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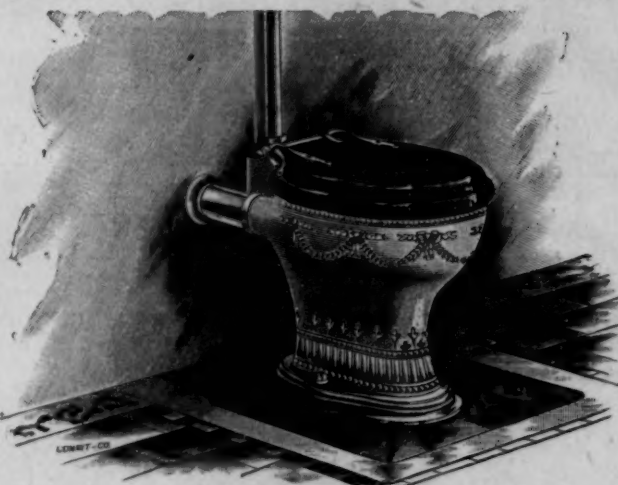
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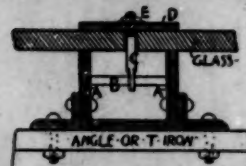
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THE AMERICAN ARCHITECT AND BUILDING NEWS.

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FEBRUARY 9, 1895.



SUMMARY:—

A last Chance for the McKaig Bill.—The Massachusetts State-house Question.—Psychic Architecture.—What the proposed Changes would accomplish.—The National Association of Master-Builders and the "Uniform Contract."—One of the Tricks to secure "Extras."—The Architect must not assume to be the full Agent of his Client.—Attempt to transfer a Building-permit.—Recent Excavations in Chaldea.

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WE regret extremely that the "interviewer" is getting in his deadly work, and by making misuse of names, both of public, semi-public and private individuals, is doing much to minimize the chance of the passage of the McKaig Bill, not only during the present session of Congress, but even during the life of the present Administration. We do not conceive it to be the function of a professional journal to address advice to public functionaries in the same degree and manner that it is proper for the daily newspapers to assume, and though the McKaig Bill is one in which we have a more intimate interest than in most measures that come before Congress, we have felt that our duty towards it could be best performed by aiding in convincing the members of the profession that it was their duty to come forward and perform the actual work of wringing about the enactment of the Bill. As we understand politics, somewhat vaguely of course, it was a good political move to try to defeat the McKaig Bill by inducing Mr. Carrère to accept the office of Supervising Architect, but just why the Treasury Department should seek to defeat a measure which would do much to relieve it of a portion of the troubles which bear somewhat hardly on its overburdened officials escapes our comprehension. We do not know how much chance there is for the Bill at this late day, but we have just received a letter from a layman who seems to have an interest in the matter, in which he says, "I think the Bill will very probably pass the Senate without serious opposition, if it can pass the House, and it will not pass the House unless sufficient influence is used. The one person who can help more than any other is the Speaker, Mr. Crisp. If he be favorably disposed to the Bill, it will go through. If not, it won't." What argument Mr. Crisp is likely to be affected by, we cannot guess, but we advise each of our readers to provide him with as varied an assortment of reasons as his ingenuity can devise.

SOME five or six years ago, the three hundred private individuals who fortuitously for the moment constituted the Legislature of Massachusetts, found it wise to disregard the advice and formal protest of the architects of the State—a protest which was supported publicly by architects in all parts of the country, who, having no personal interest at stake, spoke disinterestedly—and held under improper conditions a competition to secure designs for an enlargement of the State-house. This action was based on the expressed condition that it was to be taken in order to prevent the destruction of the

old State-house designed by Charles Bulfinch. Subsequent legislatures made it obligatory on the architect to destroy certain newer parts of the old building and, further, acquired a certain tract of land to the east of the building to be laid out as a small park. When the buildings on this tract were torn down so as to reveal the east side of the new extension and the manner in which it was to be attached to the old building, a very disagreeable and disappointing state of affairs was disclosed, and this instantly brought out, from every quarter, expostulation and protest. At this juncture, the Commissioners and their architect produced sundry designs for improving and completing their work, some of which absolutely removed, while others only seriously changed, the old building, which the original enactment specifically declared was to be preserved. Public feeling was strong enough to defeat, even in the Legislature, these vandalistic suggestions, the people's representatives deciding by a vote of three to one that the old building must neither be destroyed nor improved and restored out of recognition.

UNFORTUNATELY, the matter has been brought before this year's Legislature by the action of an architect who, seemingly, shares the too common belief that the public treasury is maintained for the sole benefit of that individual who is shrewd enough to get his fingers into it first, and who, not being restrained by the feeling of decorum common to all professions, which forbids that one man shall seek employment upon work where a fellow professional is actively employed, even under limitations, brings forward a Bill that would constitute him the architect, to alter, enlarge and improve Bulfinch's building in, as he gives the public to understand, the manner in which Bulfinch would act if he were now alive to deal with the problem. The believers in, the practitioners of, if we may so style them, the psychic sciences wish us to believe that they can do many curious things, and this present attempt is not the least wonderful of them. At the "hearing" this week, one of the supporters of this scheme talked in such a mystic vein that his hearers imagined he was about to summon the visible shade of the dead architect to his support and felt a premonitory shiver crawl up and down their spinal marrows. The proposed "preservation" of the old building is to be effected by replacing the external painted brickwork with yellow brick and the wooden columns and finish with white marble; the building is to be extended twenty feet at each end with the object of masking the extension; the central pediment is to be abolished, but by an "engineering feat" the gilded tin of the dome is to be raised thirty feet, in order, at once, that its wooden frame may be replaced with steel and that a colonnade of marble columns on an octagonal base may be built to support its radiant, if somewhat unsubstantial, shape. The "preservation" is, then, to be accomplished by changing all the materials, altering the form, enlarging the size, deforming the proportions, and when done it is to stand as the psychic accomplishment of Charles Bulfinch!

SUPPOSE the work to be carried out, it will then be found that there have been expended upon Beacon Hill some eight million dollars which have produced a big and barren office-building sliding down hill, with a little annex at the southern end surmounted with a dome that was once designed for a smaller building, while it stretches out, for the magnificent distance of twenty feet, its protecting wings which are announced to veil the commonplaceness of an office frontage of some three or four hundred feet that faces on an open public park. We avow it to be wholly beyond our ability to discover, what that is architecturally worth doing is to be accomplished by embarking the public funds of the State in this private undertaking. We maintain that the present most unfortunate condition does not admit of a satisfactory compromise, even one which goes half way toward producing a permissible result (and the scheme that is now being pushed does not go quarter way). There should be but two possible outcomes: one which provides for the retention and preservation of the present building, strengthened and made fireproof, but with proportions, form and design absolutely unchanged; and the other, the erection, at a proper time, of a State-house which worthily shall represent the wealth of the State and comport with the

advantages offered by the site. To accomplish the first is a simple, comparatively inexpensive, and a worthy task for the men who represent the wishes of so enlightened a community as that of Massachusetts. The second solution, which is involved with questions relating to the proposed changes of grade, of arterial street-traffic and of park-improvement, can only be accomplished properly through giving due heed to the advice of the very body of architects whose protest was ignored six years ago, with results which the public now recognize as unsatisfactory.

ACCORDING to the Cincinnati *Commercial*, there is a prospect that the National Association of Master Builders may repeat this year the attempts which have been several times previously made, to bind all its members to the use of the Uniform Contract, making them pledge themselves not to sign any other. We have several times expressed our opinion that the Uniform Contract, in its most recent form, does not offer, either to the owner or the builder, the security which is desirable in building contracts, and that it affords so many opportunities for controversy, and provides such expensive and unsatisfactory means of settling such controversies, that a prudent architect cannot, conscientiously, advise his clients to sign it, if the interests involved are of importance. So far as we can judge by what the *Commercial* says of the builders' side of the matter, and by what it quotes from some recent writing of Mr. Sayward, the Secretary of the National Association of Master Builders, in regard to it, the two points on which the builders and architects disagree most seriously are those relating to the drawings and specifications, and the agency of the architect for the owner. The Uniform Contract says that the contractor "shall and will provide all the materials and perform all the work mentioned in the specifications and shown on the drawings prepared by the said Architects," etc. As it is impossible to show all the parts of a building on drawings, or describe them in specifications, and that, while some parts can be both shown on drawings and described in the specification, others can be shown by drawings, but not described, and others still can be described in a specification, but not shown on drawings, most architects, to be sure that the contractor, in making his estimate, shall include everything that they have indicated by both methods, write in their contracts that all work shown on the plans, or described in the specification, shall be executed; and the more prudent ones take care to say, not simply that the contractor is to do that work, but that he is to build the building which the plans and specifications are intended to show and describe, and in accordance with them. Perhaps some one will say that the fact that the drawings show a building implies that the contractor expects to erect one; but a few months experience with a grumpy and dishonest builder, under a loose contract of the sort that the National Association seeks to impose upon the building-world, would undeceive him.

FOR example, it is very common for architects of city houses, built in the middle of a block, to draw only elevations of the front and back, trusting to the sections to show the roof-lines, fire-walls, chimneys, etc. Forty-nine builders out of every fifty acquiesce in this arrangement, and build the blank walls from the plans, which, of course, is easily done; but the hundredth man will, as experienced architects know, after his contract is signed, profess to have supposed, as elevations were not given of these walls, that the adjoining owners were to build them, or that they were to be provided in some other mysterious way; that he had only figured on the front and back walls, and that he must have a round price for building any "extra" side walls. Of course, a trick of this sort is simply premeditated robbery; but it is a trick that every architect sometimes sees attempted, and it is one for which the Uniform Contract offers not merely an opportunity, but an invitation.

IN regard to the other point on which the Uniform Contract insists, that the architect shall be regarded as "acting for the purposes of this contract as agent of the said owner," it is hardly necessary to repeat what we have said so many times, that the architect is not legally, unless the owner and contractor have agreed to consider him so, the agent of the owner, for any other purposes than those expressly laid down in the contract, as, for instance, the auditing of the accounts

between the contractor and the owner, the judging of the faithfulness with which the contract has been fulfilled, and the explaining of the meaning of the plans and specifications. In what other ways he can, with advantage, represent and bind by his acts the owner, we have never been able to see. Probably most owners suppose that this is what is meant by the expression "acting for the purposes of this contract as agent of the said owner"; and will be unpleasantly surprised to learn that this loose and apparently harmless phrase may involve them in liability for accidents occurring during the construction, and in all sorts of extra charges, for things done by direction of the architect, who dreams, probably, as little as the owner, that he is, by virtue of this clause, no longer the expert and impartial judge between owner and contractor, but the owner himself, scattering new contracts, and waivers of the conditions of the old ones, at every step. That the Uniform Contract, with this clause in it, has been used for several years with tolerable satisfaction, is good evidence of the honesty of builders in general, but architects are employed, not alone to guide their clients safely through a contract with an honest man, but to guard them, so far as they can, from the tricks of dishonest ones; and, with this duty in view, we cannot see how they can, without, at least, warning and explanation, permit them to sign such a document.

A VERY curious case under the building-laws came up in Chicago a few days ago. It will be remembered that, a few years ago, when the ordinance restricting the height of buildings in Chicago was under consideration, several owners of land hastened to prepare plans for buildings of immense height, and secured permits for their erection, before the law was changed. As a permit once given cannot, by the Chicago usage, be annulled or rescinded, the more recent "sky-scrapers" have been built under permits issued several years ago. Quite lately, a man who had obtained a permit in 1889, for the erection of a building higher than the law now allows, on a certain corner, concluded that he would rather build it on another corner, and applied to have his permit transferred to the new locality. The opinion of the Corporation Counsel was asked, and, by his advice, the transfer was refused. The owner then appealed to the Board of Aldermen, which voted to have the permit transferred; but it is reported that Mayor Hopkins will veto the order. With all due respect to the opinion of Corporation Counsel Palmer, we cannot quite see why the transfer should be refused. Mr. Palmer says, according to the Chicago papers, that "The essence of a building-permit is the location at which it is proposed to construct a building." If this is so in Chicago, or was so when the permit was issued, it is certainly not so anywhere else. In the case of bay or oriel windows, something depends, and rightfully so, on the character of the traffic through the streets over which the oriel projects, but we have never seen a building-law which prescribed that a structure, unless a temporary shed, which could lawfully be erected on certain streets within the fire-limits should not be erected on any other street, provided the respective widths of the two streets did not enter as a factor into the question. If, then, Mr. McCormick, the Chicago petitioner, was duly authorized, by a contract which is still binding on the city, to erect a given building on a certain street, it seems to us a good deal like oppression to prevent him from putting up his building on another street, where it will be no more objectionable than in the original location. Although the city authorities now object to high buildings, they had no such objection when the contract was made with Mr. McCormick, and it seems only fair to carry out the agreement with him in the same spirit in which it would have been carried out when it was made.

