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DECORATION

211 TREMONT ST.

CONSTRUCTION

BOSTON MASS.

CONTENTS.

EDITORIAL SUMMARY.
HIGH BUILDINGS AND GOOD ARCHITECTURE.
PROFESSIONAL ETHICS.
THE "UNIFICATION OF LONDON."
NOTES ON THE EARLY CHRISTIAN MONUMENTS OF CORNWALL.
LETTER FROM CANADA.
MODERN PORTRAITURE IN LONDON.
BOOKS AND PAPERS.
SOCIETIES.
COMMUNICATIONS.
EXHIBITIONS.
NOTES AND CLIPPINGS.

ILLUSTRATIONS.

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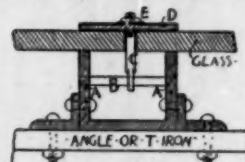
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VOL. XLVI.

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NOVEMBER 17, 1894.



SUMMARY:—

Formation of a Municipal Art League in Philadelphia.—	
Death of Philip Gilbert Hamerton, Author.—Hamerton as an Etcher.—Mr. Hastings's Paper on High Buildings.—	
Mr. Olmsted and the Harlem Speedway.—Proposed Salt-water System for Fire-service in Boston.—Copies of Ghiberti's Bronze Doors to go to the Metropolitan Museum.—	
Professor Dörpfeld's Excavations at Hissarlik.	65
HIGH BUILDINGS AND GOOD ARCHITECTURE.	67
PROFESSIONAL ETHICS.	68
THE "UNIFICATION" OF LONDON.	68
NOTES ON THE EARLY CHRISTIAN MONUMENTS OF CORNWALL.	69
LETTER FROM CANADA.	71
MODERN PORTRAITURE IN LONDON.	71
BOOKS AND PAPERS.	72
SOCIETIES.	74
ILLUSTRATIONS:—	
House of Dr. Harte, 1503 Spruce St., Philadelphia, Pa.—Swedenborgian Chapel at San Francisco, Cal.—Main Entrance to Power-station of the Washington and Georgetown Railway, Washington, D. C.—Office-building at Houston, Tex.—House at Niagara Falls, N. Y.—House for W. C. Sturgis, Esq.—House at San Antonio, Tex.	
Additional: Bedroom in the House of E. F. Searles, Esq., Great Barrington, Mass.—Pavilion of the American Bell Telephone Co., World's Columbian Exhibition, Chicago, Ill.—A Shop-front, Prince's St., Edinburgh, Scotland.—New Police Barrack, Chapelizod Co., Dublin, Ireland.—The Portland Arms Tavern, 60 High St., St. John's Wood, London, Eng.	74
COMMUNICATION:—	
Wood's Hole.	75
EXHIBITIONS.	75
NOTES AND CLIPPINGS.	75

THE example of the New York Municipal Art League, which has already led to the formation of a similar body in Boston, has not been lost on Philadelphia; and, a few days ago, committees, representing the Pennsylvania Museum, the Drexel Institute, the School of Design for Women, the Philadelphia Art Club, the Spring Garden Institute, and the Department of Architecture of the University of Pennsylvania, met for the purpose of appointing a general committee, to confer with the Public Building Commission on the subject of the mural decorations of the Council Chambers in the new Philadelphia City-hall, or, as the Philadelphians prefer to call it, the Public Building. Whether this means that the general committee is to try to raise funds to pay for good decoration in the Council Chambers, or is only called in to advise the Commission as to the best way of obtaining such decoration, we are not informed; but, in either case, it is satisfactory to reflect that, in the matter of adorning the most important rooms in the most important building in Philadelphia, the citizens who know most about the matter are to be consulted. As we have often said, it is in this way that public interest in matters of art can be best awakened, and the powers of our artists stimulated by emulation; and, crude as our public architecture and public art, taken on an average, now are, we look forward to the time when, through the efforts of Municipal Art Leagues, Art Committees and so on, each one of our cities, large and small, will boast its masterpieces, and when the rivalry between the Philadelphia and the Chicago schools of painting, or the Boston and Cincinnati types of architecture, or the Baltimore high-relief sculpture and the St. Louis low-relief, will be as keen as that between the great schools of painting in the sixteenth century in Italy. Nor, as we believe, is that time very far off. Although the patient American public has for many years been content to accept as "art" such rubbish as would turn the stomach of a Frenchman or an Italian, it is rapidly learning better; and, as we know, it is never satisfied without the best that it can comprehend; while the powers of American artists have been developed quite as rapidly as the public appreciation of them. There are few departments of art in which it cannot be truly said that the best work done in America is as good as is done anywhere; and, by seeking and encouraging the best in our art, as the new Municipal Leagues propose to do, they will train the public and the artists together.

THE world of art has lost one of its most sensible and intelligent counsellors in the death of Mr. Philip Gilbert Hamerton, the editor of the *Portfolio*, author of a considerable number of beautiful and instructive books, and an artist of no mean rank, who passed away suddenly at his home at Boulogne-sur-Seine a few days ago. Mr. Hamerton was born in England, at Laneside, Lancashire, in 1831. He was prepared for the University, but his activity, and love of literature and art, led him into so much occupation that he never found time to take his matriculation. In 1855 appeared his first important work, a volume of poems, illustrated by himself. After the publication of this book, he went to Paris, to study painting; and, in 1857, an account of one of his artistic experiments was published, under the title of "A Painter's Camp." Returning to France, he married, and, although he was often in England, and held an important place in English literature, his home thenceforth was in France. Unquestionably, the intimate knowledge which he possessed of the two countries was an advantage to the readers of his books, and, still more, of his magazine, the *Portfolio*, which he projected and edited to the close of his life. In nothing are the English more insular, and the French more Gallic, than in their ideas of art; and Hamerton's cool knowledge, which no Parisian fashions could pervert, translated the best and truest part of French art, as of French character, into language which his English readers could appreciate. Of late years, his reputation as a writer has rather obscured the fame which he won as an artist during the earlier part of his residence in France; but the more elderly among lovers of art will well remember that his beautiful volume of etchings, the "*Voyage on an Unknown River*," once placed him high among the rising stars of the artistic world.

AS an etcher, Hamerton may almost be said to have founded a school. Although his style of etching was certainly based on the modern French method, he developed it with a taste and discretion which made it his own; and many a good etcher of the present day owes more than he thinks to Hamerton's example. He added, however, precept to example; and his book on "*Etching and Etchers*" is perhaps his best-known work. His observations of French life and ways, apart from questions of art, are extremely interesting, and form the subject of more than one of his books; and one of the more recent ones, on "*The Saône*," illustrated jointly by himself and Joseph Pennell, who accompanied him on a vacation voyage, is one of the most charming books in every way that we know.

FEELING that in our report of one of the sessions of the recent Convention of the American Institute of Architects, we had given an altogether too brief, imperfect and summary condensation of his paper on the artistic treatment of high building, Mr. Hastings has asked us to publish his paper in full. The paper will be found elsewhere in this issue and will be read with interest. We can only hope that readers will find, that crude and imperfect as our synopsis was, it was not altogether unjustifiable or unfair.

MR. FREDERICK LAW OLMSTED has been appointed landscape architect of the Harlem Speedway in New York, and the city may thus be adorned with another of the beautiful works of one of the greatest artists of our time. The speedway does not present a particularly favorable field for landscape gardening; but some of Mr. Olmsted's best work has been done on the most unpromising subjects; and it is much to be hoped that, after the affair is completed, it may be left to develop its beauties as its designer intended, without the manglings and alterations to which some of his work has been exposed. It is not at present known whether Mr. Olmsted can be induced to accept the appointment.

A SCHEME is on foot in Boston for laying a system of fire-mains, to bring salt-water from the harbor to the business part of the city, and to provide steam-pumps for keeping the water in the mains under sufficient pressure to carry it directly from the hydrants to the top of the highest buildings, without the intervention of the ordinary fire-engines, which are frequently delayed by the crowded condition of the streets. The plan was originally proposed by the Fire Commissioners

and has the warm approval of the most distinguished fire engineers of the city, and has now been taken up by the merchants, who have sent in a formidable petition in favor of it. Boston, being, so to speak, a modern city scattered through an ancient one, presents peculiar difficulties to firemen. Even now, masses of wooden buildings lie concealed behind the costly structures of the present day, with their millions of dollars' worth of valuable contents, and constantly threaten them with destruction. According to the insurance maps, more than half the built-over area of the most important business part of the city is, if we are not mistaken, covered with wooden structures. The building-law cannot touch them, so long as they are not altered, and they remain a continual menace to Boston property. Unless some such radical measure is taken as that proposed for Glasgow, where the draft of the new building-law has a provision requiring all the buildings in the city to be brought into conformity with it within some years, Boston is likely to suffer for centuries to come from a condition which has already cost it millions and millions of dollars; and a good and quickly available water-supply, such as the new scheme proposes, will be the best palliative.

A STORY is going about through the daily papers, in regard to certain bronze doors for the great Vanderbilt mansion in New York. According to the reporters' version of the tale, Mr. Vanderbilt, when in Florence, was struck with the appearance of the doors on "the San Giovanni Baptistry," which were made by one "Lorenzo Gilbert," "more than four hundred years ago," and resolved to have a reproduction of them made for the entrance of his new house in New York. He was confirmed in this resolution by hearing that "Angelo" regarded "Gilbert" as "a master workman," and, still following the reporters' account, ordered forthwith, from "a bronze-firm" in Paris, duplicates of Signor Gilbert's work. The contract price agreed upon is said to have been one hundred and twenty-five thousand dollars. The doors, we are informed, were duly completed and delivered, and the contract price paid. When they arrived at their destination, Mr. Vanderbilt and his family were shocked to find that there was "too much gilt daubed on the panels." As the real Baptistry doors were probably, when they left their author's hands, as brilliant with gilding as Ghiberti, "the goldsmith," could make them, it must have been a critical taste which could have discovered an excess of gold on the panels of the imitation; but, however that may be, it was decided, as we are told, to have the gilding scraped off. It would seem as if a vigorous application of sand-paper and wire brushes might have reduced the "gaudiness" to an inoffensive point; but Mr. Vanderbilt, it appears, thought best to send the doors to a New York "art foundry," to have the gold thoroughly removed. For this purpose it was necessary to take off the panels; and, to the horror of the local sculptors, "art-workers," bronze-founders and others, it was discovered that the sculptured part of the doors was of "thin metal," screwed to "a common wooden frame." Mr. Vanderbilt, we are assured, was "astounded" at this discovery, and wrote to the Parisian "bronze-firm" about it. The "bronze-firm" replied that doors of solid bronze were unheard-of in France, and that they had not agreed to furnish anything of the kind; and Mr. Vanderbilt, with the remark that he "would not permit the doors to be placed in position in his mansion," ordered new ones, of solid metal, to be made for him by the enterprising establishment to which had been confided the scraping-off of the gilding from the "fake doors" of the French firm. Meanwhile, the wretched objects whose fraudulent character had been thus fortunately unveiled appear to be the target of the just indignation of all those who would have liked the contract themselves; and, while Mr. Vanderbilt has not actually thrown them away, it is reported that he intends presenting them to the Metropolitan Museum of Art, where, as representing a famous work of Italian art, it is hoped that they "may be of service."

THERE is something shocking in the idea of connecting all this ignorant scandal with the ineffable beauty and nobility of what is certainly the greatest work of applied relief decoration in the world; and it is only fair to say that we believe very little of the part of the story which relates to Mr. Vanderbilt, who has quite enough taste and feeling to appreciate good sculpture of the kind, and who, it may be observed, is not in the habit of presenting to the Metropolitan Museum

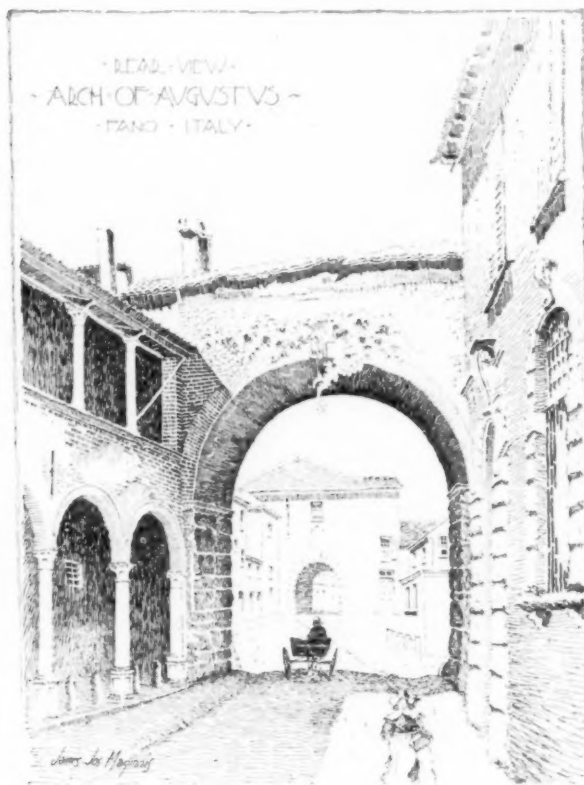
cast-off objects which he does not think good enough for himself. So far as the Museum is concerned, it may well be pleased at the prospect of possessing a copy, by good French hands, of the immortal work of the Florentine goldsmith, and, while we regret that the "gaudy gilding" should have been scraped off, we commend the doors, whenever Mr. Vanderbilt's intention shall have been carried out, to the attention of all students and lovers of art who may visit the Museum.

THE German *Reichs-Anzeiger* gives a short account of the excavations at Hissarlik, which, after the death of Dr. Schliemann, were taken up by Dr. Dörpfeld, and are now completed for the present. It will be remembered that Dr. Schliemann found the hill of Hissarlik to be covered with several strata of debris, differing widely in character, and indicating that it had been occupied by various colonies of people, not, as a rule, nearly related to each other, who had, apparently, been successively driven out, and their places, after an interval, in which such buildings as survived the destructive fury of the conquerors had succumbed to natural decay, filled by new settlers. In fact, the appearance of the ruins gave some clue to the manner in which each colony had perished, one stratum of debris being so mixed with fragments of charcoal as to show that a great conflagration had swept away the town; while others indicated natural decay.

