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## ILLUSTRATIONS:—

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Additional: A Portion of the Architectural Casts, exhibited in the Art Building, World's Columbian Exhibition, Chicago, Ill.—East Front of the French Government Building, Chicago, Ill.—Paris Church, Hampstead, Eng.—The Church House, Stourpaine, Blandford, Eng.—Village Club, Walton-on-the-Hill, Surrey, Eng.—London and South-western Bank, Highgate, London, Eng. . . . .

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## NOTES AND CLIPPINGS.

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THE efforts which the Committee of the Institute has been making, apparently with growing success, to secure the attention of the Treasury officials to the public sentiment in favor of the designing of Government buildings by private architects, have met with an unexpected check. It will be remembered that, early in January, the Directors of the Institute were requested by the Baltimore Chapter to consider a newspaper cut, purporting to represent the intended design for the Buffalo Federal Building. The Directors, as requested, examined the design, and, in consequence, drew up a letter to the Secretary of the Treasury, saying that they believed it their duty to the profession and the community to protest against its execution, and that, in their opinion, any structure of the general character of the design represented by the cut would, if carried into execution, "be found absolutely wanting in the fundamental elements which go to make a public building," and would "be condemned by the community." Of course, the Institute Directors realized fully the peril of interfering with a professional brother, even though the official station of the latter made his work a proper subject of public criticism, but it is hard to see how, with a due sense of their responsibility to the public and the profession, they could have avoided taking some such action in regard to the matter thus formally brought before them.

NOTWITHSTANDING this obligation on their part, as the official guardians of the interests of American architecture, to take action which they would never have dreamed of as private individuals, Mr. O'Rourke chose to make a personal matter of the letter, which the Secretary of the Treasury, to whom it was addressed, rather inconsiderately turned over to him, and wrote to the Secretary of the Institute, accusing the Directors of lack of professional courtesy and good breeding, and of basing their communication on *ex parte* and indefinite information. We think that there was some reason for the latter reproach, but the Directors could hardly have been expected to go to Washington to see whether the proposed design corresponded with the newspaper cut, and they were careful to make their criticism conditional on the resemblance of the actual design to the cut. A long correspondence followed, in which Mr. O'Rourke, while assuming

to maintain a disposition to assist in any proper effort for having the designing of public buildings put on such a basis as is intended by the Tarsney bill, could scarcely have been expected to avoid some slight feeling of resentment against the Institute Directors personally. Very recently, the whole matter seems to have been brought to a climax by a letter from President Burnham to the Secretary of the Treasury, who replied to it in a heated vein, characterizing it as "offensive and ungentelemanly," and declining to hold any further correspondence with him "on any subject." For the present, therefore, the negotiations appear to be closed, so far as the Institute is concerned, and it is to the newspapers, who have exerted great influence in favor of the Tarsney bill, and to members of Congress, that the people must now look to promote the movement in favor of better design for public buildings. Meanwhile, there are indications that the employés in the Government architect's office, who are naturally opposed to the bill, and have the advantage of being on the ground, will endeavor this season to have it amended, so as to render it as far as possible inoperative, or perhaps, by seizing a favorable opportunity, repealed altogether, and the Institute Committee will do well to be on the look-out for such attempts.

THE whole story serves, as we think, to emphasize the importance of having the Institute represented at Washington. If it is impracticable, as it probably would be now, to have the Secretary's office there, the Director's meetings could be held there with very little inconvenience, and the advantage would be incalculable. At present, the crying artistic scandal of this country is the system of designing public buildings. We are so accustomed to the crude, un-studied structures which the Government erects in all our large cities that we do not think what an artistic education would have been afforded the public, with the same expenditure, by well-designed work, and we forget that the time for making a change is rapidly passing by. Already, every first-class city is supplied with Government buildings which will be a reproach to us for many generations, and the cities of the second class, which still afford some field for better things, are fast being supplied with objects of the same sort. If anything is to be done for public art, it must be done quickly, and the remedies, to act promptly, should be applied as nearly as possible at the seat of the disease, namely, at Washington.

A CURIOUS question has come up in New York. Mr. Elbridge T. Gerry, who is well known as a yachtsman, is having a building on Maiden Lane, belonging to his wife, painted a bright orange color. It happens that Maiden Lane is mostly occupied by jewellers, and some of these, who have windows opposite Mrs. Gerry's building, find that, when the sun falls on its orange-colored paint, the reflected rays affect the color of the white diamonds displayed in their windows, making them look yellow, and, apparently, destroying a great part of their value, as a yellowish diamond is worth only a small fraction of the value of a pure white stone. The jewellers whose property is thus affected met the other day, and civilly requested Mr. Gerry to allow his building to be painted of a different color, offering to pay the whole expense themselves. This request Mr. Gerry is reported to have refused, saying that he once painted another building of his, on Broadway, of a bright red color, and that the neighbors objected, but afterwards became reconciled to it. Mr. Gerry has the reputation of being a fair-minded and amiable man, and it ought not to be necessary to point out to him that a diamond merchant, to whom it is essential to be able to judge the color of stones correctly, could hardly carry on business in a glare of orange-colored light, however it might be with clothiers on Broadway. If the buildings opposite the flame-colored front were tenanted by artists, Mr. Gerry might count with confidence on seeing them pack up their goods and move away before his decoration was even finished, and there must be some limit to the right of a man to destroy his neighbors' business by his whims. He would probably not be pleased if the jewellers, unable to carry on their own business, should sublet their buildings to copper-smiths and soap-makers, yet their right to do so would be much less questionable than his right to indulge an extraordinary freak at their expense.

WITH the approach of the warm season, the subject of the disposal of city garbage is likely to attract renewed attention. In England, as is well known, a dozen or more of the large cities dispose of house-refuse by incineration, or, as it is popularly called, by cremation. In most of these places, the waste heat from the cremating furnaces, which are kept at a high temperature, is utilized for heating steam-boilers, and the power thus developed is used in some places for pumping water or sewage, and in others for driving dynamos for furnishing electric-light. In this way, some return is obtained, which lessens the cost of the garbage disposal, but, so far as we know, no valuable element is saved from the garbage itself, except the ashes, which contain potash and phosphates, and can be sold to the fertilizer manufacturers. In this country, we think that no attempt has yet been made, at least on a large scale, to utilize the waste heat from the cremation furnaces, of which many are in use, for producing steam-power, but other plans for saving expense are occasionally adopted, which are unknown abroad. In one system, which is in successful operation in several places, the garbage, on being delivered, is put first into immense iron cylinders, and naphtha then pumped in, many barrels being required for a charge. The naphtha dissolves the grease and fat, which forms from five to ten per cent of house garbage, and, after being allowed to act for a certain time, is pumped out of the cylinders into stills, and re-distilled, for renewed use, the greasy residuum left from the distillation being collected and sold to soap-makers. The garbage from which the fat has been thus extracted is emptied from the cylinders into the furnaces, and burnt to ashes. Although this process seems a complicated one, it is said that the value of the grease saved is nearly or quite sufficient to pay the cost of fuel for the subsequent incineration of the residuum. In most American cremation plants, however, the whole garbage is simply burned to ashes, the difference between the various systems consisting mainly in the efficiency of the furnaces employed; and, by any of these systems, as yet in regular operation, the cost of fuel is very considerable, varying from fifty cents to two dollars for each ton of garbage destroyed, the greatest economy, naturally, being secured in the more extensive establishments.

THEORETICALLY, fresh garbage contains several valuable elements, which might be separated with advantage, if a practicable system were available for accomplishing this result. Besides the grease, which can be separated by digestion with naphtha, garbage usually contains a considerable proportion of alcohol, which could be saved by careful distillation; and also acetic and lactic acids, which might perhaps be profitably collected; while, if the burning of the garbage could be controlled, so as to stop just short of burning the carbonaceous matters, a mixture of animal and vegetable charcoal would be obtained, which would be more valuable as a fertilizer than the ashes left after complete incineration. In Philadelphia, where much attention has been given to the subject, it is said that furnaces are to be constructed this year, where utilization of the valuable products will be attempted more thoroughly than ever before, and the result of the experiment will be watched with interest. So far as sanitary efficiency is concerned, the object to be sought is not so much the utilization of the ingredients of the garbage as its speedy sterilization. In some of the processes, the first step is to pick the decaying mass over by hand, either to remove the tin cans and old bottles, which would derange the apparatus in which it is to be treated subsequently, or to pick out the bones, which are more valuable in their natural condition than after treatment. All such hand-picking is objectionable. To say nothing of the effect on health of the emanations from the decaying mass, it is more than likely that, in times of epidemic, the garbage would swarm with disease-germs, which might easily enter the systems of the women and children who do such work, or be carried by them to others; and the object should be to avoid every kind of storage or re-handling after the garbage has once been put into the carts. In Chicago, this principle has been carried to a curious extreme, the sanitary police there sending portable cremating furnaces, mounted on wheels like a fire-engine, through the streets. These machines stop in front of each house, and the family swill-pail is brought out, emptied into the furnace, and its contents cremated on the spot. Although this system has undoubted sanitary advantages, it can hardly be an economical one, and the future will perhaps bring forth a

system by which equally satisfactory results, so far as health is concerned, can be obtained at less cost.

MR. BRAGDON, whose interesting drawings and the accompanying paper are published in this issue, suggests that the resulting value of his efforts will be all the greater, if those who are familiar with the Genesee Valley will bring to his attention, through us, any buildings which have in or about them features of interest correlative with those which are exhibited this week. We sincerely trust that this will be done and will point out that, as it is often difficult to obtain access to private buildings, letters of introduction would be found of much service. We will add, that similar help will be appreciated by Mr. Gardner, who is following a similar line of research in a portion of the Connecticut Valley.

THE foreign papers give some interesting facts about M. Alfred Solvay, the great Belgian soda manufacturer, who has just died at Nice. M. Solvay, son of a salt-manufacturer, and born at Rebecq fifty-four years ago, was intended for a commercial life, and had passed some years in counting-rooms when his brother Ernest, who had invented a new process for extracting soda from salt, and had set up a little experimental factory, sent for him to come and help him. The two brothers worked together for many years, poor and almost discouraged, before they were able to make their process practically successful; but they persisted and, at last, they were able to compete on even terms with other manufacturers. From that time their business rapidly increased, until now the firm of Solvay Brothers owns one of the largest establishments in Europe, producing five hundred thousand tons of soda a year, or about one-half of the total consumption of the world.