M. DE SARZEC, the distinguished explorer of Mesopotamia, has been engaged during the past season in excavating the ruins of the place now known as Tello, in Chaldea. The most important discovery made here appears to have been that of a deposit of about thirty thousand inscribed tablets, as they are called, or, as they are more probably, baked cones of clay, with inscriptions winding in spiral lines around them. The inscriptions are in the cuneiform character, and, as in the case of the forty thousand similar cones discovered about ten years ago in an underground chamber, consist mostly of contracts, inventories and business documents, dating from about the fortieth century before Christ.

CHURCH OF ALL SAINTS, GOD'S HILL.



Pair of hinges in South Porch
(Georgius Rex)
God's Hill — 44

A GOOD four-mile walk inland from the sea-cliffs of Shanklin lies the village of God's Hill, amid an environment of very lovely country. The way passes by the "Crab Inn" and up the hill to old St. John's, whence straight on through the graveyard, and by a path across the meadow, and up the grassy slope beyond, over the shoulder of the down — which rounds up its bald, fuzzy back eight hundred feet above the sea — along the edge of the Cliff, under which are the thatched roofs of the old Cliff Farms, and down over the fields called "St. Martin's Down," to Wrosall in the Valley.

Crossing a bright, little stream rippling down the lap of the Valley — there are usually trout lying under the shadows of the bridge — the road holds on, up the hill under the grand old chestnuts of Appuldurcombe Park and out through the great gates under the marble arch into God's Hill Park: a Roman triumphal arch, of good proportion and detail, rearing up here among the oaks and beaches, the view under it showing the tree-dotted grass-slope of an English park, the arch high out of scale with the adjoining wall, and the low thatch-roofed gray stone lodge rather startles one at first sight with its theatrical incongruity. The pompous old Georgian Worsleys liked to roll under it in the family coach to their mansion of Appuldurcombe House, (in 'apuldre-combe,' the apple-tree hollow,) "built of Portland stone with a centre and two wings in the Corinthian style, imposing but sombre," as the guide-book frankly admits, and out of all fitness with the landscape — a wind-swept hillside dotted with gnarly wide-spreading island oaks and chestnuts.

There formerly stood here a great Tudor mansion, whose low walls, rambling plan, and turrets jutting up among the treetops seemed to grow out of the rocky ridge rising behind it, and to belong to the scene. There are very good pictures of it at Appuldurcombe.

But the marble gate-arch and the Corinthian mansion, doubtless, please the taste of those architects, some of the most eminent among us, who are teaching us that inspiration is only to be found in the "Five Orders," and that imitation of the Classic and imitation of its imitation, Italian Renaissance, are the only safe paths for the modern architect, those critics who shudder at the great bold forms in which Gothic Art found voice in natural speech, and seek to express ideas only in the Latinized formalism of the Renascent schools.

But let us hurry away from the triumphal arch — I venture to say, you will look longer and with more pleasure at the thatched cottage nestling humbly to one side, a servitor upon its magnificence — and stroll down through the trees and over the fields. So we come into the highroad, and wend past the old gray Griffin Inn, of Tudor days, up the straggling line of pretty cottages to the church on the top of the hill. You have seen it a long way off, looming above the land.

The legend of its site is like that of many places where churches were built in early Gothic days, when some miraculous sign usually pointed out the intentions of Heaven and removed possible objections on the part of the owners of the soil. The Precincts of God's Hill, Arretton and Freshwater, had been given over to the French order of the Monks of Lyra, or Lire, in Normandy, who came in the Conqueror's train, and these parts became subject to their tithes.

There was already a church standing in rather low ground on the edge of the village, and there the mass was read to the people by the French monks, until a mysterious circumstance happened. This was no less than that the Church began to remove itself piecemeal, in the night, to the top of the commanding height of God's Hill. Of course, no one could have had the temerity to try to dislodge the stones thus supernaturally endowed with the wisdom of choosing the best building site in the country round. It may have been awkward for the man who owned the hill, but thus simply did matters arrange themselves in the good old days of Mortier Church.

They called the new site God's Hill and the old one Devil's Acre. The Convent of Lyra held sway at God's Hill for full three hundred and fifty years, or until Henry V conceived the happy financial scheme of suppressing the French priories in England and sweeping their fat tithes into the royal coffers.

Mr. Percy Stone, to whose beautiful book I am always indebted, gives the value of these revenues at one hundred marks, and says that the church was turned over in the year 1414, and not without a stout resistance from the French prior and his brethren, to the proprietorship of the Abbey of Sheen, a Convent of the English order of Carthusians. At the dissolution of the monasteries, the rectorial tithe went to Sir James Worsley, of Appuldurcombe, with the lease of Appuldurcombe Manor. It was settled, no doubt, during the

visit of Henry VIII and Thomas Cromwell to Appuldurcombe in 1539. The manor lands had been held by the Benedictines of Montesbourg, in Coutances. The vicarage remained in the gift of the Crown, until it was bestowed, in 1623, by Charles I, with other livings, upon Henrietta Maria's new College of Queen's, Oxon, where it remained until purchased by the present vicar.

Ascending a hilly street, and climbing some rude worn steps, one stands on the brow of the hill among the graves before the south side of God's Hill Church. The gable of the south transept, with its queer little sanctus bell-cote hanging in the peak, is just before one. The tower walls, on the left, show the work of two different centuries, the base to the second belt-course belonging to the early fifteenth, while the upper members and parapet are as evidently ascribable to late Perpendicular work of the sixteenth. It is not unlike the tower of Carisbrook, and though less enriched with carving is not without a shapeliness of its own.

The plan of the church gives a nave, with south aisle, and a double chancel, or more exactly, a chancel separated by an arcade from a south chapel of about its own size. I give a sketch of the gables of chancel and chapel from the east [See Illustrations]. They have very beautiful great windows of good Decorated tracery. The crumbling stonework is almost hidden under a glorious mass of old ivy.

North and south transepts carry out the usual cruciform plan of the parish church.

In the north transept the Worsley family, in the Georgian period, established a mortuary, substituting round-arched keystoned plain windows for the old Gothic traceries; it would be difficult to see why this was done, the purposes of a burial chapel requiring no unusual supply of light, and the new windows look absurdly incongruous beside the old work. The wardens, at the same time, were carefully covering up the fine old roof-timbers with a coat of plaster. The beams in the south transept alone escaped. They are carved on the bosses and springers. At about the same time the south porch was refaced.

A great deal of injury was done to the small churches in Jacobean and Georgian times, the latter period being peculiarly destructive. Mr. Stone calls it "the era of whitewash and high pews."

Of course, much of the older work had been more or less changed in the successive phases of Gothic development. "Style" meant nothing in those times. There was only one way to do things, and every man did his work in the manner of his own time, and only in that manner. He found plenty of room for the expansion of his genius in originality of handling. His "touch" made itself felt, while his theme was always the same. Were his building his own dwelling, or an inn, or a great council-hall, or a church, he went to work on the same general lines. There was no casting about to choose whether he would express himself in Latin or in English. He was not suspended for days in an agony of doubt, as to which one of a half dozen or so "styles" of treatment would best advertise his shop.

Yet, I think we would have gained, had they had in the later



St. John Baptist, Shanklin.

Gothic times, the sort of intelligence which limits a restoration, in our day, to the closest adherence to the old details, much very beautiful early work having been at that period swept away or hidden.

In the England of our time, the clergy are happily so well-versed in the archaeology of their churches — whose architecture they understand sometimes better than most architects — that no ignorant vandalism is permitted to mar the beauty of the old work. Restoration is carried out with the highest intelligence, even prepared for in advance of necessity, by careful study and the reproduction of detail, in danger of being lost by decay — a much better plan than their replacement from memory and guesswork, after the stones have tumbled down in utter ruin. Restoration no longer means what it did in 1851, when Ruskin, writing of San Michele, of Lucca, said, "Utterly neglected, to the breaking of its stout old heart; the venomous nights, and salt frosts of the Meremba winters, have their way with it. . . . The weeds that feed on the marsh air have twisted themselves into its crannies; the polished fragments of serpentine are split and rent out of their cells, and lie in green ruins along its ledges; the salt-sea winds have eaten away the fair shafting of its star-window into a skeleton of crumbling rays. It cannot stand much longer; may Heaven only, in its benignity, preserve it from restoration, and the sands of the Serchio give it honourable grave." Perhaps that last prayer was one to be echoed in the time when it was written, those mid-century days of worse than stagnation in art, when taste was asleep, except here and there, and in the minds of men rioted unchecked a hideous love of stark newness, which worked fearful sacrilege upon the old walls; but surely to-day, with intelligence and reverence to guide them, it were better that loving hands should help the tottering ancients with the stay of youth — better to see in the old gray walls, upon the fretted pinnacles against the sky, or in the flowing lines of graceful tracery, a new stone here and there, fashioned with care into the lines of its ancient fellows, and lacking but the years and the rains to veil its rawness with their matchless gray.

Even though it be in a bit of carved decoration, where, after all, the modern hand can seldom quite disguise its touch, it would seem better so to hold together the old precious fragments a while longer, that our children may enjoy their beauty as we have done, than to let cold nature take back to her bosom stones upon which man's hand and brain have wrought an impression of his immortal soul.

ALL SAINTS, NEW CHURCH.

Inasmuch as the scene in which it may be set has much to do with the fair effect of a bit of architecture, if indeed the building must not, in a measure, find expression of its purpose and of its art in a key and in harmonies which accord with those of its envolving landscape, I may, perhaps, be excused an occasional digression into the woods and fields by the way, and I will offer the same idea as an excuse for the little sketch of New Church, All Saints, standing on the hill among the trees, which is given here. The little church perfectly fits the scene.

I remember walking over there on a fresh morning after rain, when the country was exquisitely green and lovely. The hedges along the road were washed clean of dust. I remember studying the exquisite detail of the thorn, and of the ragged-robins and thistles on the hedge-bank. Hawthorn, as an architectural ornament, is very exquisitely rendered in the carvings of the porch of the Cathedral of Bourges, in France, and we have all seen the thistle in stone countless times — it has in nature a distinctly decorative conventionalism of appearance — but the little ragged flower, also a wonderful arrangement of forms, I do not remember to have seen dignified in carven memorial. I have read somewhere that there are evidences of the Bourges hawthorn carvings having once been painted green. The stone now shows only the same dull gray, as elsewhere, on the outside, but in the undercutting and where the weather has not reached, green paint still adheres, it is said. I do not remember having seen any evidence of polychromatic treatment on the exterior stonework of a Gothic building, but on the piers of the chancel at New Church, there is a faint remainder of color to be found on the splays of the stones. Coming upon the little church through the village, one is struck with the unusual position of the tower. It is, in fact, but a low one, built over the south porch, the ground not permitting it to be put against the west end, which is quite close to the edge of the hill where it falls away steeply into a little glen called "the shute." The wooden top to the tower is of clapboards as high as the battlements, and the spire, I think, is covered with shingles. I am sorry I cannot present the quaint little tower as a solitary and interesting example of wooden Gothic church-building, but I am compelled to state that the thing is Georgian. Making a circuit of the outside of the church, one will be interested in the varieties of window openings in the old walls, from the latest form, the square-headed three-light window in the south wall, with the date 1726 cut in the hollow of its label moulding, to the very early lancet windows, the arch of them barely sharp enough to make them Pointed, which are set in the north chancel wall. Mr. Stone notes of these windows that they are rebated for shutters, have no groove for glass and no external chamfer, and assigns this, the oldest remaining portion of the church, to the middle of the twelfth century.

The east chancel window, shown in the drawing of the interior, is of a much later date, the east and south walls of the chancel having been entirely rebuilt in the reign of Henry VIII, to which time also is ascribed the present roof of the chancel.

The nave is of earlier work, having been rebuilt by the monks of

Beaulieu, after they had superseded the original holders, the monks of Lyra, who lost it, with their other English parishes, in Henry V's suppression of the alien priories. In this restoration, they copied the old caps and bases, or at least the archaeologists so account for the fact of these details, being of early Pointed form. The roof was presumably then renewed. I saw on the timbers the marks of laths, and suppose that they were covered with a plaster ceiling in Georgian times. I remarked that the rafters were very neatly hewn and framed together with care.

The building of the transepts and of the north and south aisles is attributed to the beginning of the thirteenth century, and I suppose that the handsome chancel and transept arches are of that period. The treatment of their archivolts with simple ornamentation of three rings of arch-stones, each ring slightly projecting and plainly chamfered, the whole archivolt defined and enclosed by a fillet or small cornice of rounding form, suggests the very beginnings of Gothic archivolt ornamentation, and its development from the Romanesque application of the Classic architrave, which is what we have here, simply banded round this arch, and Gothicized by a single chamfer.

The lines are carried down into the piers, the spring line of the arch being marked by a convex bend outward of the surfaces, and a projecting level course, thus satisfactorily suggesting the bell and abacus of a simple capital.

It is suggested that the opening over the chancel arch was for sound, and that the sanctus bell was also hung there. It is very early work. The pulpit and the graceful canopy surmounted by a well-modelled angel are in wood of a rich dark tone.

