63
COMMUNICATIONS: —	
Barbarism and the Stains of Time. — English vs. German Portland Cements.	63
NOTES AND CLIPPINGS.	64

THE Trustees and architects of the New York Cathedral are finding difficulty in getting suitable foundations for their building. After the laying of the corner-stone, preparations were made for beginning the masonry of the other portions of the structure, and excavations were begun for the stone-work of the great piers which carry the central tower. Under one of these, however, it was discovered that the ground, which consists of a plateau of rock, varying, like the rest of the ridge which forms the back-bone of Manhattan Island, from a strong, well-stratified gneiss to granite of various qualities, presented a seam, or rather, an extensive pocket, of loose, spongy "rotten rock," too soft to bear with safety the immense weight to be placed upon the pier. To ascertain whether a more solid material could be reached at a greater depth, a pit was excavated, forty feet square and forty feet deep, but nothing better was found. It was next proposed to change the location of the church, so as to bring the piers on the solid part of the rock, but an ecclesiastical objection was found to this, in the fact that the corner-stone of the building had already been laid, with due ceremony, and no precedent existed, either for translating a corner-stone so consecrated to another place, or for deserting a corner-stone, and building the church to which it was supposed to be attached somewhere else. However, this objection might have yielded to practical considerations, had it not been for a suspicion that the deposit of decomposed and spongy stone might appear at other portions of the ground, so that the new site might be no better than the old one. The contractor for the foundations, Mr. Crimmins, having ascertained by boring that the "rotten rock" in the original pit extended to a depth of at least a hundred feet, so that it would be useless to try to improve matters by carrying the foundation deeper, the Trustees took the sensible course of instructing the architects to take borings with a diamond drill at various portions of the site, so that a reasonably correct notion could be obtained of the whole ground to be dealt with. These borings are now nearly complete, and the results will be of much interest to architects who have, or may have, heavy buildings to construct in the upper part of New York, as well as to the Cathedral Trustees.

MOST of our readers have probably been informed, by the manufacturers, if not by any one else, of the fact that the great Hamburg City-hall, one of the most important buildings in Germany, is to have its rooms warmed by means

of radiators made in the United States, four carloads of which have already been contracted for. We suppose that this is the building designed by the late Sir George Gilbert Scott, who won the commission in an international competition. If so, the Hamburg City Council deserves credit for the common-sense, and freedom from foolish chauvinism displayed in the choice of the best things offered, irrespective of the nationality of their authors; and the manufacturers on this side of the water are also to be congratulated on having been able to offer goods worthy of selection at the hands of the highly-trained German experts. As to the American public in general, it may be said that the introduction, into a market so critical as that of North Germany, of an important class of iron manufactures is an event to be noted. American stoves, or more probably stoves imitated from American patterns, have long been popular in Germany, and if our manufacturers and engineers could establish in the colder parts of the Eastern continent the reputation, which, indeed justly belongs to them, of understanding the business of warming public and private buildings better than any one else in the world, they would have an almost illimitable field open to their enterprise.

THE life of a walking-delegate presents so many attractions for people who like better to work with their tongues than with their hands, that it is not surprising to find the profession becoming, in certain localities, somewhat crowded. New York, for example, where men can be starved, beaten and murdered, contractors ruined and owners defied, to promote "the interests of Labor," has long been the very Paradise of walking-delegates, and, although those already in possession have not failed to use their peculiar arts to keep out rivals, some of these have already obtained a foothold. The building trades, federated under the name of the Central Labor Union, have been more closely organized, and unscrupulously managed, than any others, yet, notwithstanding the opposition of this powerful body, a similar one, known as the Union of Building Constructors, which is said to comprehend the whole United States in its territory, has established itself in the city. The local body of this organization is governed by what is known as the "Little Board" of walking-delegates, to distinguish it from the old Board, which has no love for its young rival, and openly persecutes the members of the Building Constructors' Union, urging contractors to discharge them, and ordering strikes in buildings where they are employed, although they conform to all union rules.

A FEW days ago an encounter between the rival dignitaries occurred in a building on Fifth Avenue, which Messrs. L. Marcotte & Co., are decorating. They had employed some painters who, instead of belonging to the orthodox union, were members of the Brotherhood of Painters of the United States, which is affiliated to the Union of Building Constructors, instead of the Central Labor Union. Their devotion to union principles and practices was perfect, they were paid the union wages, and no fault could be found, even by the most punctilious representative of "organized labor," with their conduct, or that of their employers. They paid homage, and tribute, however, to the Little Board, and the old Board consequently resolved to take away their living. Two walking-delegates of the old Board visited Mr. Schuller, of the Marcotte firm, and demanded that he should either discharge his men, or compel them to join the old union. He declined to do either, saying that he was employing only union men, at union wages and on union hours, and did not care to interfere in quarrels between unions. The delegates then betook themselves to the building, where they loitered about, threatening and arguing with the men as they went in and out. These persuasions did not have the desired effect, and it was found one morning that three of the newly-decorated ceilings in the house had been daubed with paint. This, of course, was a blow at the employers, who, however, patiently had the work done over again: but when the delegates reappeared a day or two afterwards, and commenced again their arguments with the men, Mr. Schuller thought it was time to protect himself, and laid the matter before the judge of the Yorkville Police Court. The judge, with the prompt decision which the New York judiciary has invariably shown in such cases, issued

warrants for the arrest of the two delegates. When they were brought before the Court, Mr. Schuller, with great forbearance, said that he did not wish to have them prosecuted, but simply to have them cautioned not to interfere with his workmen, and the judge ordered their discharge, with the warning that if they were brought before him again, he would send them to Blackwell's Island.

THE Jurisprudence Committee of *La Semaine des Constructeurs* makes a concise, but clear answer to a question which is often asked by people who know little of architects or their work. In this case, the question is asked by a man who manages the property of his wife, including, among other things, a house in Paris, which she has recently inherited from her father. The inquirer says that the house is uninhabitable, and only fit to be pulled down. Two or three years ago, an architect submitted plans for rebuilding the house to his father-in-law, who did nothing about them, and, after the death of the latter, brought them again to the new proprietor, wishing to be commissioned to carry them out. The writer says that he was not satisfied with the plans, and said so, and the architect thereupon made new ones, which, without any authority, he submitted to the city inspector, requesting, in the name of the owner, a permit to build from them. These plans were rejected by the inspector, and the proprietor, displeased both with the architect and his manner of proceeding, engaged another architect, whose plans were immediately accepted by the city officials. The first architect then sent in a bill for his services, and the proprietor writes to know whether he is bound to pay it.

TO this question the Jurisprudence Committee replies that, if the first architect was not requested, either by the present or the late proprietor, to make any plans, but made them voluntarily, in the hope of being employed, he is entitled to no compensation for his useless services. If, however, either the present or the late proprietor engaged or requested him to make the plans, they must be paid for, and the fact that they were useless does not affect the right of their author to recover compensation for them, unless he was guilty of some fraud in relation to them. If he had falsely represented to the owner that he was a skilful architect, and had thus secured employment which he would not have obtained otherwise, he could not, perhaps, require payment for services which turned out to be unskilful and worthless; but if he made no such false representations, and the owner engaged him on his own responsibility, the latter took the risk of his services proving valuable. It might with propriety be added, however, that the liability of the owner to pay for services extends only to such services as have been requested or accepted, and that an architect who was engaged only to make sketches could not claim payment for making working-drawings without authority, and submitting them to the inspector, unless the owner chose to accept or adopt this service by some subsequent action.

THE *Schweizerische Bauzeitung* gives an abstract of the preliminary contract just concluded between the Jura-Simplon Railway Company and the firm of Brandt, Brandau & Co., of Hamburg, for the construction of the tunnel through the Simplon Mountain which has been so long in contemplation. The terms now agreed to by the executive committee of the railway company must be ratified by the general council of directors, and it is provided that unless this ratification is completed, and notice thereof delivered to the contracting firm, before April 15, 1895, the preliminary contract shall be void, and neither party shall be bound. The preliminary agreement, which, when ratified, will form the decisive one, contemplates the construction of two parallel tunnels, about fifty-five feet apart, but the present contract includes only the completion of one tunnel, and the piercing of the pioneer gallery for the other. The total length of the main tunnel is to be 19,730 metres, or about twelve and one-quarter miles. The specifications require that four galleries shall be simultaneously carried on. One of these is the pioneer of the future second tunnel. The other three are within the section of the main tunnel, two forming the base, and the third the upper part, and, when completed, are to be joined by cutting out the rock between them, and finished with proper linings. Besides this work, numerous cross-galleries are to connect the two principal tunnels, and there are to be

spaces for turnouts, niches for refuge, and rooms of a considerable size at various points, for the accommodation of the tunnel service. The contract price is 69,500,000 francs, or nearly fourteen million dollars, and the time allowed for completing the work is what the *Schweizerische Bauzeitung* calls the "unheard-of short period" of five and one-half years from the time of the ratification of the contract. A forfeiture of five thousand francs per day is fixed for each day's delay beyond the contract time of completion, and if the completion is delayed one year beyond the agreed time, the railway company may declare the contract void; but if the work is finished before the time assigned, the company agrees to pay the contractors a premium of five thousand francs for every day so saved. The contractors agree to assume the risk of all contingencies, excepting only earthquakes, epidemics, war and strikes not due to their fault. Within eight days after the ratification of the agreement, the contractors must deposit, as caution-money, one million francs, and seven and one-half per cent of each payment is to be retained until this caution-money amounts to five million francs. Three million francs of this will, however, be returned on the completion of the first tunnel, and a million and a half more on the completion of the second one, leaving five hundred thousand francs in the hands of the railway company, which is to be retained for two years, as security for defects not immediately apparent. The details of the construction are not published, but it is understood that an hydraulic boring-machine, invented by Herr Brandt, will be employed.

THE committee of the Boston Board of Aldermen on a new city-hall has reported, strongly favoring the erection of a new building on the ground bounded by Mt. Vernon, Beacon and Somerset Streets. On this site, the new building would occupy most of the space between the State-house and the new Court-house, which is now occupied by a mass of boarding-houses, and the change, by bringing the three largest buildings in the city in a group, would undoubtedly add much to the appearance of all. The committee, however, without mentioning this point, brings forward a practical consideration of much importance, showing that it will soon be necessary to provide better communication across Beacon Hill than is afforded by the present steep and narrow streets, and that the only practicable way of doing this will be to cut away the top of the hill, so as to get a proper grade for the new thoroughfares. As this is just the portion which will be occupied by the city-hall lot, the purchase of the territory now will save the heavy expense of cutting new streets through private property, and it will be easy, after the ground is cleared for the city-hall, to lower the grade as desired, and carry wide streets through between the new building and the State-house on one side, and the Court-house on the other, much to everybody's advantage. With such views on the part of the committee of the City Government, there seems to be really an encouraging prospect that, at last, an important public building in Boston may be placed where it can be seen. The two principal buildings in the city are, at present, the Court-house and the new part of the State-house, which have cost, together, something like ten million dollars. This is a large sum for a little State like Massachusetts to spend, and, in any other community, the taxpayers who furnished the money would wish to have the buildings so placed that visitors might see and admire the results of their sacrifice. This reprehensible vanity is, however, apparently unknown to the Bostonians. The State-house Extension is, indeed, visible from the northern suburbs, and glimpses of portions of it can be obtained, with great effort, from some of the neighboring streets; but the Court-house is the most thoroughly concealed public building within our knowledge. Every Bostonian knows the troops of distracted strangers who run up and down Winter Street on concert afternoons, trying to find the Music Hall, but the Music Hall is boldly conspicuous in comparison with the Court-house, which has the air of having been projected upward, like a trap dyke, in a secluded garden, and no portion of whose principal façade, except the front door, and portions of the cornice, can, we believe, be seen at a distance of more than a hundred feet. With such warnings before it, the City Government is hardly likely to repeat, for the third time, the mistakes of the State and County authorities, and it is to be hoped that the immense value of well-planned surroundings to an important building will, in this instance, be fully recognized.

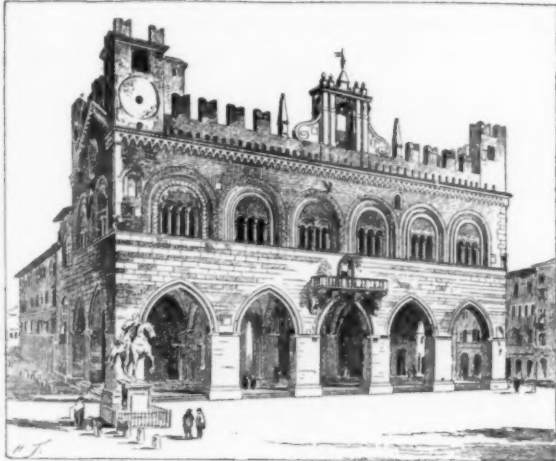
TOWN-HALLS.¹—I.