PROFESSOR DÖRPFELD, taking up the work where Schliemann left it, ascertained that, above the virgin soil of the hill, there are nine distinct strata of debris. The ninth, or upper stratum, is formed by the ruins of an important city of the time of the Roman Emperors. It will be remembered that the Julian family, to which the earlier Emperors belonged, traced its descent, through Iulus, to Æneas, the son of Anchises of Troy by the goddess Venus. They therefore regarded, or pretended to regard, Troy as their ancestral home; and it was by their favor that a considerable Roman town sprang up on the deserted hill of Hissarlik. Of this Roman town are still distinguishable the remains of a theatre, a forum, a temple and other buildings, and several inscribed marble slabs, found in the ruins, describe the hill as the Acropolis of the Roman city of Ilion. Beneath the marble of the Roman town are found two distinct strata of ruins of unimportant buildings, which, by the objects found in them, are clearly identified as belonging to Grecian settlements, one dating from the early Grecian period, anterior to 500 B. C. and the other from the later period, between 500 B. C. and the Christian era. The two Greek towns were probably quite distinct, one having been deserted for centuries before the second was built. The history of the Roman city and the two Greek villages extend over at least a thousand years, yet their remains constitute only three out of the nine strata of debris. Below the ruins of the earlier Greek town are found the imposing remains of an important fortified town, which may reasonably be believed to have been the Troy of the Iliad. These ruins show marks of fire, which would indicate capture and destruction by a hostile army; but they are still in comparatively good preservation. Dr. Dörpfeld, with excellent judgment, instead of indulging a natural curiosity in the investigation of the more ancient remains below, has devoted himself to this stratum, and has revealed to us Homer's Troy in a tolerably perfect form. The walls surrounding the Pergamos, or citadel, the very walls around which Achilles dragged the body of Patroclus, still stand, the upper part of them only having been thrown down or carried off for building stone; and in strength, extent and perfection of workmanship they surpass almost anything of the kind in all antiquity. Naturally, the character of the work somewhat resembles that of Agamemnon's Mycenæ, but the skill of the Trojan stone-cutters is much superior to that shown in the buildings of Mycenæ or Tiryns. It is curious, also, that the angles of the Trojan wall, which forms a polygon, with perfectly straight sides, are decorated, as well as strengthened, by a narrow pilaster. Just inside the walls still stands the stonework of a sort of guard-house, or, possibly, of a fortified residence. The kitchen, with its fireplace and mill-stones, is still distinguishable, and in the debris lying on the floor were found various cooking utensils. Besides these, great numbers of fragments of pottery were found in excavating at this level, most of which belong to the well-known Trojan type, while some are plainly Mycenaean.

HIGH BUILDINGS AND GOOD ARCHITECTURE.¹

WHAT PRINCIPLES SHOULD GOVERN THEIR DESIGN.



I HAVE been invited to speak upon the subject of lofty buildings, from an artist's point-of-view. I hesitated to accept, because in general I believe it is better to work than to talk about working. Work is so much more and higher than words. And yet a comparison of views among us, who are all workers, may be mutually helpful. There is but little to be said upon this subject which has been assigned me, but I may hope, at least, to suggest a few things which will invite discussion.

I will not venture to discuss the propriety of erecting such high buildings, or the municipal laws that should limit their height, because that aspect of the question has been assigned to another; but I will only express my own personal convictions upon the subject.

I believe that there should be rational limitations for all buildings constructed solely for revenue. This is required by practical and sanitary considerations. From an artistic point-of-view, my subject permits me to argue that there is nothing more unfortunate in the general aspect of a city than the necessarily broken sky-lines of our streets, because of there being no legal limitation as to the height of buildings. It is almost discouraging to spend one's energies upon fifty or one hundred feet of an avenue or street, when, however good the result in itself may be, we are only making a blot upon the ensemble of the general line of building. Legal limitations would give us that monotony so essential to the general appearance of a city, and also so essential as a background for exceptional monuments. In such a company as this, it is not necessary for me to do more than allude to the rigid building-laws existing in other countries than ours, in order to explain the charming unity and monotony which exist in the streets of the principal foreign cities.

Modern life and habits, modern inventions, the modern industrial and commercial spirit, perfected systems of lighting, ventilating and heating, the elevator and other practical conveniences, have of necessity imposed upon the architects of our time a new and serious problem to solve. This problem must confront us, even if legal authorities finally fix a limitation as to height or number of stories; for such a limitation can only simplify the problem, and not eliminate it. It must, therefore, be solved in an artistic way. To contend that this one problem, resulting from the industrial and commercial spirit of the age, must, as has so often been assumed, determine and transform all modern architecture, is unquestionably an exaggeration. The architect of our time has practically the same civil, domestic and religious problems to solve, in their many and varied forms, which have been given his profession ever since Classic times. The variety of problems only increases as life expands and differentiates, as is noticeable when we study the history and development of architectural style. The mere theorist is apt to make too much of what he

calls an "entirely new state of affairs," and so becomes revolutionary in questions of design. The office-building is only one step farther in the general advancement. With the many difficulties before us, while endeavoring to design a lofty structure, we must not be discouraged, but only try to build in the most natural and logical way — adapting all precedents to this one new condition.

Before suggesting any solution of the problem, allow me to say it is both easy and permissible for me, as well as for all of us, to preach better than we have been able to practise; especially when such difficulties are before us as baffle all education and demand experience which involves failures. Therefore, I beg those of you who are familiar with any work of this kind in which I have participated, not to allow what I have done to prejudice you against any suggestions which I may be able to make concerning this matter.

It would seem as if nature had come forward to provide us with comparatively new materials, in iron and steel, to assist us in this new kind of work. That these materials should play a most important part in our designing, it seems to me must be accepted. Our building laws, instead of hindering the architect in his design, should assist him more than they do, by being properly revised. Some practical solution should be devised, which would permit the use of apparent iron construction, within the spirit of our laws. We might use exposed iron in a partly decorative way to indicate the constructive members which are concealed of necessity, for fireproof reasons. I cannot imagine a more natural and beautiful solution than to treat these iron and steel constructions with curtain-walls, by honestly showing the iron or steel on the façade, with a filling-in of terra-cotta, brick or faience, with projections constructed in apparent iron and terra-cotta. But such a solution is even more difficult to talk about than to execute. If the laws should be revised, as suggested, we could only wait for some one capable to experiment in this direction.

Let us now consider the artistic treatment that is possible under existing legal conditions. The utilitarian problem which confronts us is simply a bee-hive, or manifold collection of similar cells, with equal divisions, both lateral and perpendicular. As in all architectural study, our façades should, as much as possible, interpret this interior condition of things. In order to do this, there are but two principles of design which suggest themselves. One is, to build a façade and to pierce it with windows equal in size and distribution, leaving equal wall-surfaces to be decorated with ornament and detail. But this would not be an artistic solution, for it is simply giving up all endeavors to meet the difficulty — for architecture should demand, first of all, that we know how to make openings in a wall so as to have a proper and agreeable relation between them, and to leave well-proportioned wall-surfaces. Shadows from projections are always secondary to the deeper and larger shadows that these openings produce, and of still less importance are the lights and shadows obtained by ornament. An equal distribution of openings, with ornament, may be decoration, but it is not architecture. It is, as it were, decoration applied to a treatment legitimate only for light-wells and rear yards — a checker-board arrangement. Any good architectural building must always look well, and be interesting to the architect, when seen either at a distance, or by moonlight or twilight, when only the main masses are apparent. The other principle in design is that of unequal division. To secure this, which seems to me to be the true principle — *i. e.*, a large opening in contrast with a small one, or the grouping of openings together, and the proper color and variety in wall-surfaces, we must of necessity resort to combining some stories in one motif. In so doing, instead of filling-in these large motifs with stone divisions, is it not more rational to allow the steel, iron or other construction of the interior floors and partitions to be apparent, instead of entirely masking them with masonry in the façade, and destroying the true value of the openings; that is to say, is it not more rational to accentuate the motif by filling-in with some other material different in character and color, rather than with a pierced wall of stone. Such apparent iron construction in these motifs should then be treated or decorated in that light and delicate way which the nature of the material would seem to demand. This would give the composer almost absolute liberty in applying the same great principles of composition as obtain in other problems.

With such difficulties at hand, we must more and more demand from the critics and the profession alike, an absolute freedom from all narrow and biased prejudices. Taste is a matter about which there are many perverted ideas. People are more sensitive about questions of taste than about almost anything else. I really believe that there has been more rubbish written in this relation than in politics or religion. Every man's taste, like his orthodoxy, is personal. It belongs to himself, and to nobody else. It is, therefore, a very presuming thing to condemn a work of art because it does not happen to accord with your taste. Think, first, of what the artist has endeavored to do, and then how he has done it. We hear men say, "we know what pleases us" — but it surely requires but little taste to know that. I have heard men who called themselves architects, condemn the best portions of the Louvre, and other great works in architecture, because of their petty prejudices and their little formulas of good taste. They write or dogmatize in a way that is sometimes very persuasive, using superficial arguments, and perhaps applying some well-known principles, without being able to recognize the exceptions. It is difficult, in fact, to determine the difference between a prejudice and a principle. We must no more mistake prejudices for principles in art than in life. We should not

¹ A paper read by Mr. Thomas Hastings, F. A. I. A., at the Twenty-eighth Annual Convention of the American Institute of Architects, October 16th, 1894.

be too outspoken about our prejudices, but should make proper allowance for our temperaments. Some men have so much conceit that they do not hesitate to condemn *in toto*, because of their little prejudices, works of art which have been considered masterpieces alike by artists and by an intelligent and admiring public for centuries. They write critically, not only about individual buildings, but they decry entire epochs in the history of art. We must demand freedom from this.

Some men would fain settle the height and projection of a cornice before taking their pencil in hand. The pilaster need not of necessity be a buttress—a cornice need not of necessity crown the entire height of a building, simply because of the etymology of the name—this especially, when the building is so high that no reasonable projection could crown it, or be weighted enough to be held in place without iron. Webster and Worcester are not criteria in architecture. A pediment need not necessarily receive a roof because it was originated for this purpose. Even broken pediments, so much deplored by Purists, have been built by the greatest of artists. They cannot be said to be bad, when they compose well and look well. The masterpieces of architecture, of all ages, contradict such theories, and show them to be prejudices. While we can refer to such precedents, we need not fear to build attics, or to decorate with pilasters and pediments, if they look well.

The story is told of Hayden, that a pupil brought to him one of the Master's compositions, and asked him if certain sequences were not wrong, or contrary to the rules. Impatiently, the Master replied, "Yes, but they sound well." If a design looks well, it is well. Of course such freedom should not be carried so far as to become license.

It is right to be logical, but a work of art was never beautiful solely because logical. The most difficult thing in composition, and I believe this to be true in all art, is to know how to be simple—to be simple without being stupid and empty; to be firm and strong without being hard and angular; to have good detail, which on the one hand, does not assert itself to the injury of the composition, and on the other hand is not timid for fear of a want of refinement. When a man has acquired a certain knowledge of his art, timidity is almost as bad as vulgarity or brutality, and weakness as unpardonable as coarseness.

Therefore, in solving this exceptional problem, the "high office-building," we must demand, while holding to precedents and traditions as much as possible, perfect freedom in composition, and, above all, avoid copying or adapting entire *motifs* or parts of other buildings that we have seen, to these new conditions. We must compose, and not copy. Only in this way will the new problem play its part among the numerous and varied other conditions of our life, to influence modern architectural style in its further development.

New conditions have always demanded of contemporaneous architects, a modern architecture expressive of the times, and every honest solution of this new and most difficult problem should be allowed to have its proper and natural influence upon our architecture.

PROFESSIONAL ETHICS.¹

THE calling of the architect differs materially from other professions, in that it requires for its proper exercise a combination and variety of abilities and acquirements known to none of the others, and also in the fact that its practitioners have never fully agreed in any statement of the needed qualifications for its exercise, or the relative importance of such qualifications; nor have they to any extent, as in the three so-called learned professions, bound themselves by any tests of examination that might demonstrate the possession of even the rudiments of technical information or personal aptitude for the practice of their chosen calling. Although in older countries the accumulations of precedent have done something towards the education of the people as to the rights and duties of architects, still, even there there is much to be done in this direction, and the courts and societies are constantly bickering over questions of morals, manners and custom that should be settled by plainly-stated rules. So that we have little to learn from them except through the lessons of their failures.

Such being the case under the older civilization, it is no matter for surprise that with us the title of "profession" is somewhat scornfully denied to the practice of the architect.

It is not only the ignorance of our employers as to what we should do, how we should do it, and the value of the service when rendered; but all these matters are purposely confused and befogged by the deliberate efforts of the ignorant, reckless and unprincipled, who hang on the outskirts of all callings, the limits and responsibilities of which are vaguely defined and which seem to offer soft-handed employment and easy living to the enterprise and impudence of incompetency. To the disreputable efforts of these, is added the eccentricity of men of real ability who try to turn the current of general practice into narrow channels, and thus to enhance the value of their speciality and make it the only standard for all.

A new profession offers more chances for misunderstanding and has greater need of definition and explanation.

While we suffer to some extent with our public, from lack of years and familiar precedents, we are better off than others in the ab-

sence of accumulated prejudices, and in a freedom of action unknown in older communities. There are no barriers of caste. Ability and industry will raise any man to a good position and maintain him in it; and that without resort to dishonorable or even questionable practices. Above all, the control of our course and policy lies not with any small number of brilliant, eccentric or temporarily-prominent leaders, but in the great body of the middle professional class, the "all-round" architects who do the bulk of the work and have the power through proper organization to dictate rules of practice that must in due time prevail. Immoral, irregular or eccentric efforts can work no great injury to the solid front of the majority. Although the practice of our larger class is, in the main, reputable and consistent, it is a fact that the neglect to combine in the announcement of any intelligible statement of proper methods leaves our position too much the sport of accident and misunderstanding.

"We must settle all important relations to each other before we can make any progress toward an assured and dignified standing with our patrons, the public."

The Philistines who look upon every calling as one more chance for personal gain, endeavor to persuade us that our occupation is a combination of manufacture and commerce; partaking, on the one hand, in all the economies, both legitimate and fraudulent, of manufacturing; and on the other, in the common advertisement, self-assertion, open rivalry and solicitation of trade, and also in the unblushing falsehood and fraud, only too frequent in mercantile affairs.

If the practice of architecture were a trade, it would be subject only to the control of such commercial morality as the times afford, and such regulations as might be forced upon the individual for the good of his competitors. If not a trade, the first step is to define clearly in what manner it differs from less intellectual or artistic callings, and what is right and what is proper in its practice. By what is right is understood some guide in ethics, or the special morals applicable to the pursuit in question, and to be embodied in fixed rules; and by what is proper, some recommendations for conduct, not absolutely compulsory, but such as may be defined as "good form." Something by which the layman may be enabled to gauge approximately the standing of an architect.

"Rules of professional ethics refer only to those relations to clients, brethren or public, which differ from those of laborers, mechanics and tradesmen."

There is a vague notion prevalent that all professional men should be gentlemen. The much-abused term is of little use for our purpose, as its interpretation is subject to too many fluctuations under differing social conditions.

Our calling is not at present a profession, except in the practice of a minority, but it may be claimed to be in a state of evolution; with the full standing of professional honor and legitimate practice as its goal, and on account of its condition of progression and reformation, especially in need of codes and definitions.

It is useless to talk of independent and isolated action. We have arrived at a stage of progress when the safety of the many demands union and organization. If we would not have rules forced upon us to our injury, we must make and publish better ones ourselves. There is no surer way to lower all professional standards than by "cut-throat competition." While the better men prey on each other, the worst are the only gainers.

