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DECORATION

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CONSTRUCTION

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R. C. CATHEDRAL OF SS. PETER AND PAUL, PHILADELPHIA, PA.
(Gelatin Print issued with the International and Imperial Editions only.)
ENTRANCE TO THE STATE-HOUSE, NEWPORT, R. I.
HOUSE ON COMMONWEALTH AVE., BOSTON, MASS.

WAREHOUSE AT KANSAS CITY, MO.
ST. GEORGE'S, ARRETTON, ISLE OF WIGHT, ENG.
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[Copper-plate Photogravure.]

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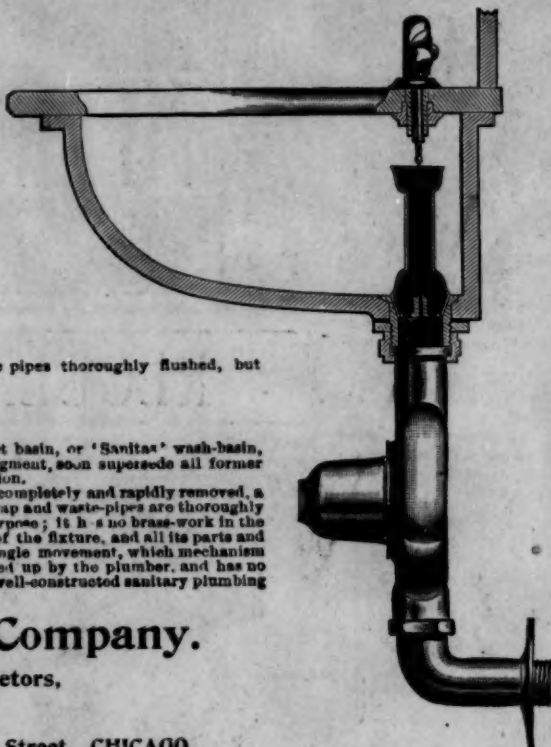
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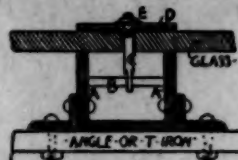
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THE AMERICAN ARCHITECT AND BUILDING NEWS.

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APRIL 27, 1895.



SUMMARY:—

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THE youngest, but by no means the least important among the societies which have resolutely undertaken the development of the fine-arts in New York, is the association known as "The Mural Painters," which has just organized by the election of John LaFarge as President; Frederick Crowninshield as First Vice-President; George W. Maynard as Second Vice-President; Maitland Armstrong as Treasurer; Charles R. Lamb as Corresponding Secretary; and Charles M. Shean as Recording Secretary. Among the other members of the Society are Elihu Vedder, Edwin H. Blashfield, Francis Lathrop, Will H. Low, Joseph Lauber, H. Siddons Mowbray and Hermann Schladermundt. The objects of the new society are, perhaps, rather more purely professional than those of the other artistic societies of recent formation. Educated mural painters are rare in this country, and need the kind of help from others' experience which architects and, more particularly, engineers have found so useful. The new association will put them in the way of securing this help; of comparing notes in regard to processes and materials, and, no doubt, of encouraging each other by the sympathy in artistic aspiration which artists find it so hard to be deprived of. A few non-professional members will be admitted, mainly from among sculptors or architects, who may be supposed to have a more trained appreciation of decorative work than almost any persons except the painters themselves. Although decorative painting is new in this country, it is represented by some of the ablest and most brilliant painters who have adorned American art. These painters understand thoroughly the conditions which mural decoration imposes on the artist, and need only opportunity to show what greatness is possible for American decorative painting. They have had such opportunity to a certain extent, and have brought honor on their country by the success and skill with which they have availed themselves of it; and we hope that architects, who, next to these artists, know best what splendor can be conferred on architecture by good decoration, will interest themselves to infuse into their clients some of their own views on the subject. They will, we think, find their clients, in many cases, more easily influenced than they suppose. However ignorant of art and devoid of trained taste the average American citizen may be, there is little of the Philistine about him; and if he can be made to grasp the conception of anything really beautiful, however far it may be from the range of his experience, he wants it, and, when he gets it, regards it with a satisfaction

which increases constantly as he studies it. This is an excellent state of mind for the members of a community to be in, and the architects, who form the natural middle term between decorative artists and laymen, will find themselves rewarded for their efforts to bring them together.