Fig. 1. Piacenza.

THE municipal edifices termed town-halls are not of very ancient origin. One would seek in vain for traces of such constructions in antiquity or in the early part of the Middle Ages. This is because the social organization that gave rise to them dates back but a few centuries.

After the overthrow of the old world by barbarian invasion, the conquered nations long remained in subjection. In France, for example, the Gallo-Roman race submitted in silence to Frankish rule until the moment arrived when, more sure of themselves, they could reclaim the enfranchisement of the communes. From that time a continual struggle went on between the nation, represented by the *bourgeoisie* cantoned in the towns, and the Frankish lords isolated in their fortified feudal castles.

Thenceforth, it became the ambition of the citizens to proclaim the recovery of their liberties by some outward, visible sign. Facing the seigneurial donjon should rise the belfry of the communal building. This town-hall should possess a threefold character. Standing in the centre of the commune, near the market, it could be used for commercial transactions; it would also furnish a place for the discussion of political matters by the burghers; it would serve as a fortress capable of repelling attack, while from its summit the town and its environs could be commanded.

Naturally, these claims were not at all relished by the lords. In many localities the inhabitants were forbidden to erect a belfry, or even a town-hall. In the regions north of the Loire, where were the principal seats of Germanic power, the freeing of the communes proved a long and difficult undertaking. Incessant warfare with the nobles retarded the free working of communal institutions, and consequently delayed



Fig. 2. Perugia.

the construction of town-halls. The first to be reared were destroyed and rebuilt several times. The burghers then had recourse to another combination to secure the opportunity to

meet and discuss their interests among themselves. The clergy were likewise in a state of hostility to feudalism. In the cities the bishops many a time made common cause with the people; and the cathedral or church, which already offered the privilege of sanctuary, became also a gathering place for the citizens. A

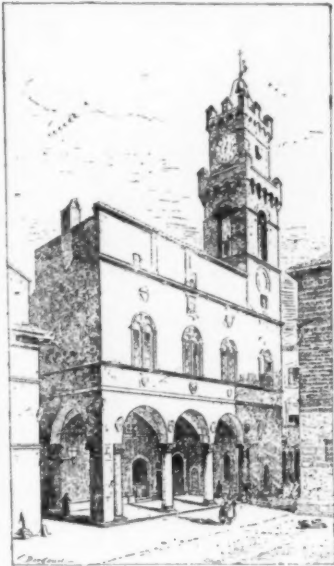


Fig. 3. Pienza.

great many churches were erected with this double purpose in view and, for this reason, the expense was defrayed by the clergy and commune alike. It will thus be seen that town-halls antedating the Renaissance are necessarily rare north of the Loire.

In central and southern France, the invasions from the North did not leave as deep traces. Here the Gallo-Roman race aroused sooner and demanded its liberties. Consequently, earlier indications of municipal organizations exist here. One of the oldest town-halls of which any vestige remains is that of Saint-Antonin (Tarn-et-Garonne). A view of this structure will be found in the article on "Civil and Domestic Architecture" (*American Architect* for January 25, 1890). We discern at the first glance outward evidences of the threefold character referred to above; the belfry rises over a sort of citadel within which there is a large assembly-hall. On the exterior are arcades that could be utilized for traffic.

Let us note, in passing, that the town-hall or communal building of the rural districts is of more recent date still. In fact, in the Middle Ages the country was not inhabited by the Gallo-Romans; the latter had taken refuge in the cities after the conquest. The few serfs needed for the cultivation of the soil were grouped in cabins at the foot of the feudal donjon. The village was unknown, at least the village organized into a commune. Until the Revolution, the clusters of dwellings built on the lands of the lord remained under the domination of the lord.

In Italy, the barbarians were rapidly absorbed into the

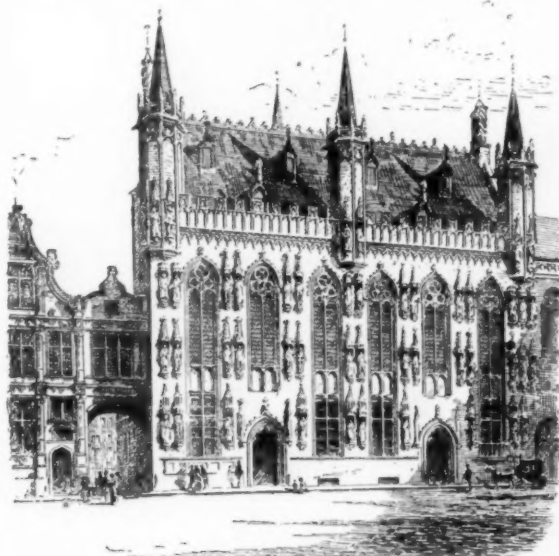


Fig. 4. Bruges.

native masses and the Italians were early able to resume the municipal organization established by the Romans. We therefore find numerous town-halls dating from the eleventh, twelfth and thirteenth centuries. Here, it was no longer a

¹ From the French of E. Rühlér, in Planat's *Encyclopédie de l'Architecture et de la Construction*.

struggle against the feudal lord, but against the neighboring city; or, the city was divided by civil dissensions into two camps that disputed with each other its government. For these reasons, the town building called the *palazzo publico* or



Fig. 5. Basle.

palazzo del municipio had the same characteristics as in France. See, for example, the *palazzo del comune* of Piacenza (Fig. 1). It dates from 1281 and is crenellated like a fortress. Its broad arcades are spacious enough to accommodate the people and the merchants, and the crowd can be addressed from the balcony above. The same general appear-

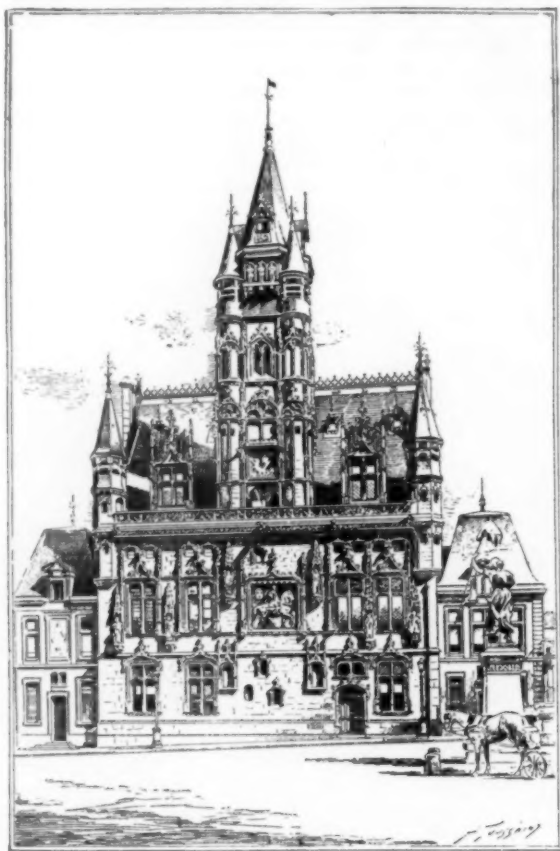


Fig. 6. Compiègne.

ance is exhibited in the superb Palazzo Vecchio of Florence [See *American Architect* for February 1, 1890, "Civil and Domestic Architecture," Figure 14], begun in 1298 by Arnolfo di Lapo. The *palazzo publico* of Perugia is more

modern (beginning of fourteenth century); there are therefore more openings in the walls, which look less like rampart walls, although the battlements preserve the warlike aspect of



Fig. 7. Cassel.

the edifice (Fig. 2). The little town of Pienza, south of Sienna, contains a small town-hall, of more recent con-

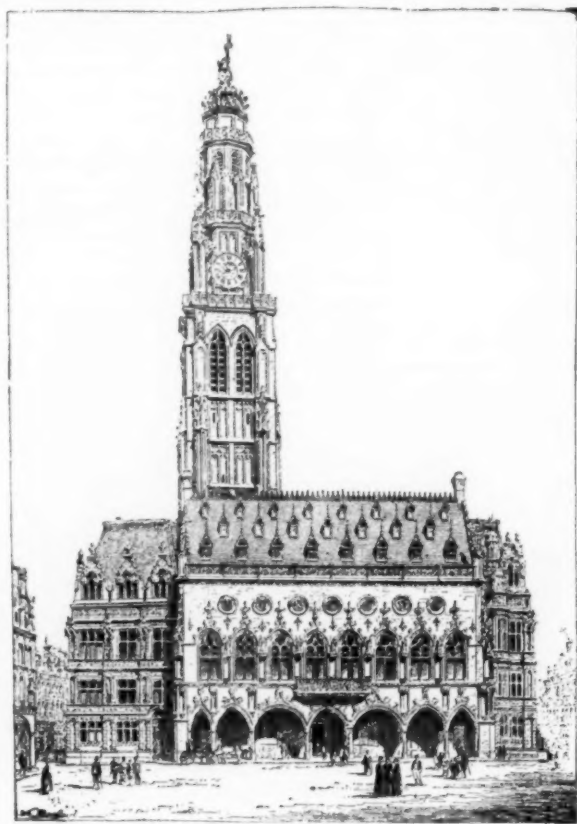


Fig. 8. Arras.

struction, which likewise shares these various peculiarities (Fig. 3).

The origin of town-halls being thus precisely determined, it

only remains for us to pass in review some of the principal types that have been conceived down to the present day in different countries, following as far as possible a chronological order.

From mediæval times Flanders and the Netherlands possessed a very advanced municipal organization. Many splendid town-halls therefore exist in these countries. One of the most famous is that at Brussels [See *American Architect* for February 1, 1890, "Civil and Domestic Architecture, Figure 13"]; it stands in the interesting and picturesque Grande Place, all the other edifices of which belong to the same period. The town-hall of Bruges (Fig. 4), reared in the second half of the fourteenth century, is less important, although it is designed in a noble style. Singularly enough, the arcades are wanting.

Cassel and Arras, both of the sixteenth century (Figs. 7, 8). The latter is one of the most remarkable monuments of northern France, and its lofty belfry was one of the last of the type to be built. At Cassel, the brick construction introduces a new decorative element.

As specimens of French architecture of this period the Capitole of Toulouse must be cited, and, more particularly, the Paris Hôtel de Ville, begun in 1553 after the plans of Domenico of Cortona. Figure 9 shows it as it was originally designed and as it existed until successive additions transformed its character. The new plans will be found in the *American Architect* for February 1, 1890, ["Civil and Domestic Architecture," Figures 18, 19 and 20].

[To be continued.]



Fig. 9. Paris.

There are still a few town-halls in Germany that come down from Gothic times. For these, we refer the reader to the article entitled "Gothique Allemand," where, on page 26 and from Figures 24 and 25, he will be able to glean some facts concerning them. The Renaissance, on the contrary, has left a very large number of civil monuments in this country. As chief among them we cite the town-halls of Esslingen, Augsburg, Rothenburg, Halberstadt, Schwabenburg and Bremen, reproductions of which have been given under "German Architecture" [See *American Architect* for August 29, 1891, *et seq.*]. The neighboring country of Switzerland displays an architecture quite similar to that of Germany. We may therefore add to the examples just cited the fine town-hall of Basle. Although erected in 1508, the tradition of battlements, which were then perfectly useless, still survived (Fig. 5).

In measure as manners refined, the barbarous aspect disappeared from the construction. Defensive features were converted into mere decorative motives, and the campanile superseded the belfry, which it was designed to recall.

We cannot pass over in silence the classic town-hall of Compiègne, in France, erected in the fifteenth century. Its beautiful belfry, crowning the interior staircase, rises above an equestrian statue of Louis XII. The lateral watch-towers are the last vestiges of the fortress of former days (Fig. 6).

Farther north, in French Flanders, several interesting edifices are still to be seen; for example the town-halls of

THE GREAT EXHIBITION REVIEWED.¹—V.

THE EXTENT OF THE FINE ARTS EXHIBIT.

