

PRICE 15 CENTS.

OCTOBER 13, 1894.

THE AMERICAN ARCHITECT

AND BUILDING NEWS

VOL. XLVI.

\* REGULAR EDITION \*

NO. 981.

ARCHITECTURE

ENGINEERING

DECORATION

211 TREMONT ST.

CONSTRUCTION

BOSTON MASS.

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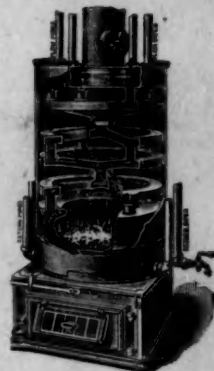
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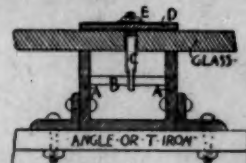


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# THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XLVI.

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No. 981.

Entered at the Post-Office at Boston as second-class matter.

OCTOBER 13, 1894.



## SUMMARY:—

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**T**HE Sixty-fourth Annual Exhibition of the Pennsylvania Academy of the Fine Arts will open on Monday, December 17, next, and close on the twenty-third of February following. The exhibition will include painting, sculpture, architectural designs, drawings, etchings, engravings, stained-glass, tapestry and so on, works only being received which have not before been publicly shown in Philadelphia. Works must be entered on or before November 17, 1894, and, if proper notice is given, works from Boston, New York and Philadelphia will be collected and returned, free of charge. The usual recompenses, consisting of the Temple prize, and the two Temple medals; the Walter Lippincott prize, of three hundred dollars; the Mary Smith prize, of one hundred dollars, and the Academy gold medal, are open to exhibitors. The Architectural Department of the exhibition, which will include not only designs for buildings, but drawings of detail, models and sketches, is subject to the same conditions as the rest, but will close three weeks earlier, on February 5.

**W**E have received the first number of a handsome weekly journal, the *Fortschritte der Industrie*, published by Paul Werther, in Berlin, at fifteen marks a year, including foreign postage, and edited by Dr. G. F. Henning. According to the prospectus, the aim of the publication is to show from week to week the latest improvements and ideas in all branches of what may be called technology, including mechanical, chemical and other industries. In accordance with this intention, we find the ensuing pages filled with descriptions, in many cases illustrated, of the most recent inventions in various departments of industry, accompanied by a considerable number of those workshop receipts so dear to the German heart, and by some well-chosen articles on general science. If such a journal were to appear in this country, we should be quite sure that the descriptions of patented articles, especially where accompanied with illustrations, were paid for by the patentees or manufacturers; but whether this is the case with Dr. Henning's journal, we cannot say. The prospectus says that one of the uses which the paper intends to fulfil is the "unmasking of swindles and impositions." If its favorable comments are to be bought with cash, there is likely to be an occasional struggle in the editorial office as to whether a good customer shall be "unmasked" or let alone; but if the

"unmasking" is looked upon as a duty, there will be plenty of subjects to try it upon. It is hardly necessary to say that, in any case, the paper is likely to be edited, as its first number shows, with knowledge and discrimination; and if the invitation which it extends to its readers to communicate fully their ideas and experiences is accepted, it is likely to be very useful to those whom it more particularly addresses.

**L**E GENIE CIVIL gives an interesting account of the manufacture of attar of roses, which, since the emancipation of the Balkan Provinces, has become a great industry in Bulgaria, and has been taken up on a large scale in Germany. We have all been accustomed to connect the fabrication of attar of roses with Persia and Syria, and, even now, India and Constantinople furnish probably the largest markets for it; but, although the art of making it was discovered in Persia, the manufacture has now nearly or quite died out, and the centre of the business is now the country about Kazanlik, on the south slope of the Balkans, close to the Shipka, or Wild Rose Pass, famous in the history of the Russo-Turkish war. The rose-growing belt is situated at an average altitude of a thousand feet above the sea, and extends to a length of about seventy miles, with an average breadth of ten miles. On this ground are produced annually from five to six thousand million rose blossoms. The number of varieties cultivated is very small. Ninety per cent of all the blossoms are taken from a bushy variety of the *Rosa Damascena*, or damask rose, known to our gardeners mainly as the ancestor from which the infinite variety of hybrid perpetual roses derive a large part of their blood. Of the remaining ten per cent, a part are gathered from the white musk-rose, which is frequently planted as a hedge around the fields of pink *Damascena*; while the rest are furnished by a dark-red variety of *Damascena*. Other sorts of roses have been tried, but some yield no attar at all, and others give an essence having the perfume of violets, or pineapples, or hyacinth, rather than of roses; so that the growers have returned to the original kind.

**I**N order to obtain the precious perfume in the largest quantity, and in its best condition, the flowers must be cut while the dew is still on them, and every morning, during the season of bloom, which lasts from about the twentieth of May to the twentieth of June, troops of boys and girls climb the mountain slopes, long before sunrise, to gather the freshly-opened flowers. The blossoms are thrown into baskets, and taken immediately to the distillery, it being important to finish the operation on the day that the flowers are gathered. As the baskets are received, their contents are piled in cool, dark store-rooms, from which they are taken for distillation. The stills are of the simplest construction, of tinned copper, each of about the capacity of a barrel. About twenty-five pounds of roses are put in each still, which is then filled about three-quarters full of water. The top of the still is put on, and the fire lighted. The worm is cooled with running water, and in about forty-five minutes, when about one-fifth of the contents of the still has been drawn over, the distillation is stopped, the still emptied, and the process repeated with a fresh charge, until all the morning's crop of roses has been treated. The product of this first distillation is rose-water, exactly like that which some of us used to see our grandmothers manufacture in the same way. To separate the attar, a second distillation is necessary. The rose-water is put again into the stills, and about one-third its bulk of what is called "second rose-water" is drawn over. This is now a highly-perfumed liquid, turbid with suspended globules of an oily substance, which is the precious attar. To allow the attar to separate, the distillate is put into bottles with long necks, which gradually become filled with the oily essence. When the separation is complete, the attar is removed with a spoon, which has a small hole in the bowl. The water runs off through this hole, leaving the oil, which is put into the well-known ornamental bottles for sale. The attar sells for about six dollars an ounce, so that the industry is remunerative, although sixty thousand roses are required to make an ounce of attar. It is curious that the Bulgarian roses, although the mountain frosts make the crop a

rather precarious one, produce much more essence than do the same roses elsewhere. After the war of 1878, the Turkish Government, having lost its Balkan province, and with it the rose-gardens, undertook to transfer the industry to Asia Minor, and planted great numbers of rose-bushes in the vicinity of Broussa. The bushes grew, and produced plenty of flowers, but so little attar could be extracted from them that the experiment was abandoned. The explanation appears to be that the rose, for the full development of its perfume, requires a cool climate; for within the last two years extensive plantations have been made in the neighborhood of Leipsic, and a manufactory established, which is said to treat now, during the season, three million roses a day, extracting from them about eight hundred pounds of attar per year. The distillery is placed in the middle of the rose-garden, so that the flowers reach the stills within a few minutes after they are cut.

AMONG the German architects who visited this country last year, and wrote their impressions of it in the intelligent and dispassionate way so characteristic of the German professional man, no one, perhaps, has shown greater appreciation of the peculiarities of what may be called the architectural physiognomy of America than Herr Gmelin, some of whose letters have recently appeared in the *Deutsche Bauzeitung*. Speaking of the general impression made by the newer buildings of the great cities, Herr Gmelin says that he found it not always pleasant to see the modest structures of the earlier part of the century so overpowered as they are by the giants of the present decade. For example, just beside the Holland House, on Fifth Avenue, is the Collegiate Church, a very respectable, and even rather elegant structure, of gray marble. Twenty years ago, this part of Fifth Avenue was occupied by dwelling-houses, among which the Collegiate Church raised its marble spire with a quiet dignity which we can ourselves recall very well, as we lived then on the opposite side of the street, and admired it every morning from our windows. Now, its pretty cornice does not reach to one-third the height of the huge structure beside it, and even the tip of the spire barely rises above the eaves of the hotel. In its way, too, the Holland House is a beautiful building, but, as Herr Gmelin says, the impression made by the two structures is like that of a daughter, grown rich, great and worldly, looking down with a contemptuous smile upon the poor little pious mother beside her.

OF course, this is the sentimental, rather than the practical way of looking at such matters, but sentiment in connection with architecture is a good thing, which ought to be recognized and cultivated. Where, however, the subject demands it, Herr Gmelin's remarks are practical enough to suit the most confirmed Philistine. Of course, the tall buildings of New York and Chicago astonish him, but he finds ample justification for them in the enormous cost of land in such cities. So incredible does the value of New York land appear to him, that he is obliged to confirm his statements, that the St. Luke's Hospital tract, two hundred by three hundred feet, was considered cheap at two million, four hundred thousand dollars, and that Mr. Cornelius Vanderbilt paid three hundred and seventy-five thousand dollars for a piece of ground twenty-five by one hundred feet, to make into a garden, by the authority of a New York lawyer, "very familiar with such matters there." As to the character of modern American building, he is, like all other foreign observers, struck by the frankness and truthfulness with which materials are used. As he says, "we often connect with the idea 'American' some flavor of 'Humbug' and 'Swindle,' but in building matters we do so very unjustly." "Nowhere do we find here, as we occasionally do at home, wood made to imitate stone, or iron to imitate wood; and even stucco fronts and cornices seem entirely unknown. Brick front walls are very common, but they always show as brickwork, either in their natural color, or painted." Even the side walls of buildings he finds conscientiously treated in the same materials, and under the same design, as the principal front; and an apparent exception to this rule, which he finds in the Union Trust Company's building, in New York, which has its Broadway front in granite, and the rear façade in terra-cotta, in a similar design, he

explains by supposing that, as the back street is narrow, the difference in material was made to facilitate the construction of the rear façade in its limited space, rather than to save money. To our mind, this is high praise; and if truthfulness and originality alone cannot carry our architecture to the highest development, they can help it a long way on the road in which, as we hope, our art is travelling.