Our problem differs from any to which we can turn for guidance or example. We must work it out, as we have been forced to work out other new measures of self-government. We cannot perhaps originate a new architectural style. We can and should formulate a style of professional practice.

THE "UNIFICATION" OF LONDON.

THE amalgamation of the ancient corporation of the City of London with the London County Council is of such great importance that no excuse is needed in laying before the readers of the *American Architect* the position of this important question in London at the present moment.

Unification has been a word in the mouth of all good citizens who take interest in the well-being of the vast metropolis for many months, even years, past. The *pros* and *cons* of the question have been fully discussed in all sections of the community, but what makes it of the greatest interest at the present moment is the issue of the Report of a special Royal Commission appointed to consider the proper conditions under which the amalgamation of the City and the County of London could be effected, and to make specific and practical proposals for that purpose.

Great opposition has at all times and on all hands been placed in the way by the ancient Corporation of the City, to any suggestions that have been made from time to time in former attempts to deal with this problem of London government. Ever since the year 1835 some reform of the constitution has been aimed at. The progressive party of the London County Council have used all their influence to bring the matter forward again, as they feel that one metropolis like London cannot and should not be governed by two distinct bodies, but that all local government should be under one supreme Council, including the old City and the many districts comprising Greater London as now embraced in the Administrative County of London.

It certainly seems odd to the outside observer that whereas

¹Read by John A. Fox before the Boston Society of Architects.

certain bridges of London within the City are under the Corporation, those west of Temple Bar are under the management of the London County Council; on the other hand, the drainage of the City, as well as of London as a whole, is controlled by the Council. Again, certain parks and open spaces, such as Epping Forest, outside the area of the City of London are under the care of the Corporation, while other parks, except the Royal Parks, within the metropolis are looked after by the Council. Dangerous structures, unhealthy areas, housing of the working-classes, etc., are in the hands of the Commissioners of Sewers in the City, but of the Council outside that area, while such municipal government as concerns gas-testing, water-supply, asylums, storage of explosives, street improvements, reformatory-schools in the City come under the supervision of the Common Council, similar matters outside that area being cared for by the London County Council. The police within the City are Corporation servants outside Government officials.

Such examples of the complication of local government now existing within the Administrative Council of London (which includes all London) are sufficient to show why the cry is for reform. On the other hand, there have been many points of objection raised by the City Corporation to any change: as the custodians of immense sums of money and most valuable property, with many ancient and wealthy "Companies" and "Liveries," and with the strong argument that they have never abused their trust, but have ever been worthy and fair administrators of the powers vested in them, they call out loudly against any interference with their ancient rights, and any appropriation of or change in their administration of the charities held in trust by them. The ancient customs of the mayoralty, surrounded with mediæval pageantry, with the procession through the streets known as Lord Mayor's Show, the functions, banquets and lavish entertainments at the Mansion House, the hospitality shown the distinguished visitors to England, the administration of justice, with the Lord Mayor as chief magistrate of the City of London, all tend to surround the Lord Mayor and Corporation of London with a popularity not easily shaken by any suggestion for the benefit of remodelling local government. The Lord Mayor's Show is far more interesting to the general herd than the maintenance of an efficient main drainage of the city.

With such a problem before them, the Commissioners appointed to make suggestions for reform had no mean task.

Let us hastily glance at the result of their labors. Briefly, it may be said, looking at the question from a neutral standpoint, that the report before us contains most masterly and statesmanlike proposals, which should form the basis, at some early date, of an Act to be passed by the British Parliament.

Taking the reference made to them, the Commissioners confined their report to how best to bring about the change; this view of the reference, however, met with strong disapproval from the Corporation, and the City Solicitor, who formed one of the Commission, resigned his seat at an early stage of the proceedings, and the Corporation went so far as to withdraw all their witnesses who were to be examined before the Commissioners.

London may be said to consist of many towns within one metropolis, and the difficulties are thereby greatly augmented. This was evidently seen by the Commissioners when they proposed one supreme central governing body with several strong local bodies under them. The administration of London demands a town rather than a county government, and to use the words of the report:

"It will be at once apparent that the principal difficulty in effecting a reorganization of the government of London as a whole, lies in the existence of the City as now limited, containing barely one square mile (671 acres) out of the 118 miles (75,442 acres) covered by the Administrative County; with a population insignificant at night—only 37,700 out of 4,232,000 in the whole county—but in the daytime more thronged than the most crowded district of the rest of London; a rateable value out of all proportion to its size, forming one-eighth instead of 1-112th of the whole; and with an historic reputation for splendor and wealth which are the pride, rather than the envy, of the rest of the metropolis."

The huge area and population of London makes it necessary that there should be subsidiary bodies to discharge local highway, sanitary and other duties, and the Commissioners advise the placing in the hands of these minor bodies as much of the detail and routine work of local administration as possible, to relieve the ever-increasing work which otherwise would be thrown upon the shoulders of one body, reserving to the one central authority the power of making by-laws to govern the lesser bodies and the control of matters which affect the metropolis at large rather than individual districts.

It is proposed that the one large body, and the several minor bodies should consist of members returned by popular election. The supreme body, to be called the "Mayor and Commonalty and Citizens of London," should succeed to the present City Corporation and County Council, the Mayor being the titular chairman of the Council and enjoying all the rights, offices, dignities and privileges of the present Lord Mayor, the chief magistrate and representative of the people. The Lord Mayor should be paid, but no other member of the body, and the chief of the staff should be a permanent official "possessing legal qualifications," and not a member of the Council, as is the case with the present County Council, where the Deputy Chairman is in receipt of a salary as the nominal head of the administrative officers.

The suggestions made with regard to the functions of this new Corporation are, first and foremost: it must have strength, dignity and authority over the subordinate bodies; it must frame by-laws for these bodies and, we take it, administer to such wants as main sewers, main roads and embankments, fire-brigade, commons, parks and open spaces, street naming and numbering, licensing of theatres, (except those within the jurisdiction of the Lord Chamberlain), music-halls and race-courses, bridges, street improvements, water, gas, asylums, markets, etc.

It should here be mentioned that although the new Corporation is suggested to embrace the old City, yet, for minor administrative purposes, the City is to have a lesser governing body as in other districts; so that the City should still have control over certain of its funds, revenue and existing debts, but the majority of these where not of local interest would be vested in the new Corporation.

The next paragraph of the Report which calls for attention is of sufficient interest to all to be quoted in full, bearing as it does upon the historical and ancient customs of the City of London.

"As the new Corporation would thus inherit and succeed without breach of continuity to the powers and possessions of the existing Corporation, and as it would be within its discretion to assign to the Lord Mayor such sums as might be thought proper to meet the expenses of his office, we may look for the maintenance in the future of all the useful and many of the stately traditions of the past; and, in particular, the Lord Mayor may be trusted to represent before the world the great community of which he is the head, with the splendor becoming his position. It may be noted in this connection, that among the privileges which would be transferred, should our recommendations be approved, would be the right of special access of the Corporation to the Sovereign, and of the presentation of petitions at the Bar at the House of Commons."

The paragraphs dealing with the administration of law and justice are perhaps too wide of the mark and of too local an interest to come under review here, and we pass over these matters, as well as the many pages given to questions of finance, glancing at the functions of the minor or local authorities proposed for the City and other parts of London as a whole.

These functions comprise, amongst others, sanitary administration generally, construction of new buildings, control of unhealthy dwellings, drains other than main sewers, maintenance of roads other than main highways, small street improvements, regulation of traffic and tramways, maintenance of small open spaces, powers as to electric light, gas-supply from small companies, overhead wires, sale of food, drugs, etc. No duties should be undertaken by the central body which could equally well be exercised by the local authorities.

Such, then, is the scheme proposed for the future government of London, and we have no hesitation in saying, that with the extreme difficulties of the question, and the delicacy of feeling shown not to trample upon existing privileges and functions of ancient and time-honored renown, the Commissioners have fulfilled their task in a most praiseworthy manner, and made practical suggestions which we trust to see the British Constitution will not fail to enforce within a reasonable period. Briefly, it may be said that the proposals retain in the new Corporation all that is worthy of the old Corporation, and, by making it a popularly-elected body, all the desires of the progressive members of the London County Council would be met, and "unification" shortly be brought about. Seldom, if ever, has it been our pleasure to peruse such a diplomatic document as this report.

NOTES ON THE EARLY CHRISTIAN MONUMENTS OF CORNWALL.

CORNWALL possesses a larger and more varied number of early Christian monuments than any other county in the British Isles. So plentifully are they scattered throughout this district, that it may occasion surprise to many of our readers unacquainted with the subject, when they learn that it contains upwards of three hundred crosses alone, besides some five-and-twenty or thirty inscribed stones, two inscribed and ornamented altar-slabs, and four coped stones, two only of which latter are, however, perfect.

Further evidence of the frequency of their occurrence is attested by the existence of some thirty or forty cross bases, representing all that now remains of the original monuments, as the crosses belonging to them have long since disappeared, having probably been used as gate-posts, or applied to some other utilitarian purpose, and alas! in many cases entirely destroyed.

In conducting the present inquiry, it will first be necessary to glance briefly at the early Christian history of Cornwall, and see to what extent it was connected with other counties, and how its monuments were affected by that intercourse. When Christianity was first introduced into Cornwall is not, and probably never will be known, and the absence of any monuments bearing Christian symbols tends to show that it was only Pagan during the Roman occupation. Indeed, it was not until the mission of S. Germanus of Auxerre, and S. Lupus of Troyes in A. D. 429, that the existence of Christianity in Britain is associated with the names of ecclesiastics known in the history of other counties.

Several of the Cornish churches are dedicated to Gallican saints, as, for example, S. Germanus of Auxerre, S. Hilary of Troyes, and S. Martin of Tours, thus indicating that, in all probability,

Christianity was introduced into Cornwall from Gaul as early as the beginning of the fifth century, during the lifetime of these saints. Again, the connection between Cornwall and Brittany at this period is shown by the dedication of two churches to S. Brioc, the founder of Treguier and S. Briec, before A. D. 500; to S. Winwolanus, Abbot and founder of Slanndevensch, previous to A. D. 504; and in the sixth century to S. Samson and S. Buloc, Bishops of Dol., to S. Ninnoc, or Non, the mother of S. David and foundress of San Ninnoc; and to S. Patern of Vannes, and S. Pol de Léon.

Churches dedicated to Welsh saints are represented by S. Cybi of Slangybi, and S. Carannog of Slancrannog—both in Cardiganshire, and are associated with Cuby and Crantoc in Cornwall.

Irish saints are also commemorated, such as S. Columba, by S. Columb Major and S. Columb Minor: S. Colan, at S. Colan; S. Hya, at S. Ives; and S. Kieran, at S. Keverne. Finally, we have Saxon or Danish saints in the names of S. Cuthbert, S. Dunstan, S. Wenefrid, S. Olave and S. Werburg.

Many other saints might be mentioned, but the few names given will be sufficient to establish the relationship existing between Cornwall and the neighboring countries.

The subjection of the British bishops to the See of Canterbury took place in the reign of King Athelstan, A. D. 925-940.

The inference to be drawn from the foregoing dedication goes to show: that Cornwall was more intimately connected with Brittany and South Wales than with Ireland, a fact which is further proved by the character of the inscriptions on the rude pillar stones, and the ornament on the sculptured crosses.

With regard to the works which have already appeared on the subject, Mr. J. T. Blight's "*Crosses and Antiquities of Cornwall*," is, as far as it goes, the most complete. The first edition was published in 1856, and the second and last in 1872. But the stones are not arranged in any methodical way, and follow on each other more in the sketch-book form. Moreover, there are only about 108 examples illustrated, and some 60 others mentioned, which according to the figures already given, falls very far short of the total number. This may be accounted for by the fact of a great many having been discovered since, including most of the ornamented crosses. The value of the book lies in the information, showing the position of several of the stones in his time, which from one cause or another have since been moved.

Leyland, in his "*Itinerary*," notices the inscribed stone at Castle-ton, and Camden (1606) the cross base of Doniert. Borlase (1754) illustrates eleven of the inscribed stones, but no crosses. Lysons (1814) gives four crosses, and most of those stones already illustrated by Borlase. Much more has been done in modern times, as in 1876, E. Hübner illustrated twenty-two inscribed stones from Cornwall of the pre-Norman period. On this class of monument the most valuable aid has been rendered by the Reverend W. Iago, of Bodmin, who intends shortly to publish a complete book of his labors in this direction.

Before, however, entering upon any description of the monuments, it is necessary to state in what manner we propose to treat the subject, in order that the reader may be enabled to follow it without difficulty. And it will be readily understood that, unless some systematic method of procedure is adopted at the beginning, confusion is likely to arise. After mature deliberation, the author has decided that the simplest and most direct manner of dealing with the subject is to arrange the monuments, as far as possible, in an order corresponding with their architectural development, commencing with the rudest, gradually proceeding *pari passu* to the most elaborate. At the same time it must be distinctly understood, that the mere fact of placing one particular type of cross before another does not imply that it is on this account earlier than those which follow.

The inscribed stones will first be noticed, since our actual knowledge of the numerous monuments, as a whole, shows that they are the oldest. Following them will come the various types of crosses, and although the unornamented examples of the latter class are numerically the largest, it is only intended to illustrate a small proportion of them by way of carrying-out the above method—or, following the thread, as it were—which gradually leads on to the highly ornamented and more interesting Celtic or Saxon crosses. These latter will be more fully considered, comparisons of the ornament upon them being made, when occasion requires, with similar examples in other parts of Great Britain, as well as notes on foreign influences traceable in their detail.

It may here be remarked, that the specimens it is proposed to illustrate were all measured and drawn to scale by the author, and in the case of the inscribed stones and ornamented crosses, careful rubbings were taken, which, to ensure accuracy in reproduction, were afterwards photographed to the required scale.

A word of explanation regarding the names of the parishes and villages in Cornwall will be found useful, when giving the different localities in which the various monuments are situated. The county is divided into twelve deaneries, and contains about two hundred and thirty-eight parishes. With few exceptions, the chief town or village of a parish bears the same name as the parish itself, the former being called, in distinction, the "churchtown," because it contains the parish church. Thus, for an example, a person may be in Altarnun parish, and yet be three or four miles from Altarnun churchtown. The author experienced this on one occasion. Meeting

a man, he inquired how far it was to Altarnun, "Yoom (you are) in Altarnun." "Yes, but to the churchtown?" "Oh, iss, well, I s'pose 'tis about a dree mile!" It will be seen from this that the distinction is somewhat necessary.

Having thus introduced the subject, we will now proceed in detail with the monuments themselves.

It has been found convenient to broadly divide the erect monuments into six classes, viz: (1), Inscribed pillar stones; (2), Wheel crosses; (3), Unornamented holed crosses; (4), Ornamented crosses; (5), Latin crosses; and (6), Miscellaneous Monuments; and to treat first of their geographical distribution.