THE report of the Board of Survey appointed by the Massachusetts Legislature to examine into the actual condition of what has lately been called the Bulfinch State-house is one at which those who desire to destroy the building and brush away the associations connected with it cannot cavil. It is entirely frank in stating that the internal condition of parts of the structure is worse, but not weaker, than any one expected. The main argument of the advocates of a new building has been that the present one was so weak that it was practically tottering to a fall and must be pulled down in order to make it stand up. The report shows that the structure is abundantly strong but is in a most perilous condition when the possibilities of fire loss are considered, and that a larger sum than was first estimated must be spent in fireproofing. This is a trifle disappointing, but that is all. The building can be restored, made safe and preserved "for all time"—as the advocates of a new building assure us that theirs shall be—for an inconsiderable portion of the sum that a new building would cost. It is difficult to conceive that there should be any other outcome than an immediate appropriation and a contract for the execution of the needed repairs during the approaching recess. Still, if Massachusetts should be forced to disgrace herself and throw scorn on her own history, we trust she will be made to do it thoroughly and that that former son, now settled in the West, will fulfil his promise and, with the aid of other expatriated citizens, will buy the old building and reërect it in a neighborhood where men are willing to feel that their fathers' deeds form a part of the country's history as rightfully as their own.

THE fact that Mr. Constable, the new Superintendent of Buildings for New York, has followed Colonel Waring's example and has, in the language of the daily papers, "given out for publication" sundry letters addressed to the citizens, declaring his intention to enforce the laws thoroughly, consistently and honestly, gives us an excuse for drawing attention to one of the most interesting and significant developments of the performance of civic duty that these times have witnessed. This is nothing more nor less than the manner in which Colonel Waring is conducting his "campaign of education" in New York, a campaign on whose successful issue seem to depend unexpected general interests. Theoretically, it is competent for any private citizen of the republic to require from a public office-holder a statement of the manner in which he discharges the duties placed in his hands by the citizens, though it is a right that is rarely exercised. Colonel Waring has adopted the policy of not only allowing each citizen to know how he conducts his work and why, but of absolutely compelling him to know all about it. The consequence is that the New York daily papers abound with interviews, letters and statements, in which he painstakingly takes the public into his confidence, with the result that the citizens have awakened to the fact that many of the evils they complain of are due to their own unthinking heedlessness, and they are now apparently willing to join hands with their Street-cleaning Commissioner and do their honest share in making it possible for him to do his work in thorough fashion. While there are many who understand why Colonel Waring writes so often to the papers, there are others so ill-mannered as to see in his letters the mere manifestation of a magnificent megacephalism, and they are only too willing to add to the outcry which is raised against him by "organizations" of sundry proclivities, whose self-seeking has been thwarted by the exercise of common honesty and an uncommon firmness which is altogether unusual in a public office-holder. If it is possible for these organizations to "down" the man who has foiled them, they will do it, but we believe the Mayor of New York properly appreciates a man who talks as straight as he rides and fights, and works as thoroughly as he does either. Colonel Waring was appointed to clean the streets, and it is the testimony of the Board of Health that he is doing it with admirable efficiency, and what more than this could be asked of him as a public servant?