THE Massachusetts Trustees of Public Reservations have published their third annual report, which, as usual, is full of interesting matter. In the district immediately about Boston, their work has been, in great measure, transferred to the new Metropolitan Park Commission, but their efforts continue to do good in other portions of the State, by suggesting improvements which the citizens, in many cases, are able to carry out. In the course of their investigations, some curious facts have been brought to light. It seems that, in a large number of the Massachusetts towns, the original proprietors set apart a tract, in a central location, as a "training-field," and traces of these public training-fields still exist, in public "squares," or "parade-grounds," which, though often shorn, by the encroachments of the abutters, of a large part of their original area, are still devoted to public uses. One of the most curious examples of the gradual loss of public ownership in such territory is found in the little seashore town of Salisbury. Here, as elsewhere, a training-field was set apart, some two hundred years ago in the middle of the settlement, and, in addition, the beach was dedicated to public use. As years passed by, these grants seem to have been forgotten, and, more than a hundred years ago, a company of persons, calling themselves the Commoners of Salisbury, appeared as claimants of the beach lands. The foundation for their claim seems never to have been clearly understood, but it has been recognized by the town authorities since 1792, and the Commoners have paid taxes on the land, as their private property, for at least a hundred years. The towns-people, who still entertain some doubts as to the title of the Commoners, appointed a committee, two or three years ago, to investigate it, but the committee has, as yet, made no report. It seems not impossible that the claim of the Salisbury Commoners may be analogous to that of the owners of the Nantucket sheep-pastures, which attracted much attention a few years ago, as containing a reminiscence of the old Anglo-Saxon system of common ownership of land. In the Nantucket case, as we recollect, a large part of the island was originally assigned as pasture-land, to be held in common by the inhabitants of the settlement. Naturally enough, the children of these settlers, like the Roman patricians, considered that the right to share in the common land belonged to them, to the exclusion of persons who had joined the community since the grant was made; and until within a short time, perhaps the largest part of the island was owned by a few descendants of the old families, who could neither use nor alienate it. A more striking illustration of the development of a territorial aristocracy it would be hard to find anywhere; and if the land had been more valuable, the Macys and Starbucks and Coffins might have added to their family pride an insolence of wealth which would have been quite intolerable; but the ancient common pasture-lands were a burdensome possession, and, we believe, allotments have been made of portions of them, on petition of the owner to the Courts, so that they could be sold, and a good title given.

IN Salisbury, as the Commoners now have a valuable property, they will probably find means to hold their title; but, according to the report, another ancient encroachment, for which less justification can be found, has robbed the towns-people of a large part of their ancient training-ground. Many years ago, as it seems, some one whose garden bordered on the training-field planted a row of apple-trees on the training-ground side of the fence dividing it from his property. In the course of time, the fence rotted away, and, in making repairs, he set it up again outside of the apple-trees, which, with the ground under them, became thus annexed to his garden. No one, at the time, noticed, or objected to, this encroachment, which strongly resembles the operations by which some English land-owners have had the reputation of increasing their estates at the expense of the village commons; and the title of the successors of the apple-tree planters to the land is now undisputed.



# COLONIAL WORK



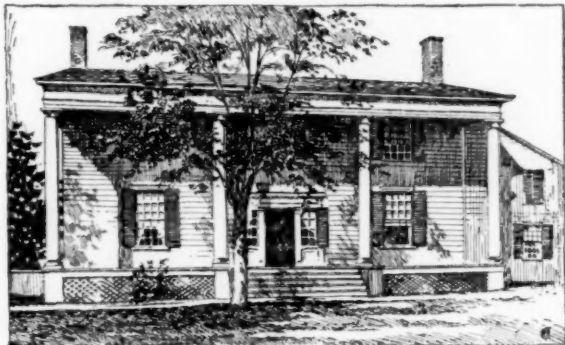
## IN THE GENESEE VALLEY.

### THIRD ARTICLE

TRAVELLING in the vicinity of Avon, Genesee and Mount Morris, one can understand why the Indians gave to that region the name of the Beautiful Valley. It is like a great park. Gently sloping, wooded hills merge imperceptibly into cultivated lowlands through which the shallow river flows, sequestered in an avenue of foliage. The plain is diversified by trees and groves, and good straight roads, looking like yellow ribbons on the prim green dress of Nature, their ends concealed among the hills—lost in the tangle of her hair. Dignified old houses appear here and there, crowning the summit of some eminence, or half hidden amid the trees of the parks with which they are engirt—their air of aloofness atoned for by the always wide-open gates, which seem to extend a perpetual invitation to the traveller. Every turn of every road reveals new vistas, new surprises. The rawness and newness, which is so constant a characteristic of most of the scenery of our agricultural districts, seems here to have been trained quite away from the landscape, without giving place to mere smugness—the clean-shaven Philistine face of a too great prosperity. Nature is neither master nor servant, but the friend of man. Imagine, if you please, a park, from the wise hand of Olmsted, we will say, enormously enlarged and made for use as well as pleasure, and you will have formed a fairly accurate idea of this part of the Genesee country.

The curtain of history rolling up, reveals this beautiful valley the scene of a bloody drama—its denizens plunged in the most terrible kind of warfare. During the Revolution, a division of our army, under Sullivan, penetrated thus far into what was then a virgin wilderness, fighting the hostile Iroquois and setting fire to their villages. Just before the expedition reached the river, it met with its most determined resistance, and sustained its severest losses, chief among which was the capture of Lieutenant Thomas Boyd and his party by the Indians. That brave officer they tortured and put to death in a manner too sickeningly horrible to be related. One prefers, rather, to dwell upon the valley's later history, which was a singularly happy and peaceful one.

Many of the early settlers came from Maryland. They were not the ordinary type of pioneer, but men of parts, possessing wealth and culture, and belonging to a class—now, unhappily, extinct—of which Washington and Jefferson are representatives. They left so great an impress on the place of their adoption that their influence is potent still, to-day, and this accounts, in some measure, for the feeling one sometimes has of a civilization older than mere dates warrant. For these first settlers did not begin anew, in pioneer fashion, but resumed, under new conditions and amid different surroundings, the lives to which they were accustomed. They built houses like the southern houses (sometimes even to the office, at a little distance from the main building, where the business of the estate was transacted), they kept slaves, whom they had brought with them, and each family had a carriage in which its



Old Hampton (now destroyed).

members went visiting, in true southern fashion—sometimes driving forty miles to dine with friends.

The descendants of these people—the Wadsworths, the Fitz-

hughs, the Carrolls, the Piffards—own and occupy the land to-day and still cherish the memory and keep alive the tradition of those early days. But in the heart of New York State, time cannot be made to turn backward nor stand still. The smart set now invade the valley annually, and disseminate an atmosphere of *fin de siècle* worldliness, which, mingling with what survives of the Colonial spirit, imparts to the social life of the place a peculiar and indefinable quality. Perhaps no other part of America is so like rural England in many ways, and it is so, not on account of any particular Anglomaniac on the part of any portion of its inhabitants, but because similar causes are bound to produce similar effects. As stated in a former article, there is a class here corresponding in many particulars to the nobility of England: it is composed of hereditary land-owners who lease the major portion of their land to farmers, and, living upon their estates the greater part of the year, in every way identify their interests with those of the rural population. These men lead large lives: are socially and politically important; have many friends. So, at certain seasons, when nature is at its loveliest, their houses fill with guests from abroad, and it is then that the resemblance to English country-house life becomes most marked. Fox-hunting completes the picture, and this deserves more than a passing mention.

The Genesee Valley Hunt is one of the oldest and best known in the country, and, unlike some others, the chase is after bona-fide foxes. The season opens about the end of September, and continues into the winter. The meets have the reputation of being very sportsman-like events, and not merely a new kind of "function" for the display of red coats and bob-tailed horses. The runs are increasingly long and severe, so that no women, except the most intrepid, now participate. Anything on four legs is at liberty to follow the hounds, and the farmers of the vicinity are sometimes the most enthusiastic huntsmen. The travelling public, however little it may be interested in fox-hunting, is yet indebted to the institution for one thing, at least, and that is the Big Tree Inn at Genesee, the existence of which would scarcely be possible were it not for the annual influx of the fox-hunting contingent, when its few rooms are warred for by Buffalonians and New Yorkers. Though supported principally by this patronage, the Big Tree Inn shines for



Furniture in Possession of Miss A. M. Piffard.

all, and few villages can boast of a prettier, neater or cleaner little hostelry. The traditional accessories of a country hotel are all conspicuous by their absence. There is no clerk behind the desk, simply because there is no desk for him to be behind; nor is there any hand-painted, Alpine-scenery-adorned cast-iron safe to stand behind him. The tablecloths do not bear on their surface maps of the Dark Continent; there are no flies in the milk, nor dishwater in the coffee. The bed sheets are not winding shrouds with graveyard on them; no transoms, like the ever open eye of Mormon, stare one into wakefulness all night—in short, it is blessedly unlike a hotel at all, but more, as the name implies, like an English tavern. Perhaps to me it has an exaggerated charm, because the Inn is an old Colonial house—the Ayrault mansion—remodelled and enlarged.

At either end of the main street in Genesee are the entrances to the estates of G. W. and W. A. Wadsworth. The latter occupies the homestead. Few traces of the original house remain—exteriorly, at least—it is so smothered in modern Colonial additions. The grounds surrounding both residences are charming; exhibiting the best taste in landscape-gardening. A grove, in each case, screens the house from the road. A drive winds through it to the slightly elevated clearing where the house stands. The formal gardening, what there is of it, is here—affording just the necessary transition between the natural and the architectural.