A STORY is told by a London paper about the widow of Alphonse de Neuville, perhaps the greatest of the great French military painters. The Parisian picture-dealers are by no means unacquainted with the art of signing a picture with a name to which it is not entitled, for the sake of selling it at a high price; and Madame de Neuville keeps a sharp lookout for deceptions of this sort. The other day, as she was walking by a picture-store, she saw a picture in the window signed "Alphonse de Neuville," representing an "Attack on a Village." She did not recognize the picture, but doubted whether it was really her husband's work, and went in to make inquiries. The dealer assured her that it was genuine, but she departed unconvinced. Not wishing either to begin legal proceedings against the dealer, or to leave him to sell a picture under a forged signature, she devised a scheme for getting it into her own hands. She sent a messenger to say that a lady wished the picture sent to her, and would pay for it on delivery, giving her own address, but a false name. The picture was sent, but no sooner had she obtained possession of it than she refused to pay for it, and said that she should not only keep it, but sue the dealer for damages. The dealer, who highly disapproved this proceeding, brought an action for the recovery of his property, and the Court ordered it to be restored to him, but directed further that a commission of experts should examine the picture, and pronounce upon its genuineness, and that it should not be exposed for sale until their decision was given.

IT must be at least twenty years since the New York officials began to talk of improving the water-front of the city, and it is with a little incredulity that we read that the plans are ready for a system of docks on the North River, extending from Charles Street to Twenty-third Street, and to cost nine million dollars. There is no doubt that New York needs such an improvement urgently, but it does not necessarily follow that the improvement will be made, and our conviction that it is likely to be accomplished will wait until we see the work going on. Meanwhile, the worst thing about the new plans of the Dock Board, as described in the newspapers, seems to be that they contemplate a "splendid driveway" along the water-front. We all know what a "splendid driveway" in the less fashionable parts of lower New York means; and those who, after wading across West Street on a showery day, thank their stars, as they examine their mud-splashed clothes, that it is no wider, will view with alarm the prospect of having the piers cut off from the city by a still broader expanse of filth.



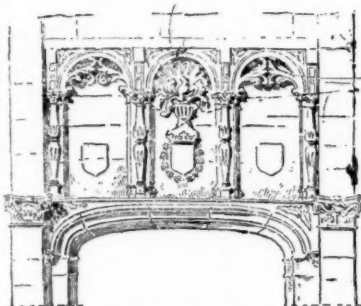
THE FRENCH RENAISSANCE.<sup>1</sup>—V.

Fig. 15. Mantelpiece at Nantouillet.

dictated by the material and moral condition of Europe in the sixteenth century. Far from battling against the stream, which was moreover irresistible, the boldest among them strove to increase its velocity. It is particularly to Jean Bullant, Philibert Delorme and Jacques Androuet Ducerceau that we are indebted for the characteristics which most clearly distinguish the style of Henri II from that of François I and which foretell most certainly the triumph of ancient art.

It is to the style of François I, the Renaissance *par excellence*, that the foregoing observations on the originality and spiritedness of our French art are literally applicable. This preëminently brilliant period had also one characteristic not possessed to a like degree by any preceding period, for its sole reliance was on the direct and intelligent patronage of a monarch. It might seem irreverent in us to pass over Rabelais in silence. This immortal genius was indeed the living reflection of his age, and his writings account for and depict most accurately his intellectual and moral aspirations; but we will content ourselves with recalling here this indisputable fact, and will not subject the reader to a rehearsal of the fine-spun, subtle views which, in imitation of so many others, we might indulge in, concerning the artistic importance of the *Pantagruel* and of the episode relating to the abbey of Thélème. We will simply note this name Thélème, signifying caprice or whim, and the wonderful unevenness of the author's style in which his loftiest thoughts are expressed, sometimes nobly, sometimes in the most unrestrained language. The same peculiarity existed in François I



Fig. 16. Composite Capital.

Other French kings had loved art but for the luxuries that it procured them; they exercised no personal control over its forms. François I built palaces and acquired statues, chased-work and paintings as an amateur; he was enchanted with the Renaissance and was possessed of the very laudable desire to multiply and perfect its

manifestations; in this respect, let us not seek to conceal the fact, he was an Italian lord, such as Florence produced in the time of the early Medicis, or Rome in the time of Julius II.

We know what a wonderful impetus is given to an art, and especially to architecture, by activity of production or, as it would be expressed to-day, by a great number of important orders. Now, François I was able to keep about ten good architects employed constantly; he undertook the erection of five royal residences of the highest rank, namely, the Louvre, the palace of Fontainebleau and the Château of Saint-Germain, Villers-Cotterets and Chambord; the works on the last four were far advanced at the time of the king's death. At Blois his name is attached to the main wing, which is a masterpiece. The smaller castles of Madrid, near Paris, Challuau, Folembray and La Muette (in the forest of Saint-Germain) were built in accordance with his orders.

It was impossible to keep pace with such a prince, as many great lords had done with Louis XII; but no one could feel humiliated in assuming the rôle of a distant imitator of François I, and his courtiers did not hesitate to accept it. Still, in view of the achievements of Georges d'Amboise, we cannot but be surprised to see another not less powerful minister clinging, as it were, to the artistic tastes of an honest bourgeois in the midst of this marvellous display of magnificence. Either Cardinal Duprat was miserly, or he was afraid to break into the millions which he held in reserve, we are assured, to purchase his election to the papal throne; or he may have had his own ideas of his duties as a courtier; he feared, perhaps, to wound his benefactor, or lose his favor, by an ostentation out of keeping with the obscurity of his origin. It is, nevertheless, true that the Château of Nantouillet, notwithstanding its few happy details (Fig. 15), is unworthy of an archbishop of Sens and a chancellor of France.



Fig. 17. Composite Capital.

As the period of François I was, as has already been clearly shown, the period when a wisely directed logic gave free entrance to a thousand fancies, the period of art for the sake of art, the period when architecture to enhance its beauties brought into requisition all its own resources and all those of sculpture and painting, structure and monumental decoration broke up into unrecognizable varieties. A few characteristics alone, which may, however, be made to include most of the others, admit of systematic classification through their value and persistence.

The style of François I accommodates itself in a wonderful way to all that is graceful, to all that embellishes, varies or lightens a construction. The semicircular form reigns more than ever in vaults, arches, doors and windows; often a framed square bay is set in a second semicircular frame. The Corinthian order with channelled shafts is plainly preferred, but the capital is rather a composite or fancy capital (Figs. 16

<sup>1</sup>From the French of Anthyme Saint-Paul, in Planat's *Encyclopédie de l'Architecture et de la Construction*. Continued from No. 950, page 113.

and 17). Moreover, until the close of the period of Henri II, sculptors, particularly in the case of isolated columns, endeavored to design capitals not belonging to any Classic order, and several of these individual creations exhibit a great deal of spirit as well as harmony. The shaft of the column, if not

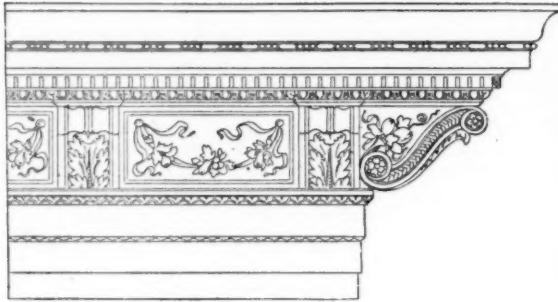


Fig. 18. Cornice at Fontainebleau.

channelled, and, sometimes even when it is, is delicately decorated; the pilaster offers a more favorable field for ornamentation which is often taken advantage of for trail, floral, arabesque and fleur-de-lis embellishments; these are allowed to run over here and there onto the face of the walls. The friezes furnish a theme with almost endless possibilities of variation. The cornices having, as we have noted, much less æsthetic importance here than in Italy, where they may make or spoil the general aspect of an edifice, are nevertheless correctly proportioned in thickness and projection; and even their decoration recalls the antique (Fig. 18), or the religious or military monuments of former centuries; on the banks of the Loire, for example, coronas à coquilles (refer to Fig. 3) affiliate with the machicolations common in Touraine and Anjou in the fifteenth century.

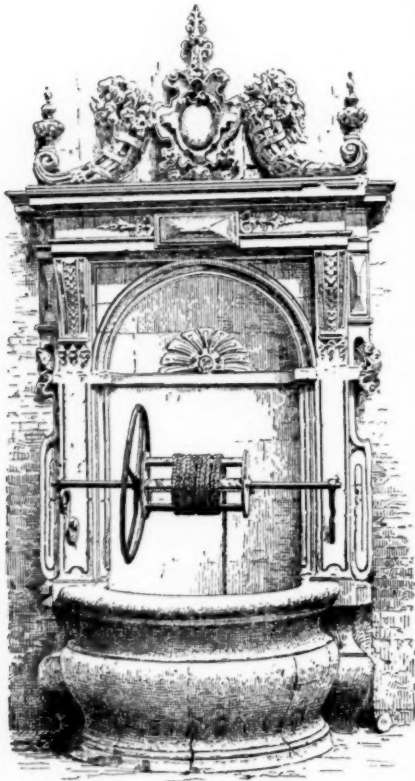


Fig. 19. Well at Toulouse.

taken from a well, the frame of which resembles that of a window; see also Figs. 20 and 20a), shell-shaped, with a semicircular tympanum, with curves and counter-curves. The festoons which the Renaissance adopted from Gothic art, and the applications of which it developed, were utilized, wherever

it was expedient to introduce them, in correcting or filling-in a finial, angle or extrados (Fig. 21).

The French Renaissance, especially in Normandy, avoided the nude, not, let it be clearly understood, the nude of the Academies — we might cite many a frieze, coving or staircase ceiling faithfully depicting the coarsest scenes and language in the *Pantagruel* — but the bare wall, the plain surface. The Bretons, with their granite, struggled to adorn their porches, towers and church gables lavishly, leaving the smallest possible amount of smooth surface. Though this profuseness may seem to the severe critic much exaggerated, though it may bewilder the spectator, though it may lead to a confusion of the accessory and the principal, it would be unjust to assert that it makes the monument heavy; for though it defies all restrictions as to expansion, it is limited in projection; this is so

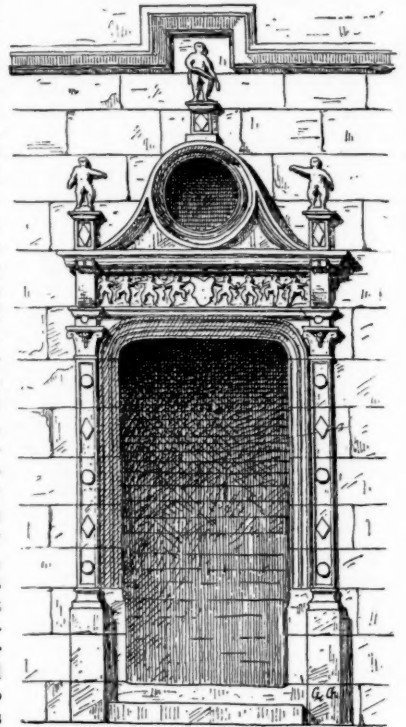


Fig. 20. Doorway at Etampes.

slight that, apart from the statuary proper, the term "chasing" would be more applicable to it than "carving."