AS legislation in regard to property is the most powerful of all influences in changing the character of investments, and transferring capital from one sort of industry to another, it is worth while to try to forecast the effect upon the occupations in which we are particularly interested of the income-tax law, which, rather by virtue of its exemptions than of its burdens, seems to us likely to be an important factor in the business world. As now interpreted by the Supreme Court of the United States, incomes of more than four thousand dollars a year, derived from anything except the profits of mining operations, interest on State or municipal bonds, and rents of real-estate, pay a tax of two per cent annually. The populist view of this tax is that it extracts money from the rich, to benefit the pockets of the poor; but, as nearly every rich man contributes to the support of a good many poor ones, the surplus which is left over to the former after the wants of the latter have been supplied is often much smaller than is supposed, and is considerably diminished by a tax, even of two per cent, laid on the whole income. For this reason, people who have others dependent on them are tolerably sure to prefer, with equal safety, and equal return, investments, the income from which is exempt, by the Supreme Court decision, from taxation. The principal one of this sort is real-estate, and, as it seems to us, the difference of two per cent will, for the next few years, turn the balance, in innumerable cases, in favor of improved and rentable real estate, rather than stocks or railway bonds, for the investment of surplus funds; and the consequence will naturally be an increase in building operations, and in the employment of architects, builders, and building workmen of all kinds. Already, the disasters which have been brought by legislation on railway property have had a great influence in diverting capital to other channels of employment; and the singling-out of improved real-estate for special favor under the tax-laws of the United States cannot fail of effect. Moreover, many of our States authorize towns and municipalities to levy a large tax on incomes over a certain amount, the limit of exemption being two thousand dollars in some cases, and the rate of taxation as high as five per cent per annum. Apparently, the principle on which the United States tax of two per cent on income from real-estate is declared unconstitutional and void applies equally to these local income-taxes. If so, a large additional premium will be placed upon real-estate investments; or rather, an unjust existing burden will be removed from them; and the certain result will be an important increase in building operations, and an improved demand for land.

ONE of the most important steps yet taken for the development of American architecture is the establishment of the American School of Architecture in Rome, which has just been formally chartered by the State of New Jersey. As our readers know, the School is already in operation, in the Villa Ludovisi, on the Quirinal Hill, already renowned for its gardens, its statues and its frescos, where its students will be associated with American sculptors, painters and archaeologists, just as the French Grand Prize architects share the Villa Medici with the other artistic favorites of their native country. The Secretary of the Corporation is Mr. William A. Boring, 57 Broadway, New York, and the Board of Managers comprises, among the architects, Messrs. R. M. Hunt, D. H. Burnham, C. F. McKim, R. S. Peabody, Frank Miles Day and Professors Babcock, Ricker, Chandler, Laird and Ware; while the sculptors and painters are represented by Messrs. St. Gaudens and Simmons, and the dilettanti by Messrs. Marquand, Schermerhorn, Garland, Brimmer, McVeagh and Dill, and Prof. C. E. Norton. Mr. A. W. Lord is the resident director of the School, at the Villa Ludovisi.

THE French "Committee of Defence and Social Progress," organized a few months ago with the idea of combating, by lectures, publications, and personal influence, the spread of socialistic and communistic doctrines, has just finished its second course of public lectures in Paris, under considerable difficulties, the "*tapageurs professionnels*," or professional agitators, having done their best to break them up by sending their followers to interrupt them, and alarm the audiences by noise and tumult. In the last lecture, by M. Albert Gigot, an interesting review was presented of the various systems of workmen's insurance in use on the Continent.

In regard to the German laws, providing for insurance of workmen, the lecturer seems to share the opinion which a large number of observers have already formed—that they are a costly mistake, economically and politically. Economically, they have deranged the finances of the Empire, to provide for the sixty millions of dollars which they add each year to the public debt; while, politically, as a measure of avowed State socialism, they have discouraged individual effort, and have given countenance and encouragement to the apostles of theoretical socialism, who see, as they think, the time rapidly approaching when, as the lecturer said, "the State will have invaded everything, absorbed everything, appropriated everything; when, in place of men and citizens, nothing will remain but what the poet calls 'human dust.'"