The Fitzhugh house, Hampton, as it was called, was destroyed by fire two or three years ago. It is said to have been one of the finest, as it was one of the oldest houses in the valley. It was built by William Fitzhugh, a Marylander, about 1815, and it had for its most distinctive feature one of those high, cool porticos which are so characteristic of southern Colonial homes.

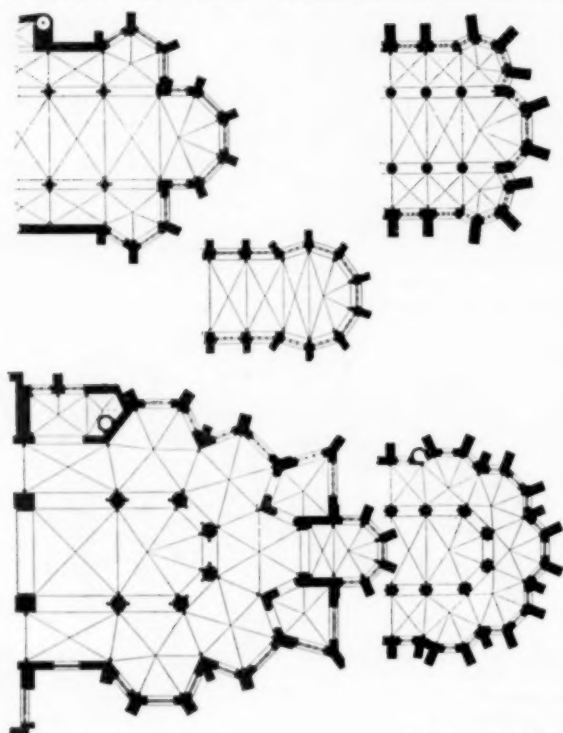
A drive of three miles from Genesee, across the flats, brings one to the village of Piffard, where there is an interesting house, inhabited still by members of the family from which the place was named; (A drawing of it is shown at the beginning of this article.) Better than the house itself are the many old, rare and beautiful things which it contains; it is a veritable museum of antique furniture and china and other heirlooms of a past having its roots deep in the France and England of a former century.

<sup>1</sup> Continued from No. 960, page 27.

In this article and the two preceding, together with the drawings accompanying them, I have given a fairly representative, though far from complete, summary of the Colonial work of the Genesee country. Although meagre in amount, and inferior in quality, compared with that of the older and richer districts of the South and East, it has, nevertheless, seemed well worth preserving a record of, since it possesses, in full measure, those qualities which make the style such a rebuke to almost everything that we have done (in domestic architecture, at least,) since its decline. These qualities are, briefly: good sense, simplicity, elegance and refinement of detail, and, more than all else, *beauty of proportion* — the quality in which the work of the architects of to-day is most conspicuously lacking. If we are to have, in any sense, a *renaissance* of the Colonial style, let it be entered upon with greater knowledge, and more careful attention to the principles upon which the Colonial builders worked, and by means of which they achieved such admirable results. It was principally to this end — that of furnishing additional data for the study of the style — that the present work was undertaken.

CLAUDE FAYETTE BRAGDON.

#### THE INFLUENCE OF THE HANSEATIC LEAGUE ON THE ARCHITECTURE OF NORTHERN EUROPE.<sup>1</sup> — II.



St. Katherine's, Lübeck: From Schloesser and Tischbein.

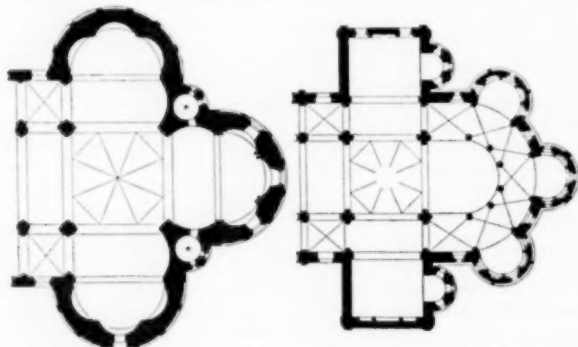
St. Nicholas's, Anklam: From Kallenbach.

Dom, Lübeck: From Schloesser and Tischbein.

St. John's, Stettin: From Kallenbach.

St. Peter's, Malmö: From Lübke.

IN our own country, in the stone-producing county of Yorkshire, the enormous church of Holy Trinity at Hull was mainly brick, and the towers, walls and houses were all of them of bricks made at a place south of the town, called "The Tylery";<sup>2</sup> and Hull was



The Apostles' Church, Cologne: From Boisseree.

St. Stephen's, Nevers: From Viollet-le-Duc.

one of the important Hansa towns in England. The chapel of the

Red Mount and the Franciscan church at Lynn, Tattershall Castle, and numerous buildings of brick in the eastern counties, may be fairly attributed to the influence exercised over them by the important Hansa centres of Boston, Hull and Yarmouth. With what material the merchants built at Bishop's Gate we cannot now say, but from old engravings we may certainly assume that their establishment in the Steer-yard was of brick; and the restoration of the



The Apostles' Church, Cologne.

privileges of the League in 1474 by Edward IV, after having been in abeyance for nearly thirty years, coincides with the period immediately preceding that great period of brick-building in England which included the halls of Gifford, Oxburgh, West Stow and Hargrave, and portions of the College at Eton. Although in the rebuilding of Bishop's Gate in 1479 we do not know what materials were used, and though St. John's Gate, Clerkenwell, was rebuilt entirely in stone in 1504, the gate of Lincoln's Inn, erected in 1518, is wholly in brick.<sup>3</sup> Indeed, we may date from the period of the League's restoration in England the almost complete displacement of stone as an ordinary building material around London, and the introduction and development of that brick architecture which culminated in such edifices as Hatfield and Hampton Court.<sup>4</sup>

I have now to refer specially to those features of architectural treatment which must be regarded as peculiar to the Baltic style, and which distinguish it, even more perhaps than the material employed, from other contemporary Gothic work. The most important of these, the arrangement of the church plans, seems to have been



St. Stephen's, Nevers.

overlooked by most writers on the subject, and is not referred to in Fergusson's Handbook, although the two exceptional plans of the

<sup>1</sup> Mr. Wyatt Papworth's "Renaissance and Italian Styles of Architecture in Great Britain."

<sup>2</sup> About thirty years ago the east window of St. Mary's, Sandwich, was of moulded brick tracery, but in the restoration stonework was substituted. Careful drawings of it were made by the late Mr. Joseph Clarke.

<sup>3</sup> Read at the general meeting of the Royal Institute of British Architects, Monday, May 28, 1894, by J. Tavenor Perry, [A] and published in the *Journal of the Institute*. Continued from No. 979, page 117.

<sup>4</sup> The late G. E. Street (quoting Leland), "Brickwork in the Middle Ages," "Church Builder," 1863, p. 13.

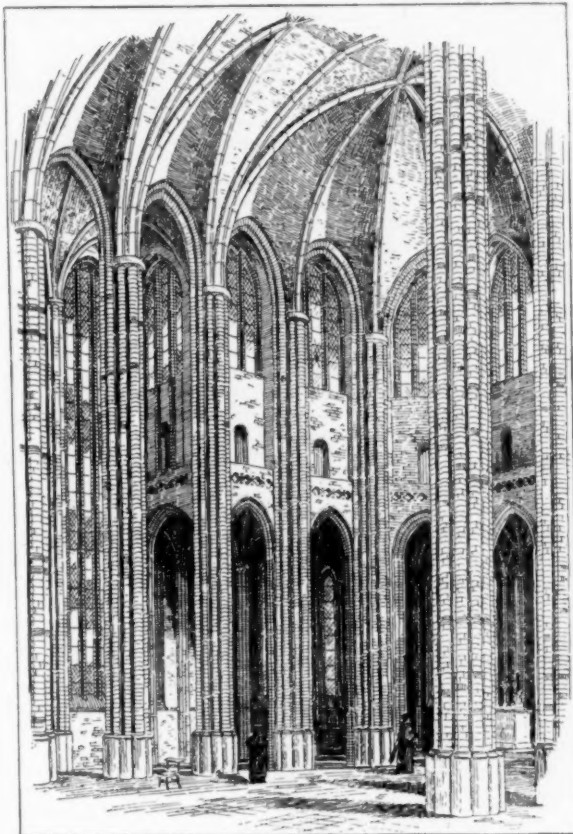


Dom and Marien-Kirche at Lübeck are therein published.<sup>1</sup> Yet this plan is essentially different from the methods adopted in France and England. The great differences existing between the origin and development of the plans of the eastern terminations of French and Baltic churches have scarcely been noticed, and no attempt seems to have been made to account for them; yet a comparison of the plans of the Cathedrals of Lübeck and Cologne will show that their designs could not have been developed from the same starting-point, or have been arrived at by the same methods. The eastern portions of the Dom at Lübeck were built, or at least were well in hand,<sup>2</sup> before the consecration of the choir of Cologne; but its eastern chapels are grouped in a manner quite unknown in France, yet in a way that, in spite of some missing links, shows the origin of its design. In Viollet-le-Duc's elaborate analyses of French chevets we find that the invariable custom was to set out the radiating chapels on a semicircle, a method which was the outcome of the gradual addition of three or more apses, as chapels, to the great apse which terminated the choir; whereas the German method was the development of the earlier triapsidal arrangement of the Rhine churches.

As to the origin of the single apsidal or the triapsidal forms we need not now inquire; but we know that the single apse, with the addition of smaller apsidal chapels, became the normal type of early French work, whilst the triapsidal, without added chapels, was representative of the churches of the same date on the Rhine. We may take, perhaps, as the best instances of perfected examples of these types, St. Stephen's at Nevers, which was consecrated in 1095, and the Apostles' Church at Cologne, which was completed a little earlier. These churches are, of course, well known to all of us; but I have prepared diagrams of them the better to indicate the essential differences existing between them; and from these it will be seen at a glance that the apse of Nevers is merely the termination of the choir, to which have been added the chapels, suggesting the future chevet; whilst at Cologne the three apses are grouped around the choir, and wanted but little development to produce the German form of chevet as at Lübeck. In fact, the French method never varied from the type of Nevers, but the eastern chapels were always grouped around a single apse; and the German method only varied from the type of the Apostles' Church in Cologne in the number of apses that were grouped around the choir; or, in other words, the French arrangement of the chapels is always around the semicircle, whereas the Baltic plan is to set its apses, or chapels, against the sides of a square or an octagon.