With the reign of Henri II came a perceptible change. This monarch possessed neither the elevated tastes nor the brilliant qualities of his father. His sons, maintained in jealous guardianship by Catherine de' Medici, had, in addition, their lives darkened by the intrigues of the Protestants against the Catholics and by the plottings directed by the queen-mother against the Protestants. There were fêtes, but these were only one of the means used to promote political machinations; joy and serenity were wholly wanting in them. Beneath this heavy storm-laden sky who would have thought of

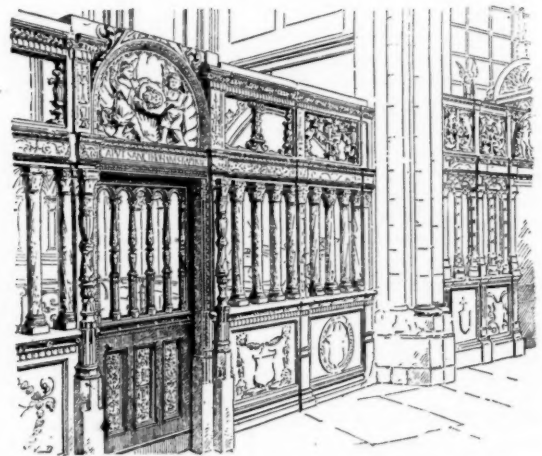


Fig. 20a. Choir Enclosure (Church of Fécamp).

bestrewing architectural productions with flowers? Certainly not the Protestants, nor those who, without sharing their theological beliefs, were attracted or favorably impressed by their Puritanism.

The progress of the Classic orders is a striking indication,



and it was, perhaps, one of the most active causes, of the new tendencies. The colossal order made its appearance, and, though not yet predominant, sacrifices of growing importance were, nevertheless, made to the column. From this time forward we find columns doubled or coupled, "French columns"

and colonnades rising one above another where formerly were mere pilasters, with all of the rest of the composition centering in them. The Doric with triglyphs and heads of victims plays the dominant rôle, which escaped from the Corinthian with as many variations as it was possible for it to undergo either alone or combined with the Ionic. In civil architecture, doors and windows are neglected or impoverished; especially is this true of the windows, for which the flat or semicircular arch is henceforth only an exception. Rustic and vermiculated work invade the walls. Sculpture becomes too ponderous to be lavishly used and loses, notably in bas-reliefs, the ground hitherto gained.

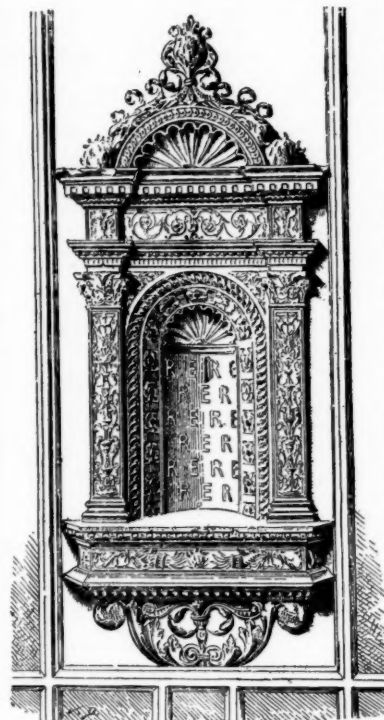


Fig. 21. Niche at the Hôtel Lallemand, Bourges.

Nevertheless, in regard to grace, wealth and spirit, the downfall was neither sudden nor complete. We are still in the Renaissance; unfortunately — fortunately rather to those who prefer Michael Angelo to Brunelleschi, Louis XIV to François I — the slope was too steep to be reascended; other countries that have blindly bowed down to Classic art, England and Italy for example, have met the same fate.

(To be continued.)

#### PUBLIC SQUARES.<sup>1</sup>—V.

(d) THE POSITION OF MONUMENTAL BUILDINGS UPON OR AROUND THE OPEN SQUARE.

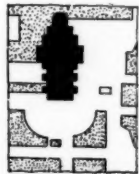


Fig. 77. San Nicolo, Catania, Italy.

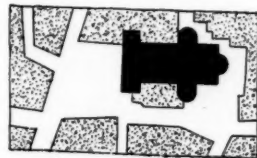


Fig. 78. Piazza del Duomo, Padua, Italy.

THE building free on only one side appears merely as a part of the frame of the square and lacks the completeness of a free-standing structure. For this reason in the fore-squares and still more in the "built around squares," the whole square should be considered as the main thing, and the surrounding buildings as subordinate parts of it. This subordination of each of the façades to the entire frame is found on the agora and forum of the ancients and in the best examples of modern and medieval squares, and should be always striven for by the designer.

The structure free on two adjacent sides is not of frequent occurrence, such a position having in regularly-planned cities something of a forced look as the building juts into the square with a corner. In old cities, as in Catania (Fig. 77), this arrangement becomes picturesque, as the square is divided into two distinct parts, each of which corresponds to one side of the building. Similar arrangements occur in the Duomo Square of Sienna, Notre Dame, Rouen,

and several church-squares in Cologne and Wurtzburg. Imitation of such a picturesque arrangement is not impossible.

In Medieval times, the churches were free on three sides, the fourth being connected with minor structures, such as the schools and convents (Figs. 74, 75, 78), but nowadays, as it is not necessary to have the minor buildings in direct communication with the church, it usually has a wholly free-standing position. To break with this custom in special cases is advisable, on account of the gain in effectiveness. Examples of the free-standing structures are shown in Figures 45, 46, 47, 48, 50.

A monumental building requires an independent position, not only on account of the greater effectiveness and convenience offered thereby, but also because its interior arrangement can be better expressed on the exterior.

For these reasons, court-houses, city-halls, parliament-houses, market-halls, exposition-buildings, baths, bourses, and especially libraries, archives, museums, concert-halls and theatres, on account of the security from fire, should be given free-standing positions on the open square. Although post-offices, barracks, high-schools and hospitals should not be connected with other buildings, they do not require an open square surrounding them, as they all have interior courts which are sufficient for recreation, household purposes and minor structures. They can be placed on a city block covering the whole, or only part of it, if they can be separated by a sufficiently wide space from the other buildings.

An independent structure does not necessarily require a central location on the square as shown in Figures 42, 45, 48 and 55.

The main façade, and even one or two of the other sides, may be emphasized by a larger fore-square, as in Figure 79, where there is a fore-square in front of the tower and another to the left and rear of the choir.

*Several Squares around one Structure.*—Buildings of great extent naturally subdivide the square upon which they are placed, into two, three or four minor divisions, as in Cologne where the cathedral divides the square, so that on the south there is the Domplatz; on the west the cloister square, and on the north the station square, all of which are of important extent. The Church of Santa Maria



Fig. 79. Domplatz, Cologne, Prussia.



Fig. 80. Place des Pyrenées, Paris, France.

Maggiore, Rome, divides the piazza into the Piazza dell' Esquilino on the choir side, and the Piazza Santa Maria Maggiore on the façade side.

Even smaller structures are sometimes surrounded by several squares, as in Figure 38, where there are three independent squares around the theatre, and in Figure 80, which shows the Mairie of the Twentieth District, Paris, with the Square Tenon on one side and that of the Pyrénées on the other.

The Cathedrals of Amiens and of Orleans and Figures 41, 45 and 76 show similar arrangements. A remarkably beautiful example is the square grouping around the Cathedral of Salzburg (Fig. 81); on one side is the residence square, connected with the smaller Mozart Square, on the other side the Capitol Square, and in front is the Cathedral Square, separated from the other two by a colonnade. Such a manifold and picturesque arrangement of squares, decorated as they are with fountains and monuments, would constitute as complete a city picture as could be desired, if the Cathedral square were larger and if one of the buildings of the Capitol Square did not crowd the corner of the Cathedral.

The opposite procedure, the placing of several buildings on one square, although harder to manage as the difficulties of proportion are greatly increased, has been successfully accomplished in the Acropolis at Athens, the Duomo Square at Pisa, the Theatre Square at Dresden and the Gensdarmen Markt at Dresden (Fig. 53).

(e) *Square Grouping.*—Having discussed the division and grouping of one square surrounding a single structure, we will now consider those groups of squares which are shared by more than one building. We have already treated of a special case of this in the double, or twin, square which had its origin in the requirements of necessity, and will now consider those that are grouped around buildings on artistic principles.

The Campanile sharply separates the Piazza of St. Mark's from the Piazzetta, not on account of necessity, but for the sake of artistic arrangement. The Piazza is the fore-square to the church and is, at the same time, a monumental city square, and the Piazzetta is the fore-square to the Library and the Doge's Palace; the combination of the two into a group furnishes a most beautiful city composition.

<sup>1</sup>A graduating thesis by T. M. Newton of the Architectural Department of Columbia College, New York. Continued from No 949, page 104.

A small, but also a remarkable, grouping is that at Modena (Fig. 35), where one of the squares is the fore-square to the church, the other to the Ducal Palace. A similar arrangement is found at Parma (Fig. 82), where also the palace and church have each

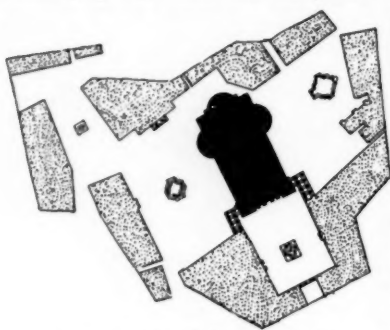


Fig. 81. Cathedral, Salzburg, Austria.

a square. The square grouping at Brunswick is also very beautiful (Fig. 83). From these examples and the previously-mentioned grouping of the city-hall or market square with the cathedral square, so usual in mediæval cities, we recognize the importance of grouping squares artistically in beautifying a city. The arrangement depends on actual requirements, arbitrary

innovations being naturally of small value.

**Square Grouping in a Broader Sense.**—The artistic grouping of squares is to be striven after even in a broader sense. The requirements of Aristotle that public buildings should be placed all together in a city, holds good in small and newly-founded cities, but with the growth of the city, a distribution of the public buildings follows of itself. It is most important that this distribution should be controlled not only by useful but also by artistic considerations. The attention paid to these considerations gives the richness in motives and the pleasing variety that are seen in the older cities, as Rome, Florence, Nuremberg, Brunswick and in some of the new cities, particularly Paris and Brussels.

Confronting features as the Madeleine and the Palais Bourbon, the Tuileries and the Triumphal Arch, the Luxembourg Palace and the Observatory—such squares as the Place de la Concorde, Rond Point and Place de l'Étoile, Place d'Eylau, Place Jéna and the Trocadéro; and also terminal points such as the pedestrian on the Parisian boulevards enjoys when looking towards the Churches of La Trinité, Loretto, St. Vincent de Paul; and a similar artistic arrangement in the city enlargement of Cologne—give not only a beautiful picture on paper but are in reality in the highest degree effective and beautiful. The difference between the above and the rectangular or any other mere net-like system for laying-out streets, buildings and squares—forces itself convincingly upon the spectator and teaches him that the city can be made a work of art.