The inscribed stones, as well as those included in Class 6, are more thickly disposed in the middle and western portions of the county, and gradually diminish in numbers towards its eastern end. It is curious to note in passing, the progress of this diminution, for, in the adjoining county of Devon there are only three specimens of these stones, while the next two counties of Somerset and Dorset have only one in each.

The Wheel crosses, locally called "round-headed crosses," are by far the most common and will subsequently be dealt with in fuller detail; suffice it here to say, that by a "wheel cross" is meant an upright stone, with a round head of a greater diameter than the width of the shaft below. These with the remaining classes are pretty evenly distributed throughout the county.

Class 4, the Ornamented crosses, are principally found in the church-yards, though few, if any, are now *in situ*. Most of them have been brought to light in comparatively recent years, being found built into the church walls, and were only discovered during the restoration or rebuilding of the fabrics.

Why they should have been thus used is not known, but it is really most probable that after the disappearance of the Celtic church they ceased to be venerated, and when new styles of Gothic architecture were introduced, their beauty failed to please, so, lying uncared-for in the churchyards, they were simply used as building material. Local tradition on questions of the kind is seldom silent and often very amusing, as the following instance illustrates: The old lady who looks after the church at Cardynham, where a very fine cross was taken out of the wall, stated, in explanation of its having been there, that "It was hid away in the church walls by the Catholics"! adding that "when it was tooked out, the blacksmith wanted to have 'un to bind his wheels 'pon, but e' (*i. e.* the cross) wasn't 'ardly big enough!"

The majority of these monuments were the old church-yard crosses erected for devotional purposes, except in a few instances where the inscriptions upon them show that they are commemorative.

Generally speaking, the greater number of the monuments are dotted about on the bleak moors, originally far from any habitation, and the questions naturally arise, For what purpose were they erected? and Why do we find them in these out-of-the-way places? In the first instance, there can be no doubt that, like the church-yard crosses, they were also erected for devotional purposes, or for praying-stations, a fact which is borne out by the following extracts:

In, "*Dives et Pauper*," a "worke emprinted by Wynken de Worde" in 1496, there is the following quaint assertion:—"For thys reason ben crosses by ye waye than whan folke passyngge see ye croyses, they shoulde thynke on Hym that deyed on ye croysse, and worshippe Hym above al thynges."

Again, the first clause in the will of D. Reginald Wertherderwa, Principal of Bull Hall, in Oxford, and Rector of Creed, Cornwall, dated February 11, 1447, sets forth that, "New stone crosses [are] to be put up, of the usual kind, in those parts of Cornwall from Kayar Beslasek to Camborne Church, where dead bodies are rested on them to burial, that prayers may be made, and the bearers take some rest." The foregoing gives a very late date to some of the monuments; at any rate, it proves that even in mediæval times it was the custom to erect crosses. We must remember, nevertheless, that in those days Cornwall was far removed from centres of advancement, and it is, therefore, highly probable that its crosses, like its architecture, were of a later date than those in other and more civilized localities. As no particular kind of cross is mentioned in the will, we may assume from its date that Latin crosses were implied, since some of this type belong in all likelihood to this period, and were, as we shall show, the latest form adopted. In reply to the second question, there can be no doubt that many of the crosses were erected in certain positions to act also as guides, or landmarks, across the county in the old days when the Cornish land was an almost trackless waste. The traveller or pilgrim, journeying then to some distant chapel or Holy well, had little besides these stones to guide him on his way over the moors, "from cross to cross," just as we see the Stations of the Cross in Catholic countries, leading up to a Calvary. Even at the present time many of these monuments are to be found *in situ*, by the roadside, thus showing that from time immemorial the old cross tracks have been preserved, and the now accepted term of "wayside cross" has been applied to those which are thus situated. In several cases, however, the paths, "worn by the feet that are now silent," have long since disappeared. Several monuments are to be seen at the intersection of roads, and although in many instances the crosses have been removed from the positions they must have originally occupied,—*i. e.*, in the middle of the crossing—the intersection is still called *Such and Such* a cross. Some stand by the sides of streams, and others are now placed on the tops of hedges, where they have been removed, partly for safety,

but chiefly, perhaps, to be out of the way. There is an old tradition relating to the wayside, or moorland crosses, which is worth recording, to the effect that it was a custom amongst the richer pilgrims to leave alms on the crosses for the benefit of the poorer brethren who followed them.

The Reverend W. Haslam, in the *Archæological Journal*, Vol. 4, 1847, p. 313, after quoting the passage already given from "*Dives et Pauper*," adds his own valuable remarks to those of Wyken de Worde which we have just quoted:—

"This may have been the reason in de Worde's time, and perhaps was partly so even in the early days when these crosses were erected; but the alleged reason in the old writers, and object of the wayside crosses was, to 'guard and guide the way to the church.' With respect to the former of these objects, I can attest that very many of these crosses evidently still answer this purpose to which they were originally appointed. In several parishes there are 'church paths' still kept-up by the parish, along which crosses, or bases of crosses, yet remain, and generally it will be found that they point toward the church. Where the path has been—as in most cases—obliterated and lost, the crosses in some instances still remain, not facing the west according to the invariable rule regarding church crosses, but pointing and guiding in the direction of the church. As to the allegation that they 'guard the way to the church,' there can be little doubt that in those early, and it may be superstitious, times, such was regarded to be the efficacy of the holy sign."

ARTHUR G. LANGDON.



THE ANNUAL MEETING OF THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS.—ARREST OF AN ENGINEERING CONTRACTOR.—STATUE OF SIR JOHN MACDONALD.—A NEW MISSION HOUSE.

THE annual meeting of the Province of Quebec Association of Architects was held in Montreal on October 4th. The gathering was not large, but those who were present were the principal architects of the city, which shows that the importance of the association and the objects it has in view are fully appreciated by those best able to promote them. The report of the Council had the same sorry admission to make that is made by nearly all such associations, namely, the carelessness of the students and their unwillingness to take advantage of the opportunities provided for their education, although in this particular instance, it was stated that difficulty had been experienced in obtaining duly qualified teachers. The plan of a monthly dinner, followed by papers to be read and discussed, had not answered as well as it had been hoped, and the Council very much regretted that these occasions for social intercourse were neglected. The president elected for the ensuing year is M. Charles Baillairgé, of Quebec, who, during the afternoon session, read a very interesting paper on "Foundations in Deep and Unreliable Soils." Another paper, on the "Aspects of the City in the Future," by Mr. A. T. Taylor, dealt with the laying-out of streets, and building with reference to some preconceived plan, and not allowing a city to "grow up at haphazard." In the evening, a "conversazione" was held in the galleries of the Art Association, in which were exhibited architectural drawings, sketches and views. Two notable articles on exhibition were examples of old Chinese wrought-iron work, lent by the Hon. G. A. Drummond, the pattern consisting of chrysanthemums and lilies. On the whole, the convention may be regarded as thoroughly satisfactory, and the promoters are to be congratulated upon the manner in which the Association and its work are so well kept before the public, by which means it is seen that there is in its objects something more than that which the public are fond of ascribing to such bodies—its own aggrandizement.

The arrest, the other day, of Mr. Emanuel St. Louis, the labor contractor on the bridges of the Lachine Canal, caused a decided sensation in political circles. The charge upon which Mr. St. Louis is arrested is that of obtaining money under false pretences, there being no less than six counts in the charge. It was announced a short time ago that the Dominion Government intended to institute a civil suit, and this was surprise enough for his friends, who believed that the services rendered by Mr. St. Louis to his party would shield him from proceedings that, it was hinted, might be taken against him for alleged "boodling" in connection with great engineering contracts he had carried out for the Dominion Government. Happily, the days for condoning frauds of this nature are passed. Mr. St. Louis claimed on account of "extras," the sum of \$63,000, the claim was contested, and judgment given against the contractor. Proceedings were then instituted to recover from him no less a sum than \$143,000, which he is said to have received over and above the proper payments for his work. It was, however, discovered that Mr. St. Louis had destroyed his time-books, checks, cash-books,

journal and so on, and upon this, the warrant for his arrest was issued on the criminal charge, and he has since been arrested, but released under heavy bail. Mr. St. Louis claims that he is quite ready to meet his accusers, and has no fear of the result of the trial, while it is pointed out that the case will bring to light some very "shady" transactions, to say the least, on the part of Ministers and others in authority. Of course, all this remains to be seen. The question of Ministerial authority is, no doubt, a feature of the case. A Minister is responsible for the doings of his subordinates: responsible government would be at an end, if it were not so; it is, however, perfectly possible for subordinates to do wrong without the knowledge of their superiors. This may occur through mismanagement of a department, or it may not be through any such cause, and it has been declared that ignorance of the illegality, and prompt correction of the wrong, relieves responsible Ministers. The point in this case is, not whether the Minister is responsible, for there is no question but that he is; but whether the occurrences took place through carelessness on his part, or through some conspiracy organized to circumvent him.

A fine statue (the work of Mr. H. McCarthy, a Canadian sculptor) of Sir John MacDonal, the late Premier of the Dominion, was unveiled in Toronto on October 13. The statue occupies a magnificent site at the southern part of the Queen's Park, some distance in front of the local Parliament Buildings and facing down the Queen's Avenue. Great as was Sir John MacDonal, the father of federation, and, therefore, the maker of Canada, a finer site could hardly have been found in the whole country; so exceptional, indeed, is the site, that many have said it should have been occupied by no other statue than that of Her Majesty, the Queen; but it may be remembered that honor to the agent is honor to the principal, and the ambassador is clothed with the glory and dignity of the sovereign he serves, and while we do honor to the memory of the leader of Her Majesty's Government we do honor to Her Majesty herself. While we like to have statues of Her Gracious Majesty, it will not be by statues that her greatness and goodness will be remembered; she has an ineffaceable monument imprinted on the hearts of all her subjects throughout the world, while it would be difficult to find an intelligent man, woman or child in any nation of the earth who did not hold her in esteem, as a woman and a queen.

Some dear, good people, with plenty of money to throw away, appear to make it the business of their lives to prevent the non-fulfilment of at least one scriptural prognostication. They fully appreciate and grieve for the distress of the poor, though they do not always set about the wisest means of alleviating it. Mistaken philanthropy costs a lot of money and it is sad to think how many deserving poor are passed by, to whom a little of this money would prove such a boon, while the recognized professional beggars, who would not, if they could help it, do an honest day's work to save their precious lives, are the ones that reap the benefits. A mission building has recently been opened in Toronto that gives to these bums and loafers just the one thing they needed to make their vagabond lives serenely comfortable. They can now be accommodated for the — to them — trifle of ten cents a night, with a comfortable bed, either in a ward or in a separate cubicle, with a bath in the morning—hot and cold water, and a substantial breakfast. If drunk, they can have similar accommodation in a different part of the building, arranged with partitions raised a foot from the floor, and asphalt flooring so as to allow of hosing the whole place in the morning. Philanthropists can purchase ten-cent tickets to give to beggars in lieu of money and no doubt some deserving poor may find a refuge there, but some of the frequenters of the now superseded "refuge" have been overheard discussing their plans for the day—arranging whose turn it was to visit certain well-known wealthy charitable people. One of them stated that he could visit fifty streets a day, and it was a poor street that did not yield ten cents, so with five dollars a day and a comfortable place for night at a cost of ten cents, such people do not fare badly. The building is heated throughout, and to it are attached a laundry, a restaurant, and a nursery for working-mothers to leave their children in safety while they are at work. There are mission halls, with rooms for various charitable committees and societies, and all together it is, I suppose, the most complete institution of the kind in existence.

Two members of the Government Geological Survey, who were sent to report upon the mineral resources of the Kootenay District of British Columbia, have returned and presented an interesting report. Silver and gold are found in abundance and there are to-day between four thousand and five thousand people engaged in mining. One of the largest camps will this year ship a million dollars' worth of silver ore. Great damage was done this year to the magnificent forests of the district by fire, for which, to a great extent, the miners are said to be responsible.

MODERN PORTRAITURE IN LONDON.

IT is not easy for a society of portrait-painters to keep up the standard we should wish, from year to year; and yet it is very doubtful whether the rank and file of modern artists, in this, as in other branches of painting, are inferior to the rank and file of other days. The mere fact of a picture having been painted a hundred years ago, gives it a sort of poetic halo which the modern artist cannot hope for; but if any one wishes to decide this matter

for himself, he need only trudge around the Grafton Gallery and observe the fair women (mostly by old masters), and then saunter into the new gallery in Regent Street where modern portraits are now on view.

A good, first-rate Reynolds, like the Duke of Westminster's "Mrs. Siddons," is, no doubt, an exceptionally noble work. Romney's also, as seen in Mrs. Carwardine's portrait, is an exquisitely beautiful painting of the highest order. Gainsborough and Van Dyck (unrepresented by any first-rate portraits at the Grafton Gallery) are, on the other hand, frequently approached by modern painters. Rubens's "Anne of Austria" is unapproachable; and equally so are Rembrandt and Velasquez, neither of whom ever had the chance of painting what we consider a beautiful woman. But then, can we not equal Lely and Kneller, Opie, Hoppner, Raeburn, and a host of lesser stars?

But to return to the new gallery: Mr. S. J. Solomon's "Miss Edith Cérula Loder" is a noble piece of work, the face beautifully modelled and of the richest coloration, but, unfortunately, marred by the painting of the right hand. Had this only been handled with the same skill as the dress (and especially the satin bow, most softly painted), the picture would have left nothing to be desired. Close by this work is a portrait of "Mr. Edmund Gosse," painted skilfully in flat color by Mr. J. S. Sargent; and it is worth while to compare the diverse treatment of these two workmen, both equally admirable in their individual methods. Mr. Solomon's "John Beddington, Esq." is also most vigorous and life-like.

M. Bonnat's "Mrs. Margaret Talbot" is learned and distinguished; finely rendered as regards its harmonies of gray, but wanting in subtilty, and, consequently, somewhat hard. M. F. Cormon's "Monsieur Allard" is certainly not wanting in subtle modelling of flesh tints; and the vigor with which the expressive action of the up-lifted right hand is depicted, adds to the animation of the face, which is evidently engaged in some exciting conversation. The attitude is most easy and original. But, perhaps, Mr. Orchardson carries off the palm with his "Portrait of a Boy." The child rests against a piece of furniture which looks very much like the back of a harmonium; at his feet are some books and toys scattered about and a furry donkey on wheels. The boy is holding a little drum and looks straight at the spectator. The painting is, apparently, of the simplest kind; one wonders why every one cannot do likewise! Fresh, slight, and at the same time subtle, it is a masterpiece of technical excellence, standing out amidst, what may be termed, a mass of terrible prettinesses by fashionable craftsmen.

Mrs. Swynnerton cannot be accused of beautifying her models; but surely the plainest woman must prefer this artist's uncompromising truthfulness to such beautifying as the society painters indulge in. Of all terrors in art to be avoided like poison, are weakness and prettiness; and they almost invariably go hand-in-hand.