Mr. Stone says that the carved and gilded wooden pelican, forming the lectern, is of about the same age as the pulpit, and of Somersetshire workmanship, probably by certain Dillingtons, who were noted artificers of church fittings in the beginning of the seventeenth century.

It was late when I had finished my drawing and went away westward to Arreton, down into the green valley, across the pretty winding Yar, and up through the fields. I sat on a stile to make the little sketch of the church on the hill. The bells were ringing a sweet evening chime. Two of the six bells are old mellow fellows dated "5189" (1589) and 1626, and with the names of the famous founders, Mears and Bond, on their collars. I think there could be nothing sweeter than the voices they were sending out upon the evening air across the wheat-fields and the meadows.

The long golden twilight was still in the sky, when I passed among the great stone barns, where the men were yet at work making a great rick of vetches, and by the splendid rambling Jacobean buildings of Heasley farm, into the straggling hamlet of Arreton.



THE present State Legislature sitting at Jefferson City, the capital, is considering many questions which are vital to the interests of the City of St. Louis. Perhaps the most important of these and one which should have become a law many years ago is the giving to the municipality more power, enabling it to enact laws which only affect it alone. Many bills are introduced at Jefferson City affecting cities of 300,000 inhabitants or more. Now as St. Louis is the only city in the State having this number of inhabitants, and as it will likely be the only one for many years to come, its affairs are, therefore, more or less placed in the hands of people who have no clear idea of what the wants of the city are. Of course, numbers are always paramount, and in the State Legislature the City of St. Louis always has the rest of the State to fight against, a very unfair contest when it is considered that about one-sixth of the representatives come from that city. As far as value and general worth and importance are concerned, the city represents about one-half of the State, the assessed valuations of the two bearing out this statement. The representatives in the Legislature outside of those from St. Louis are agrarian in tendencies, or, we should say, decidedly anti-urban. The great backwardness of the St. Louis street improvements is entirely due to the Stone Bill being killed by the Legislature; then the Boulevard Law also met its fate in this way, that is to say, the State courts declared it unconstitutional to forbid wagons to traverse such streets set aside as "boulevards," and stores or shops to be erected or maintained on them. A strenuous effort is now to be made to pass this bill. In case it fails, the City will simply assume the conduct of its affairs regardless of the State, because, in street improvements especially, the City Government is so far behindhand, that to ever catch up

seems a hopeless task. There are in the neighborhood of six hundred miles of unimproved streets within the city limits. According to Major Murphy, Street Commissioner, it is the intention of the City to pave streets at the rate of fifty miles per annum when the limit of the bonded indebtedness is increased or the special or increased tax is levied. At this rate, our streets would be paved in about fifteen years, making allowance for the opening of new streets in the interim. But, on the other hand, extension of the city limits to Meramec Highlands is proposed, which would mean that street improvements never could be completed.

The question of extending the limits is one that presents more obstacles, perhaps, in the case of St. Louis than any other city of the United States, and for the following reason: When the limits were last extended, in 1874, St. Louis County objected strenuously to such extension. The City of St. Louis, which was before that time the county seat, paid no attention to these objections, but defined the boundaries as they are at present and declared its independence of St. Louis County or any other county. St. Louis is thus the only city in the country which conducts its own affairs and has relations only with the State and Federal Governments. It is fortunate for the city that such is the case, except whenever its limits are to be extended. In the proposed extension a lively wrangle will undoubtedly ensue. Personally, we are opposed to the extension of the limits at this time. There is so much vacant property within the present limits that it is not prudent that we should annex farm acreage to the already large amount we now possess. It is true that in the central western portion of the city there is already an overflow of city population into the county, but this state of affairs exists at one small point only, due to the rapid growth of Cabanné and other places in that neighborhood. Meramec Highlands, which is the objective point through which the new boundary would pass, is a little more than six miles west of the present city limits. Greater St. Louis would embrace in the neighborhood of 175 square miles, perhaps more than half the area of the county including the city. In the new area there are not more than 90,000 or 100,000 people, or somewhat less than 1,000 people per square mile, the new territory occupying about 115 square miles. The City at present occupies 62 square miles and has a population of about 600,000 souls, or over 9,000 per square mile. The idea of extending the limits is, we think, one of city pride rather than any need of such extension. There are other cities, and one in particular, which are contemplating increasing their areas, and St. Louis must thus look to her laurels. On the other hand, the addition of so much open country would put our finances in bad shape, the result of increased police jurisdiction and extended fire-limits.

We have before us the latest report of the Geological Survey of the State of Missouri. It contains a great deal of interest, up to a monotonous tabulation of the fossils to be found in the rocks in various parts of the State. Limestone of various shades and existing under various conditions is the principal stone, and is followed by sandstone and granite. The Ozark region is, doubtless, the most interesting in the State. The Ozark range of mountains extends from the Missouri River, which divides the State into halves, to the Arkansas line, extending for a great distance into the latter State. Only the southeastern and a narrow strip on the western boundary are not mountainous. The lead and zinc mines of the Ozarks are the richest in the world, and the iron deposits are among the most important. Iron Mountain, 81 miles south of St. Louis, is 60 per cent pure iron, and is considered the richest mass of iron ore ever found. The granite deposits in the Iron Mountain region are one of nature's strange phenomena. They rise up in the midst of a country where only limestone is found for hundreds of miles in any direction; much like a lonely island in a vast sea. The granite is a rich red in color and of a superior quality. Were it not for these deposits the City of St. Louis would lose thousands of dollars, because the nearest granite deposits other than those just mentioned are in the New England States. The granite is also much used here for building purposes and is susceptible to a high polish. From the "Report" we conclude that St. Louis limestone, referred to in a former letter, is most even and substantial, which makes it weather-proof and, consequently, well adapted for building purposes. The "Report" does not mention any of the peculiar formations to be met with in the caves which honeycomb the Ozark Mountains. In some of these caves is to be found the Missouri onyx, which has inveigled several local corporations into a great deal of trouble lately. The onyx is found in the form of huge stalactites and stalagmites, weighing tons. The finest of these are found at some distance from the mouths of the caves, and on account of their great inaccessibility it has been found necessary to sink shafts from the surface, and extract the stalactites and stalagmites through the latter after they have been cut. The shafts are, on an average, about 150 feet deep. The onyx is not so hard as it is brittle, which necessitates the use of large drills and the placing of the latter very near together. When the peculiar formations are cut, they are hoisted to the surface and made into blocks. Then they are shipped to St. Louis and cut into slabs, or any desired shapes. Most of the Missouri onyx is white and has very much the appearance of what might be termed transparent marble, except that the grain is more wavy than marble, and uneven, like the usual run of onyx, while some of it possesses the red, yellow and green hues common to Mexican onyx. It is much used in St. Louis for finishing office-buildings, the

vestibules of residences, etc., and a great deal of it has been shipped away to different points in the country.

A bill has been introduced into the State legislature to change the State capital from Jefferson City to Clayton, or thereabouts, in St. Louis County. Removal from Jefferson City to various points has been considered many times before, but not so seriously as in the bill recently introduced. The residents of St. Louis County hold out all sorts of inducements, such as the building of a capitol that will be a source of great pride to the people of Missouri. We see in the contemplated change, a great opportunity for St. Louis architects. Clayton is but a little over one mile beyond the limits of the City of St. Louis, and if the State capital is located there, it will some day be St. Louis instead of Clayton. This fact will tend to concentrate the most important interests of the State at St. Louis. One of the chief reasons for removing the capital from Jefferson City is that it is such a poor railroad-centre. Of course, St. Louis is admirably located in this respect and, next to New York and Chicago, is the most important railroad-centre in the country.

A great deal of agitation is going on at present in regard to the congested condition of the streets in the vicinity of the new Union Station. A bill was passed by the City Council and House of Delegates for widening Eighteenth Street from Clark Avenue to Pine Street, but was vetoed by Mayor Walbridge. Several days ago the bill was passed over the Mayor's veto and is now a law. The Mayor's reasons for vetoing the bill were very insignificant indeed. His idea was to defer the widening until that old and decrepit boulevard scheme would be carried out. The fact of the matter is, that no one has thought of the scheme for many months past, in other words, no one thinks it ever will be realized, for many good reasons. The Municipal Assembly correctly deemed the Mayor's action a bar to progress. The next step is to widen Market Street, in front of the station, or condemn the two blocks running the width of the structure from Market Street to Chestnut Street, and thus creating an open square. It would seem to us that the latter plan is the more feasible, from the fact that the blocks are not very deep, and cutting into them to give Market Street its proper width would leave a narrow strip, to improve which with a building or anything else would be nonsensical on account of its extreme narrowness and great length. Twentieth Street forms the western boundary of the station and it, too, must be widened from Clark Avenue to Pine Street. It is also a part of the scheme to widen Market Street from Eighteenth Street to Sixteenth Street and from Twentieth Street to Jefferson Avenue, making it in these parts the same width as Eighteenth Street is to be, according to the bill just passed by the Municipal Assembly. In his veto the Mayor also urged that the Terminal Railroad Association, on being compelled to pay its share of the assessment for the improvements to the surrounding streets, would refuse to build the Clark-Avenue viaduct, claiming that the improvement of the streets above mentioned would do away with the further necessity for the viaduct. We do not think the Mayor was in earnest when he urged this objection, for he knows well that a special ordinance compels the Railroad Association to build the viaduct. The latter is to be erected at the south end of the station train-shed and is intended to carry Clark-Avenue traffic over the tracks entering the station, thus restoring to that important thoroughfare the traffic which has, at present, to travel in a roundabout manner.

The number of accidents due to the local trolley-cars is increasing at a too rapid rate to suit the people. Every day the papers publish accounts of collisions between trolley-cars and wagons, and of persons who are either killed or badly injured by the former. A bill has been introduced into the State Legislature compelling all street-railways within the State, electric, cable, or steam, to provide their cars with life-guards, which shall be life-guards in the true sense of the word. The St. Louis City Council has gone still farther in considering a bill at present, which, in a way, defines the kind of life-guard which the various companies must adopt; that is to say, the guards used on the cars of every company in the city, except one, are of such design that they are rather death-traps than life-guards, and the city has condemned these from the fact that they do not conform to the wording of the ordinance. The bill also specifies a heavy penalty for each car not provided with a suitable life-guard after a certain date. The Southern Railway Company has adopted a fender which meets the requirements. It consists of an iron grate which projects about three feet in front of the car and parallel to the ground. When necessity demands, it can be quickly dropped to the ground, and will carry upon it any object with which it comes into contact. The rate of speed should be reduced in our opinion, before a fender ordinance is passed. In the outlying districts the motormen make a regular habit of running the cars at twenty-five miles an hour, and often more. There is more necessity for legislation in these regards, as far as St. Louis is concerned, than, perhaps, in any other city in the United States, and for the two following very good reasons: There are eight different companies operating nearly fifty distinct routes or lines, and thus competition is very keen. The consequence is that there is an ever-present desire on the part of the managers of the various lines "to get there first" and they arrange their schedules accordingly, thus compelling the motormen to run the cars at high rates of speed. Secondly, the cars in use here are much larger and heavier, on an average, than any in the country, and are thus much more difficult to control, especially

in an emergency. The St. Louis and Suburban Railway Company is at present operating some cars which weigh when empty, about 27,000 pounds, the same amount as a standard railroad freight-car. They will seat fifty-two passengers, and when fully loaded they would easily weigh 45,000 pounds. Just imagine such a weight running over any one or coming into collision with a wagon or any other vehicle! Petitions are being circulated and when fully signed are presented to the various members of both branches of the Municipal Assembly, urging the immediate passage of the fender bill.

The commission appointed by the Mayor, to settle the underground-conduit question has accomplished but little up to date. It has come upon a great obstacle to the consummation of its plans in the shape of the Laclede Gas-light Company. This corporation controls the gas-lighting of the entire City of St. Louis, both public and private. Its original charter, which we think was drawn up about 1847, gives it some very sweeping rights to the city's thoroughfares, and it is these which the above-mentioned commission is compelled to battle against. The Laclede Company contends that its charter gives it the right to build its own conduit and appropriate it to its own use, doing away with the idea of the city authorities in planning a great conduit system for the most important districts, to be used by all companies. That the Laclede Company figures at all in the work of the commission, is due to the fact that it has in operation, extensive electric-lighting as well as gas-lighting plants, and its wires must go underground as well as those of other companies. The president of the company, Mr. Emerson McMillan, is here from New York to look after the Company's interests, and it is clear that a hard-fought battle is in sight. The Postal Telegraph Cable Company has already obeyed the authorities, having placed its wires in a conduit built by the Dorsett Company several years ago. By this action it has complied with the underground-conduit law; but in our opinion it has rather outwitted the city, from the fact that it has a conduit to itself, having bought the right to same directly from the Dorsett Company. Whether the city gains its point, or not, with the Laclede Company, or any other corporation, it is clear from the presence in the field of the Postal Company that there will necessarily be more than one conduit as far as Broadway and Market Street are concerned, that is to say, in the very important parts of those thoroughfares where the Dorsett conduit was built. The plans, as at present outlined by the city, call for over fifty miles of conduit, which are to be located in the district bounded on the north by Franklin Avenue, on the south by Clark Avenue, on the east by the Mississippi River, and on the west by Twelfth Street. All wires must be placed in the conduits, except the trolley-wires, and the feeders for the electric-railways carried on the poles for supporting the trolley-wires. We think the city has made a mistake in not including the feed-wires in the system, because there is no possible reason why they should be strung overhead. And this action is taken in the face of what is being done in other cities, where feed-wires and all kinds of wires except the trolley-wires are not allowed to be strung overhead!