(f) **The Furnishing and Subdivision of the Square.**—The streets and public squares of a city can be likened respectively to the halls and rooms of a dwelling, not only as regards their arrangement and purpose, but also their furniture. Candelabra, bill-posters, newspaper-stands and the like are comparable with the household furniture; fountains, decorative masts, sculpture, columns and the like correspond to the objects of art in the room; plantations and flowers add beauty in one case as well as in the other.

The square when an empty space is like an empty room, and the erection of works of art should be practised more than hitherto. Greater attention should be given to the mere objects of use, such as lamp-posts, signs, sale-booths, enclosures and the like; for these architectural accessories have more to do with forming the public taste than the interior architecture of public buildings. We have a surfeit of statuary and other works of art in the museums and houses of the rich, but an emptiness, artistically, on the square.

The citizen visits the museum a few times a year or, generally, not at all, but he crosses the public square every day and necessarily sees it. The Greeks and Romans appreciated its importance as a



Fig. 82. Square Group, Parma, Italy. Fig. 83. Square Group, Brunswick, Germany.

means of instilling into the masses by its monumental architecture and beautiful statues, not only a feeling of patriotism but also a knowledge of art.

The picturesque, decorated wells of Mediæval cities, modified to suit the requirements of modern times, and many of the Italian statues could be readily used as decorations for our public squares

The lines of sight and of traffic need not be disturbed by works of art or monumental buildings as only a work of importance can form the terminal point of a long vista or be placed in a central position on the square. It is seldom desirable to arrange monuments in a straight line, a grouping and a picturesque division being more pleasing.

**The Subdivision of the Square.**—The subdivision of the square by roads, sidewalks, refuges, plantations, booths, places for wells and monuments, seats, etc., is of great importance; and, as is the case with the carpets and hangings, seats and tables, conversation corners and artistic objects in our rooms, cannot be arbitrarily arranged without design and still less according to compass and rule.

The main streets may, if necessary, bend around an obstruction, but they must not be inconvenienced to any appreciable extent. The squares which are free from traffic must be arranged for accessibility and convenience, as on these squares only can be placed points of observation, rest and embellishment. The play of lines on the edges of the streets and the enclosures, the tracks of the street-railways and the gutters, the plantations and the furniture of the square must be carefully considered and to the purpose, regulated but not constrained in order to be pleasing to the eye.

Geometry, art and nature must combine in forming the *toute ensemble*. Architecture and plantations, monuments and clusters of trees, water and green grass are opposites which enhance each other and furnish the best means of artistic square decoration.

T. M. NEWTON.

[The end.]



THE dwellings of Cincinnati, during the last eight or ten years, show a marked advance over those of former years, and the same might be said of our churches, especially those of small capacity. But when we come to stores and public buildings, we can hardly lay claim to much advancement. We are hardly keeping up with other places in this class of buildings, and are not in advance of this same class of buildings erected in this city during the years from 1857 to 1862, as some of the finest buildings in Cincinnati were put up during those years and they still stand as monuments of good architecture. Some of the buildings especially referred to are those at the southwest and southeast, and the northeast corners of Vine and Third Streets; the Sinton Building on Vine and Baker; the Enterprise Building on Third near Vine; the Liverpool Insurance Company's Building, corner of Third and Main; Miller Building, corner of Third and Walnut; and a good many more that we might mention of the same character. These buildings gave to Cincinnati a name for good architecture that she still holds, and it seems strange that our later architects did not more closely follow the good examples then set in the matter of commercial buildings. Most, if not all, of the above were designed by James K. Wilson. These buildings do not, of course, compare with the modern skyscrapers of Chicago, that is, when it comes to electric-lights, fast elevators and brass-buttoned policemen, as all these matters are of recent invention, and were unknown thirty years ago. Our Chamber of Commerce, corner of Fourth and Vine Streets, is one of the recent buildings and is considered by architects throughout the country as being one of Richardson's best buildings, and as he was happy in this kind of work, this building does and always will command the respect and admiration of competent judges in such matters. Mr. Richardson's architecture was essentially heavy, and he was, therefore, not as happy in dwelling-houses as he was in buildings of this class.

The new City-hall, recently completed, while a large and costly building, and certainly as fine a one as there is in the country when it comes to marble and such like and which was, moreover, put up with strict regard to economy, and has all the latest conveniences, is, nevertheless, hardly to be considered a strictly first-class architectural success. It is too much broken up and one projection hides another, so that one can see but a small portion of the building unless he keeps on the move. The different-colored stone of which it is built divides the building into pieces and minifies instead of magnifying the whole.

Contrast the color of the City-hall and Chamber of Commerce and the result is decidedly in favor of the latter. Then again, the City-hall lacks that dignity of character that should always attend a public building. Let the competent judge compare this building with the Boston Library, or the new Public Library about to be erected in Chicago, and he will at once see the lack of dignity of our City-hall.

It is not always the larger buildings that are the best specimens of architecture, for if you will leave the City-hall and go over to Sixth and



Walnut Streets and take a view of the *Times-Star* Building, you will be greatly relieved in your architectural feelings by getting in contact with a really good specimen of street architecture, for this building is certainly one of the best of recent efforts, and is almost as good as anything that was erected during the blooming days of 1857 to 1862. But even the *Times-Star* Building has a serious defect in that the granite column on the corner is inside the line of the frieze that it supports, thus setting aside all precedent in Classic architecture.

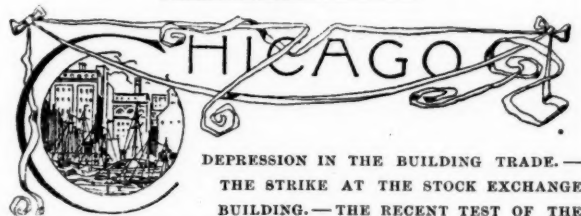
Cincinnati is perhaps the only city that has carried the two-story iron-front business to extremes in commercial buildings. If one visits New York or Chicago, he will find most of the finest stores are of enduring granite and very little or no iron showing on the fronts. The interior construction may be of iron or steel, but the outside of the wall is of granite, or something just as substantial, and this is after all the only true building-material. This is especially so in New York City, as can be proved by the Golet Building, the Methodist Book Concern and numerous other buildings that might be mentioned. It is certainly not true architecture to take six or eight stories of solid masonry and hoist them up in the air on poles instead of solid masonry. The plea for this two-story iron business, is the need for light, more light; yet when the stores get all this plate-glass, about seventy-five per cent of it is curtained off with heavy blue curtains, thus shutting out the very light for which such great sacrifice has been made. A little more wall-space and a little less window-curtain would certainly aid our street architecture very materially. The European publications show they have not yet deviated from true architecture over there so far as to set their buildings up on props as we do: they still stick to the good old stone, and carve it, and beautify it, and make it a joy forever.

The amount of building done in Cincinnati is something over \$5,000,000 *per annum*, and has been about the same for several years past, and though this is not a large showing compared with other cities, it nevertheless shows a steady healthy growth, and gives employment to over one hundred architects and draughtsmen and a great army of mechanics.

Cincinnati has made rapid strides in the matter of dwelling-houses, and no city in the country can make a better showing in this class of building. Other cities may have more of them, and more expensive ones, but they do not exhibit any more taste and judgment and skill than we do, and we do not understand why so many of our people go elsewhere to get their plans when they can be served just as well, or better, by home talent. The architect right on the ground is worth a great deal more than one a thousand miles away; he is at hand to take advantage of every little detail and to advise with the owner, and to direct the builder through the progress of the work, and another great and good reason for employing local talent is the fact that in no city in the country does so much depend upon suiting the house to the ground as in Cincinnati; no city has such beautiful sites upon which to build, and the owner who does not take advantage of all his surroundings will be a great loser.

The outlook is not very promising; there are more draughtsmen seeking employment now than at any time in many long years. We hear of no large contemplated improvements unless, indeed, it be the new University college which is to cost \$100,000 and possibly \$175,000 if the entire project is carried out. The architect for this building is to be selected by competition, and as the Board of Directors have acted upon good architectural advice, we may expect a very interesting and satisfactory competition, and as our local talent has a good deal of elegant leisure on hand just now, there will no doubt be a more than unusually large number of competitors after the persimmon, and each one will be sure that his is the longest pole.

[SINCE this letter has been in type the University competition has been decided in favor of S. Hannaford & Son. — Eds.]



DEPRESSION IN THE BUILDING TRADE. —  
THE STRIKE AT THE STOCK EXCHANGE  
BUILDING. — THE RECENT TEST OF THE  
EFFECT OF WIND-PRESSURE ON TALL BUILDINGS. — THE NEW  
LIFTING-BRIDGE AT HALSTEAD STREET. — PRECAUTIONS TO  
PRESERVE THE COLUMBIAN MUSEUM FROM FIRE. — THE  
WORLD'S FAIR PHOTOGRAPHS.

**W**E have reached the month in the latter part of which spring is supposed to make her advent, and thus we are fast on the heels of another season. With the change of season, however, the financial outlook does not appear to have materially altered. All manufacturing business here is at a low ebb. The uncertainty of the future of tariff and currency matters makes people extremely cautious about investing money in large building ventures, and at present most of the architects' offices are quiet and peaceful spots undisturbed by impatient clients or eager contractors. Certain firms who before the Fair employed as many as fifteen men have now

very reduced forces. Among the different contractors it looks as if matters must have reached the mark of the lowest ebb, and the opinion as to how long they will remain there varies according to the disposition of the man. Some consider that even now there is some slight indication of affairs taking an upward turn. One of the large brick-makers is reported as saying, that where they formerly received nine dollars a thousand for the common grade of brick they were now receiving only five dollars, and that it was not probable that over fifty per cent of the brick-yards within the city limits would open this spring. He further stated that the union scale of wages, as fixed last year within the city, varied from thirty-one and a half to thirty-eight cents an hour. When the yards were closed last fall it was seen that these prices could not be continued, but no concessions were asked of the Union and none were granted. It is, however, expected that the organization will be sensible enough to offer to cut this spring, for at the former prices the yards would not be opened, as they could not be run without loss.

Among marble-workers things are rather busier, but the work at present is all on buildings which were begun before the advent of hard times and in which the marble contracts are the last ones to be filled.

It is the same with large paint firms — while the future is far from encouraging, all the present work belongs to old contracts. The general opinion among contractors is that the price of labor must come down and until it does in proportion to the price of raw materials there will be but little activity in building. The reduced cost of materials makes building estimates lower than they have been for years and should wages be correspondingly low, in spite of the financial depression the building interests would probably again revive.