Prince Troubetzkoi may be congratulated upon his clever portrait in shadow, of Mr. Gladstone. This is the "Home Rule Portrait"; under the glass is the bill itself, bearing the author's signature. It is the property of Mr. James Knowles.

"Mrs. Lebeque," by Bastien-Lepage, is a fine example of what the painter could do *en grand*. The flesh is somewhat heavy, possibly it may have darkened; but the painting of the quilted white satin dress and of the pearl ornament are masterly, after the manner of Velasquez. The elaborate background is a good example of its kind—subdued and kept in fair subordination to the figure.

Mr. Herkomer's fine Rembrandt-like portrait of a boy makes one wonder the more that he should have attempted such an impossible subject as a skirt-dance. Had M. Besnard done so, we might not have been astonished, and the result would certainly have been a startling effect of color; but these qualities are not to be found in Mr. Herkomer's picture, nor is the subject what we should have thought this artist would affect. Were it possible to give the movement of yards of gauze or silk twisting and twirling about, upon canvas, it is doubtful whether it would be worth doing. Why not leave such *actualities* to Mr. Dudley Hardy and Mr. Phil May, whose black-and-white atrocities are far cleverer, and being inexpensive, can easily be destroyed. Mr. Herkomer's picture is so large that it requires a considerable amount of wall-space; but, possibly, being a portrait, it adorns the lady's boudoir, and forms an attraction to her many admirers. It is curious to compare this dancer of the end of the nineteenth century with Hoppner's nimble lady at the Grafton Gallery; both are comic, where no comedy is intended, and neither of them is graceful; but the modern dance carries off the prize for stupidity and vulgarity.

S. BEALE.

BOOKS AND PAPERS.

THE work that has been done by several authors for Switzerland, Professor Kossmann¹ has done for the Schwartzwald, and the comparative unfamiliarity of the remoter parts of the Black Forest to students and tourists gives this new book an unusual

¹ "Die Bauernhäuser im Badischen Schwartzwald," von B. Kossmann, Professor, Architekt und Bibliothekar. With 5 plates of etchings and 108 wood-cuts. Berlin: Wilhelm Ernst & Sohn. Price 12 Marks.

interest, to which a good deal is added by the curious sketch of the development of plan in the peasant dwellings, and the influence of race-elements on this and other parts of the architecture of this region. Viollet-le-Duc, somewhere, makes the startling assertion that the architecture of Switzerland, where to this day, in the mountain villages, houses are put together without using a single nail, has been handed down from a time when nails were unknown, and is substantially identical with that practised by our Aryan ancestors in the valleys of the Himalaya, perhaps a hundred centuries ago. Viewed from this point, the history of Swiss architecture, with its Indo-Germanic foundation, on which must have been superposed the ideas of every race that has inhabited Europe, from the Pelasgi down, still remains to be written; and Professor Kossmann's thorough study of his branch is particularly valuable. The first part of the book is devoted to types of plans, followed by a discussion of details, illustrated by many cuts, from which architects will not fail to gain some pretty suggestions; while the second part consists of large plates, each containing from seven to a dozen extremely pretty little etchings of exterior or interior effects. Architects will remember that books printed exclusively in a foreign language are free of duty, and can be imported by mail; and it would be hard to find a prettier or more suggestive book than this, at anything like the price.

In our issue of April 19, 1890, there was noticed in these columns "A Text-book on Roofs and Bridges," by Mansfield Merriman, Professor of Civil Engineering in Lehigh University. A second volume by the same author is now before us.² It is perhaps not stating the fact too strongly to say that this is one of the best works upon the subject which has within recent years been placed within the reach of the practical constructor. It is a pleasure to look through a book which is written so clearly and concisely and in which the subject matter is treated so completely in all its details, without being either overloaded with unnecessary calculations or complicated by the use of involved mathematical formulas. It is a work which ought to find its place in the library of every architect who has to do with steel and iron construction. Up to within a very few years, steel construction was almost a "sealed book" to the average architectural practitioner, and he who would undertake to design his own metal-work was generally driven either to the rule-of-thumb methods of some of the architectural hand-books or became hopelessly entangled in the mazes of the higher mathematics amidst which the earlier scientific writers on construction veiled their lack of positive information. Fortunately this condition no longer exists and there are many architects in our large cities who are thoroughly conversant with the details of steel and iron construction: but even those who are most familiar with the subject will find that the work of so practical a constructor, and so scientific an engineer, as Professor Merriman will afford many valuable hints on some features of metal construction which are apt to be ignored in ordinary practice. The book is given an added and very decidedly practical value by the incorporation of several very complete working specifications of bridge construction. Indeed, nearly all the problems, which, by the way, are worked out to the fullest extent and detail, are preceded by a specification such as is adopted by some of the large engineering or railroad corporations, and although the standards adopted in these specifications are considerably higher than is necessary for building operations—the factor-of-safety ranging from five to eighteen, whereas four is amply sufficient—still the comparison which these specifications and the accompanying problems will offer to the intelligent architect cannot fail to be of great value in showing him just what to specify and also in defining the possibilities of steel construction in regard to strength. Some points of the specifications fall outside of the requirements of our own building-laws, as on page 72, where posts in truss construction are allowed, in which $\frac{l}{r}$ does not

exceed 125. The building-law of Boston practically limits this resultant to ninety. On the other hand, many of the constants would seem to an architect unnecessarily low. Thus the permissible pressure upon brickwork is put at 7 tons per foot, upon extra good limestone 21.6 tons, and upon granite 32.4 tons, whereas the building-law of Boston, which does not materially differ from the custom in other large cities, allows loads per foot respectively of 15, 40 and 60 tons. It should be added, however, that these constants are not put forward by the author as his own, but rather form parts of the specifications which he followed in designing the various bridge trusses. The work bears evidence of having been prepared for use as a text-book rather than as a hand-book for the practical constructor, and it therefore is open to criticism, in that it presents the standards of several different specifications, naturally leaving a doubt as to what conditions are the best. Such doubt would not trouble the expert, but it is so hard for most beginners to grasp the fundamentals of constructive science, that it would seem better to restrict constants and methods even more than has been done in this case.

In the introductory chapters there is included a very complete and handy pin-plate-and-rivet diagram, showing graphically at almost a glance the bearing, the shear and the strength of rivets, pins, plates,

² "A Text-book on Roofs and Bridges." Part III. Bridge Design. By Mansfield Merriman, Professor of Civil Engineering in Lehigh University, and Henry S. Jacoby, Associate Professor of Civil Engineering in Cornell University. New York: John Wiley & Sons, 53 East 10th St. 1894.

etc. It is one of the most complete diagrams of its kind, and contains more in less space than anything it has been our fortune to become acquainted with. Chapter V, which takes up a single problem of a plate-girder bridge is exceedingly valuable and is very rational in its process of reasoning and methods of deduction. The chapter on inspection and shop-practice by S. T. Wagner, formerly of the Phoenix Company, deals with a factor of iron construction which is very frequently neglected by architects, namely, careful and thorough inspection of the metal from the time it is rolled until it is ready to be shipped on the cars.

Altogether, Professor Merriman's book is a very decided addition to the literature upon the subject, and well repays careful study.

It is very difficult to know where to begin the review of a work which is so comprehensive in its scope, so painstaking in its detail and of so much vital importance to the professional man as the recently published volume by T. M. Clark.¹ The author begins the opening chapter with words which are so pertinent that they will bear literal transcribing, wherein he says that "Among all the business relations which men enter into, there are none, perhaps, more complex than those which are involved in the construction of a building, by the cooperation of a multitude of contractors, journeymen and dealers in materials, under the supervision of an architect, for the owner of the land on which the building is erected, who is also the employer of the architect; and it speaks more for the general honesty and good faith with which such operations are carried on, than for the prudence of the persons who engage in them, that there are hardly any two classes of men whose legal status, in regard to other people, is so undefined as that of architects and builders." Architects, as a rule, are very peaceful, and fully appreciate the desirability of settling disputes out of court. Possibly, the very fact that they are, as a rule, so ignorant of building law is a reason for the fact that so few of them ever appear as litigants, by an inversion of the principle that whoever goes around with a chip on his shoulder is very apt to find some one to knock it off. But for the protection of the vast interests which are often involved in a building contract, more, especially, than for a possible invasion of his particular and personal rights, the architect ought to be sufficiently posted in legal matters to give an owner a very clear idea of exact rights and duties in relation to the builder and the building. This knowledge is what Mr. Clark's work undertakes to supply, and it need hardly be said that the work is thorough in the extreme. It is the result of long and, doubtless, tiresome search through the musty records of legal decisions, involving a vast amount of personal effort and clear-minded discrimination, and is expressed in such a manner as to avoid the tiresome tautology of law papers, while including all needful facts and phraseology.

No one can read the volume without being impressed with the constantly-recurring fact, stated in various forms, that the law, though it sometimes seems oblivious to an architect's personal rights, nevertheless recognizes the tremendous responsibility which is placed on his shoulders, and requires that the architect must be honest, must be just, must understand his business, and must attend to it. While these conditions are fulfilled, his duties are very clear and the liability of his being involved in a law-suit is comparatively slight. It is interesting to note, by the way, that the architect's duties are not to be ascertained by the caprice either of the independent owner or even by a jury, but are matters to be determined by evidence and deal with facts. The mutual duties of the contractor and the owner and the very broad subject of contracts occupy a very considerable portion of the volume, but the most interesting chapters in the book are those which deal with the relative duties of the architect. The kind of builder who undertakes to interpret an architect's plans literally, even when they do not agree, and then calmly saddles all the blame upon the architect or his draughtsman, is a type so familiar to most architects, that it is interesting to note decisions which have been rendered by two of the highest courts in Illinois, that "a contractor is not excused for not understanding the plans. His undertaking to erect a building in accordance with certain drawings and specifications implies that he does understand them, and he cannot escape liability on the ground that he exercised ordinary skill and care to understand them, and failed to comprehend them." Furthermore, the author very properly dwells at length upon the serious side of an agreement which is so often entered into by a builder to do a piece of work to somebody else's satisfaction. Builders are very apt to reason that this simply implies reasonable satisfaction; that if the architect becomes over-exacting, they can coolly ignore his individual preferences or dislikes, and so long as there is a piece of work produced which is satisfactory to the contractor and not in distinct opposition to the contract, the owner could not insist upon compliance with what the builder might consider a whim on the part of the architect. This, Mr. Clark says, is a wrong view, and not warranted by legal decisions. "There is no question that if a man makes a contract for a certain thing, he is entitled to receive just that thing if he chooses to require it, and

if he stipulates that the object shall be satisfactory to himself or some other specified person, it must be made satisfactory before he is obliged to accept it, and he need not give any reason for his dissatisfaction."

Another decision which will interest many architects who have had to do with irresponsible contractors, is quoted from the United States courts from cases in which the builder defaulted on his contract, the owner subsequently completing the work and charging the expense thereof to the account of the original contract. It was held that "if completion costs less than the balance of the contract price, the contractor cannot recover the difference." And in other instances, case after case is cited to show that if a builder enters into a contract to do a certain thing, he can have no remedy in a court of law against non-payment by the owner until that specified thing is accomplished.

Decisions, such as the preceding, might be quoted indefinitely from the book, which is full of valuable legal illustrations. But they will serve to illustrate, at least, a few of the practical lines on which the subject has been considered. The final chapter deals with forms of contract, and is, in some respects, the best written portion of the whole work. The standard contract which has been prepared by the joint committee of the National Master Builders' Association and the American Institute of Architects, while approved of in the main, is subjected to some very searching criticism. The objection which, doubtless, nearly all architects have found in their own minds with this contract, is that the American-Institute-of-Architects element is very feebly represented, and that the contract, as it stands, is more truly an embodiment of the builder's side of the subject than of the architect's or the owner's. One of the clauses of the "standard contract" provides that all the work to be done must be not only specified, but must be shown on the drawings which form a part of the contract. Now it is manifestly, as Mr. Clark very truly says, impossible to show on a drawing all the details of a building, and any agreement which binds the builder only to carry out what he chooses to assume to be shown by drawings less than one two-thousandths and often only about one ten-thousandth the full size, puts a premium on rascality. There seems to be a fair reason why the drawings should set forth, in detail, all the work that is required to be done, but as a matter of fact, this is a physical impossibility in a great many cases; indeed, in instances where the most rigid contract is desirable, it often becomes the most difficult to exactly define all the minutiae of the building structure. The intent of the Master Builders' contract is good, but most architects would agree with Mr. Clark that the contract should refer to work shown "or" specified, instead of "and" specified. Again, there is an objection which probably nine owners out of ten would raise to the form of contract, if their attention were really called to it, and that is the clause which provides that "the work shall be done to the satisfaction of the architects acting for the purpose of this contract as the agent of the said owner." Mr. Clark very pertinently suggests that the architect should avoid as far as possible acting in the owner's place, and that while young architects like a client who will leave everything to them, experience shows that it is a good deal better to have the duties and responsibilities of client, architect and builder as distinct as possible. Accordingly, there is not the slightest necessity for an architect to be recognized as the agent of an owner under any circumstances whatever. He is more independent in his judgment, less obligated to consult the fancies of an irrational client and far freer to act in his practical function of arbitrator between the two interested parties, if he considers himself simply as the architect and does not undertake to represent either party in any other capacity. Few clients would submit to being told that the architect is their agent, and that, therefore, anything done by the architect is binding upon the owner, whether he sanctions it or not. This, however, is the plain effect of the wording of the clause in the contract form, and it is very properly objected to.

There is a third very radical objection to the "standard contract" in Mr. Clark's opinion, and that is in regard to the arbitration clause. If the owner, the architect and the builder cannot settle their differences among themselves, it is very much to be doubted whether three other parties would have any better success. It has been our fortune to be involved in several referee cases, and in every instance, the decision on all fine points was carried by the referee who had the ablest tongue. We remember particularly a case in New York, involving upwards of one hundred thousand dollars, in which a decision was given in accordance with the ruling of the architect, simply because the referee whom the architect and the owners had appointed absolutely refused to accept the view of the other two referees, and was able to persuade them to come to his view of thinking, *in spite of the facts*. Accordingly, as Mr. Clark very properly says, if the three parties in interest cannot agree, the best way is to fight it out in the courts, and avoid entirely a decision by arbitrators.

The book contains, beside the "standard-contract" form, two others; one, a short form drawn up for private use, and a third which was prepared by a lawyer of great experience in building matters, in consultation with his architect, for use where the interests involved were too important to leave any point vague or unconsidered. The third form seems to be admirable. Doubtless, the builder would urge the same species of objection against it which has been cited against the "standard" form, namely, that it is prepared in

¹ "Architect, Owner and Builder Before the Law." A summary of American and English decisions on the principal questions relating to building, and the employment of architects, with about eight hundred references. Including also practical suggestions in regard to the drawing of building contracts and forms of contract suited to various circumstances. By T. M. Clark, Fellow of the American Institute of Architects. New York: Macmillan & Co. and London, 1894. All rights reserved. Price \$3.

the interest of the architect. But it surely covers the ground in a most thorough manner, and, assuming that the intentions of all parties are honest, it limits the duties and rights in a much more satisfactory manner than the standard contract.