A bill has been introduced into the Municipal Assembly for reducing the water-rates. The net profit per annum on the St. Louis waterworks is about \$1,000,000, which is not any too much, considering the great needs of this department. In addition to the money needed for completing the Chain of Rocks or Pumping Station No. 2, the sum of \$1,000,000 is required for the Baden Distributing-Station. It will be necessary to erect a new water-tower in connection with the latter plant, which, in connection with other items, has raised the contemplated cost of the entire Baden plant from \$500,000 to \$1,000,000. It is the intention of the City Government to erect a filtering plant at the Chain of Rocks Pumping-Station at a cost of some \$2,000,000. All these expenditures, together with large amounts necessary for extending the system to several towns in St. Louis County and for laying many miles of new pipes, are sufficient evidence that it would be a decided mistake for a reduction of the revenue to be made.

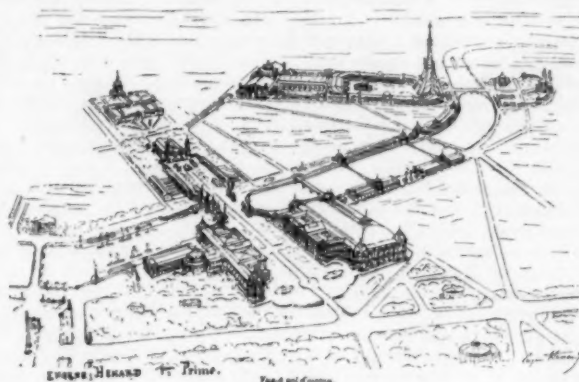
There is to be a Spring Exhibition of the work of local artists at the Museum of Fine Arts. It was decided upon several days ago at a meeting held at the Museum by the representative artists of St. Louis. Mr. Halsey C. Ives, Director of the Museum, is quite enthusiastic over the bright prospects of the Exhibition. He anticipates that there will be, at least, three hundred pictures shown, that is to say, paintings, water-colors and sketches, together with some of the recent work of local sculptors. Mr. Robert Bringhurst is expected to give us some agreeable surprises, as also Mr. Von Saltza. The artistic element of this town is especially proud of these two gentlemen as being its representatives in their respective lines. We only hope that the Exhibition will be as successful as Mr. Ives is trying to make it, because we regret to say that in St. Louis, the interest in things artistic has dragged somewhat of late. This is one of the few things that cannot be attributed to the hard times, and the reasons for such a state of affairs are most unaccountable.

STEALING STATUES FROM CATHEDRALS.—Twenty small statues were recently stolen from the front of the Rouen Cathedral and offered for sale to a sculptor in that city. It was only when he undertook to find out where they came from, that they were missed from their places, as they stood high above the ground. The manner of their taking down is still a mystery, and the thieves have not been found. — *The Collector.*



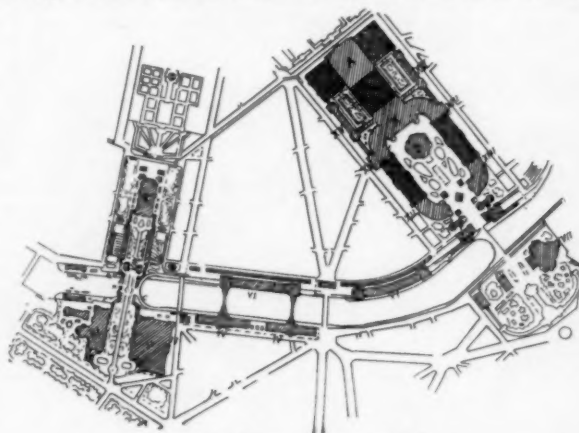
THE COMPETITIVE SCHEMES FOR THE GENERAL ARRANGEMENT OF THE EXPOSITION OF 1900.

THE memory of the exhibition of 1889 is not even yet effaced: a portion of the buildings still encumbers the Champ de Mars, and yet people are busying themselves with preparations for the Exposition of 1900. In certain circles, this matter of exhibitions is of perennial interest, for hardly has one of them closed before another is begun; be it at Paris, Moscow, Chicago, Vienna, or elsewhere. At the present moment, attention is seriously being given to the affair of 1900, and a competition has been held, open only to Frenchmen. The decree authorizing this exhibition is dated July 13, 1892, and by it M. Alfred Picard was made Commissioner General. After the classification of exhibits had been studied and the necessary regulations formulated, a competition was established to discover the proper arrangement for the buildings and grounds and their design. This competition was opened August 13, 1894, and closed December 12, of that year. The competitors thus had four months to study their schemes and provide designs as novel as possible. Six hundred architects applied for the programme, but only one hundred and eight submitted designs. This is not a bad showing, and, moreover,



M. Eugene Henard. 1st Prize.

many who did not complete their work must have studied the problem more or less thoroughly. Before considering any of the schemes, it is absolutely essential to glance at the programme, so as to understand its general features and comprehend the new classification of exhibits. After examining the several sites suggested, the Commission decided not to abandon the Champ de Mars, which not only lies within Paris, but is most accessible to visitors. As in 1889, the Champ de Mars is to be connected with the Esplanade des Invalides by the line of quais on the left bank, but there is added the quais on the right bank from the Trocadéro to the Place de la Concorde



Plan of M. Eugene Henard. 1st Prize.

and that part of the Champs Elysées whereon stands the Palais de l'Industrie. Consequently, communication must be established between the two river banks, especially by a bridge in prolongation of the Esplanade des Invalides. The competitors had to consider the

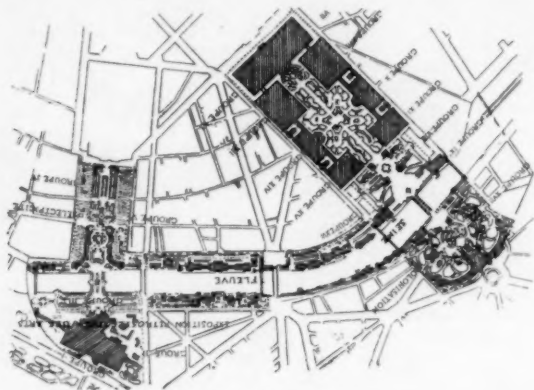
treatment of all these different parts, and to particularly consider the general exhibition-buildings, the festival halls and halls in which awards are to be bestowed, a special building for the holding of congresses and an administration building; besides these, there was to be care given to parks, gardens, fountains and other decorative features; and, finally, there was to be provided mechanical means of transportation, etc.

Competitors were left free to use, modify or to demolish the existing 1889 buildings, not even excepting the Eiffel Tower, though the Palais du Trocadéro must be preserved.

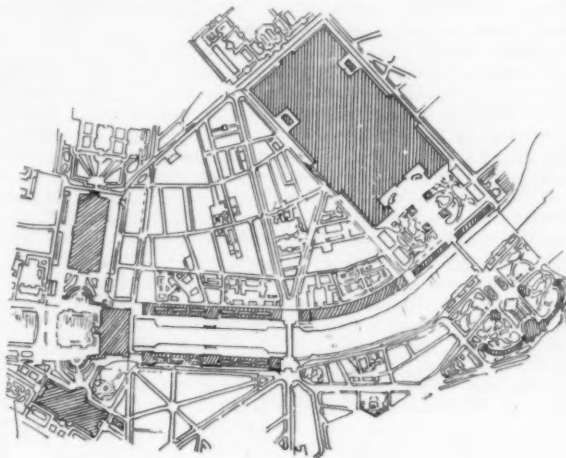
As to classification, it consists in bringing together, so far as possible, the manufactured products and the processes by which they are created. If, as the Commissioner General says, visitors lose the

While it left to competitors a wide latitude in their choice of the composing elements of their scheme, the programme laid stress on the necessity of not losing sight of the temporary character of the structures, and urged them to realize effects as decorative as possible through the use of the most economical materials.

The area required for the different groups reaches the respectable figure of 392,000 square metres, and even this does not include accommodations for the Colonies or for the army or navy, since provision for these does not concern the administration, but lies with the several governmental departments interested.



Plan of M. Girault. 1st Prize.



M. Jacques Hermant. 4th Prize.

imposing spectacle that was offered in the great Gallery of Machinery, if they lose the overwhelming effect of the mass and multiplicity of machines, they will, at least, not run the risk of passing by a machine in ignorance of its purpose or the work it does. A wise distribution of the allotted space can, moreover, overcome the disagreeable effect of the juxtaposition of manufactured articles and the producing machinery.

To the exhibition of contemporary work and processes will be joined a retrospective exhibition embracing the nineteenth century; but this retrospective exhibition, in place of being concentrated as it was in 1889, because of which it was sought out only by the erudite and a few real investigators, will be scattered amongst the groups and classes of contemporary exhibits. Because of this, the ordinary visitor will be forced to see and, perhaps, comprehend it. Each group, and so far as possible each class, is to have, as a vestibule,

Under this vast and brilliant programme our architects could give free rein to their imagination, and the competition has been truly remarkable. Out of the 108 designs submitted, hardly a dozen could be thrown out as maladroit, and in view of the result and the enormous amount of work involved, public opinion demanded that the number of prizes should be increased. But the administration found there was no way in which this could be done, and contented itself with distributing the eighteen prizes promised in the programme: three prizes of 6,000 francs, four prizes of 4,000 francs, five prizes of 2,000 francs, and six prizes of 1,000 francs.

We can only speak of the premiated designs, unfortunately, not being able to mention those which, although unrewarded, showed originality and other good qualities. The controlling idea with one and all was to use the Seine and the portion of the Champs Elysées as the centre of life and gaiety of the future exhibition. Several of



M. Jacques Hermant. 4th Prize.

a kind of special little museum which shall indicate the progress in that particular group or class made since 1800.

These are the general lines of the classification proposed for 1900. On several occasions, the Commissioner General has had the opportunity of explaining them to divers industrial assemblages, by whom they have been received with warm approbation.

the competitors sacrificed the Palais de l'Industrie, removing it to make way for the entrance to a wide road connecting the Avenue des Champs Elysées with the Esplanade des Invalides, in this way uncovering a new view of the dome of the Invalides. In these schemes, the main approach to the Fair was from the Avenue des Champs Elysées.

M. Eugène Hénard, who obtained a first prize, presents, in one sense, a most interesting scheme. He suppresses the Palais de l'Industrie, and builds along the Avenue d'Antin a new Palais des Beaux-Arts to afford equivalent accommodation, and separated from this by the new avenue, he provides a Palais des Lettres, Sciences et Arts. A triumphal bridge, which furnishes a fine water effect, leads to the Invalides, where is grouped at right and left the Horticultural Buildings, while at the end of the Esplanade rises the Electricity Building. Upon the quais on either side of the Seine are buildings which house the material and processes of mechanical and civil engineering. On the Champ de Mars, where, unfortunately, the buildings of 1889 are preserved and joined to the new structures, are found the buildings devoted to Agriculture, Forestry and divers industries. The Colonies, Social Economy and the Congresses are provided for at the Trocadéro. M. Hénard preserves the Gallery of Machines, but changes the central part, in which he provides a festival hall. As a means of transportation, new to Paris though it was used at Chicago, he proposes to introduce a movable sidewalk. By the same system which he incorporated in his scheme for 1889, M. Hénard provides a means of circulation along the banks of the Seine. Finally, as the chief novelty and centre of attraction, he places at the centre of the Champ de Mars a Palais des Illusions. This is an hexagonal hall lined with mirrors, which multiply to infinitude the reflections of lights, flowers and all kinds of decorations; around the central hall are arranged panoramas. The distinguishing merit of M. Hénard's scheme, as it is of several others — is the creation of a new perspective of the Esplanade des Invalides as seen from the Champs Elysées.

M. Girault, another of the first-prize men, retains the Eiffel Tower, but modifies the base by adding to it the greenhouses for the Agricultural exhibits. The Palais de l'Industrie, deprived of its central portion, is joined very adroitly to new buildings which face the Esplanade, but the Avenue des Champs Elysées is not altered.