At the Dom of Lübeck, of the five chapels round the east end of the choir, those to the north and south open squarely onto the aisles, with the result that the westernmost set of buttresses radiate from the centre of the octagon towards the west, a feature common throughout the Baltic provinces, but, to the best of my belief, found nowhere in France, although, strange to say, existing in Westminster Abbey. I believe the earliest and simplest complete example of this peculiar arrangement of the North German chevet is the Dom of Schwerin, which was building from 1248 to 1327, and contemporary, therefore, with Cologne and Westminster. Its arrangement is perfectly symmetrical; the five chapels are all of the same size, the

that of the Apostles' at Cologne and those of Lübeck and Schwerin cannot be pointed out, it is easily seen that there are all the elements of the earlier example contained in the later. The position of the westernmost chapels, or apses, always remains the same with their radiating buttresses, whilst the intermediate chapels between them and the eastern one are merely an enlargement of the turret spaces of the Apostles' Church, or the square chapels in the meeting-points of



Choir and Transept, St. Peter's, Malmö.

the apses of St. Mary in the Capitol completely developed. The arrangement of the chapels of St. Peter, Malmö, is of the same character, and, with but slight modifications, it became the normal type of the chevet throughout the Baltic provinces.

But the chevet never entirely destroyed the triapsidal arrangement, which survived until both were superseded by an altogether different eastern termination of later date. In St. Nicholas's, Anklam, and St. Katherine's, Lübeck, the choir is terminated by three polygonal chapels; while at the Cathedral of Linköping the choir, erected by Germans late in the fourteenth century, is finished with three large polygonal chapels applied to the three sides of the irregular octagonal eastern termination.

One effect of the retention of this triapsidal, or quasi-triapsidal, arrangement was the omission, or reduction to insignificance, of the transepts. The north and south apses originally were the arms of the cross; and when they became reduced in size so as to form part of the group of five chapels, the transeptal form was forgotten, or only retained to break up the aisle roofs without affecting the ground-plan, as at St. Peter's, Malmö, and St. Mary's, Lübeck. In France or England the chevet never superseded the transepts, and this is but an additional proof that the French chevet grew only out of the apse, independent of the transept, whilst the German was an incorporation of the apse and transepts, which assumed an accidental likeness to the chevet form. Although the transepts were so commonly omitted in many of the churches where the clerestory was preserved, the architecture of the east end was generally more ornate than the rest of the work. This is well seen in the great Church of St. Mary, Stargard, where, although the lines of the string-courses, arcades and groining are kept throughout, the treatment of the two parts of the church is completely different. A feature in the choir of this church must, if its date be correct, as given by Kugler, early fifteenth century, be due to Southern influence; for, I think, only here and at Milan Cathedral is to be found an arrangement of niches round the great piers under the capitals.

[To be continued.]

THE CASTLE OF CHILLON. — The Castle of Chillon is to be restored, and the Grand Council at Lausanne has sanctioned an appeal to the Canton of Vaud for contributions. Bonivard's dungeon and its "seven columns massy and gray" will be carefully respected. — *Exchange*.



St. Peter's, Malmö, Sweden.

north and south opening squarely onto the choir, and the western buttresses radiating from the centre of the choir westwards.<sup>3</sup>

Although the actual connecting links between such a church as

<sup>1</sup> See new edition of Fergusson, ed. by Mr. Phéné Spiers, pp. 303-304.

<sup>2</sup> 1320, H. Otto, "Kunst-Archäologie."

<sup>3</sup> See sketch plan of Schwerin in Essenwein's "Norddeutschlands Backstein-Architektur."



THE NEW UNION PASSENGER-STATION.

BY far the most important event, architecturally considered, which has taken place in St. Louis during the past month, is the opening of the new Union Passenger-station. The press of the entire country has been filled with elaborate accounts of the structures since their completion and the official opening on September 1, but as is usual in such accounts, they have conveyed little idea to the architect. We are often amused at the terms used in the local press. "The adopted Renaissance" is one for which a morning paper has a great weakness. This means about anything. But as to the Union Station, we will begin by stating that this is, undoubtedly, the largest and most costly passenger-station that has ever been built anywhere. The train-shed and head-house occupy in the neighborhood of 496,000 square feet, far in excess of the 338,000 square feet occupied by the Frankfurt (Germany) Station, which is next in size. From the fact that the two stations in the United States, next in size to the St. Louis Station, are together but a little over three-fourths as large as the latter, it will readily be understood how immense our new one is. However, we have no desire to delve into statistics, as the above figures are convincing enough and comparisons are useless.

The head-house, containing almost everything belonging to the station except the baggage-room, extends along Market Street from Eighteenth Street to Twentieth Street, and is thus two squares wide. The style of architecture may be called Gothic Renaissance, with the adoption of the round arch in place of the pointed. In this particular case, the style chosen is well adapted because the architect, Mr. Link, has used his tools well. In the first place, Bedford stone is used, and, in consequence, a massive air is given to the building, together with a certain indescribable fitness and beauty. The structure is irregular, the portion at Eighteenth and Market Streets being separated from the middle one by one of smaller dimensions, and the western portion being set back beyond the middle one. Of course a much happier effect is brought about by this arrangement, because in such a building a solid block would convey no adequate idea of the real size of the structure. We must find fault with the tower. It is 267 feet high, but is surmounted by one of the most disappointing cupolas imaginable. Its present appearance gives it an unfinished look, on account of the flatness of the roof. The roof of the building proper is beautifully proportioned, and why the architect did not liken the tower roof to it is rather hard to imagine. We expected a great deal of this tower while in course of erection. The main entrance is at the middle of the Market Street front. The main waiting-room being on the first floor is raised a little above the street-level and entrance to it from the street is gained by two inclined planes, instead of steps, each leading to a large entrance door. One plane approaches from the east to one portal and another from the west to the other. When the planes are on a level with the room they are separated by a balcony for viewing processions and other purposes. Below the balcony on the street level are the entrances to the basement waiting-room, where ticket-offices, news-stands, etc., are located. Above these entrances are the three figures in stained-glass, representing St. Louis, New York and San Francisco. In a former letter we asserted that these were to form part of a stained-glass window which was to be the largest in the country. This was a mistake; the window is of very moderate proportions. The figures are very good, however, but of rather small size, we think, thus not in keeping with the purpose. They will hardly be noticed any more than any other stained-glass windows in the building.

The main waiting-room is a most decided success and by itself redeems any small faults that may be detected here and there in the great undertaking. The prevailing tints are dark-green and gold. The round-arched roof, or, we should more properly say, ceiling, is divided into nine parts by the seven ribs which describe their arcs from the north to the south wall. The panels thus formed between the ribs, and the ribs themselves, are richly decorated in various colors and gold combined. The walls are in light-green and gold, the contrast between them and the ceiling not being as sudden as if any other colors had been used. The wainscoting is in dark-green enamelled Pompeian brick, laid in alternate courses of the widths and thicknesses of same. On the south, between the ribs of the ceiling, are seven stained-glass windows in yellow. In the afternoon when the sun's rays come through these a quiet, subdued air is given to the room which is entirely in keeping with its prevailing tones. On the north is a kind of a clerestory divided into two stories and seven parts, the latter corresponding to the seven windows above described and seven panels of the ceiling. On the east is another clerestory of two stories in height, and on the west a third similar to that on the east. At the middle of each of these and overlooking the room is a female figure with raised arms. The two clerestories

first mentioned are included in an arch equidistant at all points from the arched roof. At the centre of the latter are three stained-glass skylights, the prevailing color being yellow. The central chandelier is the handsomest in wrought-iron that we have ever seen. Unlike the usual custom adopted in chandeliers of the kind, the lights are not distributed but are concentrated at the lower part of the fabric. We deem this a wise departure under the circumstances, that is, in a passenger-station waiting-room. There are about 250 incandescent lights divided into twelve clusters. The wrought-iron brackets distributed about the room are also very handsome and light up parts of the room which the main chandelier is unable to reach. The floor is laid with mosaic tiles. The seats are of wood, stained dark-green, and the cushions in heavy dark-green leather. The gold-leaf used in decorating this room cost in the neighborhood of \$10,000, but, thanks to good taste on somebody's part, there is not too much of it.

The ladies' waiting-room is to the east of the main waiting-room. By way of diversion I wish to draw attention to an observation made by an individual recently, which is nothing more than that the first-class waiting-rooms are styled the "Ladies' waiting-room" and "Gentlemen's waiting-room," while the second-class are styled the "Men's waiting-room" and the "Women's waiting-room." This is evidently an intentional distinction and one which the Terminal Railroad Association, owners of the station, should immediately correct. In our opinion, both first and second class waiting-rooms should be called as the second-class are at present. The people passing through a railroad-station are so mixed socially and every other way that there should be no distinction. Perhaps there are excellent reasons for making the distinction, such as, a necessity for dividing the holders of first and second class tickets. The ladies' waiting-room is done in light colors, pink, light-blue, light-green and yellow prevailing. The wainscoting about the room is in cream-colored tiling with a light-blue figured design. The floor is in brown and white marble checkered. A better appearance would have been presented if it were entirely in white marble, or some lighter color than brown used with the white. However, this is comparatively unimportant. There is a very pretty mantel at the east end of the room, made of light colored tiles and brown marble, to correspond with the remainder of the room. Surmounting it is a niche holding a female figure a little less than life-size. The arms are outstretched a short distance from the forehead and the hands embrace a skeleton clock dial and hands. On the north side of the room is a drinking-fountain in onyx and surmounted by a stucco arch against the wall and reaching to the ceiling. There is a similar fountain in the main waiting-room, but unlike that just mentioned the prevailing tints are dark-green and gold. Just off from and adjoining the ladies' waiting-room are the ladies' dressing and toilet rooms.