No architect can afford to be without a copy of Mr. Clark's book. It is not only the only work of its kind in existence, but it also supplies a long felt need so aptly and appropriately, backing up all legal statements by direct quotations from the law records, as well as by direct reference to the actual cases, that, armed with this volume, an architect can be able to define the position of the three parties involved in a building contract to such an extent that he can, at least, feel his client's interests are legally safe in his hands.

In spite of Mr. Ruskin's severe and unmeasured strictures on Canaletto, he still remains a painter whose works are of great interest, especially so to the architect, and the addition to the series of "*Les Artistes Célèbres*"¹ of a volume devoted to him was well advised.

M. Adrien Moureau is the author of the book, which is illustrated by a number of reproductions from etchings by Canaletto, and from a series of dry and formal engravings after him by Visentini. There is, unfortunately, no copy given of the fine (and only) Canaletto in the Louvre, the "View of Santa Maria della Salute," one of his best works.

Antonio Canal, called Canaletto, was born at Venice, in 1697, and studied under his father, who was a decorator and scene painter. In 1719 he went to Rome, where he spent some time in copying the antiquities of the city and then, returning to his native place, occupied himself in painting those views of Venice by which he is so well known. In 1746 he visited England, where he lived two years, producing a number of pictures of scenes in and around London, many of which are still treasured in British collections. Canaletto died at Venice in 1768, his style and subjects being closely followed by his pupils, Bellotto and Guardi.

The churches and palaces, the canals, quays, bridges and lagoons of the fallen Queen of the Adriatic almost exclusively engrossed his brush, and independently, therefore, of the art value of his works, they possess a distinct historic worth, which time cannot but enhance, as records of places and structures many of which have been destroyed or changed. Although he worked in the decadence of Venice, when her great painters and her power had both departed, Canaletto's name will always be associated with that of the wondrous water-city, to the illustration of whose architecture all his talent was given.

A FITTING companion to the biographies of Moreau and Cochin, previously published, is M. Moureau's "*Les Saint-Aubin*,"² the latest issue in this series, which treats of the various members of this artist-family in sufficient detail and describes their work in painting, designing and engraving.

Gabriel Germain de St. Aubin, *brodeur du Roi*, had five sons, of whom four were artists—Charles Germain (1721-1786); Gabriel Jacques (1724-1780); Louis Michel (1731-1779); and Augustin (1736-1807). Products of the eighteenth century in France, most of whose work was done in the reign of Louis the Well-beloved, their art is graceful, lively and refined, in keeping with that elegantly immoral time.

The most important members of the St. Aubin family were Gabriel and Augustin, of whose labors, both original and following those of others, numerous reproductions are given. In them we see the gay and gallant Parisians at their balls, concerts, exhibitions, promenades and other amusements, or look upon the features of many charming women, among them the Pompadour herself and the pretty wife of Augustin de St. Aubin. Including also many admirable designs for head and tail-pieces, vignettes, monograms and the like, the illustrations of the book are to be commended, though the reader who knows his St. Aubin will find them lacking in presentations direct from the original drawings, such as those pertaining to the rich collection of M. Edmond de Goncourt, some exquisite examples of which were reproduced in his superb work on eighteenth-century art in France.

THE publications of the *Librairie de L'Art* have lately been augmented by the issue, in parts, of "*Dessins de Maîtres Anciens et Modernes*,"³ which can be cordially recommended to art lovers. It contains many excellent copies, folio-size, of drawings by acknowledged masters, printed in various tones and published at a moderate price. Among the work of the old painters, we find examples after Raphael, Andrea del Sarto, da Vinci, Rembrandt, Rubens, Van Dyck and Watteau, while the moderns represented include Constable, Millet, Rousseau, Français and Delaunay. In a collection whose scope reaches from the severe line of Albert Dürer to the soft contours of Boucher and Fragonard, it is not easy to particularize, but we will instance the reproduction of a study in red chalk, of an old man by Rembrandt, as alone worth the price of the part which contains it, which is but two francs.

EVERYBODY has seen and admired the color-prints of the Japanese—those charming fancies which have floated by millions over seas to

aid in brightening our prosaic lives—but few know how they are produced. For any who care to learn, the Smithsonian Institution has published a pamphlet entitled, "*Japanese Wood-cutting and Wood-cut Printing*,"⁴ by Mr. Tokuno, Chief of the Bureau of Engraving and Printing of the Ministry of Finance at Tokio. It gives a careful and interesting account of the tools and methods of the Japanese woodcutters and printers, is furnished with a number of illustrative drawings by a Japanese artist, and is edited by Mr. S. K. Koehler, of the Boston Museum of Fine Arts, who is also Curator of the Section of Graphic Arts at the Smithsonian.

The pamphlet is significant as showing that the Institution now pays more attention to art matters in its publications than formerly, when they were almost entirely devoted to science.



T-SQUARE CLUB OF NEW YORK.

THE regular November meeting of the T-Square Club was held the 1st instant. The studies made by the members who are in the Inter-club Competition were on exhibition and were criticised. The award for summer sketches was made as follows: First Mention, Wm. L. Price; Second Mention, John Stewardson; Third Mention, G. G. Basset.

The programme for the next monthly competition was read, as follows:

"A memorial tablet to Oliver Wendell Holmes, to be placed on the wall of a large church. The tablet to be of any material and style, the greatest dimension not over six feet. The inscription will be given. Required: one elevation rendered with the brush. Scale: three-inch to the foot."



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

HOUSE OF DR. HARTE, 1503 SPRUCE STREET, PHILADELPHIA, PA. MESSRS. COPE & STEWARDSON, ARCHITECTS, PHILADELPHIA, PA.

[Heliochrome issued with the International and Imperial Editions only.]

SWEDENBORGIAN CHAPEL ON THE NORTHWEST CORNER OF LYON AND WASHINGTON STREETS, SAN FRANCISCO, CAL. MR. A. PAGE BROWN, ARCHITECT, SAN FRANCISCO, CAL.

THE walls of the chapel are built of selected common brick, mixed with "klinkers." The roof is covered with tile made in the shape of the old Mission tile. The bulkhead wall is concrete, finished in light-cream color. The interior of the church is finished in cedar with trusses hewn from Madrone trees with the bark left on. In the small belfry hang two silver bells. Adjoining the chapel is a residence built in corresponding style. The entrance is in the passageway between the church and the house.

MAIN ENTRANCE TO POWER-STATION OF THE WASHINGTON AND GEORGETOWN RAILWAY, WASHINGTON, D. C. MR. W. C. ROOT, ARCHITECT, KANSAS CITY, MO.

OFFICE-BUILDING FOR JACOB BINZ, HOUSTON, TEX. MESSRS. LOREHN & FRIZ, ARCHITECTS, HOUSTON, TEX.

MATERIAL to be: granite plinth-course, of Burnett, Texas, gray granite; first story, Chico sandstone; upper structure, Roman buff brick, sandstone sills and terra-cotta trimmings; cornice, copper. Cost, complete, \$125,000. Slow-burning construction. Two hydraulic passenger elevators, one freight elevator. First story used for store-rooms; second, third, fourth and fifth for offices, and sixth for lodge-rooms and clubs. Heated with hot-water with electric-light plant in basement.

HOUSE FOR DR. G. C. CLARKE, NIAGARA FALLS, N. Y. MESSRS. BLOCK, BARNES & ORCHARD, ARCHITECTS, NIAGARA FALLS, N. Y.

HOUSE FOR W. C. STURGIS, ESQ. MESSRS. STURGIS & CABOT, ARCHITECTS, BOSTON, MASS.

HOUSE FOR ———, SAN ANTONIO, TEX. MR. J. RILEY GORDON, ARCHITECT, SAN ANTONIO, TEX.

¹ "*Antonio Canal*," par Adrien Moureau. Paris: Librairie de L'Art, 1894.

² "*Les Saint-Aubin*," par Adrien Moureau. Paris: Librairie de L'Art, 1894.

³ "*Dessins de Maîtres Anciens et Modernes*." Paris: Librairie de L'Art.

⁴ "*Japanese Wood-cutting and Wood-cut Printing*," by T. Tokuno. Washington: Government Printing-office, 1894.

[Additional Illustrations in the International Edition.]

BEDROOM IN THE HOUSE OF E. F. SEARLES, ESQ., GREAT BARRINGTON, MASS.

[Copper-plate Etching.]

PAVILION OF THE AMERICAN BELL TELEPHONE CO., WORLD'S COLUMBIAN EXHIBITION, CHICAGO, ILL. MESSRS. FEHMER & PAGE, ARCHITECTS, BOSTON, MASS.

[Gelatin Print.]

With this plate we end the publication of views of the World's Fair structures, which we planned to publish during the existence of the Fair itself while interest in the Fair was greatest. The unjustifiable negligence of the "official photographer" made this impossible, however, and whatever have been our shortcomings in the matter should rest on his shoulders, not on ours.

A SHOP-FRONT, PRINCE'S STREET, EDINBURGH, SCOTLAND. MR. G. WASHINGTON BROWNE, ARCHITECT.

NEW POLICE BARRACK, CHAPELIZOD CO., DUBLIN, IRELAND. MR. HOWARD FENTLAND, ARCHITECT.

THE drawing of the new Police Barrack was hung at this year's exhibition of the Royal Hibernian Academy of Arts. The site adjoins the Phoenix Park, between a portion of which and a bend of the river Liffey lies the little village of Chapelizod. It is intended to have communication with the Phoenix Park as well as with the road through Chapelizod, both for the supervision of the park and to enable the constables who are off duty to avail themselves of the pleasures of its 1,700 acres. The contract, exclusive of the sewage disposal, the boundaries and approaches and the formation of the parade-ground, has been let to Mr. John Pemberton for 3,150/. The ground-floor walls and the chimneys will be finished with first quality red bricks. The upper portion of the walls will be plastered and the roof covered with red Ruabon tiles.

THE PORTLAND ARMS TAVERN, 60 HIGH STREET, ST. JOHN'S WOOD, LONDON, ENG. MR. R. A. LEWCOCK, ARCHITECT.

THIS building, which is the first property rebuilt under the new leases, has been erected in High Street, St. John's Wood. It is a landmark and an example of the elaborate construction adopted at the present date for licensed property. The upper fronts are of Portland stone with red brick facings. The lower fronts and internal fittings are of polished walnut and oak, largely relieved with brilliant cut and bevelled plate-glass.

COMMUNICATIONS

[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.]

WOOD'S HOLE.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

November 10, 1894.

Dear Sirs,—Anent the lovely plate, showing the hall in the Edgar-Harding home, may a student of place-names say that the United States spelling of the town is Woods Holl, without the apostrophe? The United States Board on geographic names does these things well, and may be honored. C. W. E.

[It has evidently escaped our correspondent's notice that early in the current year, the authorities were convinced by incontrovertible testimony that when they changed "Wood's Hole" to "Woods Holl" they had made a mistake, and accordingly restored to the water-way and the riparian village its original and time-hallowed name.—EDS. AMERICAN ARCHITECT.]

EXHIBITIONS

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

Pastels by J. Appleton Brown: at Doll & Richards, 2 Park St., opened November 16.

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 Women: at the National Academy of Design, November 1 to 24.

Loan Exhibition: at the Metropolitan Museum of Art, New North Wing opened November 5.

Ehrich Collection of Old Masters; also, 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.

Zschille Collection of Arms and Armor: at Tiffany & Co.'s, Union Square.

Exhibition of Early Printed Books from the Bruce Collection: at the Grolier Club, November 9 to 24.

Exhibition of Du Maurier's Original Drawings for "Trilby": at Avery's Art Galleries, November 17 to December 8.

PHILADELPHIA, PA.—Sixth Annual Exhibition of the Art Club of Philadelphia: opens November 19, closes December 16.

NOTES AND CLIPPINGS

POROUS GLASS.—The latest hygienic craze in Paris is the use of porous glass for windows. This is declared to possess all the advantages of the ordinary window framing, and, while light is as freely admitted as through the medium of common glass, the "porous" further admits air, too, the minute holes with which it is intersected being too fine to permit of any draught, while they provide a healthy continuous ventilation through the apartment. — *Philadelphia Press*.

LUMINOUS SULPHURETS.—According to M. Jacksh, a Moravian chemist, there are four sulphurets which become luminous after exposure to daylight, viz.: the sulphurets of calcium, strontium, barium and zinc. The sulphuret of barium gives a faint, yellowish glow and those of barium and zinc a greenish glow, the latter compound being rare and difficult to obtain. Sulphuret of calcium is the substance commonly employed for commercial purposes, as luminous paint, etc. The others possess a phosphorescence which is but feeble and short-lived. — *Invention*.

EARLY BURYING-GROUNDS.—In ancient times, burial was always without the walls of cities and towns. Indeed, before the time of Christianity, it was not lawful to bury the dead within the cities, but they used to be carried out into the fields and there deposited. About the end of the sixth century, St. Augustine obtained of King Ethelbert a temple of idols—used by the king before his conversion—and made a burying-place of it, and St. Cuthbert afterwards obtained (A. D. 752) leave from the Pope to have yards made to the churches suitable for the burial of the dead. — *Westminster Gazette*.

THE CREMATION OF GARBAGE.—The *Inventive Age* notes that there are now fifty-five towns and cities in England which destroy their garbage and solid refuse by burning, using an average of about ten furnaces each for that purpose. The combustion of the material is used for the generation of steam, by which the streets are electrically illuminated, and other cities are reported to be considering the propriety of reducing their municipal expenses by this means. The Livet, the latest introduced method, is stated to burn on an average three hundred and thirty-one pounds of rubbish per hour for each square foot of grate-surface, with an evaporation of 4.08 pounds of water for each pound of rubbish consumed. In this way science is showing what profit there is in what has been regarded as waste and filth, to be used in contaminating public drinking-water or getting rid of it in some other way.

A MAMMOTH CONVERTIBLE THEATRE.—The new theatre which is in process of construction at Buenos Ayres, bids fair, on completion, to be the largest in the world, besides embodying other unique features. Its mammoth capacity will afford sitting accommodation for 5,000 persons. The structure is further so planned as to enable carriages to deposit their occupants on the level of the grand tier of boxes, as well as the ground floor, while lifts will be provided for the benefit of all seat-holders in the upper part of the house. The most novel feature, however, of the new theatre is the arrangement by which, in a brief space, the pit and stalls can be converted into a circus or racing track; so that on the same day, or even on the same night, tragedy may give place to a bull-fight, or opera to a bicycle or foot race. Further means are provided by which the ground-floor of the house can be turned into a mimic lake for the benefit of swimming or other aquatic performances. — *Invention*.