THE enormous extent of the exhibits in the Department of Fine Arts is little realized even by those who have spent many days in it. The revised catalogue that was only issued in September covers 506 pages. The first official catalogue that was issued in May covered only 196. It was very defective, having been hastily prepared, but is still valuable, as the names of the artists of each country are given in alphabetical order, and the numbers of the works of each artist follow his or her name. These can also be ascertained from the revised catalogue with little more trouble, for the names of artists of all countries are consolidated in the Index of Artists at the end, and after each name follows the country, the classification and the revised numbers of the works. For in order to issue the revised catalogue it was necessary to give in red new numbers to all the works, while the old numbers in black are also retained. Some pictures also retain the numbers used in previous exhibitions and this also produces confusion for those not well informed. This list of artists is very valuable. It covers forty-four pages of fine print in double columns. In the new catalogue the pictures and other works of art are numbered consecutively as they are placed, and the name and residence of the artist precedes each title. There are headings for each room and alcove and sub-headings for each side of every room.

In order to make the whole scope of the exhibition clear in as brief a space as possible we have compiled a table showing the number of contributions from each country subdivided into classifications. The great diversity of works of art, especially from foreign

¹ Continued from No. 931, page 49.

Country.	Sculpture.	Oil-paintings.	Water-colors.	Chalk, charcoal, pastel and other drawings.	Engravings, etchings and prints.	Paintings on ivory, enamel, porcelain, ceramics and carvings.	Architecture as a fine art and decoration.	Additional, not classified.	Totals.
United States.....	160	1,116	220	548	634	16	308		3,002
U. S. Loan Collection....	4	122							126
Austria.....	16	132	18						166
Belgium.....	46	203		43 ¹					292
Brazil.....	5	114	9			7			135
Canada.....		132	64						196
Denmark.....	18	158							176
France.....	138	465	59	27	136		160		1,125
France.....	Groups 143 and 145—miniatures, medals, etc. ²								75
France.....	Groups 142 and 145—objects of decorative art.....								132
France.....	French Historic Sculptures (casts).....								116
Germany.....	113	420	101 ³		59		187		1,300
Great Britain.....	50	450	205	72	182		146		1,105
Holland.....		188	111		27				326
Italy.....	172	203	25		28				428
Italy.....	Reproductions of Classical bronzes.....								112
Japan.....	20	3	47		3		4		77
Japan.....	Decorative arts, including embroidery, tapestry and porcelain.....								265
Mexico.....	13	82	2		8	5			110
Australia.....	5	104	121						230
Norway.....	7	130							137
Russia.....	16	117							133
Society of Polish Artists.....		122							122
Spain.....	47	183	Pictures not classified.....					181	411
Sweden.....	19	113	Pictures not classified.....					92	224
Venezuela.....		22		3					25
	819	4,580	982	693	1,077	28	806	973	9,987

¹This includes a few water-colors and etchings.

²This includes pastels.

³This includes also cameos, aquarelles, porcelains, pastels, sketches in oil and pencil, charcoal, engravings, wax panels and enamel paintings.

countries, was such that they could not be brought into the classifications officially announced in advance; but no difficulty was encountered in classifying sculpture, oil-paintings, water-colors and architectural drawings. Architecture is recognized officially only in its aspects as a fine art and is classed with decoration, being known as "from groups 139 to 145 inclusive," 139 is sculpture, 140, oil-paintings, 141, water-colors, 142, paintings on enamel or metal, on porcelain or other wares and fresco-painting on walls, 143, engravings, etchings and prints, 144, chalk, charcoal, pastel and other drawings and 145, antique and modern carvings, engravings in medallions or in gems: cameos and intaglios. Here was certainly a wide range; any architect who could display his ability in either of these media was welcome to exhibit provided his works could pass the Jury of Admissions, or receive the consent of the Commission of the country in which he was born or resides. Any draughtsman or "architect's artist" could exhibit a drawing of his employer's work, or anybody else's work for that, and receive a medal for it, if approved by the Jury of Awards. But any architect who might devise an excellent plan for a building or show an original piece of construction was entitled to no consideration under the rules. He might have been turned over to the Department of Liberal Arts, but investigation has not been made in that direction. It is, however, a fact that architects who exhibited complete plans of buildings received medals in that department, and that the architects of the World's Fair Buildings received medals through the same judges and not in the Department of Fine Arts. None of the architects who exhibited designs for buildings erected on the World's Fair grounds in the Fine Arts Department received medals in that department. In short, architectural picture-making has been recognized as a Fine Art, but Architecture itself has only been recognized as a Liberal Art. And yet in the American Fine Arts section the decorative arts allied to architecture, which were exhibited correctly according to the classification with architectural drawings, among which were the designs of Louis C. Tiffany, Henry Thomson, Frank Fowler, Robert Reid, Miss Mary McDowell and Edward P. Sperry, received no recognition from the Jury of Awards. But in the Departments of Manufactures and Liberal Arts, the works that resulted from these designs fared better.

The only countries making distinctive architectural exhibits are the United States, 308 numbers, Germany, 187 numbers, France, 160 numbers and 116 casts of French historic sculptures—mostly of mediæval and early Renaissance Architecture—and Great Britain and Ireland, 146 numbers. Japan sends no drawings, but four superb models one of which is a working-model of the Yasaka Pagoda by Keiské Niwa, the others being parts of ancient temples. There are a few architectural drawings classed as water-colors in the Austrian section. All the architectural exhibits are distinctively national except those from the United States; for whatever nationality we may have in our architecture as executed, there is certainly little shown in the architectural drawings that we exhibit. The largest spaces are taken up by projects executed by students in the Ecole des Beaux-Arts at Paris, and drawings in a similar style by young men who have not yet achieved professional reputation. The only exhibit showing the extent and range of work of the men who offer them are those

of Carrère & Hastings and McKim, Mead & White of New York. Most of the other drawings are perspectives by architect's artists, and justice has been generally done by inserting their names in the catalogue as well as those of the designers. Babb, Cook & Willard, of New York, exhibit perspectives of all their best works, admirably drawn and doubtless autographic work. H. Langford Warren's works are also well shown and drawings are accompanied by photographs which attest their fidelity. The general execution of all other drawings shows originality of rendering, as well as the characteristics of many foreign nations.

The English architectural drawings are nearly all autographic, and generally show perspectives without other accessories. The leading men of the day are represented. Among them may be found Prof. George Aitchison, R. R. Anderson, Geo. C. Ashlin, Aston Webb & E. Ingress Bell, R. Blomfield, James Brooks, Sir Thomas Deane, R. W. Edis, Ernest George & Peto, Herbert Gribble, John L. Pearson, J. Oldrid Scott, R. Phené Spiers, the late Geo. Edmund Street and Alfred Waterhouse. Some of the drawings antedate the Philadelphia Exhibition.

This cannot be said of France, for while there is a great display of drawings, most of the leading men are missing. Many of the contributions are complete sets of drawings of the buildings they represent, executed in the usual exact manner that results from academic training, while others show the progress of restorations in ancient buildings.

The architectural exhibits of Germany are almost as varied as those from the United States. A large part of them are of Government work, and the Government itself is represented by the Imperial Ministry of Public Works at Berlin and the Imperial Ministry of the Interior which contribute thirty-eight exhibits. This country is also notable for its splendid architectural models, which have been elsewhere referred to in the *American Architect*. Among the most distinguished contributors are Ende & Bockmann, Prof. G. Hauberisser, K. Hofmann, Kayser & von Groszheim, E. Klingenberg, Prof. Skjold Neckelmann, Prof. A. Schmidt, Prof. Freiherr H. von Schmidt, Bruno Schmitz, Franz Schwechten, Prof. B. Spitta and Paul Wollot. There is also in the gallery a very instructive exhibit from the Royal Photometric Institute that ought to be secured by some public museum.

Our table shows a total contribution of works of art numbering 9,987 or practically 10,000. The revised catalogue in a summary gives a few more than this. The difference is due to the difficulty of classifying such a vast quantity of miscellaneous works, and to the fact that many of the foreign commissions have mixed them up in their method of hanging and displaying them. These represent the labor of the enormous number of 3,758 artists, and average 2.65 works to each artist. Allowing that a man should devote half a minute to each work it would take him nine and one-fourth days of nine hours each to see them all. Some of the works in the revised catalogue are in the Foreign Buildings. These were also visited by the Jury, but the total number of these will not exceed 350. Among them should be mentioned the works of Arturo Michelena, Cristobal Rojas and Herrera Toro in the Venezuela Building, all of which took medals. Had the works of Michelena been shown in the Art Palace they would have created a genuine sensation. In our table the unclassified list is due to the fact that some of the Foreign Commissions mixed together works that could have been classified and separately catalogued had they chosen to do so. Those of Spain and Sweden are pictures, mostly in their Government buildings. The French objects of decorative art are generally in glass cases and are of the same nature as the decorative art works of Japan though of entirely different design. The French historic sculptures occupy the east nave of the main Art Palace and comprise mainly duplicates of casts now in the Trocadéro at Paris, which have been secured by the Art Institute of Chicago.

The sections given to foreign countries were placed under the absolute control of the commissions of those countries. France, Germany, Japan and Austria decorated all their rooms and courts. The United States rooms only are under the direction of the Department of Fine Arts, and, also the policing and cleaning of the entire building. The main interests of visitors centre in the oil-paintings and sculptures, and there does not seem to be any preference for any one country; for all the galleries are equally crowded. If there is anything resembling a remote corner it is sure to be filled like all other places, and ten thousand is probably not a large estimate of the number of persons that may be found in the Art Building on any day. To the lover of art it is the most inestimable privilege that has ever been enjoyed to see under one roof this fairly representative collection of the works of all nations, many of which have never before contributed to an International Exhibition and most of which have never before sent any to America. The vastness of the exhibit and the practical impossibility of seeing all of it has operated to the disadvantage of the 982 water-colors, the 693 examples of black-and-white and the 1,077 etchings and engravings. While these were necessary to a complete exhibit of the progress of any country in art the futility of having them duly seen and appreciated is illustrated. The number of paintings on ivory, enamel and porcelain is small as classified, but this represents but a small part of what may be found in the unclassified summary. New classifications would have been necessary for properly grouping them and this would have made at least ten columns in our table. The placing of objects of art in the Fine Arts exhibit, while it includes

but a small part of what might have been worthy of similar distinction if selected from other buildings is an evidence of progressive thought and advancing appreciation of the growth of Fine Art in its application to every branch of manufacture, for which all honor is due to the administration of this department. P. B. WIGHT.

[To be continued.]



THE MID-WINTER FAIR.—THE CREMATION SOCIETY OF SAN FRANCISCO AND ITS NEW CREMATORY.

It is said, "many men, many minds," but in the name of things sacred, what manner of man is he who could think of two fairs on one continent in the self-same year. So vast has been the sweep of the great gathering at Chicago, that one would imagine that only audacity of the most pronounced type could think of suggesting other fairs while this immense one is still incarnate; yet even while the fair at Chicago is still in full blast, a prophet has arisen in the west who has not been afraid to mention a fair for California.

When first I read of this undertaking, I said with many others, this will end in one of two ways, either it will be a failure financially or else spectacularly; for if they make more than a very common show of it, it will not pay, and if it is made to pay, the public will be disappointed, for they will be brought together under false pretences; it will be as with some of our troupes of travelling players, all show-bills and no show. These assumptions, however, look as if they were to be negated. Times are hard, as they always have been, and doubtless somewhat harder than usual, and money must be kept in circulation somehow, for even unprofitable trading is better than no trading at all, and so the citizens generally (though not without some diffidence) have taken hold of the idea, and intend to make an experiment in the art of stimulating trade.

The proposition is to bring to San Francisco from Chicago the most popular of the exhibits, presuming that their owners see their way to re-exhibit here at a profit, a possibility which we very much doubt so far as works of fine art are concerned. However, even if we get half that which talk might lead us to anticipate, we shall do very well.

The site selected for the fair is the Golden Gate Park, which offers a very beautiful, though entirely artificial, setting. In the days of long ago (viewed as San Franciscans view it, that is about ten years ago) the whole of what is now the western portion of the city was a waste of drifting sand, a desert in which a landmark of the morning, such as a five-foot fence, became a matter of history by sundown, so rapidly did the sand drift. On such a beginning our beautiful park rests. About eight acres, near the centre of this public domain, have been levelled off, and building operations are about to begin.

Everything, so far, has been done in a great hurry; but if the results prove as successful in all departments as they have in the matter of designs prepared for the buildings, the originators of the idea may feel justly proud.

At first it was rumored that an architect lately from Chicago was to furnish the designs, and delight us as no local designer could do. The architects of the city thought differently, and said, approximately, if there is carrion in this, why not let the local vultures have their share. This protest brought about a competition which was very fortunate, for the design submitted by the architect who originally was to prepare all drawings was so vastly inferior to the rest submitted, as not to bear comparison. The best designs were submitted by Mr. A. Page Brown, and two out of the five accepted. That also by Mr. Swain for the Mechanical Arts was most satisfactory; as to the others the less said about them the better, especially the Fine Arts Building which is to be a permanent structure, and it might be added, a permanent eye-sore.