THE purpose of the Association is mainly to urge individual and personal action in such matters, and M. Gigot mentioned with approbation the noble charities, which we have before described at some length, by which many of the great French employers of labor, corporate and individual, secure those dependent upon them against loss by unavoidable accident; encourage them by rewards for exceptional industry and faithfulness; provide for the education of their children; find employment for the latter, when they are of age to earn something; and take care of the sick and infirm; adding, however, that much remained to be done, especially in the way of providing pensions for the old, and suggesting that the Italian system of local "*Patronats*" might, with advantage, be imitated. We do not pretend to know the particulars of the Italian system, and cannot, therefore, express any opinion upon M. Gigot's recommendation; but with the general sentiment which his society was formed to propagate, that charity should be as far as possible personal, and as little as possible public, we are heartily in accord, and, so also, we are sure, is every one in this country that has studied the question of increasing the sum of human happiness. The French, when they undertake a thing, generally do it a little better than any one else, and the rest of the world can learn a good deal from the examples of pleasant relations between employer and employed which are to be found among them, as, for instance, in the case of the great railway company which provides work-rooms in Paris, in which the daughters of its employés can do needle-work and millinery; and, in order that these young girls may not have to go about the streets of the great city in search of work, employs agents to secure commissions for them. This has always seemed to us one of the most delicate pieces of kindness that a great corporation ever devised for the benefit of its servants, and it shows admirably the spirit in which the French are willing to do such work, and in which such work will, we hope, some time be done everywhere, if the Socialists do not prevent it. These gentry, it is needless to say, view with hatred and execration everything of the sort. Their ideal is always a scene of blood and pillage, with the rich, whose opportunities for sensual enjoyment they envy, underneath, their own slavish followers above them, and themselves on top. Anything like cordial coöperation or mutual understanding and regard between employers and employed stands in the way of the realization of this ideal, and will be resisted by all socialists, anarchists, collectivists and labor reformers to their last breath. Their brutal attempts to silence M. Gigot show how quickly they appreciate the danger to their aspirations of an intelligent and friendly treatment of social relations; but their violence seems, according to M. Renaury, who gives in *Le Génie Civil* an account of the lecture, to have only served to awaken interest and sympathy on behalf of the lecturer from the students, who formed a large part of the audience.

THE competition for the new Museum of Antiquities at Cairo, which has excited much interest in the profession, has resulted in the award of four equal premiums, of two hundred and twenty-five pounds each, to MM. Bréasson, Loviot, Cassian, Guilhem and Gillet, and Domignon, all of Paris, a second premium to M. Tronchet, also of Paris, and four honorable mentions. Seventy-two designs were sent in, most of which, as the *Builder* says, were of very inferior merit, the French designs, as a rule, far surpassing the others in architectural propriety and beauty of rendering. The jury find, however, that none of the designs are suitable for execution, and no first premium was awarded.

ST. GEORGE'S, ARRETON.



I WISH I could have had time to look over the fine old stone manor-house of Heaseley Farm. It is a great place, one of the largest in the Wight, and has about 600 acres of land about it extending up over the back of Arreton down, where the wheat was waving in broad fields when I passed that way. But making an early start in the morning, I had walked up the road through the straggling cottages to the church, about which I expended what time was left me in the place. Having just come up from Heaseley, I was attracted by its name on a tomb under the fine yew against the south wall. Here "Jolliffe of Hasely"—it is variously spelled, and always called "Aisley"—buried his wife in 1743, with this epitaph, in which he presents himself in a good light:

"Receive, thou bed of rest, ye last remains
Of him whose chastest bliss this vault contains,
Near her cold dust permit a Husband dear
To seek the peace he always shared with her." . . .

The old sexton told me that his father planted this yew in 1799, and he thought it had grown into a fine young tree. Mary Hearn, on whose grave its shadow lies at evening, saw it planted and watched it, and was buried under it when she was twenty-two. Himself, Henry Blake, had been sexton of this church for sixty-three years, and he hoped I would "have a good photograph of it"—I was making some pencil sketches—and would like to go home to his lunch at twelve—and he never left the church open, for the columns were Purbeck marble, and people stole books out of the pews some years ago: "they were high pews then, you know, and the dragon's head in the wall yonder is all that's left of St. George and the Dragon, which is right name of church, ye know, though they calls it Arreton." And then he tottered off and slept in a pew, now and then muttering to himself and shaking his old white head, in a beam of sunlight which came in through a painted window, until roused with a shilling and sent home to 'nummet.'