To the southwest of the main waiting-room is the gentlemen's waiting-room. Here the prevailing tints are light and dark terra-cotta grounds, with decorations in various colors. The walls and ceiling are in light terra-cotta, the latter being tastefully ornamented. The wainscoting is dark-brown marble, while the floor is laid in light terra-cotta tiles. The seats are in light wood and have rattan cushions. There is nothing that is especially distinctive about this room, but it has a most inviting and tidy appearance.

The portal at the northwest corner of the main waiting-room leads to a hallway running to the dining-room. The hallway is one of the most pleasing bits in the entire structure, the ceiling being especially pretty. It is decorated with a Gothic fan moulding in oak, the moulding running into pendentives at five equidistant points. To each of these is hung an opaque colored globe containing incandescent lamps for lighting the room. The effect is very good, the color of the moulding contrasting well with the walls done in Turkey-red. The wainscoting is in dark-green tiles, and the floor is laid in mosaic tiles similar to those in the main waiting-room. On each side of the dining-room door at the end of the hall is a figure in a Gothic niche with uplifting arms meeting and holding a torch.

The dining-room is in oak and light-green. The ceiling is coffered and the panels are painted a light-green color. The wainscoting is about seven feet high, and both it and the coffering of the ceiling are in oak. The walls above the wainscoting are light-green and decorated. There are, too, a number of private dining-rooms, all finished in the same manner.

The lower waiting-room, which is beneath the main waiting-room and below the level of the street, contains ticket-offices, bureaus of information, parcel-rooms and all those dependencies which are usually located in the main waiting-room of other stations. It has been the idea in adopting this arrangement to leave the main room perfectly reposeful and not disturbed by the hurry and bustle which are ordinarily attendant upon such an apartment. The lower room is on a level with the train-shed. From it there are four double doorways leading to the train-shed, which are amply sufficient with the largest crowds. The steps leading to the main room above are divided at a halfway landing into two flights, completing the distance. At the landing are the three entrances leading to the street, on a level with same, and referred to above. Above these entrances are the allegorical figures of St. Louis, New York and San Francisco, spoken of previously. The window and entrances are included in a large decorated arch similar to the "Golden Gate" entrance to the Transportation Building at the World's Columbian Exposition. The prevailing color of the lower room is



light-yellow. The walls are in light cream-colored brick, and the wainscoting is of enamelled Pompeian yellow brick laid in alternate courses of widths and thicknesses of same. On the right of the main stairway is the cigar-stand and on the left the news-stand. Lining the east side of the room are six ticket-windows and one window each for the Pullman and Wagner Palace Car Companies. At the centre of south side is a three-sided room containing telegraph and public telephone offices. In the southwest corner is a large soda fountain and candy shop—there are a number of these shops in the various waiting-rooms in the building. Adjoining this is the branch post-office where all the facilities of a first-class post-office are to be found.

A corridor running along the north side of the building leads to the lunch-counter. This is the most extensive lunch-room we have yet seen. The counters are in oak and the entire room is suitably finished and decorated in cream-color. Beyond this lunch-room, but entirely separated from it, is the driveway. It is thus under the building and is open to the street through three large arches. Vehicles drive in on the right and out on the left, enabling passengers to alight almost on a level with the train-shed. There is also a driveway coming in under the balcony in the centre of the front, described above, passengers being enabled to enter or leave the station by the entrances from the lower room to the street-level. In the subway drive just described, the St. Louis Transfer Company has an office for the convenience of the travelling public. This was a wise move on the part of the station management, although it does create a monopoly for the Transfer Company. The office was found necessary, from the fact that no hack or cab drivers are allowed to solicit business within the station portals, and any one wishing a trap of any kind has but to apply to this office and not undergo the annoyance of the customary yelling of cab and hack drivers.

Extending the width of the entire station and separating the head-building from the train-shed is a passageway about thirty feet in width called, and very aptly so, the "Midway Plaisance." The name is a very good one so far as the representatives of all nations are to be seen passing through there, but not when we associate with "Midway Plaisance" all the trash, trumpery, revelry and disorderly conduct which characterized the place of that name at Chicago. The Union Station "Midway" is laid in granitoid and is a most fitting entrance to the great train-shed. At the Eighteenth-street end, it is below the level of the street. Granite steps lead to the sidewalk. At this point a very handsome Bedford stone porch covers the sidewalk which is divided into three arched entrances. This is known as the Eighteenth-street entrance. At Twentieth Street, the entrances and exits are of iron and included in one large arch in the west wall. The roof of the "Midway" is iron, and is hung from the south wall of the head-building to the north end of the train-shed. It is above the windows of the various waiting-rooms, so that an unobstructed view can be had of the entire train-shed and "Midway." The gate system has been adopted, that is, passengers are required to show their tickets before passing to the train platforms. This is a departure in St. Louis and has already occasioned a great many disputes, more from the fact that the people are unused to the system than from anything else. At the centre of the railing dividing the "Midway" from the shed is a small wooden structure, in which are clocks indicating the official railroad-time and where the train-bulletins are marked. Here the operators receive news as to the whereabouts of all trains with St. Louis as a destination and write their knowledge on the bulletin-boards.

The roof of the train-shed covers more square feet of ground in one span than any other in this country and perhaps in the world. It extends the entire width of the station from Eighteenth Street to Twentieth Street. There are six points of support, including those at Eighteenth and Twentieth Streets, thus in a manner dividing the shed into five parts. The shed is amply lighted in the daytime by a liberal supply of skylights in the roof and at the ends, also on the Eighteenth-street side. Contrary to the usual custom, the shed does not rest on walls at its outer edges but is left entirely open, a special construction rendering this permissible. This is the case only on the Eighteenth-street side, the baggage-rooms filling in most of the open space on the Twentieth-street side. In consequence of this departure the customary smoke nuisance is avoided and an abundance of light and fresh air supplied. Regarding the smoke nuisance, the Terminal Company has so planned the trackage arrangements that no locomotives are to enter the building. However, this is not strictly adhered to, because we have seen locomotives emit large volumes of smoke under the shed a number of times, although they do so at the far end only. There are thirty tracks under the shed and room for two more should they be found necessary. This is a larger number than in any other station in the world. We believe Boston comes next with twenty-three tracks in that city's new Union Station. The platforms between the tracks are of ordinary planking, and why not of stone, granitoid, or some other more substantial material than wood, it is difficult to understand. Stone or granitoid would have cost much more, to be sure, but when it is considered that \$6,500,000 have been spent on the project, a few thousand dollars more would not have amounted to much and would have provided platforms in keeping with the rest of the structure. On the Twentieth-street side of the shed are the baggage-rooms. The first floor of this building is used for sending and receiving baggage alone, while the second is occupied by the chief baggage-

master and is used for storage and other purposes. The offices of the Terminal Railroad Association, owners of the Union Station, occupy the upper stories of the head-house together with the Pullman and Wagner Palace Car Companies. The northwestern corner is not yet complete, but will be occupied at an early date by a Terminus Hotel. The hotel will be architecturally in keeping with the rest of the structure, and will be a part of the whole.

It would not be wise to finish this lengthy description without speaking of the admirable trackage arrangements. The majority of the railroads entering St. Louis coming from the East run westwardly up the Mill Creek Valley and those from the West run eastwardly in same. The new station is at right angles to the valley, and thus it is necessary to make a right-angle curve in order to enter the station. Advantage is taken of this by means of a Y track arrangement to back the trains into the shed. The Y is, of course, double-tracked, and where the two branches unite and form the single branch is located the framework with the block signals. Between the two branches is placed the main switch-tower where the numerous levers are operated. From the tower, which faces the shed, the entire arrangement can be seen. After the two branches unite, forming the Y, they again diverge into the thirty tracks entering the train-shed. Beneath the switch-tower is the power-house, which is thus far distant from the station, a good thing in case of fire. The electric-lighting and steam-heating plant for the entire structure are here located. There are tracks running beside the house and coal can thus be delivered and the ashes hauled away promptly. Siemens & Halske dynamos are employed for lighting and power purposes, and Babcock & Wilcox boilers fitted with self-feeding furnaces and smoke-consumers. Compressed-air machines are also located in the engine-room to supply compressed air for working the block signal. The latter and, in fact, the whole switching-arrangements, were supplied by the Union Company, of Pittsburgh, Pa.

Four large buildings to the southeast of the station site are occupied by the various express companies. Convenient switches lead up to these on the west side of same, and the wagon-way, laid with granite blocks, on the east for the convenience of express and other wagons receiving and delivering packages in the city.



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

PALAZZO MUNICIPIO, BRESCIA, ITALY: TWO SHEETS. MEASURED AND DRAWN BY MR. J. WATROUS CASE.

[Issued with the International and Imperial Editions only.]

HERALD BUILDING, BALTIMORE, MD. MR. JOS. EVANS SPERRY, ARCHITECT, BALTIMORE, MD.

COLONIAL WORK IN THE GENESEE VALLEY: THE AYRAULT HOUSE AND FRONT ENTRANCE TO THE COURT-HOUSE, GENESEO, N. Y. MEASURED AND DRAWN BY MR. CLAUDE FAYETTE BRAGDON, ARCHITECT, ROCHESTER, N. Y.

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

[Additional illustrations in the International Edition.]

THE FINE ARTS BUILDING, WORLD'S COLUMBIAN EXHIBITION, CHICAGO, ILL. MR. CHARLES B. ATWOOD, ARCHITECT.