There are to be five buildings in all: the Administration, Fine Arts, Mechanical Arts, Manufactures and Agriculture; the latter four averaging in area 200' x 450'. The materials to be used are similar to those used at Chicago, viz, wood covered with staff, but instead of painting the buildings white, it is proposed to substitute rich colors after the manner of the Orient so as to harmonize with the style of architecture. The estimated cost of these buildings is \$500,000, the greater portion of which has already been subscribed by the citizens, and with the sale of special privileges and the gate-money, it is calculated to be able to pay all the other necessary expenses. It is intended that the exhibition shall be in order by the first of the year, but whether they succeed in accomplishing so much in so small a space of time is doubtful.

We live in hope that the fair may be a great success, both commercially and aesthetically, for we feel the need of such a stimulus, living as we do far from the heart's throb of the arts and crafts, and

becoming lukewarm about these things when more fortunate cities are aglow with enthusiasm.

The Cremation Society of San Francisco has, after a number of years occupied in discussion, at last materialized their theory in the form of a new building and are now prepared to undertake the business of fire-burial. The building has been equipped after the manner most approved and the Society expects to do a profitable business at the rate of \$65.00 per body. The heat generated in the chamber is about 18,000°, and one hour is required to complete the process. Thirty thousand dollars have been expended on the building.

Unfortunately, from my standpoint, the originators of this enterprise and others appear to view the matter too much from the practical and sanitary aspect of things and not enough from the poetical and emotional.

The building now completed for the San Francisco Crematory Company is about fifty feet square on plan, is two stories in height, that is a main story and basement, and is surmounted by a dome. The smoke-stack is quite unarchitectural and is placed at the rear of the building and is detached from it. This later arrangement is not as it should be, for the fundamental idea embodied in a crematory is the fire and the furnace. A crematory is not a factory in which the fire, and the power it develops, is simply a necessary adjunct, but is a building in which the fire is everything and the chapel and surrounding buildings but secondary in importance.

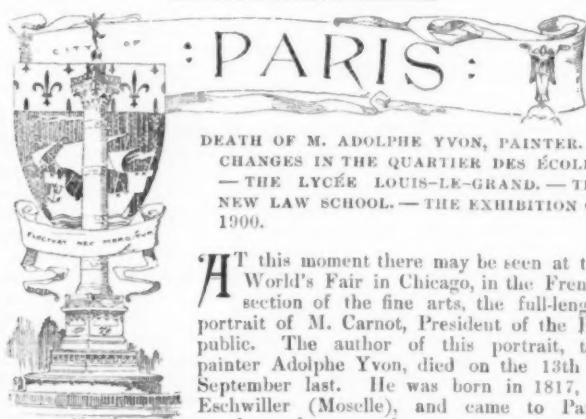
In the crematory as designed here, a flight of steps leads to the chapel or auditorium, which is the main feature of the building. The chapel is square on plan and roofed over by a dome-shaped ceiling, in the centre of which diffused light is admitted, this of course gives a very pleasing effect as it always does.

On the arrival of the burial party the body is taken to the vaults below for preparation, while the followers enter the auditorium and become seated. At one end and facing the audience is an elevator in the form of a sarcophagus by which the body and casket are raised after being prepared. The preparation consists simply in placing an alum-soaked sheet around the body which protects it slightly on entering the furnace and enables the ashes to be more easily collected after the burning is completed. A special device for removing the coffin from the furnace and leaving the body behind is also a part of the apparatus.

Then follows the ceremony and again the body descends, but not into the furnace, for again after the nearest and dearest have taken their last farewell, the body has to be subjected to the touch and gaze of the stranger, and only in the case of such who wish to see the end can the last act be witnessed and this necessitates descending into the basement, which has not about it the poetry and dignity that I think should belong to it.

Externally, as I have said, the smoke-stack should be the striking feature and internally the furnace and its door: it should face the spectators and be on a level with them, so that when the final ceremony has been performed and the last look has been taken and the priest shall say in tones of gravity, "As from the furnace of a new creation the sun-gods fashioned thee, making thy body of clay as also thy spirit of light, so in thy time of regeneration let the body return unto the fire from whence it came and the spirit unto light and life eternal."

Then shall the body be passed into the glowing effulgence of that great purifier which has throughout all ages been unto men as the sign and symbol of that for which they labor.



DEATH OF M. ADOLPHE YVON, PAINTER.—CHANGES IN THE QUARTIER DES ÉCOLES.—THE LYCÉE LOUIS-LE-GRAND.—THE NEW LAW SCHOOL.—THE EXHIBITION OF 1900.

At this moment there may be seen at the World's Fair in Chicago, in the French section of the fine arts, the full-length portrait of M. Carnot, President of the Republic. The author of this portrait, the painter Adolphe Yvon, died on the 13th of September last. He was born in 1817, at Eschwiller (Moselle), and came to Paris at about the age of twenty years, drawn thither by his taste for the arts. He entered the studio of Paul Delaroche, and was received at the École des Beaux-Arts. Being obliged to live by his labor, he could not follow the course at the School long enough to take part in the competition for the Prix de Rome, but he carried to a great length the study for his design, and in 1847 obtained the first medal at the Salon with "Les sept Péchés capitaux, d'après le Dante." These magnificent drawings were purchased by the State, and sent to the Museum at Le Havre, where they still are.

Adolphe Yvon devoted himself to historical painting. From a journey into Russia he brought back documents bearing on the costumes and customs of the country, from which he drew great

profit in a series of water-color sketches, which to-day are scattered through divers collections. His first great painting was the "Retreat from Russia," exhibited in 1855, which earned for its author the cross of chevalier of the Legion of Honor. To-day this painting is in the Museum at Versailles, from which it was removed during the Exhibition of 1889, for the sake of being shown at the centennial exhibition in the Champ de Mars.

Under the Empire, Yvon was sent to the Crimea to follow the military operations, and during this campaign he made a series of large paintings, which made him famous, the principal one of which is the "Taking of the Malakoff." This painting, exhibited at the Salon of 1857, earned for its author the first of the "medals of honor" ever awarded at the Salon. After this came "La Courtine" and "La Gorge de Malakoff." The success he had made in this undertaking procured for M. Yvon, at the time of the war with Italy, a new commission from the Government. He followed all the military operations, and painted two great pictures, the "Battle of Magenta" and "Battle of Solferino," which are also hung in the galleries at Versailles.

After the Universal Exhibition of 1867, M. Yvon was nominated officer of the Legion of Honor and professor at the École des Beaux-Arts, where the greater number of the young painters of the present generation worked under his direction. Since the war, Adolphe Yvon devoted himself almost exclusively to portrait-painting, and exhibited every year at the Salon. This year he sent the portrait of Doctor Auvard and that of M. Felix Grélot, Secretary-General of the Prefecture of the Seine. The portrait of M. Carnot, now at the Chicago Exhibition, dates from 1888. He also painted those of MM. Paul Bert, Rouvier, Constans (1891), Minister of the Interior, and of Doctors Peau, Germain Sée and Peter. His style was classic and he was accused of a dryness of handling, rather too "official" in character; but the drawing was beyond criticism, a thing which is to-day becoming rare, and his manner, although academic, did not lack vigor. In any case, the name of Adolphe Yvon will remain that of one of the grand painters of our time.

The Quartier des Écoles is in the way of being transformed and is losing the last traces of its old university buildings. The New Sorbonne is being finished about the ancient church, which alone is preserved. The old court is demolished. The buildings dating from the seventeenth century have disappeared, and the new ones rear themselves clear and luminous in place of narrow and foul streets. Like the Sorbonne, *vis-à-vis* to which it is in the Rue St. Jacques, the Lycée Louis-le-Grand is being enlarged and partly rebuilt. At first the two extremities were taken in hand, preserving up to the last the ancient façade between them, through which for more than two centuries generations of scholars have penetrated within the most celebrated of our Parisian schools. It is going to serve for the last time for the return of the scholars in the month of October. Then the demolishers will take possession of it, and will throw down the old and historic walls. It was in 1563 that the Jesuits purchased the Hôtel de Langres on the Rue St. Jacques: there they opened a college, in which, in opposition to the University, which demanded payment from its students, instruction was given gratuitously. From this arose the great struggle between the University and the Jesuits, who had the ability to secure a strong position in the court of Henri III, who, in 1582, came to lay the first stone of the college chapel; but under Henri IV, as the result of an attempt at assassination of the king by Jean Chatel, a person who had been one of their pupils, the Jesuits were expelled in a manner which was rather of a temporary character. In fact, when in 1628, after the plans of the architect Augustine Guillain, they caused the buildings of the college to be re-erected (the very ones whose façade is about to be demolished), the Prévôt des Marchands and the sheriffs of the City of Paris were present at the laying of the corner-stone. From that time the college increased in every direction, and in twenty years the Jesuits had purchased the buildings of the neighboring colleges, to wit: the Collège du Mans and the Collège de Cholet, on the side of the Rue des Grès, now the Rue Cujas, and also the Collège des Marmousets, on the side of the Collège de France. Instruction was directed mainly toward the ancient languages; but the Jesuits, who wished to instruct the sons of the noblest families, were forced to give considerable heed to all the social arts needed to enable a man to make a good appearance at court: fencing, writing and even dramatic art were a part of the curriculum. They brought out plays at which were present princes of the royal house. Louis XIV came thither in 1674, and declared himself enchanted with his college. This speech was enough to cause the Jesuits—who, above all things, were practical—to affix above the door a marble panel bearing the inscription, "Collegium Ludovici Magni." This name was restored to the college after the Revolution, during which it was successively called "Institut des Coursiers," "Collège-Egalité," "Prytané Français." But at this time the Collège Louis-le-Grand belonged to the University, which took possession of it after the expulsion of the Jesuits in 1672. During the Reign of Terror, the buildings were used for prisons, and for one night as a barrack for the Marseillais who had come to Paris.

Since the beginning of the century the Lycée Louis-le-Grand has maintained the highest reputation from the point-of-view of instruction. The enlargement proposed and already executed will make it one of the most interesting from the point-of-view of schol-

astic luxury. At the moment is being studied the decoration of the Salle des Fêtes, in which hereafter will be given the annual concerts, which are so highly esteemed by pupils and parents, who come thither to listen to the best artists of Paris.

In front of the Lycée Louis-le-Grand, the buildings of the Law School find themselves very properly placed. For a long time complaint had been made of the insufficiency of the amphitheatres and all of the other services. Thanks to the understanding arrived at between the City of Paris and the State, three and one-half millions have been reserved for the purchase of a group of buildings between the Rue Soufflot, the Rue St. Jacques and the Rue Cujas. Upon the site of these old houses is being built at this moment buildings which will contain the lecture-hall for the library, two amphitheatres and different lecture-rooms.

Seven years still separate us from the expected date of the next Universal Exhibition. The Exhibition of 1889 is still so fresh in the memory, that it seems as if this haste to busy one's self with its successor were a little excessive, and yet the Exhibition of 1900 was decreed on the 13th of July, 1893, eight years before the opening. This is not at all bad, but still better has been done: the President of the Republic signed, on the 9th of September last, the decree regulating the organization of services, in consequence of the report which had been addressed to him by the Minister of Commerce, Industry and the Colonies, M. Terrier. This gentleman is of the opinion that "the exceptional importance of the work, the difficulties which may arise from the partial conservation of the buildings in the Champ de Mars, the intricate problems which are connected with the means of access and transportation, whatever may be the place actually selected for our grand pacific sessions of 1900, all demand a period for elaboration much longer than was required by earlier exhibitions." Why, one might ask the minister of to-day, who perhaps will not be in office in 1900, did not the Exhibition of 1889 have an exceptional importance? Were not the problems connected with the means of access and transportation then also intricate, since M. Terrier declares that they are whatsoever may be the selected spot? And yet it was only decreed on November 8, 1884, less than five years before the opening, and it was only on July 28, 1885, that the ministerial decree relating to administrative service was issued. Why this haste now? What is its object? It is all the more inexplicable, since in the terms of the report itself the arrangements proposed by the minister in the matter of organizing the services "reproduce those of 1889, with some exceptions, which carry their own justification. As in 1889, the service will be placed under the authority of the Minister of Commerce, Industry and the Colonies; but, according to tradition, which may be called a fixed one, which has been only once interrupted, they would have over them a general commission endowed with extensive powers and having a broad initiative. . . . The distribution of services differs little from that which has undergone its test at the Exhibition of 1889. It will be enough for me to point out the division of labor into two distinct groups corresponding, one to architecture, the other to the art of engineering. That eminent man is no more who, thanks to a knowledge and talent and authority beyond discussion, knew how to unite and direct the whole of the works of the last Exhibition. . . . As in the case of the active services, a superior commission, a sort of grand council would lend to the Government the assistance of its advice on those important questions which might be submitted to it by the ministry. This superior commission, very ably constituted, would be recruited in the Chambers, Council of State, Council General of the Seine, the Municipal Council of Paris, the academies, the upper officers of the Administration, the chambers of commerce, the grand banking establishments, the learned bodies, the superior professional teachers, the forwarding agents, the metal workers. Competence of all kinds and every interest would be strongly represented in the body [Take particular note of this phrase]. The minister could nominate the directors and heads of departments only little by little, as occasion might demand. But the Commissioner-General would be immediately appointed. He could thus prepare with the greatest maturity of reflection the practical work, of which the heavy burden would be placed in his hands." (Extracts from the report.)