M. Paulin, the third first-prize man, simply enlarges the Palais de l'Industrie and arranges for Horticulture and Agriculture on the

of 1889, makes a radical sacrifice of the old buildings, while yet seeking to preserve enough of their general arrangement to meet the occasion, if the authorities should find themselves obliged to preserve and use these old buildings. But the Palais de l'Industrie is torn down, and in its place is a new Palais des Beaux-Arts, so placed as to unmask the Invalides. The Champs Elysées are connected with the Esplanade by a bridge 100 metres wide, made gay with porticos, small theatres, etc., small enough not to obstruct the view up and down the Seine. His most individual feature is a Palace of the Century, at once a recapitulation and an apotheosis of the nineteenth century. Designed in the form of an Indian pagoda, 240 metres high, it would be built wholly of metal and be borne on four great arches of 60 metres' span: it would consist of ten stories, each consecrated to a single decade, and illustrating the political, industrial and artistic history of that period, recapitulating thus up to the top-most story all our glorious achievements and all our discoveries since 1800. The central portion, a grand metallic cage, wholly empty, would afford passageway for twelve staircases and eight great elevators. Finally, the top would finish in a great illuminated dome surrounded by a broad exterior platform, from which the panorama of Paris could be viewed. But this is not all. M. Gautier wished to give a special place to electricity, and to build for it another glittering palace. This would be on the bank of the river, so that the river boats could make their landings amidst flowers and music. This palace has four domes, sixteen cupolas and eight light-house towers, besides decorative masts. The construction would be an iron framework filled-in with clear and colored glass, while some parts would be filled with brilliant enamelled faience.

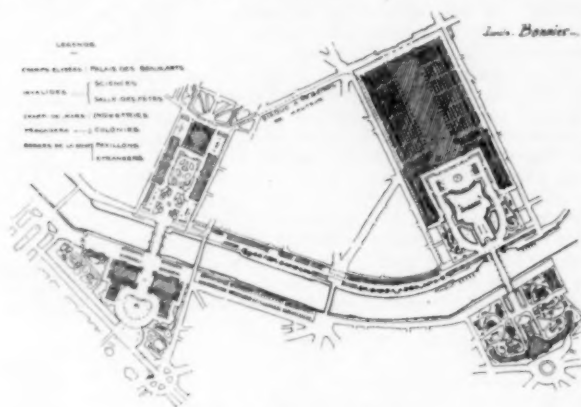
Two elements have chiefly concerned the competitors, and have conducted to brilliant and decorative ideas — water and electricity. Many have sought effects through the use of luminous fountains and nautical fêtes. Thus M. Bonnier has provided a grand central basin in the middle of the Champ de Mars, connected with the Seine, and in it he places the maritime and fluvial exhibits. So, too, M. Masson Détourbet, whose "Naumachia" occupies an area 100m. x 200m. in the Champ de Mars, which he surrounds with a circular portico upon which open the vestibules of isolated buildings; nor has he forgotten an Electricity Building on the bank of the Seine.

MM. Toudoire and Pradelle, who also won third prizes, have also been seduced by the notion of nautical fêtes and have devised at the Trocadéro an immense basin in place of the present gardens. The idea is original enough, but rather impracticable in view of the lack of space. From this point-of-view, M. Bonnier's basin on the Champ de Mars is the more promising, the level being already below normal. Besides, there are other good qualities in this scheme of M. Bonnier's which, sacrificing all the remaining structures of 1889, replaces the Palais de l'Industrie by a vast new building of which the central arcade is open and leaves a free perspective as far as the Invalides. This building, designed to be permanent, could shelter the two annual salons, each being reached from a vestibule in common.

The scheme of M. J. Hermant, notable as a practical study for a universal exhibition, only obtained one of the prizes of 1,000 francs, in spite of its good qualities. The reason for so modest a success is to be found in the somewhat "official" character of his constructions, all designed in the Classic style. [M. Hermant was one of the few French architects who visited the Chicago Fair.—Eds.] His main entrance is on the Seine over a great bridge connecting the two banks. A great festival hall boldly thrown across the river and crowned with a monumental dome serves as a connecting link between the structures which border the river as far down as the Champ de Mars. Beneath this building is a great illuminated grotto that serves for a boat-landing. On the Champ de Mars the vast Palais des Industries Diverses has its central part covered by a huge dome which encloses a vast winter-garden. As M. Hermant has closely studied the general methods of organization and installation employed in 1889 and at Chicago, the manner in which he has utilized the Champ de Mars is quite remarkable as a piece of successful classification. There are many good points that could be taken from his scheme, which not only preserves the Gallery of Machines and the Palais de l'Industrie, but has provided that the Eiffel Tower may be either removed or kept without injury to the scheme, and this is the wisest way to treat this white elephant which it is so difficult to make use of.

Whatever may be the Exposition of 1900, it seems plain from these designs that it can not but be very brilliant and gay. It is to be hoped that the authorities will look askance on those schemes which provide buildings of several stories for the exhibition of the industries. Many of the competitors, in their attempts to give their schemes an air, have forgotten how difficult it is to find exhibitors who are willing to accept space on any but the ground-floor. Visitors rarely care to mount upstairs and the ground-floor will always be the favorite with exhibitors.

As for the architecture of 1900, it is easy to see that it will be picturesque, but in what degree? The future will tell. Iron, glass, ceramic work and staff will be used largely, as in 1889. At all events the exhibition will be in the heart of Paris, at the very entrance to the Champs Elysées, and can be reached without a fatiguing journey, and can be visited with ease by means of the many means of transportation which will traverse the grounds in every direction. There will be gaiety and amusement enough; for if the French are generally gay, the Parisians are still more so, and the Fair of 1900 will be thoroughly Parisian.



Plan of M. Bonnier. 4th Prize.

Esplanade. Although he has not sought for very original effects, his scheme is well studied, the Colonies, particularly, promising to make a very interesting group about the Trocadéro. He has also provided on the Seine a marvellous Electricity Building with domes sparkling with lights and gems of colored glass.

After the three placed first, come the four winners of the 4,000 franc prizes — MM. Larche & Nachon, Cassien Bernard & Cousin, Raulin, and Charles Gautier.

Next, the five winners of the 2,000 franc prizes — MM. Esquié, Rey & Tronchet, Blavette, Sortais and Toudoire & Pradelle. The six 1,000 franc prizes were awarded to MM. Bonnier, Louvet & Varcollier, Masson Détourbet, Jacques Hermant, Mewes, and Thomas & Tavernier.

It will be well to remember these names, since in the execution more or less of the buildings will probably be entrusted to them. For the moment, their several designs are held, since each has some interesting feature; it not being necessary to carry out any one scheme in its entirety, the Commission reserves the right to cull for actual use any features that are found desirable.

It would be a difficult, a lengthy and a not too interesting task to describe each of these schemes in detail, so we will point out merely the distinguishing features.

MM. Cassien-Bernard & Cousin received only a second prize, although theirs is one of the most remarkable as well as the best presented of all the schemes. They have arranged under the old Gallery of Machines a sub-basement for the mineral exhibits, and as a special feature of attractiveness, they have placed restorations of all the former theatres on the Cours-la-Reine, wherein to hold popular entertainments. The bridge in front of the Esplanade is 160 metres wide, flanked by four monumental pylons, while about the central pier, overhanging on corbels, are provided cafés and restaurants. The centre of the fair is indicated by a superb dome over the centre of the Champ de Mars made glorious with electric lights.

M. Gautier, to whom was owed several of the picturesque structures

THE INTERPRETATION OF WATER ANALYSES.

THE following clear exposition of the way in which a chemical analysis of drinking-water should be interpreted is well worthy of careful consideration by all who are interested in this subject. The writer, Dr. J. C. Thresh, of Essex County, England (*British Medical Journal*, August 18, 1894), is well qualified to speak with authority upon the subject:

"Of the numerous substances found in potable waters, it is now generally admitted that only those of organic origin are a serious source of danger, and that by far the greatest risk is incurred in using water liable to contain certain living organisms, which, when introduced into the system, are capable of producing specific disease. Of the presence or absence of such organisms, chemical analysis can give us no information. The presence of organic matter may be chemically demonstrated, but, inasmuch as its nature, whether poisonous or innocuous, is beyond the power of the analyst to reveal, it is obvious that a mere chemical analysis may often be worthless or even misleading. This point cannot be too strongly emphasized, since the popular impression that the chemist, by performing a few mysterious experiments with a water in his laboratory, can pronounce at once whether it is pure or impure, safe or dangerous, is shared alike by the ignorant and the learned, and must be dispelled. This opinion has been, and continues to be, fostered by analysts, who rarely hesitate to pass judgment upon a water from the determination of the chlorides, nitrates, phosphates and ammonia, of the organic carbon and nitrogen, of the oxygen consumed, and of the ammonia derivable from the organic constituents. All these factors are of more or less importance as an index of the degree of pollution, recent or remote, but their real value can in very few cases be assessed without some previous knowledge of the source of the water. The inorganic constituents can easily be determined, and whether, either in quality or quantity, they are objectionable, the chemist may safely express an opinion. They are, therefore, chiefly of interest to us in so far as their presence tends to throw light upon the source of the organic matter, which in greater or lesser quantity is always present. Only under certain circumstances has the determination of chlorides any significance, and pure water from some sources may contain a larger amount of chlorides than the same water when contaminated. The importance of an estimation of nitrates was for a long time undervalued; at the present time the tendency is to greatly exaggerate it. The amount of nitrates which would condemn a water from one source may be absolutely without significance in a water from another. At certain schools, it is taught that the presence of nitrites is conclusive evidence of the dangerous character of a water, yet these compounds may be derived from the most innocent sources, as by the reduction of nitrates by metals, cement, new brickwork, etc. Erroneous conclusions may also be drawn from the determination of phosphates, free oxygen, ammonia, and albuminoid ammonia. In the table of analyses [exhibited but not reproduced] the erroneous conclusions which may be deduced from a too great dependence upon analytical data are fully exemplified. The table is compiled from the reports of the medical inspectors of the Local Government Board, from the results of analysis made by well-known chemists, and from my own report-books. In nearly every instance chemical analysis failed to find such evidence of pollution as would justify the analyst in condemning the water, yet these very waters were proved to have caused more or less serious outbreaks of disease. Although a mere chemical examination cannot guarantee that a water is pure and can be used without risk, yet it can very frequently reveal to us impurity and danger. Chemical analysis, therefore, has its use; it is only when it is made the sole arbiter between safety and risk that it is abused and is liable to lead to errors fraught with most disastrous consequences. Let the analysis be as carefully made and as complete as possible, but let the results always be interpreted in the light afforded by a searching examination of the source of the sample. Let all so-called standards be abandoned as absurd, and let the opinion as to whether a water is dangerous or safe, be based upon a full consideration of other more important factors. With the discovery of the fact that such diseases as typhoid fever and cholera are due to the introduction into the system, not of dead organic matter, but of living organisms, faith in the chemical analysis of water began to be shaken. When, still more recently, the actual microbes causing these diseases had been identified, and processes had been devised for isolating them from the multitude of other organisms found in water, it seemed as though the examination of water for sanitary purposes had passed from the domain of the chemist into that of the bacteriologist. Further experience, however, is teaching us that the results of bacteriological examinations may be as misleading as those of chemical analyses. The cholera bacillus could not be demonstrated in the water poisoning the inhabitants of Hamburg and Altona; neither could the typhoid bacillus be found in the water-supply which last year produced the epidemic in Worthing. Koch even falls back upon a standard of quantity, which is as illogical as the older chemical standards. Both depend upon quantity when the real point at issue is the quality. In reputedly good waters it has been observed that the micro-organisms present, capable of liquefying gelatine by their growth, are few in number, while in sewage-polluted water they abound. But this fact is of little value, since it only enables somewhat gross pollution to be

detected, and most of these liquefying organisms are perfectly harmless. Bacteriology, like chemistry, may tell us something of impurity and hazard, but neither can be depended upon to determine with certainty whether a water is actually injurious to health. The possibility of occasional pollution is a point too often overlooked, yet it is to such accidental pollution that outbreaks of disease are most frequently attributed, and of the liability to this the examination of samples of water, prior to the occurrence of the contamination, may tell us little or nothing. The danger of such pollution does not, unfortunately, vary with the amount of any constituent found in the water, and a source yielding a water of great chemical and bacterial purity may be more liable to occasional fouling, than a source yielding water containing excessive quantities of chlorides and nitrates, unoxidized organic matter, or even living organisms. Bacteriological and microscopical examinations, as well as chemical analysis, must, therefore, always be associated with a thorough investigation of the source of the water to determine the possibility of contamination, continuous or intermittent, and a guardedly expressed opinion given only after a full consideration of the bearing of the one upon the other. When a water is known to be fouled by sewage, or known to be liable to such pollution, any form of examination is superfluous, and as neither bacteriology nor chemistry can be depended upon to prove that a water is free from all dangerous pollution, such examinations are, in many cases, quite useless."

BOOKS AND PAPERS.