In spite of the small demand for laborers, a strike has this month been going on in the half-finished Stock Exchange Building. It began with the carpenters though the other trades were, subsequently, ordered out and though the violence of the union men in a measure turned public sympathy from their cause, the strikers seemed most decidedly to have the right of the case on their side. From a statement prepared by the officers of the Carpenters' Council, the facts of the case seem to be these: In February, 1893, a contract was made with the Carpenters' and Builders' Association, going into effect April 3, to be in force for one year, by the terms of which the minimum rate of wages was to be forty cents an hour. This agreement the special contractor for the Stock Exchange Building signed. After the rush connected with the World's Fair buildings came to a close, the contractors began again to discuss the question of reduction of wages, and finally demanded that the men should submit to further arbitration. This was agreed to, and a committee representing the Carpenters' and Builders' Association decided that for three months the minimum rate of wages should be thirty-five cents an hour, union men to be allowed to work for any one who would pay this rate, but the clause relative to non-union men was to remain unchanged. The carpenters have all along claimed that by the decision of the committee wages were to be raised to the forty-cent limit at the end of the three months. They maintain that non-union men were employed, that wages were further reduced to thirty and even twenty-five cents, and that no strike was ordered, though at the limit of the three months no restoration of the old wages was offered. It is maintained that the contractors of the Stock Exchange Building were the first to violate the contract and, in fact, the whole strike seems to have been urged on by the alleged fact that these contractors have never kept to their agreements, though their original estimates on the building were made on a forty-cents-an-hour basis. Finally, the grounds that the committee took in actually ordering the strike was that twice there has been arbitration on the matter of wages and that twice the contractors have broken the compact made with the Carpenters' and Builders' Association. Such being the case, further arbitration seemed to be out of the question. The original contract of the forty-cents-an-hour wages had never been cancelled, and the thirty-five-cents-an-hour rate was only a concession to the times, the committee recognizing the general depression in money matters and hoping for better times at the end of the three months. When the contractors gave in to the demands of the strikers it was not that they recognized any right in the case, but only because of the insistence on the part of the architects of their living up to the time-contract which was of an iron-clad nature. It was more economical to give in to the demands of the carpenters than to risk forfeit under the time-contracts.

February was a month of blustering storms with us, wind and snow being the order of the day. During one storm when the wind moved at the velocity of eighty miles an hour, very interesting tests were made by Mr. W. L. Stebbings, civil and consulting engineer of the Monadnock Building, as to the stability of some of the tall structures. His report concerning the Monadnock Building was as follows: "The upper story of the Monadnock varied four-sixteenths of an inch at the north, which is constructed of heavy masonry and seven-sixteenths at the south end, which is a steel framework with light walls. The variations of the Pontiac was four-sixteenths of an inch and of the Old Colony three-sixteenths. These are the maximum variations on the north and south line, those on the east and west line being less. The spirit-level measures variations as small as five seconds. The three tests did not vary from each other one-sixteenth of an inch. The pressure of a gale blowing eighty miles

an hour is about thirty-five pounds per square inch, and the buildings are constructed to sustain a wind-pressure of one hundred pounds." Mr. Stebbings further states, "I have made tests at my own house at different times. It is built of stone and only two stories high, and from what I know I am sure that it swayed at least twice as much during that storm as any of the big buildings."

An interesting feature in bridge building is, or will be, the Halstead Street lift-bridge. The river here is very narrow and the number of vessels at this point very considerable, so that when, two years ago, one of the large freight-steamers ran into the old bridge and demolished it, it was decided that a different kind of structure would be more desirable. The usual method of swinging the bridges here is on a central pier, placing the bridge when open parallel with the river and leaving a passage for vessels on either side of the pier. This, of course, in very narrow parts of the stream had most decided disadvantages and it was thought that if some kind of a lift-bridge could be used, by which the structure could be raised above the masts of the vessels, the most desirable structure for the place would be obtained. Accordingly, plans were asked for and in September, 1892, the special committee reported in favor of a counterpoised lift-bridge, and the Waddell lift-bridge was chosen by the Commissioner of Public Works. These plans had only a clearance for the bridge, when raised, of one hundred and forty feet, and objections were made by the Lake Carriers' Association on this score. Accordingly a new set of plans was prepared, by which there was a clearance of one hundred and fifty-five feet. After this delay the contract was let to the Pittsburgh Bridge Company. Another interruption to work soon came, for it was found by boring that at this point bed-rock was ten feet nearer the bottom than had been supposed and this would prevent piles of proper length. It was, therefore, decided to change the sub-structure plans from two round-ended piers resting on piles and grillage, with timbers connecting the piles and forming a base and envelope for the concrete, to four small, square piers, sunk to bed-rock with pneumatic caissons. The bridge now stands to-day with all the towers, sheaves and operating-cables up and connected. The trusses are coupled and suspended on cables, the false-work is out of the river and the floor of the bridge is being put down, and the approaches are all laid. The bridge is wide enough for four lines of wagons with two wide sidewalks and the river has a clear channel of more than one hundred feet between the abutments. When down it is fifteen feet above the water-line, and the mainmast of a vessel one hundred and fifty-five feet above the river will just clear the girders when the bridge is lifted. According to contract, the bridge must be lifted to its full height in fifty seconds. Two sets of cables are in place, one set of one-and-three-fourths-inch cables connect the span with the counter-weights, and the seven-eighths-inch cables lift the bridge. The operating-cables pass over sheaves six feet in diameter but the counter-weight cables pass over twelve-foot sheaves. Thus the engineering work is about completed, could be, in fact, in a few days, and the public are not wholly enlightened why the end is not yet. The contractors maintain that the funds from the city treasury are not forthcoming and they refuse to turn over the work to the inspectors till they are paid in full. On the other hand, the work is reported not to be all it should be and the city refuses to accept it till all the requirements are fulfilled. In the meantime, a certain district of the city is put at great inconvenience and the inhabitants thereof are loud in their complaints over what seem unwarrantable delays.

Soon after last month's letter was sent off, fire again broke out in Jackson Park, this time destroying the Colonnade, which formed a picturesque closing to the Court of Honor at the southern extremity. This pretty effectually ruins what was once the architectural pride of the World's Fair. Not very long after this, fire broke out in the Illinois Building and by this time people had become thoroughly aroused to the question, How and why do all the fires occur? The "tramp" theory has been practically abandoned, but though many others have been advanced no really satisfactory one has been offered. One result will be the sale, as soon as practicable, of the remaining buildings to contractors and dealers in old junk, as they appear to be entirely too dangerous to hold; in fact, proposals have already been formally advertised for them. Fears have been entertained for the safety of the Columbian Memorial Museum and precautions against fire have been redoubled around that. A special guard has been organized for the premises with Capt. G. M. Farnum as its head, and under him eleven First Sergeants from the Columbian Guard who made the best record during the exhibition for intelligence, courage and attention to business. The precautions against fire are almost funny. An old captain of the city fire-department has been called to Captain Farnum's assistance. He has under him seven picked firemen of the city fire-department and it is their duty "to slumber not, nor sleep," but to constantly and without interruption smell for fire. They do their cooking and eat, as well as sleep, in bunks in the building. Three of them are on duty in the daytime and all seven at night. Eight fire-plugs have been put into the building and one outside, three hose-carts are also in the place, each carrying three to five hundred feet of hose. There are also placed convenient for use a fifty-five-gallon Babcock chemical fire-engine on wheels, a twenty-four-gallon Miller chemical engine, similarly equipped, and twenty-eight Babcock hand fire-extinguishers. An equal number of Miller hand extinguishers have also been ordered. There are also distributed over the building, to extinguish any small blaze that may be discovered, one hundred and fifty buckets which are always kept full of water. These are placed on

the radiators to prevent any chance of the water being frozen at a critical moment. No coal fire is allowed in the building, which is heated with steam from the outside, all oil, with the exception of signal-oil which is non-explosive, has been prohibited. All electric wires have been excluded with the exception of those used for the arc-lights which are absolutely necessary for patrolling purposes. The roof has been inspected and put in a good shape to resist fire; smoking around the building is prohibited and all of the inflammable rubbish in and under the building has been removed. The rats, which, as the other buildings became deserted, swarmed to this one, have had their full measure of attention. Twenty-five rat-traps are set all the time, which are the able assistants of one first-class rat-dog, two savage cats and two highly-educated ferrets. Consequently, if the Columbian Memorial Building, alias the World's Fair Art Gallery, is destroyed by fire, it will not be because efforts were not made to preserve it.

Absurd as it may seem, the official photographs are now coming to the front again and Mr. Higgenbotham is this time attacking the daily papers in behalf of his son and Mr. Arnold. Several of the Chicago papers have been issuing series of pictures of the World's Fair to be delivered to their subscribers on receipt of a certain number of coupons issued in their papers and an extra small amount of money. Certain St. Louis firms have also been issuing portfolios and those also are having suits brought against them by Arnold and Higgenbotham—two damage suits of fifty thousand each in the circuit court of St. Louis. Mr. Higgenbotham rises in indignation over the outrage and with the utmost generosity of feeling bemoans the loss to the Exposition Company through this infringement of the concession, while he nobly omits to mention (apparently even forgets) what personal loss there may have been connected with it. This defendant of the interests of the Fair states in an interview, that "Every view of the Fair that you see on the market is pirated, including the portfolios offered by the papers of Chicago and other cities, though not all are infringements. All the leading papers were granted permits last summer to send artists with cameras to take pictures for use in papers. These photographers would take one view for their papers and twenty for themselves, and that is where a great many of the views now on the market are coming from. We foresaw this would be the case and this is why we fought so strenuously against the granting of permits. We would willingly have furnished all the papers all the views they needed, but they seemed to think they would be deprived of some of their rights if they were not allowed to send photographers inside the gates, and they carried their point. But that practically made the photograph privilege valueless, and the large revenues that the Exposition would have derived from this source are thus lost." The men on the other side of the question, however, maintain that the photographs of the various portfolios were as honestly obtained as those of Arnold & Higgenbotham, they being obtained from enlarged kodaks, special-permit photographs, etc. The same firms further state that they made proposals to Arnold & Higgenbotham, but they found they could make so much more advantageous arrangements by collecting photographs from different sources that the Arnold & Higgenbotham arrangement fell through, meaning to the official photographers considerable loss, as they themselves state that these firms are "flooding the country with their views, and certain of them have been for months using a cart-load of paper a day." This is not wholly regretted by the public in general, for in this way most excellent views of last summer's beautiful fair are put within easy reach of many who must otherwise rely entirely on their memory to bring up glimpses of what will always be to them the most beautiful sight of their lives.

The Chicago Society of Artists has now on the walls of its rooms its black-and-white exhibition. A good deal of excellent work is found among its exhibits. The Cosmopolitan Club has an exhibit at the Art Institute next week, and at its close the Spring Water-color Exhibition will be the attraction.