As the result of this report the President of the Republic signed, on September 9, the decree organizing the service of the Exhibition of 1900, and appointed a consulting commission, called Commission Supérieure de l'Exposition. This personage is M. Alfred Picard, President of a Section of the Council of State, Reporter-General of the Exhibition of 1889, Vice-President of the Preliminary Commission of the Universal Exhibition of 1900.

As to the Superior Commission, composed of a hundred members, it has been chosen in such fashion that, after the phrasing of the report quoted above, "competence of all kinds and every interest would there be ably represented." In fact, so they all are. Only one ability, only one single interest, quite unimportant, it is true, in an exhibition which counts in the framework of its services the direction and control of the architecture, has been forgotten. No single architect has been named on the Superior Commission. The president of the Société des Ingénieurs Civils has not been forgotten; nor yet the president of the Compagnie des Bateaux-Parisiens, and still less has been forgotten a representative of the press. But one could never have thought of the president of the Société Centrale des Architectes Français, or any other architect having ability at

least equal to that of some one of the eight senators, the twelve deputies, or even the eight municipal councillors, who will form part of this Superior Commission; and yet did not architecture form the greatest part of the success in 1889? But in France our profession is accustomed to indifference and ingratitude.

LEGAL POINTS IN PRACTICE.

THE legal and architectural minds are often at variance, and these differences are no doubt due to constitutional habits of mind. Dealing with hard facts and the weight of evidence, it is not extraordinary that a lawyer should so often overlook those motives and impulses which form so large an incentive to action in matters of business, nor strange that when they have to deal with any question of architectural practice, like professional remuneration or the custom of architects, they should so often run counter to the general opinion of the profession. The nicer questions involved in the consideration of art are regarded too frequently as mere sentiment that cannot be seriously entertained or put in evidence, and it is from this point-of-view that terms are often interpreted in a sense quite differently from that which the framers of the statute intended. On the contrary, it will be argued that architects, and in fact, all artists, are mentally incapacitated from dealing with the nicer points of evidence when they arise on matters of law; that men who develop their imaginative faculties more than their logical are disposed to discount facts. Each profession has its own natural bias; but it will be truer to say that each may learn something of the others, that both bents are reconcilable, than that lawyers are right or architects wrong, or *vice versa*. It is, perhaps, a hopeful thing that our competition designs and questions of taste are not submitted to a court of law, or we might find that many of our dearly-cherished ideas would be shattered, and that what we consider artistic qualities and features would be ruthlessly treated. We might, indeed, be pretty certain that Her Majesty's judges who preside over our Courts of Justice in Fleet Street would deal harshly with all Gothic or Mediaeval designs since their domicile in their new courts. We might, indeed, hazard the conjecture that the Classic styles would find most favor; that the imposing masses of the Palais de Justice at Brussels, with its impressive columnar façades and porticos, would be considered more in character with the majesty of the law. In these matters architects have, happily, their own way, though they might occasionally be gainers by the infusion of a little law into their artistic creations when they become rather eccentric and effusive.

But in their own sphere of law the legal profession have also their own way. Frequently the questions that are brought before the courts touch very closely the architect's functions, and to these we now chiefly allude. Of all others, the architect's certificate is very intimately connected with the exercise of his profession. A certificate is really an official statement of opinion of the value of a certain amount of work performed, and is equivalent to the award of a referee. Of what use is an architect unless his certificate is honored? It may be called "a mere formal instrument," yet it is not on this account less, but rather more, binding; it implies consideration and calculation, for an architect that is worth the name would not put anything in black-and-white and sign it, unless it was a deliberate act. In law, it is the "condition precedent" to the establishment of a claim by the builder; it is a conclusive and final opinion that he is entitled to a certain payment for any extra work, even if no written order is given or can be produced. On the other hand, no builder can bring an action against an architect unless he can prove fraud or collusion, for it has been decided that when an architect carelessly or negligently performs the work required to give a certificate, so that the builder does not receive all that is due to him, he cannot bring an action against the architect if no fraud is alleged. Quite recently a case came before the Court of Appeal ("Lelièvre, etc. vs. Gould") which bears on the question of architects' responsibilities. The plaintiffs sought to obtain a declaration that the defendant, a surveyor, was liable to make compensation to them for loss they had sustained by reason of untrue certificates which he had given as to the progress made in building certain houses. The defendant denied the allegation, saying that in giving the certificates he had acted *bonâ fide* in the belief that they were true statements. The official referee before whom the action was referred found there was no fraud on the part of the defendant, but that in giving the certificates he did not use due skill, and acted with negligence, but that there was no contract between the plaintiffs and defendants, and that therefore the latter was not under any obligation towards the plaintiffs. The latter applied that this order for judgment should be set aside. The Divisional Court refused the application, and the Court of Appeal confirmed it. It is admitted by the *Law Journal* that "this decision has finally settled the much-debated question whether the architect under a building contract is under any liability to the builder for any inaccuracies or any act of omission in the discharge of his duties under the contract." It asserts in such cases there is no privity of contract between architect and builder; the architect's duties are towards the employer only. For neglect of them he is responsible in damages, and is not, as was supposed by the profession, entitled to the immunities of an arbitrator to protect himself by his certificate from his own negligence. By this decision it is established—(1) That unless the architect is guilty of fraudulent conduct, he cannot be called to account by the builder for any omission or inac-

curacy under a contract, as there is no privity of contract between them. (2) This decision has consequently also established the fact that a surveyor or valuer employed by a mortgagor to make a valuation owes no duty to the mortgagee, as was affirmed in the case of "Cann vs. Wilson," and is, therefore, not liable to him for any loss alleged to be sustained. (3) Similarly in the case we have cited a building owner's surveyor is not held to be liable to the builder's mortgagees for losses alleged in giving his certificate. The decision of the Court of Appeal is reasonable. A building owner's surveyor, in giving his certificate of value of certain buildings, is bound to safeguard his client by not valuing at too high a rate the property. He would naturally estimate the value of the houses rather below than above the recognized proportion. An architect, in the same way, would have first to look to his client's interest, and if by any neglect he causes damage to him, he is responsible, and cannot plead any justification; but to the builder he is not liable for any omission or inaccuracy, so long as nothing fraudulent can be proved against him.

In connection with this point we may allude to the finality and binding character of an architect's certificate. Builders do sometimes extraordinary things: they bind themselves by contract to perform impossibilities, to carry out work within a ridiculously short time, and they sign their own death warrant by accepting clauses which on the face of them look too extravagant to tolerate for a moment. About a year ago a report of a case in the *Times* showed how contractors will commit themselves to a course of action which gives them no room for escape. The committee for a free public library entered into a contract with a builder for building the library. In the contract there was a clause which stated that the certificate of the architect was not to be set aside, for, amongst other things, "any pretence, suggestion, or insinuation of fraud, collusion, or confederacy." The contractor brought an action against the committee as to the validity of the clause. The case was tried in the Chancery Division, but the action against the committee and their architect was dismissed, the judge remarking, that contractors did accept clauses which to a lawyer were terrific, but they did it as business men with their eyes open, for better or worse. The plaintiff admitted that no charge of fraud was made, nor had they been guilty of fraud. The words were clearly inserted to secure finality; both parties, as the judge said, agreed that nothing should invalidate the certificate, and he saw no reason why "grown-up men should not be allowed to contract on such terms." Notwithstanding this ruling, we cannot acquiesce in terms being used which would, if they had any legal effect, prevent a contractor from taking any action that he was honestly entitled to take in justice to himself. Such a course would be practically to debar a contractor from questioning or disputing any certificate that might be given, however suspicious it was. Certainly such a clause would not prevent litigation, for when proof of any collusion or confederacy was forthcoming between architect and his client it would not be difficult for the contractor to obtain a verdict in his favor. The finality of an architect's certificate, as we have seen in the first case mentioned, is insured whenever it has been given in a *bonâ fide* manner; it is a sufficiently binding document at all times, and does not need any verbiage of the sort we have quoted, unless, indeed, there is an intention to act unfairly. If fraud is suggested or insinuated, it has to be proved; therefore the architect does not insure greater finality by introducing words that can have no legal or binding effect. We have repeatedly seen clauses in contracts pitched in this key, of over-anxiety to be on the right side, even although the conditions officially sanctioned by the profession afford ample protection to the architect under clauses 18 and 20, the latter of which provides for arbitration in case of any question, dispute, or difference. The over-desire to insert binding words and phrases in contracts has, we contend, an effect which completely frustrates the object of the architect, for any builder who signs them naturally feels that little confidence is reposed in him, and he will not be inclined to be over-scrupulous in dealing with employers who have such a distrust of his motives. The evasive and dishonest contractor will not trouble about these clauses, for he is the least likely to be bound by them.

It may be of interest to mention that in the new conditions of contract just published by the authority of the Royal Victorian Institute of Architects, Australia, a stringent clause referring to certificates provides that if the proprietor refuse or neglect to pay the amount of any certificate given by the architect during the progress of the work for the period of so many days, after the same shall have been presented for payment the contractor may notify the proprietor that work will be suspended in forty-eight hours, and if the certificate is not paid within thirty days from the stoppage of works, the contract will be determined. This is a concession to the builders of the colony, who were expected to continue the work, notwithstanding the proprietor refused or neglected to pay. Another clause states that if, after the final certificate has been given, it is found that inferior materials or workmanship different from that described have been used, the contractor is to pay to the proprietor the costs and expenses which the latter has sustained. The clauses often found in contracts in relation to the final certificate do not always give the architect a satisfactory ground to proceed upon in case of defects discovered after the completion—a point on which the architect must often have painful experience.—*The Building News*.



ENGINEERING ASSOCIATION OF THE SOUTH.

At the regular meeting of the Association in Nashville, Tenn., Prof. W. W. Carson, of Knoxville, Tenn., presented a paper entitled "A Plea for a More Rational Presentation of the Calculus." The beginner in the calculus finds the continuity of mathematical science broken and, instead of meeting the characteristic clearness of proof, he is surrounded by perplexity and darkness. Professor Carson investigates the causes of this state of affairs and proposes a remedy. He repudiates the doctrine of infinitely small quantities and would introduce "hypothetical" quantities, with the conception of which are logically deduced those equations gotten by the infinitesimal calculus.

The Association will next convene at the annual meeting in Nashville, November 9. **WALTER G. KIRKPATRICK, Secretary.**

THE SIXTH ANNUAL MEETING OF THE WESTERN NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

The Sixth Annual Meeting of the Western New York Chapter of the American Institute of Architects was held in Syracuse, N. Y., at the Yates Hotel, and called to order by F. H. Gouge, *President*, at 3.20 P. M., September 28, 1893.

After the roll call by Secretary Bickford, the annual address was delivered by the president, as follows:

GENTLEMEN OF THE WESTERN NEW YORK CHAPTER:—

What can the Chapter do to arouse enthusiasm? This question has undoubtedly been often in your minds.

It was the main topic for discussion at the last meeting of the executive committee, and the secretary was instructed to mail to each member the circular letter which you have received with the call for this meeting, with the hope that each member would respond with full and frank suggestions and criticisms, as a guide to the committee in shaping the future management of the Chapter. And what is to be the future of the Chapter rests with you. The labor of officers or committees will be futile without the generous support of the members, and the members can render this support in no better way than by attending the conventions.

With the past history of the Chapter you are all familiar. It has done some good work, and not the least that it has accomplished has been in an indirect way.

In regard to what this Chapter has done, among other things we may well recall the efforts made to carry through the Licensing Bill. The work was long, earnest and persistent, and would have been successful had the Governor chosen his advisors with any idea of being advised with reference to the merits of the bill. But the work then done has not been lost.