[Gelatine Print.]

CHAMBER OF DEPUTIES IN THE NEW HOUSES OF PARLIAMENT, BUDAPEST, HUNGARY. E. STEINDL, ARCHITECT.

HOUSE OF LORDS IN THE SAME.

THESE plates are copied from *The Builder*.

OLD RATH-HAUS, SCHWALENBERG, LIPPE-DETMOLD, GERMANY.

THIS exceedingly picturesque and admirable specimen of sixteenth-century timber-framed building in Germany is not only exceptionally rich and refined in its detail, but it is unusually interesting on account of the arcaded treatment of the ground-floor story of its facade, giving the building somewhat of the character of an old market-house. Whether this arcade was originally intended to be open to the street is not quite clear, but probably it was built as it stands. The

Rath-haus occupies a site in the middle of the ancient town, and is surrounded by similar quaint, old half-timber buildings, though none are so rich, of course, in carved ornamentation. The date of 1579 figures in more than one place on the front, and the panel over against the entrance contains a representation of Justice holding the balance. Various inscriptions give enhanced interest to the horizontal timberings, and in a thoroughly characteristic fashion the carved elaborations extend through the joint-lines of the construction, no serious attempt being maintained to observe the restrictions indicated by the framings and interspaces. The panels of the principal gable are finished off in plaster, thus giving increased value to the florid work on the smaller gable and lower stages of the structure, which, as a whole, gains breadth and quaintness by the uninterrupted series of windows along the main story. The spirit of Mediaevalism pervades the whole design, which, in many ways, is eminently suggestive for modern use, though, of course, the difficulty of a low pitch to the stories, and vast roofing spaces over them, are very real to the architect when dealing with anything like a literal adaptation of the dominating lines of old half-timber buildings to the requirements of contemporary customs and conditions as to cost. This illustration is taken from *The Building News*.

ROYAL CHAMBER IN THE FORTRESS OF HOHEN-SALZBURG,  
AUSTRIA.

THE greater part of the present castle, whose towers are four hundred feet above the Kapitel-Platz, of Salzburg, dates from 1496 to 1519. This print is copied from *Architektonische Rundschau*.

CHURCH OF ST. AGATHA, FOR THE WINCHESTER COLLEGE MISSION,  
PORTSMOUTH, ENG. MR. J. HENRY BALL, A. R. I. B. A., ARCHITECT.

THE drawing which we reproduce in this issue was exhibited in the Royal Academy Exhibition of the current year. The church is in course of erection in a very poor part of Portsmouth, where the Rev. R. R. Dolling, missionary, has worked for some years. The style adopted is that of the Basilican churches of the Lombard type, which secures uninterrupted view of the altar to a large congregation. The church when completed will seat some 1,250 people. It is proposed at present to complete the nave and south aisle, which will seat about 800, at a cost for the structure of 6,200*l*, but contracts have been obtained for its completion with all fittings and finishings. The south aisle is arranged as a complete chapel large enough for daily services.

STREET CORNER IN WOKINGHAM, ENG.

THE double-page illustration given this week is a reproduction of a sketch exhibited at the Royal Academy this year by Messrs. Charles Smith & Son, architects, Reading.

The building was erected some time since at Wokingham, Berks, and is constructed with local gray brick facings and red brick dressings and strings. The stonework is of Box ground Bath.



BOSTON, MASS.—*Exhibition of the Works of Adolf Menzel; also, Drawings by John Trumbull*: at the Museum of Fine Arts, in October and November.

BRIDGEPORT, CONN.—*Exhibition of the Sella collection of photographs of Alpine and Caucasian scenes*: at the Public Library Art Gallery, September 8 to October 27.

CHICAGO, ILL.—*Seventh Annual Exhibition of American Oil-paintings and Sculpture*: at the Art Institute, October 29 to December 17.

NEW YORK, N. Y.—*Loan Exhibition of Portraits of American Women*: at the National Academy of Design, opens November 1.

*Second Annual Summer Exhibition of American Paintings*: at the Fifth Avenue Art Galleries.

*Twenty-sixth Annual Spring Exhibition*: at the Metropolitan Museum of Art, opened May 8.

*Group Exhibition by American Painters—William M. Chase, J. Alden Weir, Childe Hassam and others*: at the Galleries of the American Fine Arts Society, 215 West 57th Street.

PHILADELPHIA, PA.—*Sixth Annual Exhibition of the Art Club of Philadelphia*: opens November 19, closes December 6.

ST. LOUIS, MO.—*Paintings*: at the Exposition, closes October 20.



RUSKIN ON LOCOMOTIVES.—The locomotive has been the incentive for a good deal of extraordinary eloquence, but it is thought that it will be difficult to find anything equal to the following quotation from a volume of recently published lectures by Ruskin: "I cannot express the amazed awe, the crushed humility, with which I sometimes watch

a locomotive take its breath at a railway station, and think what work there is in its bars and wheels, and what manner of men they must be who dig brown ironstone out of the ground and forge it into THAT! What assemblage of accurate and mighty faculties in them; more than fleshly power over melting crag and coiling fire, fettered and flaccid at last into the precision of watch-making: Titanian hammer-strokes, beating out of lava these glittering cylinders, and timely respondent valves, and fine-ribbed rods, which touch each other as a serpent writhes in noiseless gliding, and omnipotence of grasp; infinitely complex anatomy of active steel, compared with which the skeleton of a living creature would seem, to a careless observer, clumsy and vile—a mere morbid secretion and phosphatous prop of flesh. What would the men who thought out this, who beat it out, who touched it into its polished calm of power, who set it to its appointed task and triumphantly saw it fulfil this task to the utmost of their will, feel or think about this weak hand of mine, timidly leading a little strain of water-color which I cannot manage, into an imperfect shadow of something else—mere failure in every motion, and endless disappointment? What, I repeat, would these iron-dominant geni think of me, and what ought I to think of them?"—*American Engineer and R. R. Journal*.

LONG EUROPEAN BRIDGES.—The Fordon Bridge over the Vistula River, in Germany, probably ranks sixth among the European bridges, so far as length is concerned, the 12,632-foot bridge over the Danube at Czernavoda coming first, followed by the 10,490-foot bridge over the Tay, the 7,855-foot Forth Bridge, the Waal Bridge in Holland with a length of 4,823 feet, the 4,718-foot bridge over the Volga at Sysrun Russia, and the Fordon Bridge, which is 4,347 feet long. The last has five river spans of 328 feet and thirteen of 203 feet 5 inches each. The river piers are founded on concrete enclosed in piling and protected by riprap; the foreshore piers and one abutment are founded on masonry wells, 29½ feet outside diameter, sunk to from 30 to 33 feet below the surface of the ground. The main girders over the river-openings have parabolic upper, and horizontal lower, chords. The width between the main girders in the clear is 35 feet 5 inches, of which 21 feet 4 inches is given up to a roadway, and 13 feet 7 inches to a railway, the remaining 6 inches being occupied by a dividing lattice 8 feet 3 inches high. On each side of the main girders there is a footway, 4 feet 11 inches wide. On one side of the river, both above and below the bridge, there are sheers for removing and replacing the masts of passing vessels, and there is also a towering apparatus for boats passing under the structure.—*Cincinnati Commercial-Gazette*.

AN AFRICAN WOOD HARDER THAN EBONY.—Now that the excitement over the alleged invention of "bullet-proof cloth" is flagging, if not practically dead, the reported discovery of a fire and steel proof wood may have a chance of attracting some attention. Several species of iron-wood have long been known and widely used, on account of their extraordinary weight and hardness, in the manufacture of such articles as axles and ploughs. It is claimed, however, that these are entirely surpassed by a certain tree found in the Northern Transvaal, regarding which M. Bastiaux, at present travelling in South Africa, has transmitted a note to the Geographical Society of France. The wood is a sort of ebony, and so excessively hard that it cannot be cut in the ordinary manner, except when green. When mature and dry it resists every known tool, and blunts or breaks the finest tempered steel. It is, apparently, almost impregnable against fire, as it required a fortnight's constant burning to reduce the trunk of one of the trees to ashes, and, although heavy, it is said to be considerably lighter than steel or iron.—*Invention*.

A DOGS' CEMETERY.—A correspondent of a London paper writes: "The idea of a dog cemetery is not by any means a new one in this country, as such an enclosure is to be found in one or two garrison towns. There is such a place of sepulture in Edinburgh Castle, in particular, the small space behind the battlements, on the north side of that fortress, just in front of the battery on which stands that huge historic piece of ordnance, Mons Meg. The cemetery is filled with stones erected to the memory of regimental pets, with the names of the corps and dates, the last going well back to the beginning of the present century. The spot, which is not open to the general public, is very much neglected. The castle guides, as a rule, point out this curious dog cemetery to visitors."—*Boston Herald*.

THE CHALK DEPOSITS IN NEBRASKA.—The great chalk deposits which have recently been discovered in Nebraska, in the section known as the Niobrara regions, will afford an absorbing theme of discussion to students of geology and mineralogy. Until very recently it was not supposed that there were any extensive chalk beds in this country. This country was dependent for chalk on importations, and every one looked to foreign countries, as a matter of course, for the supply. It was known that one-seventh of the area of Europe was covered with chalk formations, but in this country it was believed that the conditions were entirely different. The recently discovered Niobrara beds, however, are said to contain as perfect deposits of chalk as can be found in the magnificent downs on both sides of the English Channel.—*Boston Transcript*.