APARTMENT-HOUSES AT POMPEII.—Our architects should not forget that the modern system of hotels and apartment-houses on a vast scale is mere child's play compared with the practice of the ancients in the same direction. Recent excavations at Pompeii have unearthed some enormous buildings, of such beauty and solidity in architecture, such perfect drainage, and such provisions for health and comfort, as to fill all who have seen them with astonishment. These newly-discovered buildings contain thirty or forty immensely-spacious apartments on the first floor, and as many on the second. The rooms looked out on a rotunda nearly forty feet long; courts supported by columns surround the bedrooms, which opened upon large, ornamental gardens with fountains. Provision for light and air was made upon the most extensive scale. On the second floor were found evidences that there were suites of rooms built upon the flat plan of to-day. In fact, the revelations made by the exhumers at Pompeii show that place to have been one of the most wonderful watering-places for splendor, comfort, health and enjoyment, and gave every evidence that floor-renting, like many other modern improvements, is not a new thing under the sun. We have in preparation a short series of articles on Roman housebuilding, in which some of the systems and materials used will be illustrated. — *Illustrated Carpenter and Builder*.

ROTHENBURG.—Rothenburg possesses the charm which M. Paul Bourget describes as the characteristic of certain towns in out-of-the-way corners of Italy; it has proved itself refractory in face of an all-leveling cosmopolitanism. Fashion, for once, has been daunted by a power stronger than its own, the spirit of the place has repulsed the spirit of change, and the Rothenburg of to-day is identical in outward aspect and features with the Free City of three hundred years ago. During those centuries, not a new house has been built within its massive old walls, which, with their picturesque and varied towers and bastions, girdle the little town, and protect it from innovation. Though not on the direct line to any place, Rothenburg may easily be reached from either Würzburg or Nuremberg. A primitive little railway leads up from the junction of Steinach, through rich orchard-lands, and flowering fragrant meadows, fringed with pine woods, to a station outside the walls of the town. At the first glimpse of the walls and towers—rivals to those of San Gimignano itself—one is conscious of a certain vulgarity and modernity in approaching such a place by means of nineteenth-century appliances of steam and locomotion. A litter and a procession of sumpter mules would seem a more fitting way of entering such a town than to rattle in an hotel omnibus under the arch of the old Roderthor, with its time-worn massive towers, and its double walls enclosing a deep trench, grass grown, and in spring a mass of flowering fruit-trees. But the omnibus is the one concession to the modern spirit of travel. There is nothing about the roomy, old-fashioned inn to suggest Cook and the beaten tracks of tourists. Like every house in the quaint, old-world street, the "Hirsch" has an independent character, an artistic quality all its own. For that is one of the many charms of Rothenburg. Not only is it in itself unlike every other place, unlike anything, in fact, but the background of an Albert Dürer woodcut, but every house in it is unlike its neighbor. Never was such delicious variety of gables and pointed roofs, or arches and chimney-stacks, of façades and corners. Some suggestion of the kind one has seen in the best theatres in Vienna, or the Lyceum for instance, but nothing in real life to approach its many-sided picturesqueness, its unique mediæval character. One feels oneself an anachronism walking up the steep, irregular street, lighted by old iron lanterns swung on chains from one house to its opposite neighbor. The effect of modern travellers straying through the streets was much as if a spectator from the stalls found himself, by some inadvertence, in modern dress on the stage at some old fashioned play when the curtain went up. — *Providence Journal*.

RAMSES AND ABU-SIMBEL.—It is such a surprising and comfortable fact that the authorities, for a wonder, practically agree as to Ramses's date—they only varying some fifty years, which in matters Egyptian is a mere nothing. A man who reigns sixty-seven years, lives to be just one hundred, and begets one hundred and seventy children, is likely to leave a pretty big footprint in the sands of time. His characteristic way of proclaiming his achievements, as it were with a foghorn, all up and down Egypt, makes him very precious to the historian. It is your modest Cincinnatus-kind of hero who does a great thing, and then, diving back into obscurity, wants so much researching that he becomes a trial even to a German savant. Directly Ramses had achieved a conquest, he could not rest till he had carved the record of it on every spare wall space from Memphis up to Abu-Simbel. Moreover, he kept a poet-laureate, one Pentaur, who wrote a glorious poem in praise of Ramses, and this is cut in the walls of Luxor, on the Ramasseum at Thebes, at Abydos, and, of course, at Abu-Simbel. It was about the year 1330 B. C. that Ramses began his temple at Abu-Simbel. It was a superb idea, worthy of his great mind; he simply took a vast hillside, and hewed his temple out of the heart of it. Nothing less than a façade one hundred and twenty feet long and one hundred and five feet high would satisfy the imperial architect, and there he set the four immortal warders, his own royal likeness four times repeated. What must they have been in their unspeakable dignity on the great day when all Egypt journeyed to the consecration of the temple! Even now, after three thousand years, wrecked and ruined as they are, eternal peace sits upon their lips, and, defying the centuries, they still keep watch across the desert sand, gazing with untroubled eyes into the very heart of the dawn. — *The Cornhill Magazine*.

THE POVERTY OF OXFORD.—"Oxford's Poverty" is the theme of a piteous letter from the librarian of the Bodleian. He points out that the Bodleian Library, one of the five great libraries of the world, and whose income, according to Dr. Stubbs when a curator, ought to be not less than £15,000 a year, does not get as much as £9,000. Yet it is more than half as large as the British Museum, which, after deducting expenses to which the Bodleian has nothing analogous, has an income of £65,000. The Bodleian is supposed to receive £1,000 a year from All Souls', but it does not get a farthing. And so on, and so on. The fact is that our universities are exceedingly poor. Cambridge last year was stated to be insolvent; and if Oxford is not as bad as that, it is only by starving many old institutions. Yet, more and more demands are made upon them—for university-extension, new schools, new teachers. If wealthy men would occasionally leave money to the university, as Messrs. Johns Hopkins, Stanford, Childs have done for the more fortunate universities of America, all would be well. But they don't, sighs Mr. Nicholson. And he casts covetous eyes at the four millions just coming into the possession of a gentleman who makes £11,000 at one sweep with a race-horse. Query: Should the university sell its real estate and try to make some money on the turf? — *St. James's Gazette*.

LIGHTING A TEXTILE MILL.—Some months ago, an English manufacturer made a number of experiments to determine the best method of illuminating his cloth-mills. Gas-jets, incandescent lamps and arc-lights were all tried and found wanting, because they either failed to give light enough, gave too much light or cast heavy shadows. Finally, a Continental idea was adopted. The walls of a

room were painted white, and under each of a number of arc-lights was suspended a reflector which threw all the light up to the white ceiling, from which it was reflected to the room below. This system was successful from the outset, and has attracted considerable attention among English weavers. It was examined by Darius L. Goff, of the Goff braid mill in Pawtucket, and he has adapted it to light a braiding-room fifty feet wide and two hundred feet long, only seven arc-lights being used for the purpose. The room is admirably adapted for such a system of illumination, as there are no columns in it and but a few belts near one wall. — *Philadelphia Press*.

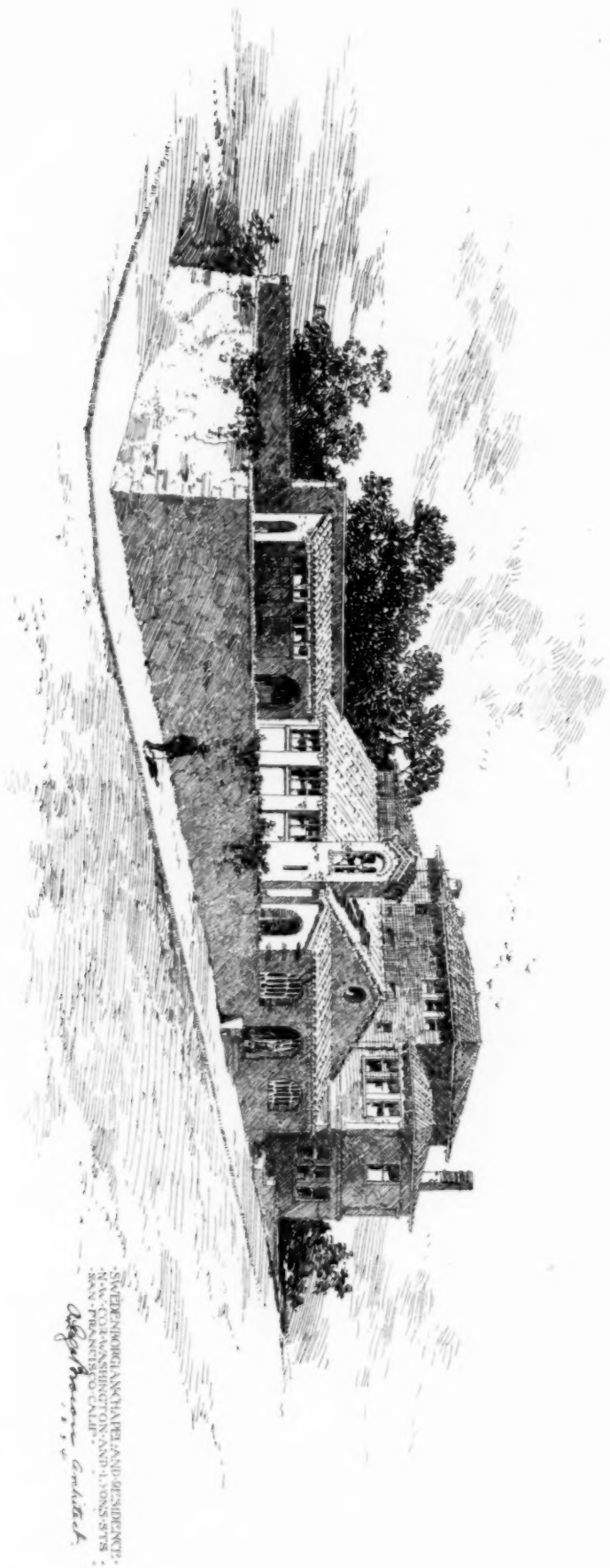
THE CHURCHES OF PROVENCE.—No Provençal churches of later date than St. Trophime demand attention in a sketch like this. Along the seacoast, Saracenic invasions had fostered, in very early days, a fortified type of church, and this was brought into greater prominence by the Albigensian wars and the constant attacks of Mediterranean pirates; even the church which enshrines the bones of the holy Marys has military-looking walls and machicolations. But, common to all the southerly parts of France, fortified churches may best be studied to the westward of Provence; and when Northern Gothic penetrated the land, the attempt to unite its characteristic ideas with Provençal ideas in regard to ground-plan and proportions, produced results which are interesting rather than attractive. The pointed work of Provence has a distinct local flavor than that of most of the other provinces of France, but it appeals to the lover of architectural history more than to the lover of architectural beauty. — *Mrs. Schuyler Van Rensselaer in the Century for November*.

AN OLD CHINESE WATER-CLOCK.—In another tower, reached by a flight of rickety stairs, is the water-clock that has measured time for the Cantonese for nearly six hundred years. Four copper pots, crusted and dingy with age, stand raised on steps, each one above and slightly behind the other. In the base of the three upper pots are lips, over which, from a pinhole-outlet, the water filling the top vessel trickles drop by drop, and passing through each of the first three, drips finally into the fourth, or lowest. Through a slit in the cover of this vessel is seen a graduated brass scale attached to a float below, which rises with the increasing volume of water. Every twenty-fourth hour, the water accumulating in the lowest pot is transferred to the uppermost, and the scale sinks down with the float, only to rise again with the hours as the vessel slowly fills up. — *"In the City of Canton," in the November Century*.

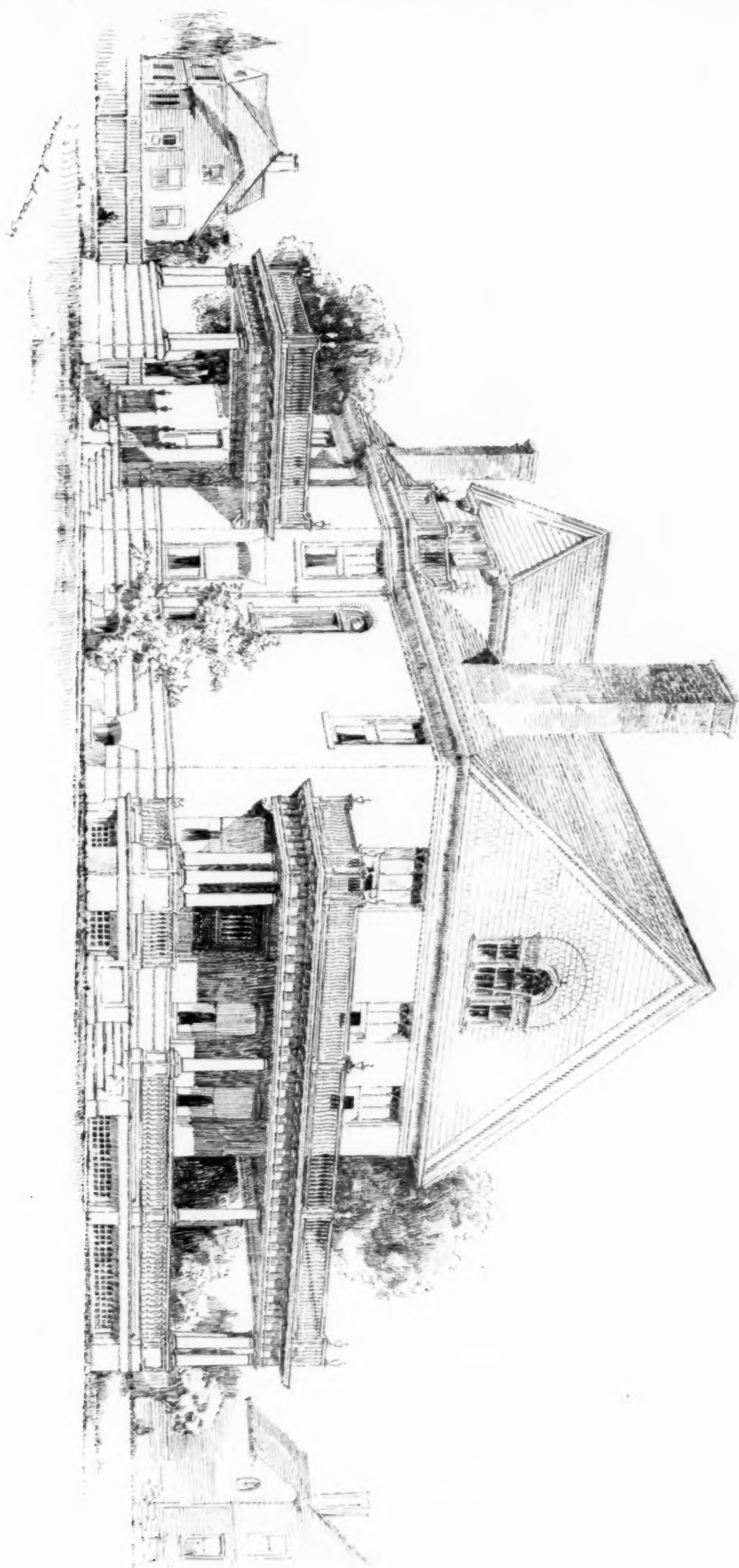
FROST AND PORTLAND CEMENT.—A method for preserving Portland cement from frost, invented by Herr R-inhofer, consists in the addition of crystallized soda dissolved in water. The cement-mortar is composed of one litre of Portland cement, one of lime, and three litres of river sand, mixed with a solution of one kilogramme of soda in three litres of water (one litre equals one and three-quarters pints, and one kilogramme equals 2.2 lbs.). After exposure for fourteen and a half hours to a low temperature, the maximum intensity of which attained thirty-one and a half degrees Cent., the test sample was placed in an oven, where it remained for three hours, after which no deterioration was observable. — *Illustrated Carpenter and Builder*.