A writer who has finished a hand-book that deals with Renaissance art, and on looking over its 300 pages finds it advisable to append a vocabulary of technical terms, may be held to have taken a very sensible precaution. If this writer, on consideration, discovers that it is necessary to limit his vocabulary to the definition of ten terms only, his text must be a masterpiece of simple English writing, — or his vocabulary must have been but hastily and crudely considered. Professor Goodyear, in his book¹ on this subject, which forms a part of a series of Chautauqua publications, has found it desirable, seemingly, to explain only ten terms, and these are Buttress, Capital, Cornice, Engaged Column, Entablature, Fresco, Impost, Order, Pediment, Pier — words so commonly understood that explanation hardly seemed to be required. The absence of other words from his little vocabulary indicates at once that he has not discussed his subject from a technical standpoint, and that, if it be properly made, he has succeeded in writing with great simplicity and directness without sacrificing any great part of the instruction that might have been conveyed in a little hand-book intended for the use of the general reader or the dilettante member of some Chautauqua Circle. In a general way, we agree that the work has been prepared with simplicity, directness and, what is better, with a considerable degree of thoroughness and coherency. The thoroughness might have been anticipated by those who know Mr. Goodyear's predilection for going to great lengths in search of archaeological exactitude, but it is rather surprising to find him willing to adopt something akin to the popular or superficial method of instruction.

Although the book is of the nature of a popular hand-book and is not written for architects, still it may be read by them with a considerable degree of respect for the writer, since it is by no means common to find a layman who has an appreciation of the relative importance of governing considerations so just as to lead him to write: "Let it be remembered now, therefore, that these traits are not in themselves the first claim of the Renaissance architects to distinction. It was their talent in construction that made them great. The ornamental fashion of their time is a matter of interest, but the whole is greater than its parts, and these must be considered in their relation to the whole. When the Renaissance details appear, it is still by constructive appearance, and by their relation to constructive appearance that the building must be judged."

A book of 300 pages illustrated by 200 half-tone cuts naturally suggests that the greater part of the text must be taken up with descriptive reference to the illustrations, but here this is not the case. There is no illustration that is introduced purposelessly, and in most cases direct reference is made to them in the text, but the text, not the pictures, still remains the element of chief importance.

Mr. Goodyear's treatment of the subject is rational, sequential and, to a degree, sociological, his method being, quite accidentally, fairly declared in this passage: "Certainly the only satisfactory study of the subject is that which makes clear what was done and what was not done before the Renaissance began. In other words, the best and only real basis for a knowledge of the subject is a fair acquaintance with the architecture of the Middle Ages, and the ability to know things by knowing what they are not."

To the consideration of the architecture of the Renaissance period about one hundred pages are devoted, to painting considered by schools and masters is allotted about eighty, and to sculpture only about half as many. Then comes a short chapter on the Greek Revival of the eighteenth century, while the remainder of the book

¹ "Renaissance and Modern Art." By Wm. H. Goodyear, M. A., with many illustrations. Meadville, Pa.: Flood & Vincent, The Chautauqua-Century Press, 1894. Price, \$2.

is devoted nineteenth-century work, the final chapter treating of recent American art. These final chapters are very hastily and inadequately treated, but probably the author felt it was not wise to say more of work that was still in its formative stages, or of workers who might still excel their previous performances or adopt wholly different methods that would produce results that would totally over-set any arguments that might be based on their earlier achievements.

AN artist to the ends of his fingers and to us one of the most living figures of his time, Benvenuto Cellini was hardly the great sculptor which many have proclaimed him. He was, indeed, a consummate goldsmith and jeweller, an "artist in little," a medallist of high rank, but his most famous large works, the "Perseus" and the "Nymph of Fontainebleau," have grave defects. A sword-hilt, a chalice or a seal from his hand is a treasure of art, but it may be contended with some reason, we think, that his most precious legacy to the world is his autobiography. In it this engaging rascal gives us inimitable and intimate "impressions" of such personages as the Medici, François I and Michael Angelo, and tells his bragging story with so much candor and self-contentment one cannot help being fascinated, even by his egotism. There have been other — and even greater — medallists, other cunning workers in gold and gems, but none has left behind him a work like this — one of those life-histories which may fairly be classed as immortal. Few, very few, autobiographies there are in which the hero has not glossed, or softened, or kept silent on some episode of his career, but Cellini did not so. He saw no reason for concealment and tells with rare frankness how he satisfied his lust or his revenge.

The latest issue of "*Lex Artistes Celebres*"¹ has Cellini for its subject and is written by M. Emile Molinier. It is well, though not very liberally, illustrated, is printed with care, and is a satisfying addition to this well-known and valuable series of artist-biographies.

THE first publisher of this journal owned the finest portrait of Longfellow ever painted, and for many years it hung in his office — a noble picture of the poet in his prime. The writer of these words remembers it well, and has often contrasted its dignity and repose with the brilliant productions of some of our present able technicians of the brush, to the detriment of the latter. The portrait was the work of G. P. A. Healy, whose "*Reminiscences of a Portrait Painter*"² now appear, not long after his death at the age of eighty.

Prefaced by an interesting autobiography of the artist, this little volume contains also a chapter devoted to Couture, Healy's fellow-pupil under Baron Gros, and his lifelong friend, while the remainder of its space is filled with reminiscences of Healy's many distinguished sitters, especially those drawn from the ranks of royalty, statesmen and men of letters. The whole book is dotted with anecdotes of notabilities, many of which are well worthy of such permanency as they will receive in the pleasant chat of this amiable, gifted and industrious painter. Among them we remember especially the story of the American, who, calling on Couture, was received by the brusque painter in his bath, and did not escape some unintended splashings caused by the artist's free gesticulation. We recall, also, the anecdote of Jules Simon and Victor Cousin, whose secretary the former had been, when young, at a salary of eighty-four francs per month. Simon was calling on his master, where he was greeted by a delicious odor of roasting chicken, and the poor secretary talked long and as eloquently as possible on topics dear to Cousin, hoping thus to secure an invitation to the feast. Cousin, however — prodigal only with words — did not respond and finally rose to end the visit, when Simon in despair and prompted by the now almost irresistible fragrance of the fowl, exclaimed, "Monsieur Cousin, I have not a penny left and I am hungry!" Even Cousin was touched and led the way to the kitchen, where the bird had just finished roasting — spitted on Cousin's Academic sword!

Satisfactory reproductions of twenty of Healy's portraits, among them his admirable likenesses of Lord Ashburton, John Quincy Adams, Audubon and Liszt, add value to this unpretentious, but tasteful little book.

ANOTHER book of old man's memories, and also by an artist, comes to us in "*Threescore and Ten Years*,"³ by the veteran wood-engraver, Chartist, editor, poet and writer, W. J. Linton.

In reading Healy's book, one ends with some regret that the author had not drawn further on so full a store; and so it is with Mr. Linton's volume — with a difference. For its two hundred odd pages are crowded — almost crammed — with names, many of which but just escape being mere names in a catalogue. For any other purpose, what avail was it to print such "memories" as these: "Woolner I once saw, in his studio," "Bayard Taylor I met frequently at the Club," "Oliver Wendell Holmes I met once at the Century," and so on. On the other hand, there are interesting recollections at some length of Leigh Hunt, Lander, Carlyle and other authors of note, and many memories of Mazzini, Lamennais, Sir Charles Gavan Duffy and Bradlaugh, with other workers for liberty and reform, among whom Linton himself is worthily classed. The volume is indeed concerned more with the history of republican movements in Europe than with Mr. Linton's reminiscences of

writers or artists. Among the latter, most space is given to William Bell Scott and his brother David, and to Alfred Stevens.

Of R. H. Horne, author of "*Orion*," is written, "He was proud of showing how strong, in spite of his years, his physique still was: and one evening he showed me his bare foot, that I might see that he was really web-footed. He had taken several prizes for swimming; on one occasion he had been thrown into the water, hands and feet tied, to prove that merely touching the end of a straw could keep a man afloat — of course, he did not need the straw. After reaching the 'threescore years and ten,' he leaped from the pier at Eastbourne to give a lesson in swimming." And of John Linnell, the landscape-painter, Mr. Linton writes, "He had built himself a house on a high ridge of the Surrey country, overlooking an extensive weald. The site was so commanding that some one suggested (it was during talk of a French invasion), that the house would certainly be taken as the headquarters of the French General. 'They can't do it, sir!' very positively answered Linnell, 'they can't do it! it's against the law.'"

The author's estimates of men are frank, honest and independent, but his book would have gained had he "sacrificed to the Graces" more. As it is, it has the intrinsic value of gold before the artist-workman has added to it the charm of his skilful hand. Despite, however, its impressing the reader with a sense of an opportunity not made the most of, it is still a significant testimony to the busy and useful life of its writer, a man of integrity and high aims, and one of the greatest of wood-engravers.

The publishers may feel proud of this handsome book, with its large type and good paper, well-bound, and prefixed by an excellent portrait of the author.

THE Librairie de l'Art seemingly interrupts its graver labors from time to time, for we have recently received two little pamphlets that one would hardly expect to see published by a house of such standing. One of them⁴ relates how the stout Mr. Thin and the thin Mr. Stout sought to overcome their infirmities by a course of treatment, and what direful extremes resulted from each unfortunate's taking the medicine intended for the other through the blunder of the prescription-clerk. The crude illustrations are fairly provocative of laughter.

The other⁵ pamphlet discloses, with appropriate illustrations, the pathetic Flemish legend of the Sire de Rybeke, posthumous child of his father, who, because of the shock endured by his mother through his father's violent death on the battlefield, was constitutionally effeminate and incurably a physical coward. Having reached man's estate, he is forced by his mother to don armor and take part in the siege of a neighboring town. Unable to endure the sight and sound of the wounded men and horses, the young man sets spurs to his steed and flees, but unfortunately has to pass a flanking-party, who deliver a volley as he passes, inflicting a mortal wound. Thanks to the stiffness of his armor, and the high peak and cantle of his saddle, the dead man does not fall, but is borne by his frightened horse to the castle gate. His mother, seeing from afar her son approaching, pennoned lance still in hand, naturally assumes that he is returning victorious. The shock he receives on discovering the real state of things is mitigated by the sombre elation at the fact that her son, like all his ancestors, had met a soldier's fate.

Causing the body to be borne to a chamber, the mother and her women begin to prepare it for the ceremony of lying in state in the castle court-yard, where all the neighbors may do honor to the valiant dead. As the armor is removed, the mother naturally seeks to know through what gate her child's soul has fled. Startled at finding no honorable wound in front, she drives her women from the room, and then examines the body on all sides. Her rage and mortification can be imagined when she discovers that the fatal bullet entered at that part of the anatomy where the faithful Mousqueton suffered on his ride with Athos, Porthos and d'Artagnan to bring back the queen's diamond studs. Maternal agony gives place to anxiety to discover a means of saving the family honor. At length, in the middle of the night, she again enters the chamber and nerving herself for the task, discharges a musketoon point-blank into the beloved face of her only child: then the armor is placed about the dead form which the next day receives the homage of the neighboring nobles and peasantry.

"Aujourd'hui, Jooris de Rybeke gît en cuivre, tout de son long, relevé en bosse, sur un tombeau de fin marbre blanc. Le lion, emblème des preaux que perirent loyalement à la guerre, rugit à ses pieds: et on y a ciselé aussi deux roses parce que Jooris aimait les fleurs."

"Le tombeau, marqué du blason et de la fière devise des Rybeke, est là-bas, là-bas, en ce pays de Flandre où fut la terre dont Jooris était seigneur. . . ."

AN ANECDOTE OF RUSKIN. — An entertaining story illustrating Ruskin's whimsicality is given by the New York Tribune on the authority of a friend of the great writer. "One morning," he notes, "as we were coming out of chapel, he said to us, 'I ought not to have come to chapel this morning.' We asked him, in some astonishment, why? He said, 'I am going to write a critique on ———'s picture in the Academy, and I want to be in a perfectly diabolical temper.'"

¹ Benvenuto Cellini, par Emile Molinier. Paris: Librairie de l'Art, 1894.

² Reminiscences of a Portrait Painter, by G. P. A. Healy. Chicago: A. C. McClurg & Co., 1894. Price, \$1.50.

³ Threescore and Ten Years, by W. J. Linton. New York: Charles Scribner's Sons, 1894. Price, \$2.

⁴ Histoire du gras M. Lemaigre et du maigre M. Legras. Texte de Med. Dossius de Penell. Paris: Librairie de l'Art.

⁵ Le Sire de Rybeke (Legende flamande) Par Margerite Van de Wiele, Illustrations d'Isidore de Rudder.



NEW YORK SKETCH-CLUB.

THE regular monthly dinner and annual meeting of the Sketch-Club, of New York, was held at the club-rooms on Saturday evening, February 2d, fifty members being present. President E. A. Josselyn occupied the chair. After the dinner, the Club received the reports of the officers and committees for the past year. The Treasurer reported a generally satisfactory condition of the Club's finances, which showed a marked improvement since last year.

The reports of the other officers and committees were equally satisfactory, that of the committee on the Inter-club Competition being particularly gratifying to the Club. A vote of thanks was accorded to Mr. Field for his work in connection with this competition and with the last exhibition.

It was announced that Mr. Ernest Flagg's studio class in architecture would continue to meet every Tuesday and Friday evenings. The modelling class under Mr. Holzer would meet Thursday evenings. The date of Mr. John Galen Howard's February lecture on water-colors would be announced later.