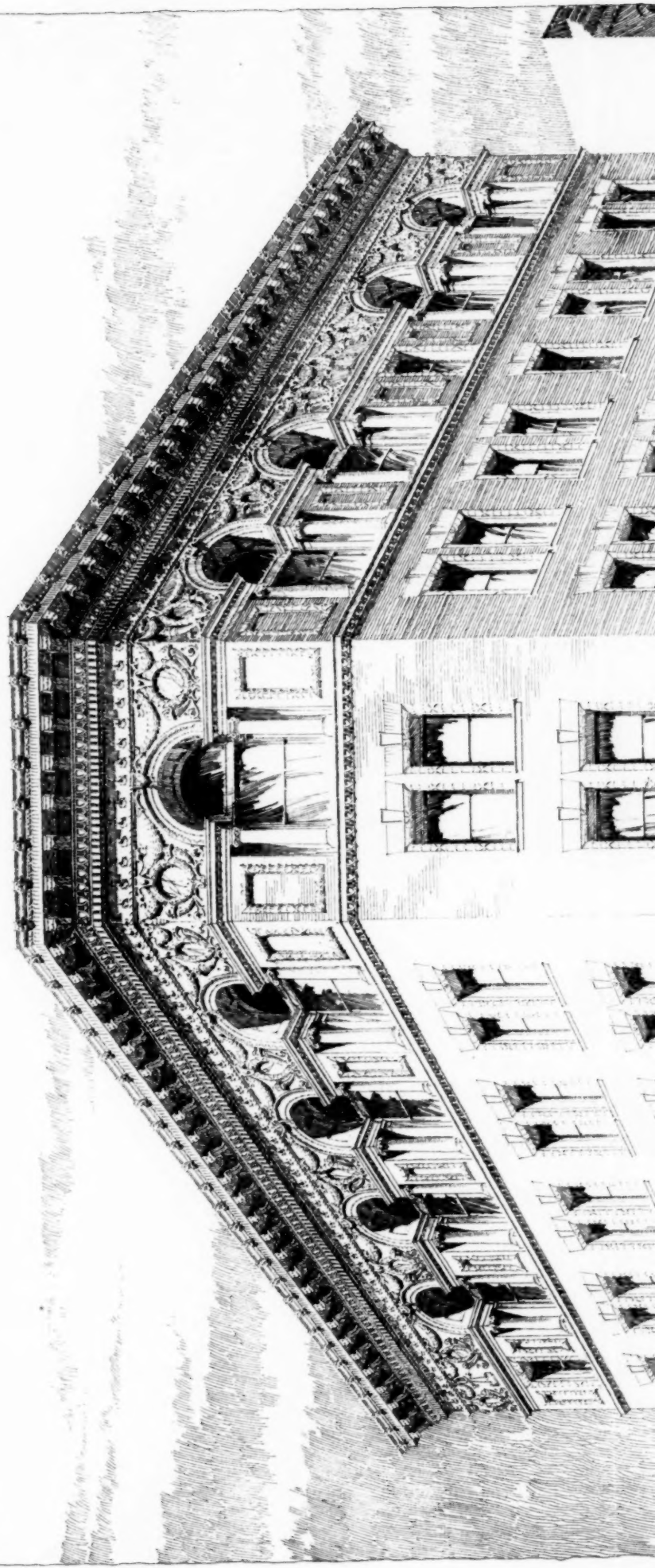
DERIVATION OF THE TERM "SILHOUETTE".—The name *silhouette* as applied to a black outline picture had its origin in a proper name. Etienne de Silhouette, a famous minister of finance in the last century, undertook to enforce economy in the administration of Government affairs, but the gay nobles ridiculed the idea, and at last one of them, for a jest, had a black outline picture of his face made and showed it to his acquaintances, pretending that Silhouette had made him so poor that he could not afford to have a better portrait. The joke took, and silhouettes became the fashion.—*Literary Digest*.





JOS. EVANS SPERRY, ARCHITECT

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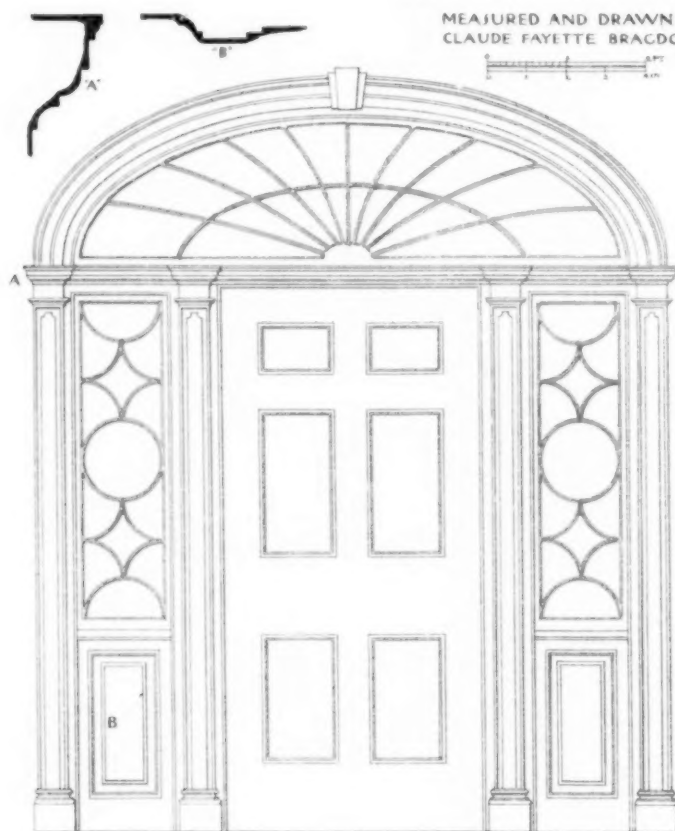
AT GENESEO



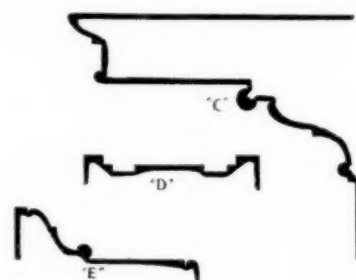
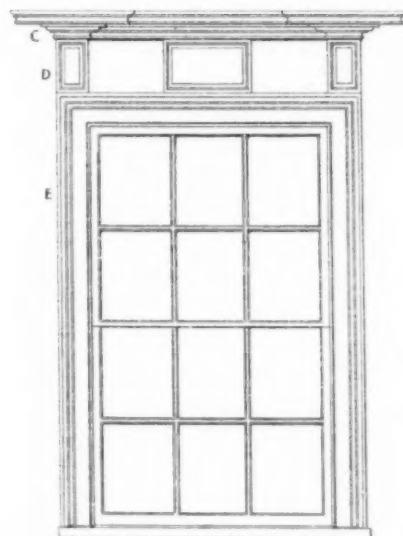
FRONT ELEVATION OF THE AYRAULT HOUSE. (RESTORED)

COLONIAL WORK IN  
THE GENESEE VALLEY

MEASURED AND DRAWN BY  
CLAUDE FAYETTE BRACDON.



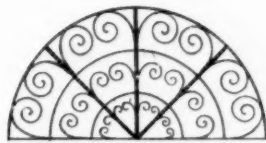
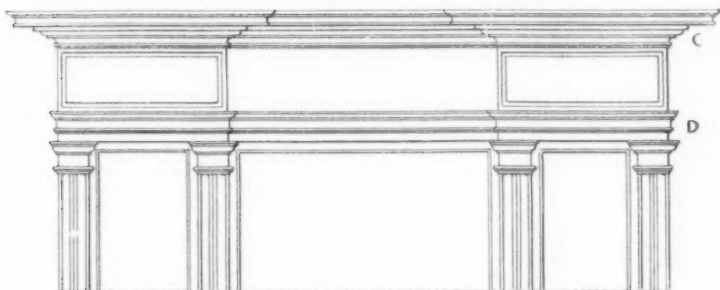
DOORWAY TO THE WADSWORTH HOUSE





Copyright, 1894, by the American Architect & Building News Co.

AT GENESEO



WROUGHT IRON GRILLE IN POST OFFICE



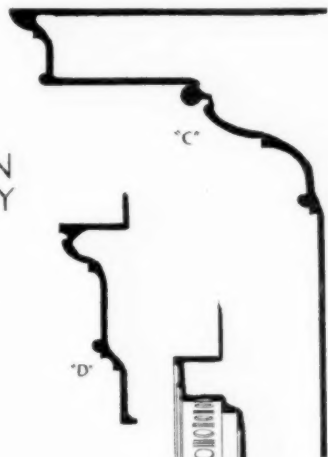
"A"



"B"