And now what further can the Chapter do? That question I hope has been answered and outlined by many of you in your replies to the secretary's circular letter. But this certainly we can do: make a supreme effort to attend the conventions. We should not only look to the welfare of our own organization, but also to that of the A. I. A. At the present time the only means of access of new members to the Institute is through the Chapters, and there are many architects scattered throughout the towns and cities of Western New York who are very desirable men, and who may wish, and who should become members of the Institute. These men should be reached. This organization is the natural home for them and their sponsor for membership in the Institute. Do not misunderstand me in that I would belittle the importance of local Chapters. They are the very best life-blood of the Institute. They are of peculiar and great benefit to members in cities large enough to sustain them.

But I do believe that this organization reaches out to and covers, in a way that local organizations cannot, the smaller towns and cities which lie almost in touch of each other throughout the territory that we call Western New York.

The by-laws were also amended by giving to members the right to vote by proxy. It is to be hoped that this will not lessen in the minds of members the importance of attending the conventions and voting in person.

The profession to-day that is not fully organized and that cannot count upon a full and enthusiastic attendance at its conventions is lagging in the race for professional advancement. It is simply necessary to direct attention to the organizations of the so-called learned professions to prove if this is not true. Can your profession be an exception to the others? Does it call for any less skill? Does it call for any less learning and continuous study to fit its members for successful practice? Are its responsibilities any less? But rather, are not the requirements and responsibilities of our profession even greater, more varied and broader than these? All the more then as a means of mutual advancement and protection should we muster and concentrate our energies by a complete and thorough organization.

The report of the Executive Committee showed:

That there had been two meetings of the Executive Committee since the last annual meeting at Buffalo. Two applications for membership in the Chapter had been received and endorsed by the Executive Committee. Quite a number of persons had been recommended for admission to the Chapter, and no members had been dropped from the roll during the past year. Although they stated with much regret that death had during the past year removed one of their number, Mr. J. P. Johnston, of Ogdensburgh.

The balloting for the election of officers resulted in the re-election of all the present officers of the Chapter, as follows: *President*, F. H. Gouge, Utica, N. Y.; *Secretary*, H. H. Bickford, Elmira, N. Y.; *Treasurer*, Otto Block, Rochester, N. Y.; *First Vice-President*, W. S. Wicks, Buffalo, N. Y.; *Second Vice-President*, O. K. Foote, Rochester, N. Y.; *Executive Committee* to act with the President, Secretary and Treasurer, J. H. Pierce, Elmira, N. Y.; W. W. Carlin, Buffalo, N. Y.

In the general discussion following regarding the future prospects of the Chapter a very interesting programme was mapped out for the next annual convention, and a determination was shown to make the future conventions so interesting and profitable that no member could afford to be absent. It was decided to have an exhibition of drawings submitted by members of the Chapter, and the Chair was empowered to appoint a committee to take charge of the exhibition of drawings; such committee to be made up of resident members in the city where the Executive Committee decide to hold the next annual meeting.

The Chair was also empowered to appoint a committee of one to take charge of and provide for discussion of subjects of professional interest, and for the furnishing and reading of original papers on professional topics; and Prof. C. Francis Osborne, of Cornell University, was appointed as such committee of one.

The subject of holding an annual banquet was then discussed, and the unanimous opinion seemed to prevail that a banquet should take place after each convention, the expense of which should be borne by the members accepting invitations to attend, instead of by the architects in the city where the convention is held.

Those of the members who remained during the evening in the city were very pleasantly entertained by Mr. Charles S. Colton of Syracuse. **H. H. BICKFORD, Sec'y.**

RHODE ISLAND CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.

The annual meeting of the Rhode Island Chapter, American Institute of Architects, was held October 8, in one of Tillinghast's dining-rooms. Supper was served at seven.

The officers chosen for the ensuing year are, *President*, Edward I. Nickerson; *Vice-president*, Alfred Stone; *Secretary*, Franklin J. Sawtelle; *Treasurer*, James Fludder, Newport; *Executive Committee*, Messrs. Angell, Willson, Field and H. Hoppin; *Committee on Admissions*, Messrs. Carpenter, Angell and Shaw, Jr.

Prizes were voted for drawings of colonial work in this State for the months of May, June, July and September. Arrangements will soon be made to continue the collection of these fast vanishing bits of local classic work. **F. J. SAWTELLE, Secretary.**

THE T-SQUARE CLUB OF PHILADELPHIA.

A MEETING of the T-Square Club of Philadelphia was held Wednesday evening, October 18, at their new quarters in the building of the School of Industrial Art, where through the courtesy of Prof. L. W. Miller, they have been given the use of a large and commodious room. The T-Square Club will assume direction of the courses of the Architectural Department of the School, and a series of five lectures will be given each year by members of the Club.

The subject for competition consisted of the exhibition of sketches made by the members of the Club during the past year. First prize being awarded to Charles Z. Clauder; William L. Price receiving second prize and Albert Kelsey honorable mention.

The officers for the ensuing year were elected: Percy Ash being chosen *President*; Guy King, *Vice-President*; Geo. B. Page, *Secretary*, and D. K. Boyd re-elected *Treasurer*. *Executive Committee*: Wilson Eyre, Jr., John Stewardson and Albert Kelsey.

A cover for the Sketch-book of the Club was announced as the subject for the competition at the next meeting.

Yours truly, **GEO. BISPHAM PAGE, Sec'y.**

THE SOLFERINO MONUMENT.—The monument which has been erected upon the battle-field of Solferino is one of the largest, if not the largest, of its kind in all Europe. It consists of a tower seventy-four metres high, surmounted by an electric lamp, and rises in seven stories, each representing a campaign in the struggle for the independence of Italy. Each separate story contains all the names of the generals and other officers, as well as the men who fought in that campaign. No fewer than 700,000 names are thus inscribed on the inner walls of the monument. On the ground floor are the busts and portraits of all the leading generals, and the chief ornament in the centre of the ground floor is the colossal monument in bronze of Victor Emmanuel by the Venetian sculptor Dal Zotto. The tower stands in grounds beautifully laid out, and constitutes a magnificent memorial of Italian unity. Beneath the structure repose 2,000 skulls and other remains of soldiers of the three nations who fell on the field of Solferino.—*New York Evening Post.*



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

SOUTH SIDE OF THE COURT OF HONOR AND THE ADMINISTRATION BUILDING, WORLD'S FAIR, CHICAGO, ILL.

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

HOUSE FOR DR. B. WESSON, ESQ., SPRINGFIELD, MASS. MR. BRUCE PRICE, ARCHITECT, NEW YORK, N. Y.

THE red Maine granite composing all the walls gives a pink effect, especially noticeable in the sunlight. The steep roofs will be covered with a glossy red slate quarried in western New York. In its general treatment the architecture is a slight departure from the French chateau fashion. Instead of smooth finished blocks used in the chateau structures the faces of the stones will be in ashlar. Verandas and balconies are built on every side, while the dormer-windows and the towers on each side of the east entrance are features that stamp the structure with individuality. The towers will end in bronze-colored copper caps. The building occupies a space 140' x 96' in its extreme dimensions, and will be 60 feet high. The main structure is 75' x 57', and there is an L on the north side about 40 feet square devoted to the domestic work department. The main entrance on the east side is through a stoop with stone pillars on each side and a carved stone panel overhead. Two high and narrow windows will light the vestibule, with its floor of marble mosaic. A hall 20 feet wide runs through to the west entrance, but it is partly cut off in the centre by an ornamental screen of wood, concealing the staircase. The first steps are in line with the centre of the hall, but the stairs turn abruptly and lead to a hall platform. This ends in a semicircle on the west side, and is open to the skylight above. Five colored-glass windows light it from the sides. This hall room is fashioned something after a mezzanine, and will contain tapestries and other works of art, which can be suitably displayed there.

There will be a large fireplace at the right of the hall, and the woodwork will be elaborately finished with hanging beams. At the left of the entrance is the reception-room. Each opens into a tower corner 15 feet in diameter. Back of the reception-room is the library, which has a square bay-window. The dining-room, back of the sitting-room, will be provided with an elaborate buffet and has a bay-window. Between the dining-room and library will be the "den." All four of the main rooms on the lower floor are 12 feet in the clear, and are provided with fireplaces. There is a hall 11 feet wide running north and south through the centre of the building, and leading to the domestic department in the north end. Upstairs are six chambers besides bath-rooms and ample closets. The verandas will be features of the structure. On the west side is a piazza 75 feet long, 17 feet wide, with a marble mosaic floor. Three polished granite columns support the centre of the roof, while there are single granite piers in the corners. The south side veranda is 14 feet wide and has also three polished granite pillars. This has the carriage platform, but the original idea of building a *porte cochère* was abandoned. The structure will be warmed by the hot-water system supplied from a plant in the barn. It will be equipped for electric-lighting and provided with an elevator.

COTTAGE FOR MRS. S. K. HADDING, BAR HARBOR, ME. MR. JAMES BROWN LORD, ARCHITECT, NEW YORK, N. Y.

THE GOLDEN GATE OF THE TRANSPORTATION BUILDING, WORLD'S FAIR, CHICAGO, ILL. MESSRS. ADLER & SULLIVAN, ARCHITECTS, CHICAGO, ILL.

A DOORWAY AT BOURGES, FRANCE.

THE MANUFACTURES AND LIBERAL ARTS BUILDING OF THE MID-WINTER FAIR, SAN FRANCISCO, CAL. MR. A. PAGE BROWN, ARCHITECT, SAN FRANCISCO, CAL.

THE MECHANICAL ARTS BUILDING OF THE MID-WINTER FAIR, SAN FRANCISCO, CAL. MR. EDWARD R. SWAIN, ARCHITECT, SAN FRANCISCO, CAL.

[Additional Illustrations in the International Edition.]

THE ROMAN BATH, NIMES, FRANCE.

[Copper-plate Etching.]

WHEN you ascend the main street of Nîmes, you leave on your left the arena, on the right the Maison Carrée, and still ascending, you come upon an esplanade planted with fine trees, and before you a steep hill, still surmounted by an old Roman tower of unknown destination, which possibly might have been used for some kind of an aerial telegraph. At your feet, beneath the level of the ground, a fine fountain discharges its water into sumptuous basins, surrounded by veritable porticos, the bases of whose columns are below the level

of the water. Then on the left and in front of you lies a great open basin, from which the water is discharged, and upon the left again the enormous ruins of an antique building, the restoration of which has never been made, and which must contain in reserve some pleasant surprises for the artist who shall undertake the task. At the right of the spring and level with the ground are numberless bases of columns, which bear witness that porticos surrounded the entire space, and transformed its enormous plateau into a majestic edifice which it is difficult to imagine.

THE MERCHANT TAILORS' BUILDING, WORLD'S FAIR GROUNDS, CHICAGO, ILL. MR. C. B. ATWOOD, ARCHITECT, CHICAGO, ILL.

[Gelatin Print.]

DETAIL OF THE PERISTYLE, WORLD'S FAIR GROUNDS, CHICAGO, ILL. MR. C. B. ATWOOD, ARCHITECT, CHICAGO, ILL.

[Gelatin Print.]

RAWDON HOUSE, HODDESDON, A. D. 1622.

HIGH SCHOOL FOR GIRLS, LINCOLN, ENG. MR. W. WATKINS, F. R. I. B. A., ARCHITECT, LINCOLN, ENG.

THE foundation-stone of this school was laid by the Mayor of Lincoln, in the presence of the Lord Bishop of the Diocese and a large company of citizens, last April, and it is now being erected for the Governors of Christ's Hospital Charity, under the scheme of the Charity Commissioners. It is on the picturesque site of the old Temple Gardens, which is situated on the side of the hill just beneath the minster and abuts on to the quaint Greystone stairs which lead up to it from the Lindum Road. There is a rapid fall in the ground on which the school is built—nearly 20 feet in the depth of the building—and this, together with the natural formation of the city into upper and lower towns, has had considerable influence on the planning of the building. The Governors recommended two instead of one entrance for the scholars, the main entrance being in the lower ground-floor in the south of the front facing Lindum Road for the use of those residing in the lower part of the city, and the other is placed on the upper general ground-floor level for the convenience of those residing in the upper town. The building is planned on the "central hall" or "hall passage" system, and is arranged to accommodate 250 girls. It comprises a central hall 52 feet by 26 feet (exclusive of the corridor under the gallery) and four class-rooms 22 feet by 20 feet and 20 feet by 20 feet each on the ground-floor and four similar class-rooms over them, the latter being approached by means of a staircase commencing in the central hall and leading to the gallery. These class-rooms are exclusive of one large and two small music-rooms. All the doors open into the central hall. Especial attention has been given to the arrangement of the desks and to lighting, the light in all cases being admitted at the left hand of the pupils. There is a residence for the lady principal, and accommodation for dining at a small fee for those girls who reside at a distance from the school; the pupils' dining-room, kitchen, scullery and pantries and the lady-principal's dining-room all being on the lower ground-floor right and left of the main entrance. The school is built of the red bricks of the neighborhood, with red terra-cotta dressings, and green slates are being used for the roofs.