The Chicago Society of Artists is beginning to be the centre of an artistic circle, which, heretofore, has been entirely wanting in our city. The club numbers, besides its active members, artists and architectural draughtsmen, many honorary members, men who are not artists, but whose artistic tastes incline them to an appreciation and patronage of art. The Club gives suppers and dinners occasionally, at which all the members meet to strengthen the artistic bond with an extra bracing of those of good fellowship. The last festivity was a *rouge et noir* supper, in which the black and the red was thinned with punch and toned down with tobacco smoke. Fun, songs and speeches were the order of the night and red carnations, red neckties, red tablecloths and red lamp-shades were the proper decoration for the animate and inanimate. Thus Bohemia regales herself and seems at last to have taken her place here in our city among the other orders of society.

A good deal of interest has been taken during the last month in statements which have been made by a Mr. Gathman, amateur optician, astronomer, scientist and inventor, living here on the North Side. He claims to have discovered a method of constructing telescopes which will materially lessen their cost, while, at the same time, as one of the papers puts it, their power will be so increased that we shall be able "to see the inhabitants of Mars, or to pick up a pin on the moon." Naturally there are many scoffers at this statement, but that is always the case with any great invention, and Mr. Gathman is only waiting to secure his patent rights



from Germany and America before making his great discovery public. If his telescope proves to be able to accomplish what he maintains it will, we shall soon be studying the architecture of Mars with interest, and, perhaps, drawing inspiration from some of its styles.

#### COLONIAL WORK IN THE GENESEE VALLEY. FIRST ARTICLE.



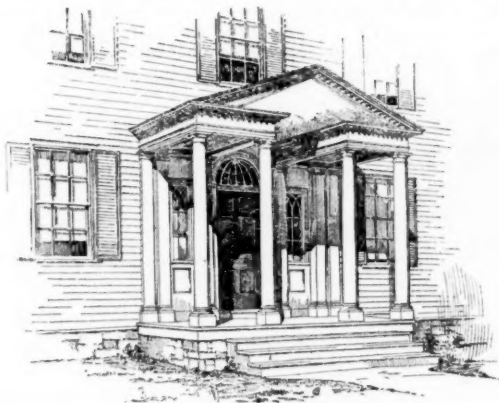
The Old Rochester Market; now destroyed.

IN all America there is hardly to be found a fairer or more fertile region than that part of New York State embraced in what is known as the "Phelps and Gorham purchase"—the "park-like Genesee Country," as Mrs. Van Rensselaer has most felicitously called it. The Senecas, whose villages and yellow cornfields once lay thick on either side of the broad, fordable river, gave it the name of the Beautiful Valley, and surely none could be more fitting.

Rising in the precipitous region south of Portage, the Genesee, in its first miles, pursues a tortuous course between narrow banks, until, in the vicinity of Mount Morris (whose Indian name meant "where the river forsakes the hills"), it enters a broad, undulating country, part clear, part wooded, and gemmed by many crystal lakes. At Rochester it attains the level of Ontario by means of two high cataracts, and for the remaining few miles of its course flows slowly and soberly between the confining walls of the famous gorge of the Genesee.

The beautiful country drained by this noble river has been, from the earliest times, a favorite dwelling-place of man. The prehistoric race of mound-builders have left many and unmistakable traces of their occupation, especially in the vicinity of Irondequoit Bay (which the Indians called Teoronto, "the place where the waves gasp and die"). Immeasurably later, but still far in the past, it was the centre and stronghold of the Iroquois nation—those Romans of the ancient American world. The first white faces that appeared to them there came probably from France—devoted Jesuit missionaries and adventurous *couriers du bois*, to whom the region of the Great Lakes, even beyond the Mississippi, was already familiar ground when, by the Dutch and English on the coast, all west of Albany was still referred to as the "great unknown country." The French, however, never made secure their foothold on these shores, and it was, after all, the English who, by purchase and treaty, supplemented by a liberal and judicious use of fire-water, dispossessed the aborigines and, in the slow course of time, evolved the average American of to-day.

The Falls of the Genesee, situated as they are between the Hudson River and the great cataract of Niagara (to which they are a hardly inferior spectacle), have in the past attracted many illustrious visitors. Louis Philippe with some members of his court followed the Indian trail from Canandaigua to the falls; Aaron Burr stopped there on one of his western journeys, and in later times came Webster and Lafayette and a host of others, drawn not now by the falls themselves, but by the city that had grown upon its brink. So singular is the law which governs posthumous greatness, the only two individuals connected with the locality whose names shine with sufficient lustre to pierce the darkness of obscuring years, are a



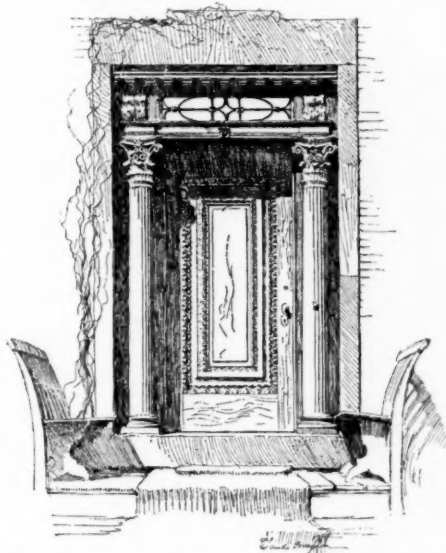
Front Porch of the Smith House, Brighton.

low-born semi-savage, Mary Jemison, "the white woman of the Genesee," who, by remaining true to her race and loyal to her adopters, rendered inestimable service to the cause of civilization; and a gin-drinking mountebank, Sam Patch, who in his last utterance enriched the language with a new catch phrase, "Some things

can be done as well as others," and jumped to his death from the upper falls in the presence of a crowd of horror-stricken spectators.

Of the present condition and aspect of the Genesee Country it is almost superfluous to speak. Rochester, though not the oldest, is the largest city, the centre of what is said to be the richest agricultural district in the world. At the Western New York State Fair, held there annually, the impossible pictures of fruit and stock and poultry, made familiar through the columns of the *Homestead* and *Henhouse* and similar publications, come near to being realized—dogs with blood in their eye, chickens with whiskers on their legs and pigs so fat their feet have become mere rudimentary appendages, far up their sides. Rochester is also noted for its nurseries and fine collections of orchids, chrysanthemums and other flowers; and the many famous stables and kennels in the city and up the valley annually send representatives to metropolitan horse and bench shows.

At Genesee, Mount Morris and vicinity, there exists a condition of things common enough abroad, but rarely found in America, a sort of enlightened feudal system, the land being almost exclusively owned by a few individuals, hereditary holders, who, instead of leaving its management in the hands of unscrupulous agents and living elsewhere on the desired revenue, plant themselves squarely in the centre of their own acres and identify their interests with those of their tenants. The life of the people of this class is not unlike that of the English country gentleman; their work consists in the management and improvement of their land, the bettering of the condition of the farming population and the breeding and maintaining of thoroughbred animals, preëminently the horse. Their relaxation is found in the entertainment of guests, the exchange of visits and, more than all else, fox-hunting in its season. Once every

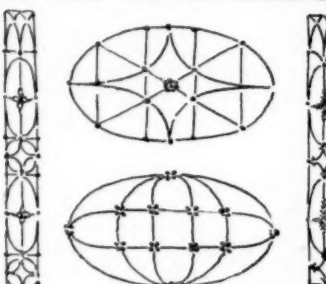


Front Entrance to the Griffith House, Rochester; now destroyed.

year, lured by the Genesee Valley Hunt, one of the most famous in the country, "Society" comes farther westward than is its wont, and finds in the autumnal splendors of the valley a rival to its own Berkshire Hills. Mention must be made, also, of another class whose presence colors—or discolors—the social life of several of the villages—invalids, who, seeking to renew their health from springs famous since Indian times for their medical properties, are rested and often restored by a residence in so fine a climate, amid such beautiful surroundings. The mingling of these various elements render the summer life of the valley quite distinctive, so that the curious stranger, looking from the car window, expecting to see only representatives of the rural population waiting for the incoming train, is quite as likely to be greeted by the sight of smart traps and liveried servants and well-groomed men and women surrounded by all that they can muster of the pomp and circumstance of wealth.

I have delayed thus long in coming to the subject of the Colonial architecture of this region, because there is so little to be said, and because drawings say that little so much more completely than words. So far as I have been able to gather, from research and observation, what Colonial work the valley contains derives more from the South than from New England, which is accounted for by the fact that the first settlers came from Maryland. Many of the very oldest houses exhibit a central mass flanked by two low wings, and often a pillared portico in front (not to be confused with the Greek-temple type of a later day), two features common in Southern Colonial work, but rare in Eastern. The details, too, incline to heaviness rather than to that extreme delicacy one sees in Salem and Portsmouth houses. A Dutch influence, derived from Albany and New York, the then nearest large cities, may be seen in many of the old doorways and in "spindley" mantels with fan-shaped ornaments. The architecture here passed through the same

phases as elsewhere throughout the country; an increasing heaviness and coarseness led at last to the adoption of Greek ornament and proportioning more and more slavishly adhered to, and this ended in the unrelieved hopelessness of "carpenters' Classic."



Leaded-glass Forms, Rochester, N. Y.

one of the oldest in the State and was long regarded as the farthest outpost of civilization. It was here, in the summer of 1788, that the Phelps and Gorham purchase was consummated, on which occasion Red Jacket, surrounded by his fellow-warriors, poured out Indian eloquence surcharged with references to wrongs suffered at the hands of the pale faces, sufficient to have filled volumes of "Fourth Readers," but without perceptible effect, since, when the meeting ended, over two million acres of the land had passed into the indisputed possession of the oppressor. Canandaigua thereupon became the centre of new activities. A land-office, the first in America, was opened by Mr. Phelps, for the sale of the land to settlers, who shortly came swarming from the east to buy and occupy it. Early in the town's history, Louis Philippe, escaping from the storm which rocked the thrones of Europe, settled in Canandaigua with a few followers, and, in the heart of a virgin wilderness, inhabited by fierce, and sometimes hostile savages, established a toy court over which he ruled, a make-believe monarch.

The village consists mainly of one street, but that is a magnificent one, lined and intersected by long rows of large trees. The houses, old and stately, set far back and far apart, each in the centre of well-kept grounds. The tone of the place is eminently aristocratic and this is enhanced by the existence of two large private schools, the Granger Place Seminary for girls and the Fort Hills Academy for boys, each occupying old and interesting buildings. In the Granger Place School there are a few exquisite examples of Colonial furniture and several fine mantels, one of which is shown herewith, and another, more elaborate, Frank Wallis has embodied in his book on Colonial architecture.