COLONIAL WORK IN  
THE GENESEE VALLEY

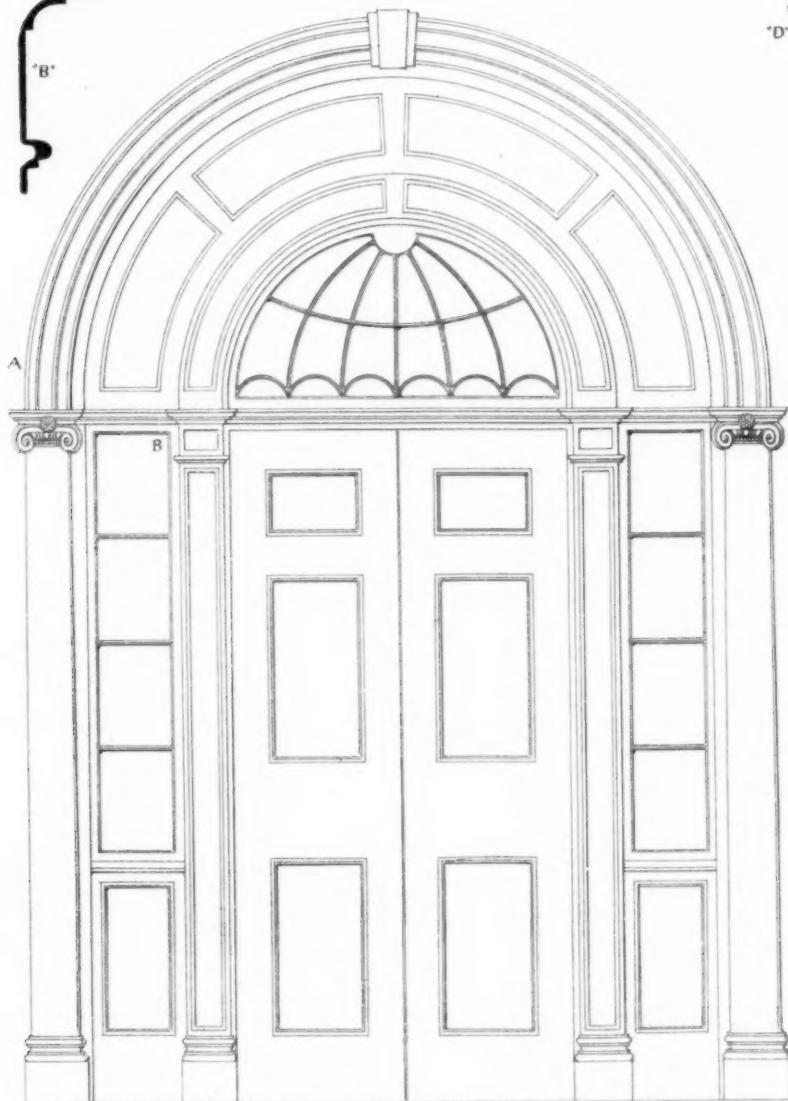
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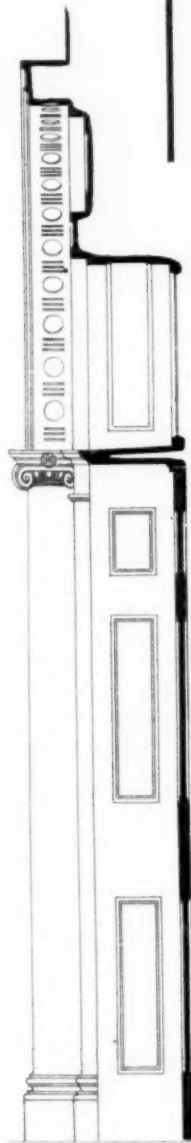
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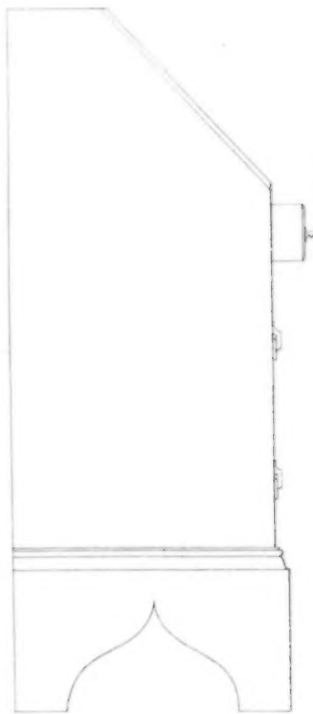


FRONT ENTRANCE TO THE COURT-HOUSE



SECTION.

COLONIAL FURNITURE.



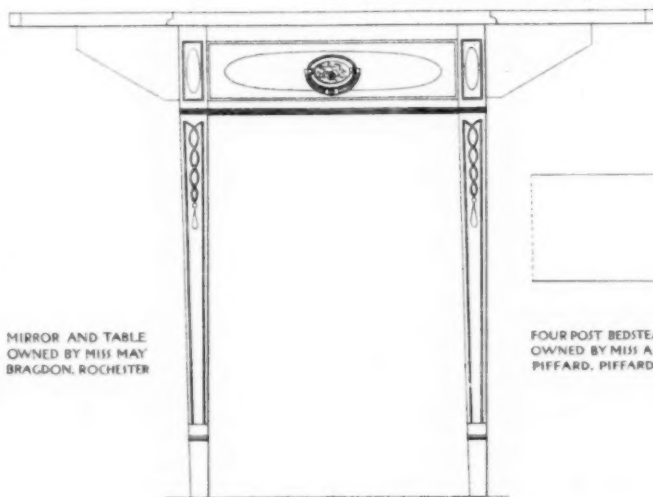
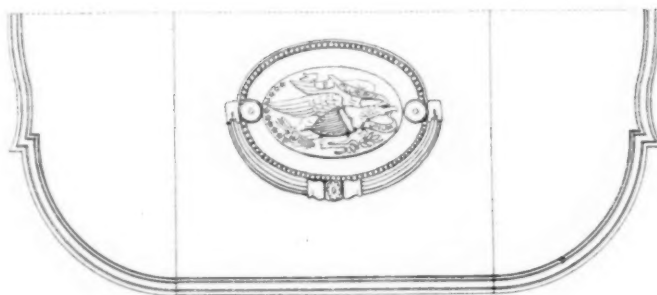
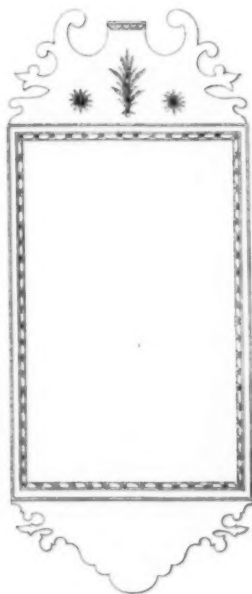
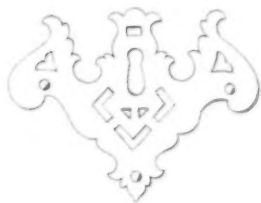
WRITING DESK OWNED BY  
MISS MAY BRAGDON, ROCHESTER



COLONIAL WORK IN  
THE GENESEE VALLEY

MEASURED AND DRAWN BY  
CLAUDE FAYETTE BRAGDON

SCALE 1/4" = 1 FOOT



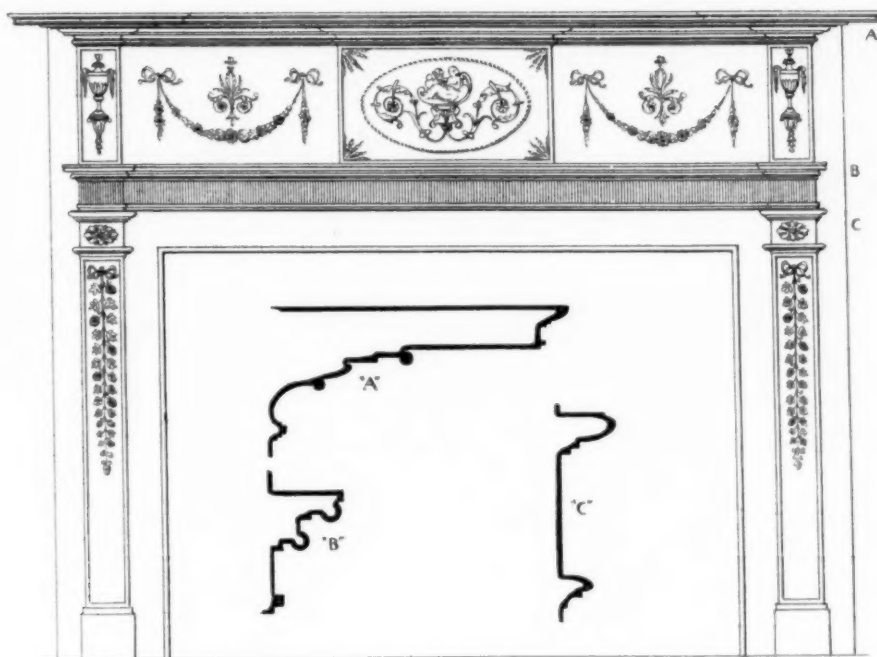
MIRROR AND TABLE  
OWNED BY MISS MAY  
BRAGDON, ROCHESTER

FOUR POST BEDSTEAD  
OWNED BY MISS A. M.  
PIFFARD, PIFFARD.





AT PITTSFORD AND GENESEO

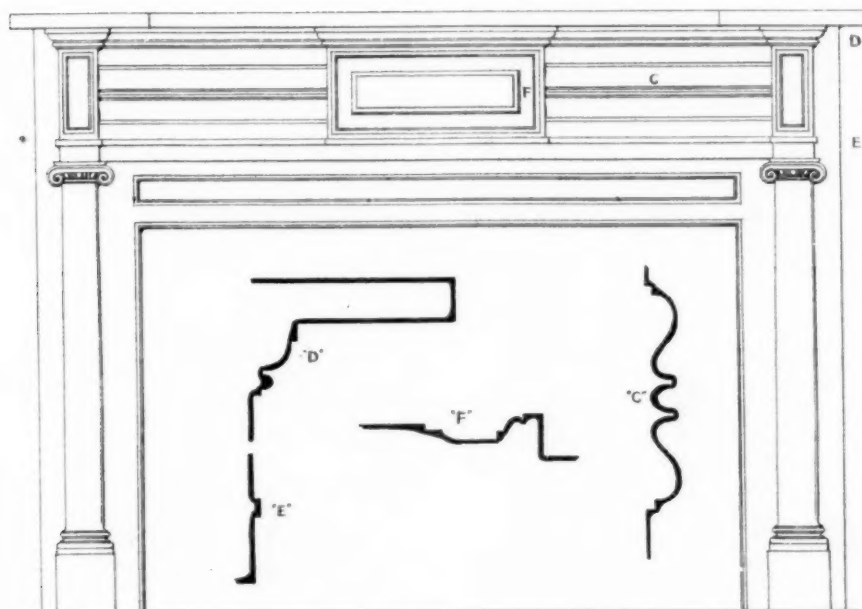
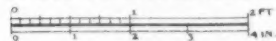


MANTEL IN THE HARGOUS HOUSE, PITTSFORD



COLONIAL WORK IN  
THE GENESEE VALLEY

MEASURED AND DRAWN BY  
CLAUDE FAYETTE BRADON



MANTEL IN THE AYRAULT HOUSE, GENESEO, N.Y.