PRAGUE. AFTER A DRAWING BY SAMUEL PROUT.



[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.]

BARBARISM AND THE STAINS OF TIME.

October 2, 1893.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Will you grant me a short space to call the attention of architects to a barbarism I saw perpetrated recently in New York.

Close to the Elevated Railway Station at Park Place there stands a large office-building, belonging, I believe, to an insurance company. During the past twenty years or so the marble had become weather-stained with the most charming tints of ochreous yellow imaginable; tones and hues that Ruskin would have written a book upon and J. M. W. Turner would have painted a picture from. Indeed it would have taxed the talent of a most skilled colorist to have done justice to the delicacy and beauty with which nature had tinted the building. When I saw it I remarked to an artist friend who was with me that probably Alma-Tadema was one of the few who could render full justice to it.

Yet there was a scaffolding on the face of this building and men at work diligently scraping the marble down to its original cold whiteness, making it rather resemble something got up for a cemetery than a building in harmony with its surroundings.

I should have supposed that by this time enough people had been to Europe and been gratified by the beauty of buildings touched by the softening hand of time and that enough of art education had been promulgated in this country, to have prevented an industrious destruction of real beauty.

I suppose, however, a good deal depends on the way things are looked at by different people. I looked at that stained marble with the eye of a practical scene-painter and was enraptured; the person who had it scraped down must have seen dirt with the eye of a washerwoman.

SYDNEY CHIDLEY.

ENGLISH VS. GERMAN PORTLAND CEMENTS.

NEW YORK, N. Y., October 30, 1893.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Referring to Mr. F. W. Chandler's letter giving extracts from M. Candlot's book on cements and hydraulic lime to the effect "that the manufacture of cement in England has remained the same as twenty years ago," and your editorial which concludes with the paragraph, "the indescribable stuff that builders use to comply with a specification which calls for Portland cement without mentioning any particular brand, usually comes out of a barrel with an English name on it."

We feel that the *American Architect* and your correspondent regard English cement through Continental spectacles and are unaware of certain conditions.

In the last decade English manufacturers have paid great attention to fine grinding of cement, as more than ten years ago fifteen per cent to twenty per cent residue on a No. 50 sieve was deemed suitable for all work, but the requirements of English engineers and foreign buyers demanded finer material and now the ordinary production is two per cent to five per cent residue on a No. 50 sieve. A chemist is also retained at the works for analytical purposes, and the manufacture of cement is by no means conducted in an indifferent or happy-go-lucky way. Many makers also employ tarred or waterproof paper for lining the barrel, and this feature the writer was perhaps the first to require, as it prevents the cement from being affected by dampness during transportation.

English cement manufacturers meet with unfair competition because some American, Belgian and German cement-makers or dealers, label their barrels with an English name, and the following extract from letter of a New York selling-agent for an American cement, is self-explanatory:

"It (American cement) is packed in foreign barrels which we purchase in the market, and receiving it every day from our factory in bulk can be no damage to goods which often occurs on a sea voyage across the Atlantic. Where there is a strong prejudice against an American article we overcome it by using a foreign label either English or German (which we enclose) and which you can use."

We think, therefore, that your statement, "other barrels exhibited traces of cement of a certain color adhering to the inside while the mass of the contents was of a different color indicating that the barrels had been emptied of their original contents and refilled with something else the properties of which were unknown," must refer to such indescribable stuff.

Specifications were recently handed us, made by architects of national reputation, that called for two certain brands of Portland cement, one of high class and the other of very coarse and inferior quality, hence we consider it our duty to point out that a loophole was left to a contractor to employ inferior material.

Yours truly, FLEMING CEMENT & BRICK COMPANY,
HOWARD FLEMING, President.

[The statement that false labels are used by some dealers we know to be unpleasantly true. We use only American spectacles when trying to ascertain the facts in the case, and are not afflicted with Anglophobia.—EDS. AMERICAN ARCHITECT.]

NEW YORK, N. Y., October 31, 1893.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Permit us to add something to what you have already stated in your comments of October 14 and 28, on a certain article in the *Builder*, as to why architects and engineers in this country prefer to use the best German rather than the best English Portland cements.

Any one at all familiar with the development of the trade in Portland cement in this country during the past fifteen years must recognize the absolute correctness of the reasons given by you for the existence of that preference. It is surprising that any one should attempt to refute them.

The English cements were the first to enter this market, and were already well established before anything was known here of German cements, and had they been at all mindful of the repeated warnings from this side, they might have retained that advantage.

The German manufacturers did not attempt to capture the trade in this country by low prices, but realizing that their best recommendation must be a high standard of quality, and the delivery of the cement to the consumer in the best possible condition, they bent all their energies in that direction. The wisdom of that course was very quickly demonstrated, as the consumer soon found, by practical results, that even at a higher price, the best German cements were more economical and eminently more reliable: the result being that, with the most careful users of cement, those brands rapidly supplanted the best English cements.

The English makers, when informed of the situation, were incredulous, and refused to believe that any cement could be better than theirs, but when finally brought face to face with the facts, admitted, what was unquestionably true, that they could not afford to make a better article, as the trade in England did not demand it, and would not pay for it.

What was true of the great superiority of the best German brands a dozen years ago, is equally true to-day. In not a single branch of the cement-making, has the English maker kept pace with the German.

We have a letter before us dated 27th of May last from a correspondent in London, a large exporter of Portland cement, and intimately acquainted with the English manufactures, in which he says: "While we fully endorse your statement as regards the stolidness of the average English manufacturers towards ignoring the various points of improvement necessary to put their cements in competition with German makes, we would submit that we have done something to raise the standard of English cements. There is a further point, viz, that whatever indifference English manufacturers may have shown in the past, the long depression in this trade, has undoubtedly shown the majority of London makers that they cannot expect to hold their own unless they put themselves in a position to supply cements of a standard suitable for your market. We take it that provided any English manufacturer does put on your market cement to compete in packing and fineness with the German cements, it would be taken hold of with the result of bringing the cement to the front."

Within the past month, one of the largest London manufacturers whose cement at one time was the favorite brand in this country, but fell from that high position because of his indifference to our demands for better quality, writing to an importer here, said: "My cement will now be found quite equal to the best German brands."

In the year 1892, Mr. George S. Green, Jr., Chief Eng. Dept. of Docks, this city, in answer to the inquiry of an architect, said, "We found Alsen's manufacture to be superior to the English Portland cement." Certainly in the year 1893, the emphasis would be even stronger on the superiority of Alsen's brand over any English cement made.

The preference for German cements has not been confined to the United States, but exists in Canada and Australia, countries that one would expect naturally to look to English makers for their supplies. The largest work, using Portland cement that has been executed in Canada in recent years, was the Princess Louise Embankment and Graving Dock at Quebec. The Commissioners gave the preference to Alsen's cement at a higher price than the best English cement was offered at, and it was used throughout the work.

The reasons that have impelled careful users of cement to prefer the German brands are so well known in England to be all in the direction of obtaining the highest standard of quality, regardless of price, within reasonable limits, that there can be no excuse for the *Builder* making the contrary statement in endeavoring to account for the English manufacturers' loss of trade.

It is eminently proper that the best German makers should be accorded full credit for the exercise of exceeding care in all the departments of manufacture necessary to insure that uniformity in quality that is most essential in Portland cement, nor have they been willing to let well enough alone, but have continually raised their standard and endeavored to work up to it. It has been no small factor that the German engineers have so ably seconded the motives of the manufacturers by recognizing the greater value of the better article.

The position taken by you, therefore, in your editorials, does but justice to the best German makers, and cannot be detrimental to the interests of the English makers if it helps to show them that quality, not price, is the best recommendation in this market.

In the meantime, architects and engineers are justified in insisting that only the best German cements shall be used in their work, and insuring that by making it mandatory in their specifications.

SINCLAIR & BABSON.

NOTES & CLIPPINGS

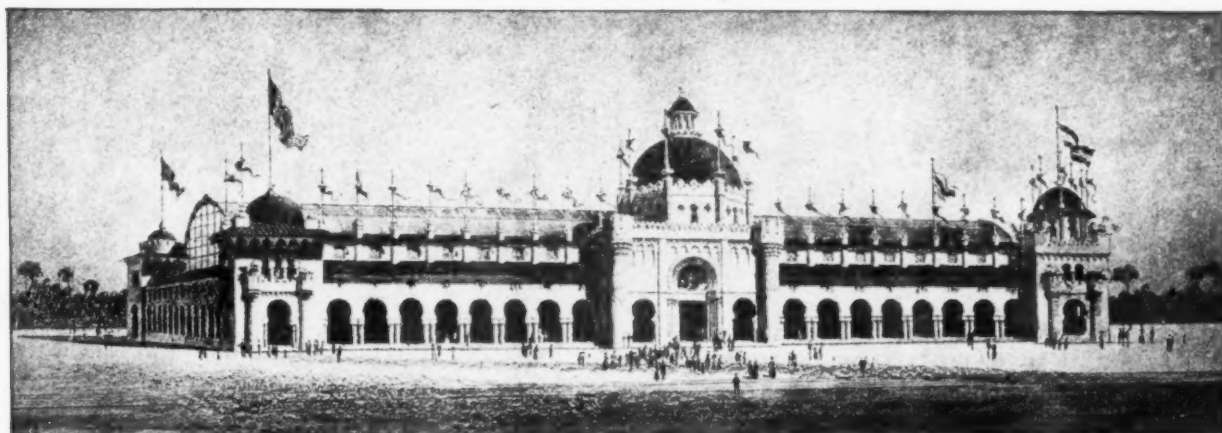
A SCULPTOR GETS DAMAGES FOR NOT MAKING A STATUE.—In the case of W. C. Noble against John McCausele and others before the Massachusetts Supreme Court, Judge Morton sitting, an action to recover damages for failure to carry out a contract under which the defendants agreed to let the plaintiff make a statue for the Poet Burns Monument Association for Roger Williams Park at Providence, R. I., the jury after two hours' deliberation, reported a verdict for Noble, the sculptor, for \$7,325.—*Exchange*.

THE ALLEGED DA VINCI FRESCOES AT MILAN.—The well-informed art critic of *The Westminster Gazette* denies categorically the truth of a statement widely published in France, to the effect that magnificent frescoes by Leonardo da Vinci have been discovered in Milan on the demolition of certain old buildings. "Having set inquiries on foot by one who would probably hear at once of any such discovery, I am informed that neither he nor the Academy of Fine Arts, to which he also applied, can hear anything of the matter, nor do they believe a word of it."

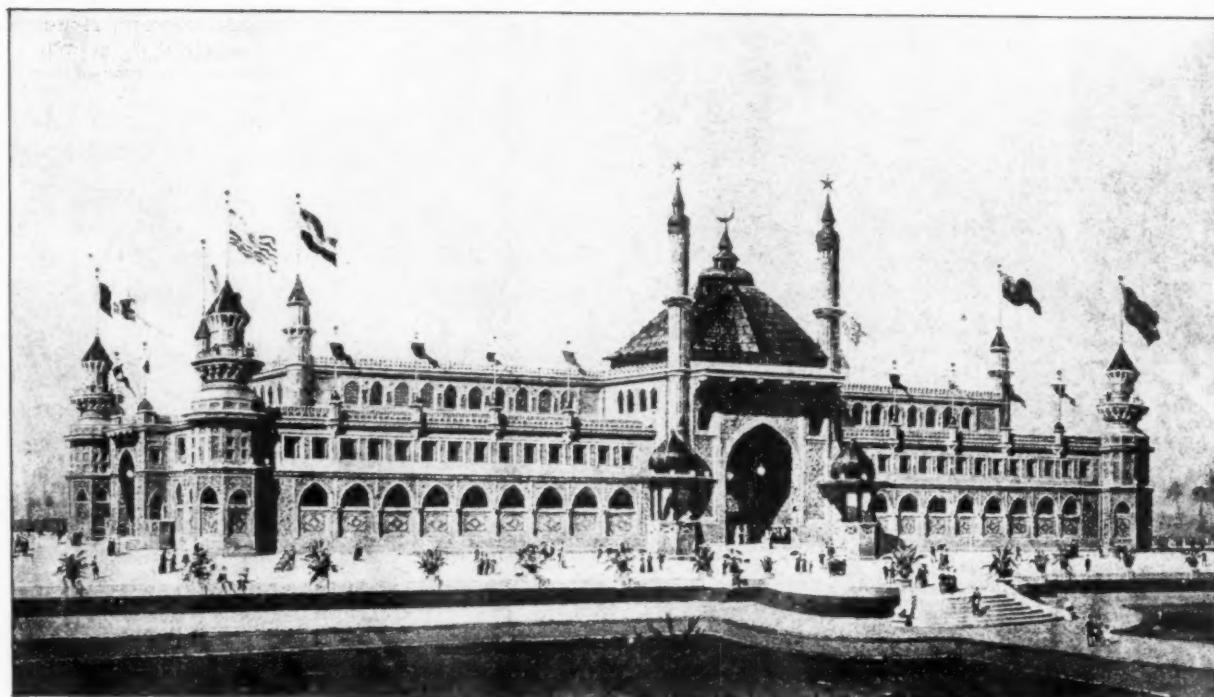




• AN OLD DOORWAY BOURGES FRANCE •



THE MANUFACTURES AND LIBERAL ARTS BUILDING: A. PAGE BROWN, Architect.