Perhaps the most pretentious house in the village is the Grey mansion, designed by an English architect early in the present

century and built by English workmen imported for that purpose. Seen, as I saw it, just at dusk on a winter day, untenanted, in the midst of vast, desolate and gloomy grounds, it was the most forbidding human habitation conceivable, and this impression was intensified a hundredfold by an inspection of its interior—following the old custodian from one great echoing room to another by the light of a single oil-lamp. The finish, with the exception of a couple of bedroom mantels, is hideous. A spiral stairway of solid mahogany extends from the basement to an observatory on the roof, from which a fine view of the lake and the surrounding country may be obtained. My guide told me that the house contains more than sixty rooms and I could readily believe it, for it is practically four stories high, and correspondingly large in extent. Whether the place is haunted or not I do not know, but it haunts me still. There certainly never was a house offering more conveniences to ghosts of moderate means in search of suitable apartments. Perhaps I intruded on the privacy of some of the guild, for I have since heard a dark story about some events which once transpired there, in which figured a padded-chamber and other regulation "props."

I will not repeat it here, since it may not be true, and its recital might give offence to persons still living.

CLAUDE FAYETTE BRAGDON.

[To be continued.]



#### AMERICAN INSTITUTE OF ARCHITECTS.

THE next meeting of the Executive Committee of the American Institute of Architects will be held in Chicago, on Tuesday, April 3. Applications for membership, or other business to be brought before the Committee, should be sent to the Secretary in Providence, so as to reach him by March 31; or to him at Chicago, care of Mr. D. H. Burnham, the Rookery, after that date.

ALFRED STONE, Secretary.

#### WORCESTER CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.

THE regular monthly meeting of the Worcester Chapter of the American Institute of Architects was held at the Board of Trade rooms last week. The officers were appointed a committee to report to a special committee of the American Institute the Chapter's views regarding a revision of the present relations of the individual Chapter to the Institute.



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

FIRST BAPTIST ["BRATTLE SQUARE"] CHURCH, CLARENDON STREET, CORNER COMMONWEALTH AVENUE, BOSTON, MASS. GAMBRIEL & RICHARDSON, ARCHITECTS.

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

COLONIAL WORK IN THE GENESEE VALLEY: AT CANANDAIGUA, N. Y. MEASURED AND DRAWN BY MR. CLAUDE FAYETTE BRAGDON, ARCHITECT, ROCHESTER, N. Y.

[Issued with the International and Imperial Editions only.]

SEE article elsewhere in this issue.

COLONIAL WORK IN THE GENESEE VALLEY. MEASURED AND DRAWN BY MR. CLAUDE FAYETTE BRAGDON, ARCHITECT, ROCHESTER, N. Y.

[Issued with the International and Imperial Editions only.]

ENTRANCE TO BANKING-ROOM, PATERSON, N. J. MR. CHARLES EDWARDS, ARCHITECT, PATERSON, N. J.

[Issued with the International and Imperial Editions only.]

A SUBURBAN COTTAGE NEAR WASHINGTON, D. C. MR. WADDY B. WOOD, ARCHITECT, WASHINGTON, D. C.

THIS cottage, in which no plumbing is required, will cost according to the bids received \$1,400. The interior is finished in white wood with sand-finished plastering in dining-room, hall and parlor. Pebble-dash stucco is used for a portion of the exterior.

OLD COLONIAL WORK IN THE GENESEE VALLEY: AT ROCHESTER, N. Y. MEASURED AND DRAWN BY MR. CLAUDE FAYETTE BRAGDON, ROCHESTER, N. Y.

SEE article elsewhere in this issue.



The Livingston Park Seminary, Rochester, N. Y.



MOTIVE FOR A FOUNTAIN. MR. THEODORE BAUER, SCULPTOR,  
NEW YORK, N. Y.

This model was shown at the last exhibition of the Architectural League.

OLD HOUSE AT LE MANS, FRANCE.

[Additional Illustrations in the International Edition.]

A PORTION OF THE ARCHITECTURAL CASTS FROM THE PALAIS DU  
TROCADERO, EXHIBITED IN THE ART BUILDING, WORLD'S  
COLUMBIAN EXHIBITION, CHICAGO, ILL.

[Gelatine Print.]

EAST FRONT OF THE FRENCH GOVERNMENT BUILDING, WORLD'S  
COLUMBIAN EXHIBITION, CHICAGO, ILL. M. RENÉ DUBUIS-  
SON, ARCHITECT. MM. H. P. MOTTE & R. A. DUELLE DECORA-  
TORS.

[Gelatine Print.]

PARIS CHURCH, HAMPSTEAD, ENG. MR. F. P. COCKERELL, ARCHI-  
TECT.

THE CHURCH HOUSE, STOURPAINE, BLANDFORD, ENG.

VILLAGE CLUB, WALTON-ON-THE-HILL, SURREY, ENG.

LONDON AND SOUTHWESTERN BANK, HIGHGATE, LONDON, ENG.  
MESSRS. TRUEFITT & WATSON, ARCHITECTS.

THESE premises, consisting of a bank and shop adjoining, are now in course of erection for the directors of the London and Southwestern Bank, Limited. The lower portion of the front elevation of the bank is in white Mansfield stone, the upper portion being in red brick with stone dressings. The ground-floor is devoted to the banking business and consists of a banking-chamber, with manager's room, etc., adjoining. The fittings are in teak. The strong-rooms occupy the basement and are fitted with iron grilles and fireproof doors. The upper floors of the building are arranged for the manager's residence. The building throughout is fitted with electric-bells and every modern appliance.



[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.]

THE STAINING OF LIMESTONES BY CEMENT.

NEW YORK, N. Y., January 20, 1894.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Can you tell me whether there are any natural cements, either the inexpensive Portland or the Rosendale, which can be used with Indiana limestone without staining it? It may be of interest to you to know that I have received an answer to a similar question from the Union Akron Cement Works at Buffalo who make a natural cement which in strength is equal to a fair quality of Portland, and they claim that their cement does not stain limestone and refer to a church built in Buffalo, but I have not been able as yet to properly verify the statement.

Yours very truly, GEORGE HILL.

BOSTON, MASS.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I have taken a good deal of time to answer your question in regard to a natural cement mortar in the setting of limestone. This delay is because I have been among the architects, as I could find the time, to learn their experiences in regard to this matter, and all that is known here reduces itself to this:

To avoid stains appearing on the surfaces of limestone, no natural cement must be used, and no artificial cement with the exception of Lafarge.

In all careful work Lafarge cement is specified, and as stains come through the whole thickness of the limestone, it is usually specified that the front four-inch facing of the brick backing be also laid in Lafarge cement. In some cases, the backing built with common cement is simply plastered over with Lafarge and the limestone set against this.

In certain cases, when the supervision has been untiring, the results have been satisfactory. In others with the same specification,

the results have been the reverse, which has been considered due to the carelessness of the workmen in not covering entirely the common cement with the Lafarge.

The only safety from stains as coming from the methods of construction, is to use pure lime mortar for the entire wall.

Finally it has been generally noticed that in the course of time, the stains disappear more or less.

Yours,  
F. W. CHANDLER.

ENGLISH TRANSLATIONS.

FARGO, N. D., March 1, 1894.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Is there an English translation of Viollet-le-Duc's "Architectural History," and if so, by whom published, and what price? I would also ask the same information in regard to Planat's "Encyclopédie." A translation of the latter, I am aware, has been appearing in your valued paper, but I wish to know if it can be procured in book form in English.

A reply through the columns of the *American Architect* will be esteemed a favor by

Yours very truly,  
WALTER B. HANCOCK.

[No complete English translation has been made of the "Dictionnaire Raisonné de l'Architecture Française," but translations of certain articles in it have been published in the *American Architect* and other journals. English translations of the "Entretiens sur l'Architecture" have been translated, and so, too, have the "Annales of a Fortress," the "Story of a House," the "Habitation of Man" and the "Young Designer," but we are given to understand that all of these translations are now out of print and can only be found now and then in the second-hand stores. Planat's valuable work has not been translated, except the copious extracts in this journal.—EDS. AMERICAN ARCHITECT.]

WHITE PINE POSTS: A CORRECTION.

BOSTON, MASS., March 21, 1894.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—The note in parenthesis near the end of my article on "White Pine Posts," published in the *American Architect*, March 10, 1894, should read: "[It may be noted that, from the above formulas, white pine and spruce are worth about 20 per cent less, in pure compression, than yellow pine and oak.]"

JAMES H. STANWOOD.



THE R. I. B. A. GOLD MEDAL, 1894.—The President of the Royal Academy of Fine Arts has been chosen by the Council of the Institute as the recipient of the Royal Institute of British Architects' Gold Medal this year. The announcement made from the chair at the Conduit-street meeting on February 12, was received, as a matter of course, with hearty applause, for Sir Frederic Leighton, P. R. A., is not only one of the most accomplished men of the day, but he enjoys a popularity as complete as it is deserved. The fact, nevertheless, remains, that a considerable number of members of the R. I. B. A. entertain a conviction that the choice thus made by the Council has been arrived at with a view to ulterior aims, their vote being cast, it is said, somewhat cringingly, perhaps in the hope of securing a more visible recognition at the Academy, where architecture has hitherto been more or less systematically ignored. The honor, if it be one, is certainly of no moment to such a distinguished person as the President of the R. A. The late William Burges's cynical suggestion, that the members of the Artists' Corps should shoot in rotation for the Institute Gold Medal, is likely to be well remembered, but we suppose, while such men as Cockerell, Donaldson, Gilbert Scott, Viollet-le-Duc, Street, Waterhouse, Pearson and Butterfield have accepted the medal, other architects may well consider it as a desirable recognition at the hands of their fellows. Professor Ruskin and Mr. Norman Shaw declined the tendered prize with warmth mingled with disdain. This time, in the ordinary course of events, an English architect should have been chosen for the R. I. B. A. Gold Medal. Last year it went to Mr. R. M. Hunt, of New York, and the year before the late M. César Daly was selected. Since the choice of the Council for 1894 has been known to be settled upon a painter, not a few architects have questioned the wisdom, not to say justice, of this selection, and we should not be surprised to hear that another candidate had been proposed under the provision of the by-laws. Several, whose admiration for the President of the Academy is unquestionably sincere, admit that other and more suitable recipients of the medal ought to have been recognized, and some may test the question by the popular vote, as contemplated under the charter. The Council's nomination will have, of course, to be confirmed. It is, after all, one of the things that few people trouble themselves much about.—*Building News*.