A MEMORIAL TO BOADICEA.—Much interest has lately been manifested at the decision of the Parks Committee of the London County Council to carefully open the tumulus at the top of Parliament-hill Fields, which, according to tradition, is the burial-place of Queen Boadicea. When the committee decided to undertake the investigation, it occurred to Mr. J. I. Thorneycroft, of Chiswick, in connection with the undertaking, that his father, the late Mr. Thomas Thorneycroft, devoted fifteen years of his life to a gigantic group, representing the British Warrior Queen, supported by her two daughters, preparing to go into battle against the Roman legions in a chariot drawn by two horses. This, Mr. Thorneycroft considered, would be a suitable occasion to make a present of the statues to the County Council for erection in some prominent position in London. As soon as the Parks Committee was informed of Mr. Thorneycroft's intention, a small sub-committee, consisting of Mr. W. B. Doubleday, vice-chairman of the committee; Mr. Andrew Arter and Mr. W. J. Bull was appointed to view the work, and report to the Council upon it. These gentlemen yesterday visited the house of Mr. Thorneycroft at Chiswick, and examined the plaster cast, which, for the last ten years, has been preserved in a house specially erected to contain it. The group is of gigantic proportions, the statue of Boadicea alone being fully ten feet in height and the chariot eight feet in width. Attached to the wheels are long war-scythes. Mr. Thorneycroft explained that his father had especially designed the group for casting in bronze. The cost of casting would amount to about £6,000, and he was prepared, should the Council not see its way to the expenditure of all that sum, to open a voluntary subscription by a donation of £100, in order to insure that the undertaking should be carried out in a proper manner. He also suggested that a suitable site would be the well-known mound on Parliament-hill Fields, or on one of the other spots in London which is traditionally associated with the British Queen. After a long examination, the committee expressed their gratification at the public spirit which characterized Mr. Thorneycroft's action, and their great pleasure at the excellent way in which Mr. Thomas Thorneycroft's work had been executed and preserved. Before advising the County Council as to what action should be taken, they considered that it would be preferable if some of the other members of the Parks Committee should examine the work, so as to obtain their opinion as to the most suitable spot for erection, and the cost of the casting. During the lifetime of the late Mr. Thomas Thorneycroft considerable interest was taken in this group by the Prince Consort, who frequently made inspections of it. The two horses in the chariot are life-size, and so as to assist Mr. Thorneycroft in his work, the Prince Consort especially sent, from time to time, horses from the Royal stables. — *N. Y. Tribune, November 4, 1894*.

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BROOK HAVEN, C. ORCHARD, ARCHT'G, NIAGARA FALLS, N. Y.



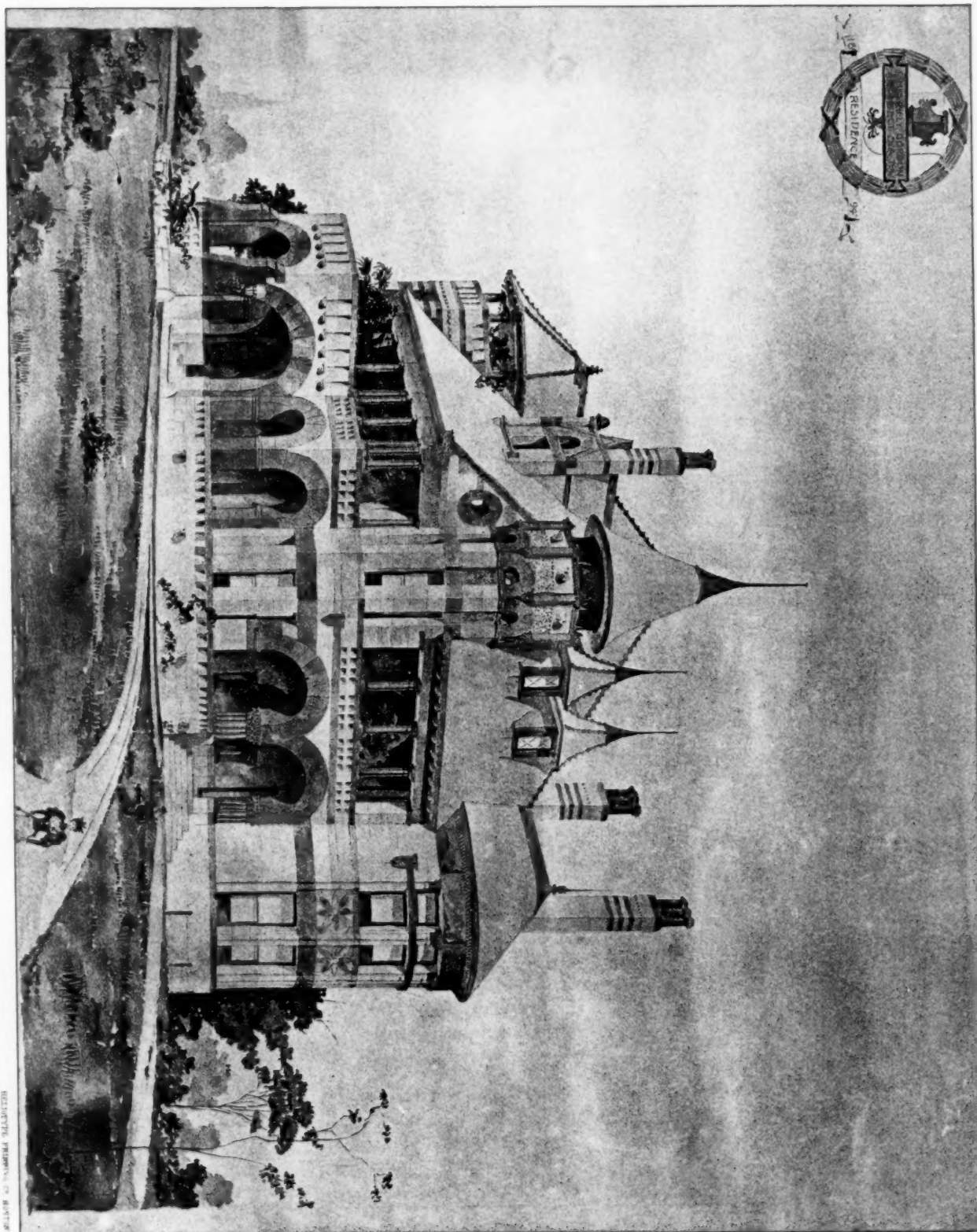
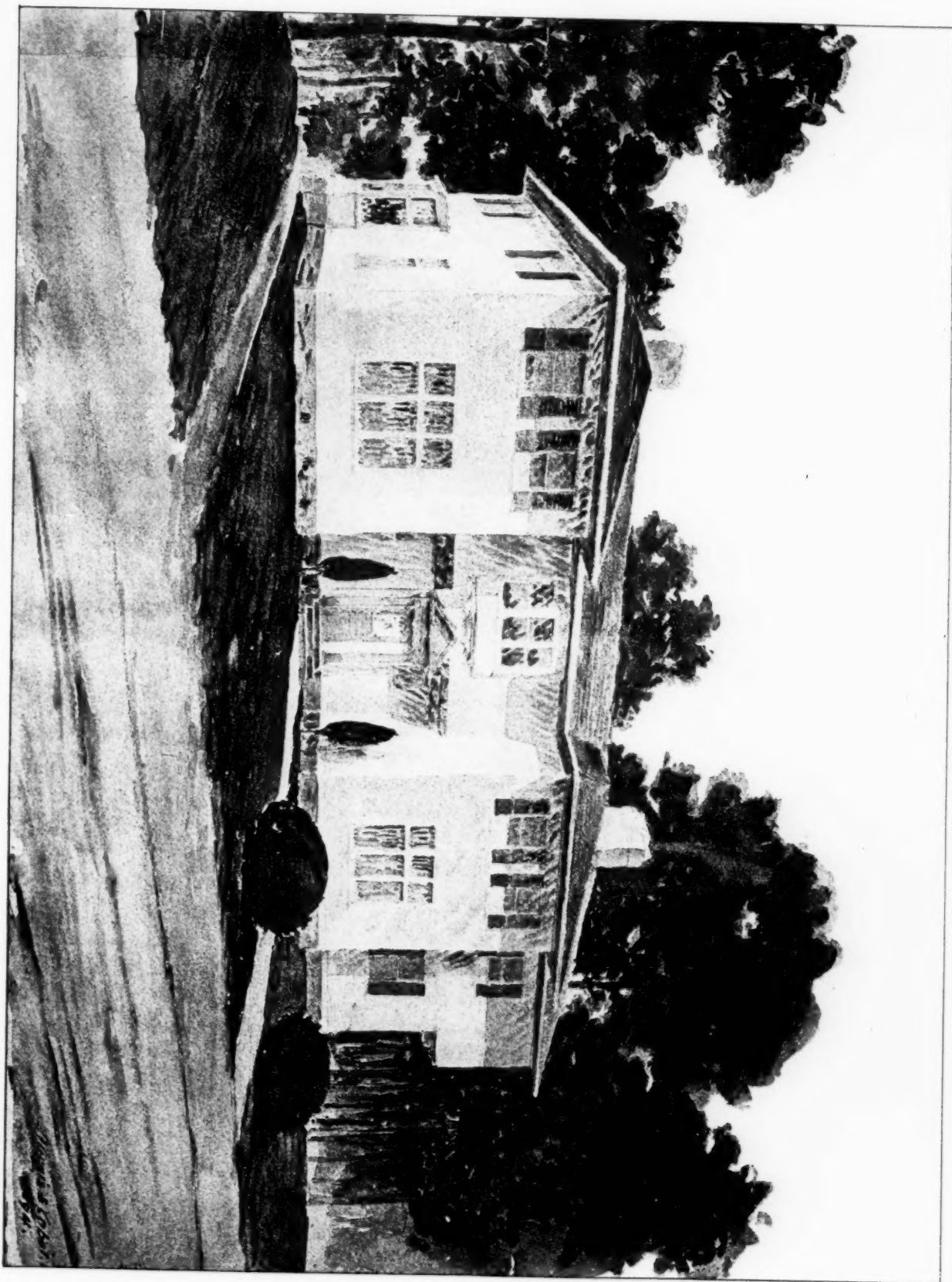
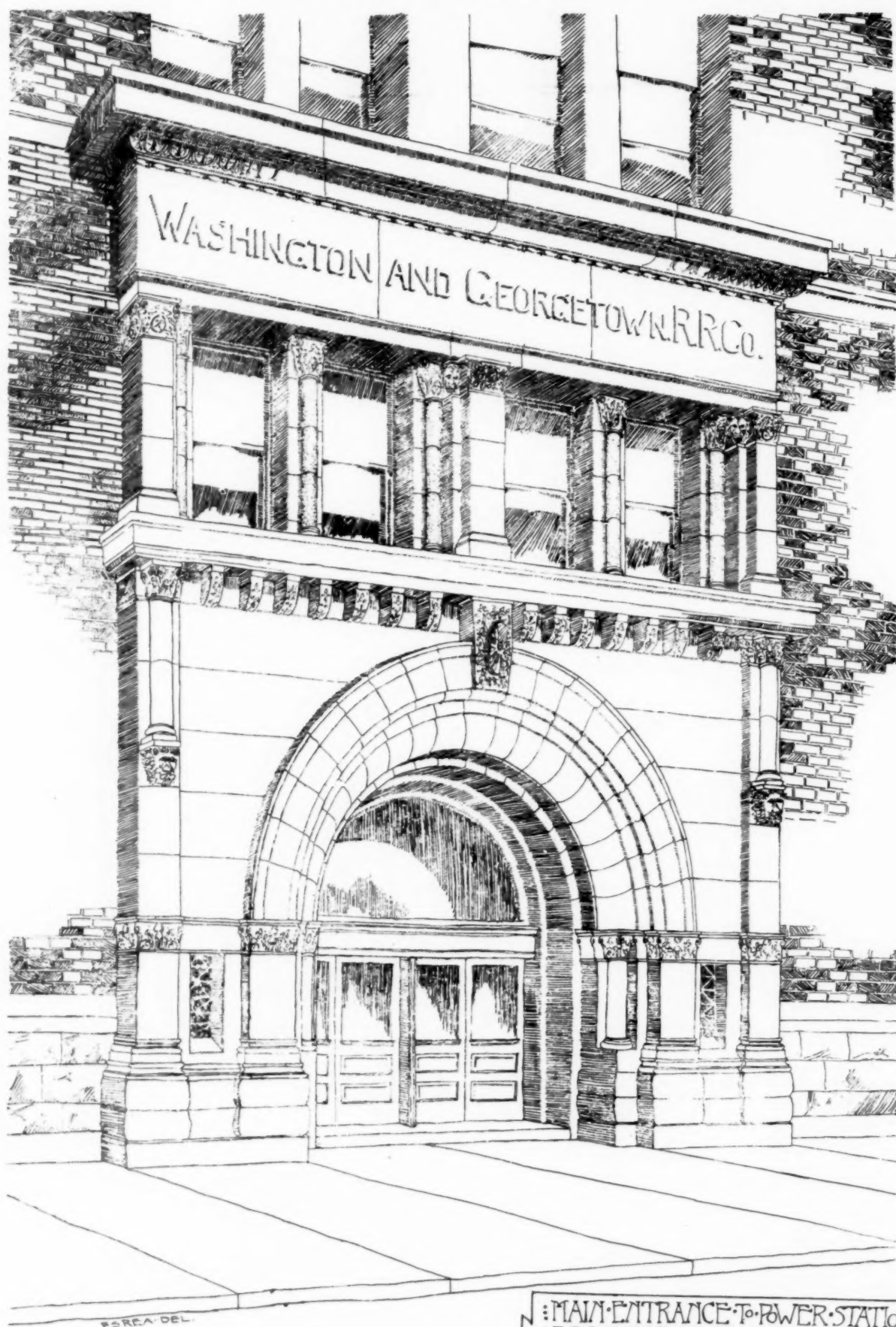


ILLUSTRATION BY J. H. WOOD



HOUSE FOR W. C. STURGIS, ESQ.
STURGIS & CABOT, Architects.

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