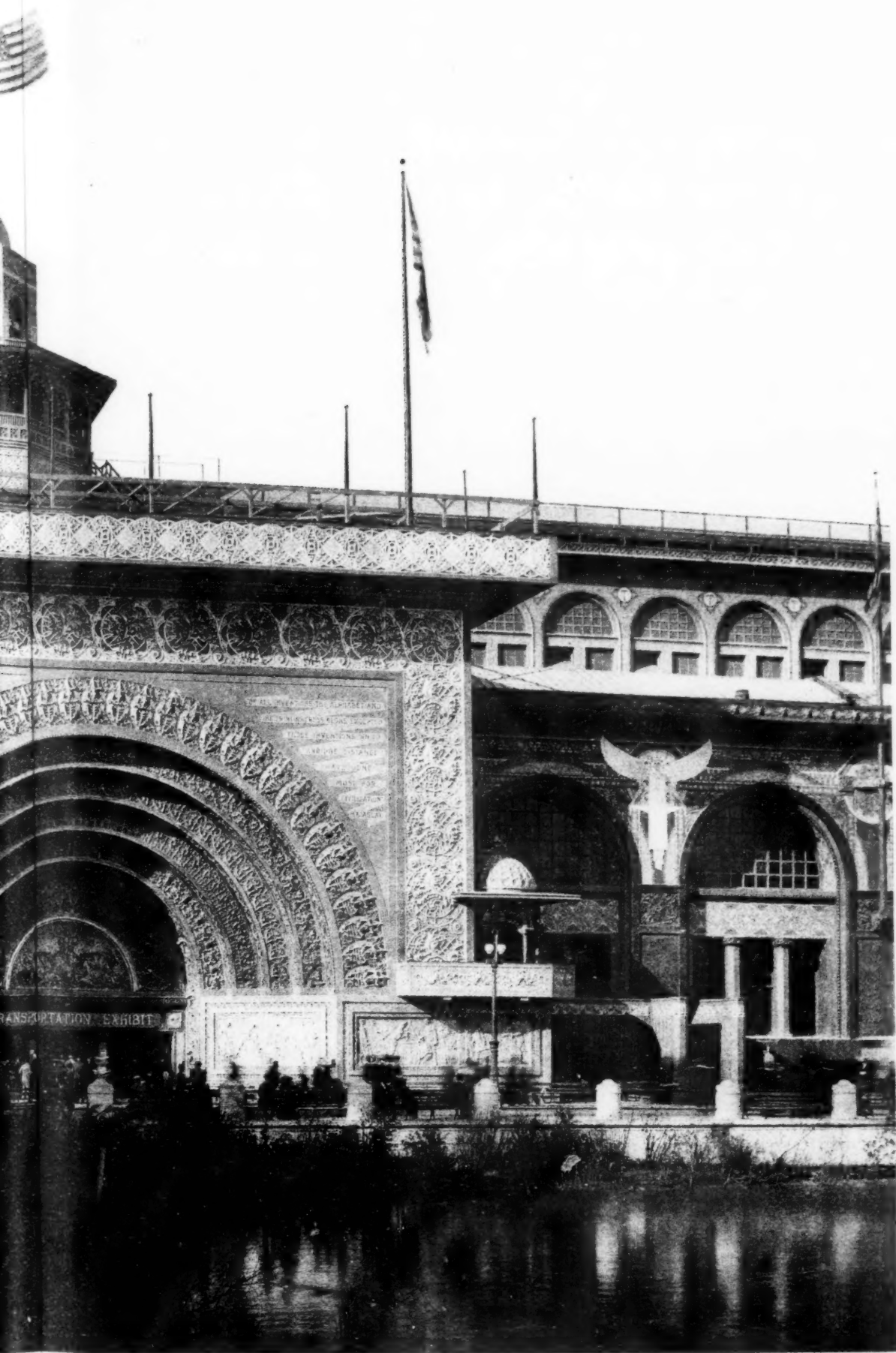
THE MECHANICAL ARTS BUILDING: EDWARD R. SWAIN, Architect.

HELIOTYPE PRINTING CO. BOSTON

BUILDINGS FOR THE MID-WINTER FAIR, SAN FRANCISCO, CAL.

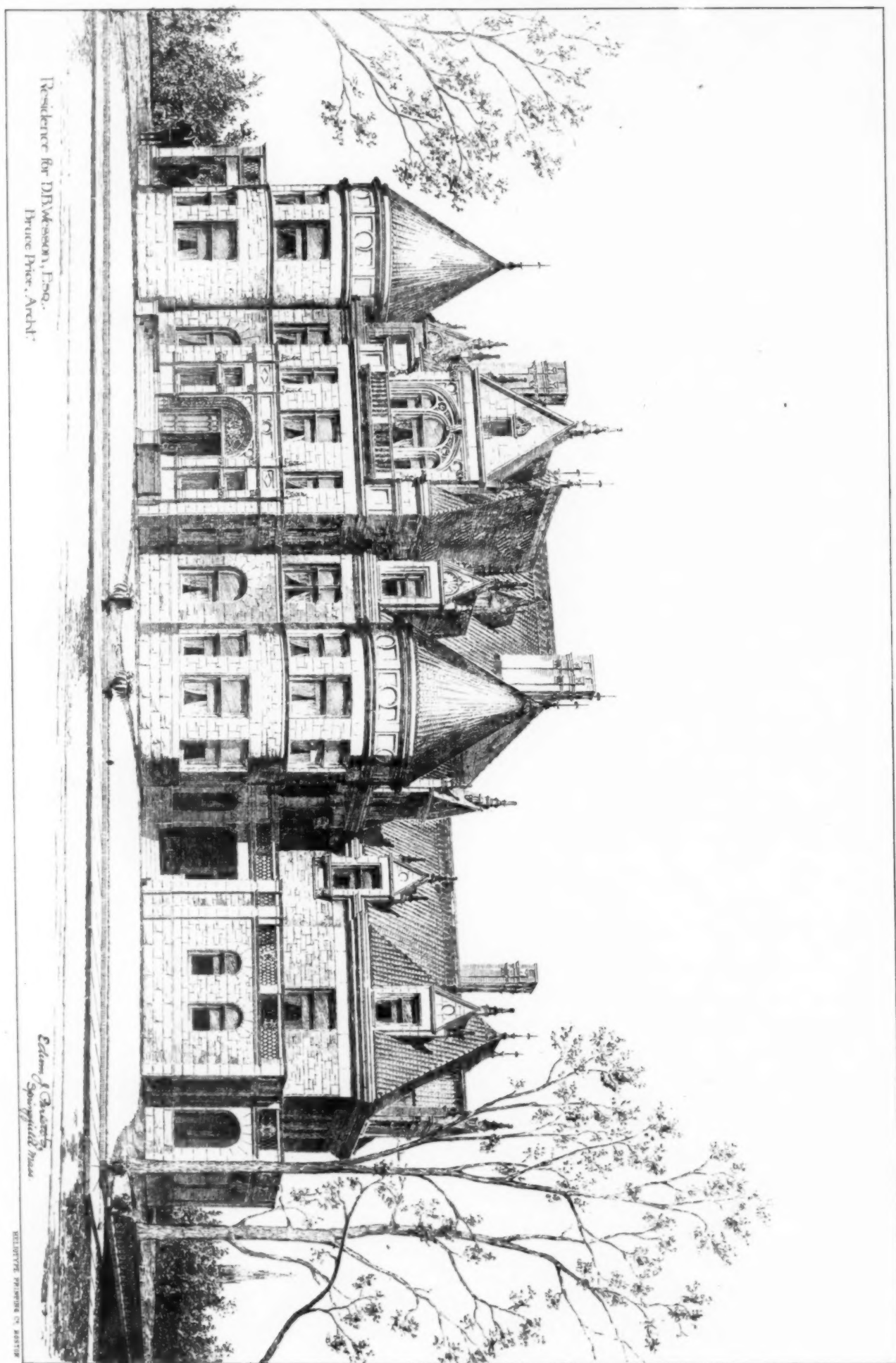


THE GOLDEN GATE OF THE TRANSPORTATION BUILDING
WORLD'S COLUMBIAN EXHIBITION
ADLER & SULLIVAN, ARCHT.



ELLIOTT & FENNELL, CHICAGO

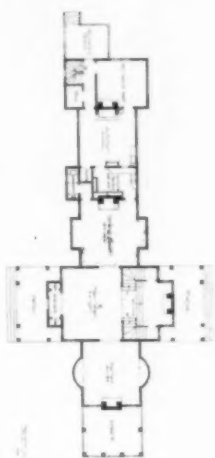
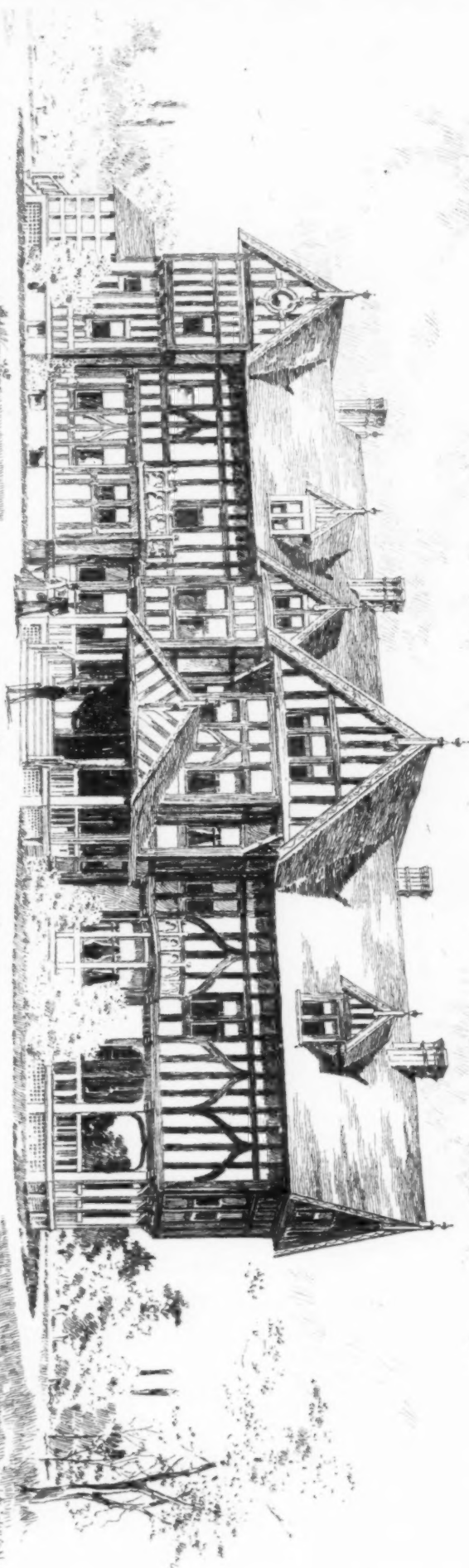
THE TRANSPORTATION BUILDING.
WORLD'S COLUMBIAN EXPOSITION, CHICAGO, ILL.
J. C. SULLIVAN, Architects.



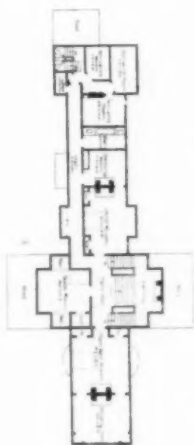
Residence for Dr. W. C. Cresson, Esq.
Bruce Price, Archt.

Edwin J. Baer
Sculptor

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