PNEUMATIC TUBES IN CHICAGO.—A pneumatic-tube service between the offices of the various newspapers and news associations of Chicago has just been put in operation. Twenty-nine conduits were laid under Clark Street, beginning at Jackson and running north, and branching off at cross streets leading to their respective destinations. These conduits consist of seamless drawn-brass tubes, two and seven-eighths inches in diameter, laid in square vitrified-clay pipes, surrounded by about ten inches of Portland cement. In this way all dampness is avoided. In sending the carriers through these tubes only the pressure

of the atmosphere will be used, the necessary vacuum in the receiving end being produced by an ejector. The carrier is made of flexible leather, with an inner spiral frame to keep it in shape, and a band of felt around each end to make it comparatively air-tight. It is two and three-fourths inches in diameter and eight inches long. This system connects the City Press Association and the Western Union Telegraph offices, at Jackson and Clark Streets, with the offices of the different newspapers, national and international news agencies and the central police-station. About one minute is required for a carrier to traverse the longest line. Several years ago the principal newspaper offices in this city were connected with the Western Union Telegraph Office by pneumatic tubes. — *Scientific American*.

**FIRE-ESCAPES ON HOTELS.**—The full bench of the Supreme Court of Massachusetts, says the *New York Times*, has rendered a decision respecting fire-escapes in a suit brought against the owners of a burned hotel in Boston, in which it says: "Whether proper means of egress or other sufficient means of escape from fire are provided in any hotel is necessarily a matter upon which men may differ in opinion, and we are of opinion that it was not the intention of the Act to leave it to a jury to determine after a fire whether there were proper ways of egress or sufficient means of escape. We think that the intention was that the Inspector [of buildings] should decide this question and that only after the Inspector has decided it and has given notice in writing, specifying what additional ways of egress or means of escape from fire are, in his opinion, necessary, and the owner, lessee, or occupant has neglected or refused to comply with the order of the Inspector, can it be said that the owner, lessee, or occupant has violated the provisions of the Act concerning proper ways of egress or means of escape from fire. . . . In no event is the sufficiency of the ways of egress or means of escape from fire to be determined by a jury; the question for a jury, so far as proper ways of egress or means of escape are concerned, is whether the defendant has complied with the written directions of the Inspector, or with these directions as modified on the application to the Superior Court."

**RECENT CHURCH TOWER ACCIDENTS.**—The following extract from a private letter is worth putting on record: The fine old church of St. Mary's, Shrewsbury, has been irreparably injured, the spire, rising to a total height of 222 feet, having been blown down and fallen right through the roof, utterly destroying the fine timber openwork, so characteristic of our later Gothic. My nephew, who returned a day or two since from Germany, was witness of an extraordinary scene. Whilst at Stettin, he was looking out of his hotel window; above the roofs of the opposite houses he could see the tower of the old church called the Jakobi Kirche, built in the eleventh century. When the town was besieged by the Brandenbergers, in 1677, the spire was injured by a shot and fell through the roof; the church was then virtually rebuilt. The tower and spire were recently observed to be cracked and were surrounded with scaffolding. He turned his head away for a moment; there was a loud crash and returning to the window, tower, scaffolding and all had disappeared! One man was killed; it is fortunate that the loss of life was no greater. The tower had fallen right through the roof and the church is a ruin.

**DRINKING-WATER IN PERSIA AND CHOLERA.**—It is easy enough to understand why Persia is a hot-bed for cholera. The only wonder is that it should ever be free from that plague. Here is an extract from a recent report of the British Consul at Resht, a town of 40,000 inhabitants: "The cesspools that exist in each house are mere wells, more or less deep, which have no exit. Drinking-water is obtained from wells sunk within ten to twenty yards of these cesspools. There are no sewers, and although gutters exist in some streets, they are worse than useless, for they have no means of carrying away the accumulated water, and, consequently, they are oftener than not full of a stagnant green liquid. The rubbish out of kitchens, and stuff that goes into the dust-bin at home, here is thrown out in certain corners of streets and open spaces, where it is allowed to accumulate. Ponds have been artificially made where water out of the gutters accumulates, and when in winter it freezes, this filthy, muddy water is turned into ice and collected in the ice-houses for consumption the following summer." — *N. Y. Evening Post*.

**PAINT FOR IRONWORK.**—The amount of paint for ironwork may be estimated by the following rule, given in the last annual report of the City Engineer, Horace Andrews, of Albany, N. Y., on the authority of Chief Engineer T. J. Swift of the Delaware and Hudson Canal Company. This rule calls for five-eighths of a gallon of paint for each ton of iron for the first coat, and three-eighths of a gallon a ton for the second coat. The entire cost of repainting a 700-ton bridge in Albany was found to be \$2.78 a ton, and the amount of paint purchased for the purpose in accordance with the above rule was found to leave a surplus of fifty gallons of the first coating and eight gallons of the second. — *The Engineering Record*.

**USES OF LUMBER.**—For what is the greatest amount of lumber used? Nine people out of ten will say for houses and buildings. It is doubtful if 35 per cent of the lumber output goes into buildings. The railroads, farmers, and miscellaneous purposes take about 40 per cent, and the other 20 per cent goes into boxes. This estimate is made on the judgment of some of the oldest and best informed lumbermen in the country. — *Northwestern Lumberman*.

**LARGE CONCRETE ARCH.**—A Portland-cement concrete arch lately built over the Danube at Munderkingen, Wurtemberg, has a span of 164 feet, a very large one for this or any other material. — *N. Y. Tribune*.

**PENNY-IN-THE-SLOT GAS-FIRES.**—The "penny-in-the-slot" system of gas-supply is now being extended to gas-fires. The question of fires in hotel charges is a vexed one, and the solution of the difficulty which has been made in the case of a Liverpool hotel is one which will no doubt meet with approval of those frequenting it. The hotel in question has had a penny-in-the-slot gas-fire on trial in one of its bedrooms for about twelve months, and has now, it is stated, decided to fit up the whole of its bedrooms in the same way, so that the occupant of the room can have a fire whenever he wishes by placing in the meter a number of pennies equal to the number of hours he wishes to have the fire burning. — *Industries and Iron, London*.

**AN IMPORTED STEAMSHIP LAUNCHED ON LAKE TITICACA.**—A triumph in engineering is reported from the mountains of Peru, where a twin-screw steamer of 540 tons, 170 feet long and 30 feet wide, has been successfully launched on Lake Titicaca, the highest navigable waters in the world, more than 13,000 feet above the sea. This steamer, which belongs to the Peruvian Government, and is to be used for freight and passenger traffic, was built on the Clyde, then taken apart in more than a thousand pieces and shipped to Mollendo by sea. It was then carried to Puno by railway and transported over the mountains on the backs of llamas and mules and put together by a Mr John Wilson, a Scotch engineer, with great skill and success. — *Chicago Record*.

**CHARACTERISTICS OF VARIOUS WOODS.**—It has long been known that certain woods possessed capabilities fitting them for particular classes of work; but a concise table of collected data on this point will be found useful. The woods noted for *Elasticity* are: Ash, hickory, hazel, lancewood, chestnut (small), yew, snakewood. *Elasticity and toughness*: Oak, beech, elm, lignum vitae, walnut, hornbeam. *Even grain (for carving or engraving)*: Pear, pine, box, limetree. *Durability (in dry works)*: Cedar, oak, poplar, yellow pine, chestnut. *Furniture*: Beech, birch, cedar, cherry, pine, whitewood. *Best furniture*: Amboyna, black ebony, mahogany, cherry, maple, walnut, oak, rosewood, satinwood, sandalwood, chestnut, cedar, tulipwood, zebrawood, ebony. *Building (ship-building)*: Cedar, pine (deal), fir, larch, elm, oak, locust, teak. *Wet construction (as piles, foundations, flumes, etc.)*: Elm, alder, beech, oak, plane tree, white cedar. *House building*: Pine, oak, whitewood, chestnut, ash, spruce, sycamore. *Machinery and millwork (frames)*: Ash, beech, birch, pine, elm, oak. *Rollers, etc.*: Box, lignum vitae, mahogany. *Teeth of wheels*: Crab-tree, hornbeam, locust. *Foundry patterns*: Alder, pine, mahogany. — *Illustrated Carpenter and Builder*.

**STREET-CLEANING IN A MEXICAN TOWN.**—"It is not often a man is a witness to burning streets in a town, but I had that pleasure a few days ago," said G. W. Douglass, of El Paso. "The citizens of the village of Las Cruces, N. M., are in the habit of grading their streets with the accumulations of barn-yards. They had done this till the sand, dust and manure had become thoroughly mixed, the manure predominating. It seldom rains in that part of the country, and the manure was dry as powder. From some cause it caught fire in the western part of the village, just as one of New Mexico's typical sandstorms was rising. The wind soon became a strong gale, and the fire spread rapidly. In less than twenty minutes the whirling wind had carried the fire into all parts of the main streets, which had been graded with stable stuff. Dense clouds of smoke rolled over the buildings and out on the plains. The whole heavens were darkened, and it was a grand sight to see the great columns of smoke, fire, sand and dust surging, whirling and darting away toward the mountains. Had the town not been built of mud it would certainly have been destroyed. The storm swept the streets of all barn-yard grading material, and the Las Cruces villagers will have to re-grade as material accumulates." — *St. Louis Globe-Democrat*.

**AN ENGLISHMAN ON AMERICAN ARCHITECTURAL PROGRESS.**—Perhaps the chief sign of progress in the domain of art in America is seen in architecture. It is probably no exaggeration to declare that the United States possesses more fine specimens of modern architecture, both in city and country, than can be found in any other part of the world. The average may be inferior to that of Europe, but the good is better. The wearisome monotony of Parisian streets, and the excessively ugly rows of brick houses, plain to a degree, without even a cornice, which line whole squares even in the fashionable quarters of London, would be looked for in vain in American cities. Hundreds of country houses in France, particularly in the south, which are known by the high-sounding title of Château This and Château That, would not be accepted as the barns or stables of any of the artistic stone, brick, or wooden mansions scattered over the American continent, especially in the vicinity of towns. The admirable work of transatlantic architects does not always stand out so prominently as it should, because it is too often lost in an ocean of surrounding cheapness. Mean frame-houses are still too frequent even in the metropolis, and poor, low specimens of masonry sometimes dwarf a veritable monument, much as was the case with the Tour Saint Jacques and Notre Dame before the advent of Napoleon III and Baron Haussmann. Thirty or forty years ago Broadway fronts were of marble. Then came a period when iron was employed both inside and outside, Stewart's store being, perhaps, the finest example of the use of this material. But to-day, bricks of various colors, forms and qualities, terra-cottas and stone of many sorts give greater variety to façades. Fortunately, a stop has been put to the "brownstone front and high stoop" style of dwellings. It may be that the new houses are a trifle too rococo. English visitors, accustomed to the severe simplicity and leaden hues of London, are sure to find them so. But that the residential quarters of American cities, great and small, will bear comparison to-day with those of European cities, cannot be questioned; and, if we turn to the larger structures used for business and trade, the like of them is rarely seen outside of New York, Chicago and Boston. — *Theodore Stanton in the Westminster Review*.