After the reports were read, the Club proceeded to the election of the Executive Committee for the ensuing year, which resulted as follows:

Mr. G. W. E. Field, *President*; Mr. J. Henry Cook, *Vice-President*; Mr. Alfred F. Evans, *Recording Secretary*; Mr. Hobart A. Walker, *Corresponding Secretary*; Mr. Frederick Zitz, *Treasurer*; Mr. J. M. Ueffinger, *Chairman, Committee on Current Work*; Mr. W. Marbury Maccafferty, *Chairman, Entertainment Committee*; Mr. E. Wilbur Gayle, *Chairman, House Committee*.

Mr. Petit's remarks on the excellent administration of Mr. Josselyn, the retiring president, were received with prolonged applause.

The meeting then adjourned.

ALFRED F. EVANS, *Recording Secretary*.

NEW YORK CHAPTER A. I. A.

A REGULAR meeting was held at the Chapter quarters, on Wednesday, January 9, 1895, at 3.30 p. m., President Upjohn in the chair.

The Special Committee on the revision of the By-laws to suit the new laws recently adopted by the Institute, reported active progress. An informal discussion ensued on the subject of the said new Institute laws, in their relation to Chapter membership. The discussion evinced some difference of opinion as to the meaning of said Institute laws, and as to whether they could be rendered operative.

The Special Committee for a Seal for the Chapter reported progress.

The subject of the coöperation, *pro bono publico*, of the Chapter with other societies representing art was called up. After considerable informal discussion, a vote was passed requesting the President to appoint, at his convenience, a Special Committee of three, "to act in conjunction with a Committee of other kindred societies, as an advisory board to the Municipal Government to influence anything for good which may come before them in the line of art; or of the conservation of parks or public buildings." On motion of Mr. Kendall, President Upjohn was requested to act with the Committee. [This Committee, exclusive of the President, consists of Messrs. Kendall, Carrère and the Secretary.]

After some explanations and debate, the Secretary, on motion of Mr. Bigelow, was desired to write to His Honor Mayor Strong, in relation to the claims of the architects, who, under municipal regulations, competed, some time ago, for a new City-hall, proposed to be built for this city.

Mr. Carrère moved a further consideration of the question (before the Chapter on a previous occasion) as to the coalescence, with reference to quarters and appliances, of the Chapter with other societies, more or less representative of architectural practice. After some discussion, the Secretary moved that the question be referred to the Executive Committee, and that Mr. Carrère be invited to join the deliberations of that Committee on the question. Carried.

Mr. N. LeBrun called attention to the fact that his son, Mr. P. L. LeBrun, had succeeded in finding and purchasing a copy of that volume of Viollet-le-Duc's "*Dictionnaire Raisonné*" in which the Chapter's set had always been deficient, and suggested that it should be acquired for the Chapter Library. Mr. LeBrun's communication was referred to the Committee on Library and Publications.

The Secretary said that a member of the Chapter desired to present it with a very valuable addition to the literature of American Architectural Practice, long a desideratum in the profession, viz, T. M. Clark's "*Architect, Owner and Builder before the Law*," the matter of which had, for some time, been running through the pages of the *American Architect and Building News*, and was now collected in a handsome volume beautifully printed on heavy paper, with wide margins for annotations, and with sectional titles and references. Besides a careful index, the volume is prepared with tables of contents and abbreviations, and remarkably liberal tables of cases

cited alphabetically, both by names of litigants and by the States of the Union, and, in fact, a book which "no architectural library should be without." The volume was accepted, with the thanks of the Chapter to the donor.

The Secretary presented several communications which, on account of the lateness of the hour, were deferred to the next meeting.

The meeting then adjourned to the call of the Secretary.

A. J. BLOOR, *Secretary*.



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

BUILDING OF THE AMERICAN FINE ARTS SOCIETY, WEST 57TH STREET, NEW YORK, N. Y. MR. H. J. HARDENBERGH, ARCHITECT, NEW YORK, N. Y.

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

DESIGN FOR A MOUNTAIN HOTEL. MESSRS. BLACKALL & NEWTON, ARCHITECTS, BOSTON, MASS.

DESIGN FOR HOUSE AND STUDIO OF HIRAM FLAGG, ESQ., LYNN, MASS. MR. W. L. WELTON, ARCHITECT.

ALL SOULS', GOD'S HILL, ISLE OF WIGHT, ENG.: EAST END. SKETCHED BY MR. A. B. BIBB, ARCHITECT.

SEE article elsewhere in this issue.

GENERAL VIEW OF GOD'S HILL, ISLE OF WIGHT, ENG.

INTERIOR OF ALL SAINTS', NEW CHURCH, ISLE OF WIGHT, ENG.

[Additional Illustrations in the International Edition.]

CATHOLIC APOSTOLIC CHURCH, WEST 57TH STREET, NEW YORK, N. Y. MR. F. H. KIMBALL, ARCHITECT, NEW YORK, N. Y.

[Gelatin Print.]

This building is executed in red brick and terra-cotta of most identical shades.

SANTA MARIA DE TOSCANELLA, ITALY.

[Copper-plate Photogravure.]

This drawing of the twelfth century façade by M. Tournaire was amongst the Envois de Rome hung at the last Salon.

NOS. 45 AND 46 MONT STREET, GROSVENOR SQUARE, LONDON, ENG. MR. W. D. CAROE, ARCHITECT.

PRUDENTIAL ASSURANCE OFFICES, NOTTINGHAM, ENG. MR. ALFRED WATERHOUSE, ARCHITECT.

[THE numerous offices of the Prudential Assurance Association have features which recall the chief office in High Holborn, arising from the use of red brick and terra-cotta in their construction. One of the latest additions is in Nottingham, and the site offering advantages, Mr. Waterhouse was able to introduce a low tower, which gives emphasis to the building. The drawing from which the illustration was taken was exhibited at the last exhibition of the Royal Academy.]

NO. 40 BERKELEY SQUARE, LONDON, ENG. MESSRS. ERNEST GEORGE & PETO, ARCHITECTS.

ONE of the signs of the times is the alteration which is taking place in some of the dignified, but dull streets of Mayfair and other parts of the West of London. Even Harley Street, Wigmore Street, and the neighboring streets in a few years will present an appearance which will surprise strangers who accepted Tennyson's "long unlovely street" as the most characteristic description of them all. The alterations in the West End take many forms, from painting a hall-door in vermilion, white, or ultramarine, and introducing a capacious parlor window, to a transformation of the whole front. The improvement that is feasible by a moderate outlay will be plain to any one who compares the house shown in the plate with those adjoining it, which are survivals of that naked and severe, but grimy simplicity which was supposed to be the most suitable characteristic for the town residence of an English gentleman.

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.]

FAN-LIGHTS: A CORRECTION.

BALTIMORE, January 30, 1895.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Will you kindly correct the mistake in the description of the grilles published last week. They are all fan-lights and side-lights of lead work, and not wrought-iron.

Yours truly, J. APPLETON WILSON.

EXHIBITIONS

BALTIMORE, MD.—The Walters Art Gallery will be open to the public on Wednesdays, beginning February 6 and on February 22.

BOSTON, MASS.—Winter Exhibition, including Pictures loaned by Quincy A. Shaw; Paintings by Puvis de Chavannes; Ancient Chinese Buddhist Paintings; Line Engravings, Mezzotints, and Etchings by Rembrandt: at the Museum of Fine Arts.

Fifty-first Exhibition, Oil-paintings and Sculpture: at the Boston Art Club, January 18 to February 16.

Photographs of the Park System of Boston, by George B. King: at the Boston Camera Club, 50 Bromfield St., February 6 to 16.

Paintings by Claude Monet: at the St. Botolph Club, February 4 to 16.

Water-colors of Holland and Venice by F. Hopkinson Smith: at Doll & Richard's Gallery, 2 Park St., February 6 to 13.

Fourth Annual Exhibition of Oil-paintings and Sculptures: at the Unity Art Club, 711 Boylston St., January 22 to February 12.

Memorial Exhibition of Works by E. T. Billings: at 711 Boylston St. Dutch Pictures: at J. Eastman Chase's Gallery, 7 Hamilton Place, till February 9. Paintings and Water-colors by Mr. and Mrs. Charles Herbert Woodbury: opens February 12.

Constant Mayer's "Trilby," and Water-colors by Miss Florence Robinson: at Williams & Everett's Gallery, 100 Boylston St., February 2 to 9.

Water-colors by H. Peabody Flagg: at Wm. Hatch & Co.'s Gallery, 209 Tremont St., until February 16.

BROOKLINE, MASS.—Exhibition of Posters: at the Public Library, opens February 11.

CHICAGO, ILL.—Exhibition of the Chicago Palette Club and the Cosmopolitan Art Club: at the Art Institute, January 25 to February 17.

Paintings by Belgian Artists: at the Old Art Institute.

CLEVELAND, O.—First Annual Exhibition of the Cleveland Art Association: January 21 to February 22.

NEW YORK, N. Y.—Loan Exhibition: at the Metropolitan Museum of Art, New North Wing, opened November 5.

George Inness Memorial Exhibition: at the Galleries of the American Fine Arts Society, 215 West 57th Street, opened December 27.

Etchings by D. Y. Cameron: at F. Keppel & Co.'s, 20 East 16th St., January 29 to February 13.

Twenty-eighth Annual Exhibition of the American Water-color Society, also, New York Etching Club Exhibition: at the Academy of Design, February 4 to March 2.

Tenth Annual Exhibition of the Architectural League: at the Galleries of the American Fine Arts Society, 215 West 57th St., opens February 15.

Paintings of the English and French Schools: at the Durand-Ruel Galleries, 389 Fifth Ave.

Water-colors illustrating Irving's "Rip Van Winkle" and "Sleepy Hollow" by G. H. Boughton, and Oil-paintings by W. L. Picknell: at the Avery Galleries, 383 Fifth Ave., February 4 to 16.

Pictures and Sketches by Theodore Robinson: at the Macbeth Gallery, until February 16.

PHILADELPHIA, PA.—Sixty-fourth Annual Exhibition of the Pennsylvania Academy of Fine Arts: opens December 17, closes February 23. The special exhibition of Architectural Drawings closes February 5.

Works by James B. Sword and F. De B. Richards: at the Art Club, February 11 to 25.

SPRINGFIELD, MASS.—Eighteenth Annual Exhibition of Paintings: at James D. Gill's Gallery, February 1 to March 2.

NOTES AND CLIPPINGS

CONDITION OF THE BUILDING-TRADES IN ENGLAND.—The threatening aspect of affairs in the building-trades appears to be assuming a definite shape, although as yet no formal declaration has been made on the subject, except the giving of notices for the termination of the existing arrangement. But although no official communications

have been made by the Master Builders' Association to the Federation of Building Trades, yet the unofficial announcements point either to a great strike or great lock-out, or both. The building operatives state that they have amassed nearly 50,000*l.* as a groundwork of operations, and the levies are to be continued up to the date of the termination of the agreement of 1892. It is stated that the men will demand an increase of $\frac{1}{2}$ d. per hour, the rates to be 10d. per hour instead of 9 $\frac{1}{2}$ d., as hitherto. Whether this will be pressed, or whether it is a blind to hide the question of Union versus Free Labor, remains to be seen. But the position of the master-builders seems to be plain: they will insist, so the secretary of the Central Association declares, that there shall be no distinction made in engaging hands between union men and non-union men, in the future. The contention of Mr. Henshaw is that, though not expressed in the agreement, it was understood at the date of that agreement that there was to be no interference with individual right to belong, or not to belong, to a union, as each workman thought fit. The complaint is that, while the master-builders have not interfered with society men, the federation has interfered with non-society men, the strike at Messrs. Trollope's being a case in point. The legal position is that a man has a perfect right either to belong to, or to abstain from belonging to, a union. Hence, the attitude of the master-builders is said to be "a stand against trade-union tyranny." The employers say that most of the regulations made and agreed to in 1892 will be continued intact, although some amendments will be suggested in the working rules. The difficulties of the position are recognized by the secretary of the Master Builders' Association, especially as regards "small masters." But if a few, or any, of the great firms are struck, there will in all probability be a lock-out, involving almost the whole of the trades. It is to be hoped that more peaceful counsels will prevail between now and the expiration of the notices. A great strike against non-union men will end in failure, for all employers will make common cause. — *Engineering*.

CAISSONS vs. DOCK-GATES.—At the meeting of the Civil and Mechanical Engineers' Society, held on the 3d inst., a paper was read by Mr. A. W. Ackermann, A. M. I. C. E., entitled "Caissons vs. Dock-Gates." The author gave a concise history of caissons, which were apparently first used in France at the Port of Rochefort, in the year 1728 A. D.; there is, however, some evidence of their having been used at a much earlier date by the Venetian Republic. General Bentham first introduced them into England for use in Her Majesty's Dock-yard, Portsmouth. The early caissons were constructed of wood and heavily ballasted. Iron caissons were first used at Her Majesty's Dock-yard, Woolwich. No great improvement in their design took place until 1865, when the Extension Works of Her Majesty's Dock-yards, Chatham and Portsmouth, were undertaken by Sir Andrew Clarke, R. E., K. C. M. G., Director of Works for the Admiralty. The principles involved in designing caissons were explained. The advantages of caissons over dock-gates were forcibly pointed out. The difference between ship and sliding caissons was clearly described, together with numerous details of their construction and the machinery used in connection with them. — *Invention*.

HORIZONTAL CURVES IN THE MAISON CARREE.—At the joint meeting of Archaeological Societies, held in Philadelphia, December 27-29, Professor William H. Goodyear announced his discovery of Greek horizontal curves in the Maison Carrée at Nîmes. This is the first observation ever made of this optical refinement in a temple of the Roman art. The measurements, facts and theories connected with them will appear in the next issue of the *American Journal of Archaeology*. It is Professor Goodyear's view that all curves in architectural surfaces, whether concave or convex to the point of vision, produce an effect of dimension conditioned by the laws of curvilinear perspective and that the curves of the Maison Carrée have been hitherto overlooked for this reason. At all events the measurements proving the curves to exist in the masonry construction are attested by the official architect of the city of Nîmes, with whose cooperation and assistance the measurements were made. The curves differ from those of the Parthenon, being curves in plan (not in elevation) and are convex to the point-of-vision. The measurements also attest a perspective scheme in the intercolumnar spacings.

A WIDE-SPAN CONCRETE BRIDGE.—A concrete bridge having a clear span of 164 feet and 26 feet wide was recently constructed over the Danube at Munderkingen, in Austria. Stone is scarce and dear there, while good Portland cement is produced in large quantities. The centering was covered with oiled paper, on which the concrete was laid, consisting of one part cement, 2 1-2 parts sand, and five broken stone, all thoroughly mixed. Blocks of this concrete have shown a resistance of 187 tons per square foot in seven days, 235 tons in twenty-eight days, and 308 tons in five months. The concrete was applied in layers twelve inches thick, starting at the abutments and working towards the crown, where it is 3 1-4 feet thick; midway to the crown it is 4 1-2 feet thick. The time spent in laying the concrete was only nineteen days, and ten days after the centres were struck. The deflection proved less than 4 1-2 inches. — *Philadelphia Telegraph*.

LANDSEER AND THE POLICEMAN.—"The other evening," said Sir Edwin Landseer not long before his death, "I was in the company of some ladies at a conversazione at the South Kensington Museum. In making the round of the pictures we came to my 'Shepherd's Last Mourner' [his most touchingly pathetic picture] and leaning over the front of it to explain some of its details, I must have come very near touching it with my finger. Suddenly the stentorian voice of a policeman called out from the other end of the room 'Don't you touch that picture!' I turned round and said meekly, 'I am afraid I have touched it before.' 'More shame to you!' was his angry retort. 'You might know better at your age!'" — *Exchange*.

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DESIGN FOR A MOUNTAIN RESORT

BLACKALL AND NEWTON, ARCHITECTS.
BOSTON, MASS.



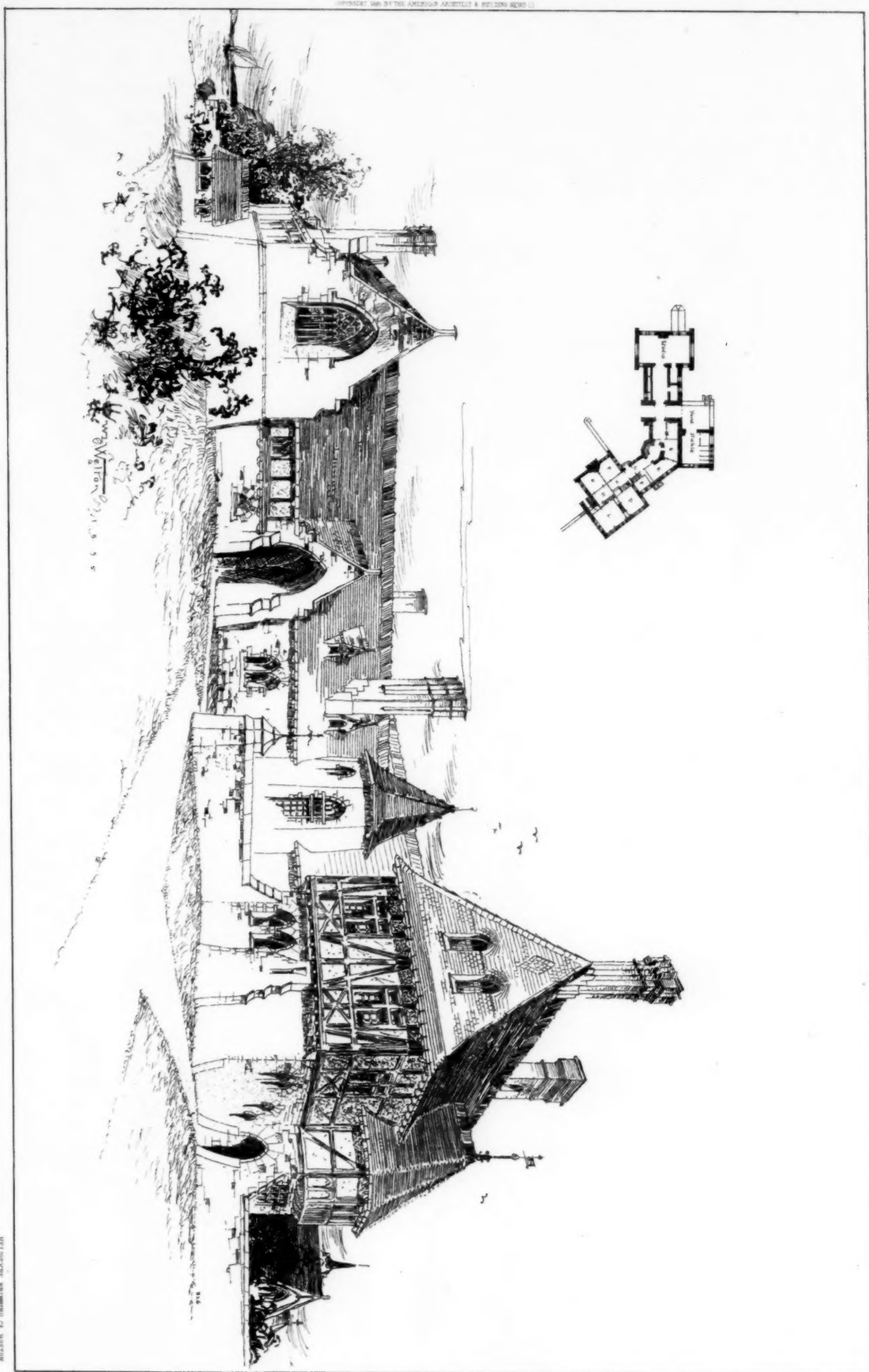
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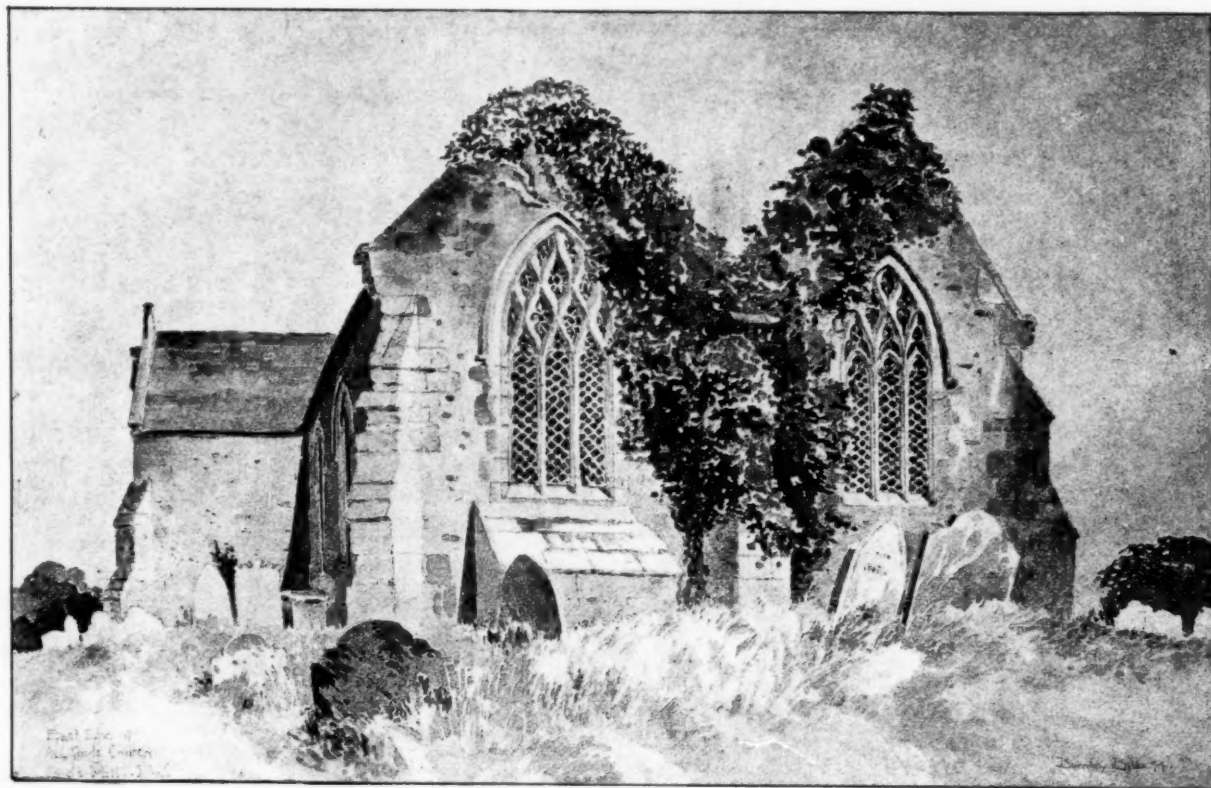
DESIGN FOR HOUSE AND STUDIO FOR HIRAM FLAGG.

WM. L. WELTON, Lynn, Mass.

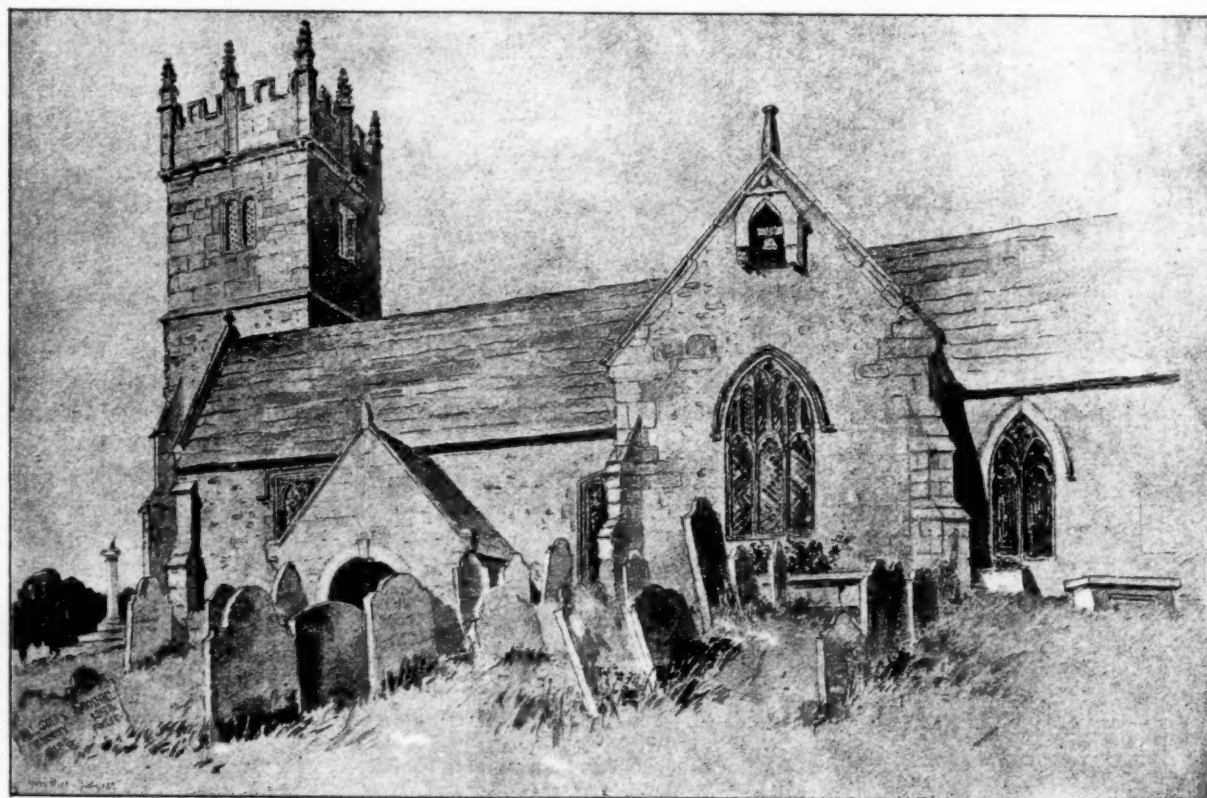


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