As much a part of the old place is he as the dragon itself, may Heaven preserve him! The plan into which the church has been developed, in the centuries which have passed over its old stones, may be readily seen in a glance at the sketch made from the north-west. The beginnings of the old pile antedate the Conquest by a few years. In the north wall of the chancel, over the priest's door, one will notice a curious little round-headed narrow window. This is a part of the first church, built in 1040, or thereabout. A round-arched door in the west wall, now opening into the tower, but formerly the entrance door to the Romanesque church, belongs to the same period. The quoins of "long and short work" are characteristic of the masonry of door and window jambs of that time. The old window in the chancel-wall has also quoins of this sort, and has a very deep wide splay on the inside—the glass well toward the outer surface of wall—and a hollowed inner sill, the window being high: forms growing out of the need to make the most of the scant light let in through such small openings. The splay of the jamb shows traces of fresco-painting of the eleventh century, in a conventional tracery of leaves and tendrils stiffly rendered in a low formal color-arrangement.

The opening over the chancel-arch at Newchurch is identical with this window, except that any painting it may have shown is lost under the coats of Georgian whitewash which cover the arch.

The rest of St. George's chancel dates from the fourteenth century. It is curious that the little window survived; perhaps the fresco saved it, for, of course, its function of lighting was rendered nil by the great traceried opening beside it. The differences in the two mark an extraordinary change in architectural expression: the gloom of mysticism has lightened greatly in three hundred years. The chapel adjoining the chancel on the south side was built

at the same time with it, separated from the main sanctuary only by arches carried on interesting Purbeck shafts. The low screen in this arcade was made from remains of the rood-screen, the altar-table from relics of sixteenth-century benches, and the vestry screen from pews of later date, during late restorations.

The caps and bases of the Purbeck columns were worked out of the same stone and highly polished. Purbeck becomes very black when rubbed, and hence gives a much better effect of color when left unpolished, a velvety dark gray, far more pleasing, in my estimation, than the metallic sheen of the polished stone. The repetition of these glistening thin black lines, like cast-iron, with their monotonous uncarved Early English caps, looking as if they had been turned out by a lathe, as Mr. Ruskin admits, has a disappointing effect in the interior of Salisbury. At Exeter, and in the choir of Wells, one enjoys the unpolished Purbeck shafts very much more. In this small group at Arreton, the polish is, however, not displeasing.

All this work of building, the two chancels was done during the fourteenth century.

After the Conquest, the church and tithes of Arreton were given to the favorite Abbot of Loire, and remained in possession of the Norman monks until about 1140, from which time to the dissolution by Henry VIII, the Abbey of Quarr controlled them. Only the ruins of Quarr are now to be seen, not far from Ryde.

The church, as we find it to-day, decidedly the best in the Wight, "was built piece-by-piece in this period. The aisles were built during the twelfth and thirteenth centuries, the two chancels and the tower during the fourteenth. Still later, the aisle-roofs were raised and new windows put in." These data are from an historical summary one finds in the church. Mr. Stone enlarges on this somewhat by giving 1160, about a century after the Conquest, as the date of beginning of the north aisle with its three pointed arches, ascribing the south aisle and long lancet windows in the west wall to the end of Henry III's reign, the reconstruction of the north aisle—original roof remaining—to the early fifteenth, and the upper stage of the tower and those extraordinary angle buttresses to the year 1480. The present square-headed windows were put in when the monks raised the outer aisle walls at the close of the fifteenth century.

On the brass tablet inset, beside the stair to the rood-loft one reads:

LOE HERE VNDER THIS TOMBE INCOVTCHT
IS WILLIAM SERLE BY NAME
WHO FOR HIS DEEDS OF CHARETIE
DESERVETH WORTHY FAME
A MAN WITHIN THIS PARRISH BORNE
AND IN THE HOVSE CALLED STONE
A GLASSE FOR TO BEHOWLD A WORK
HATH LEFT TO EVERYONE
FOR THAT VNTOE THE PEOPLE PORE
OF ARRETON HE GAVE
ONE HVNDRED POWNDES IN REDIE COYNE — etc.

ONE THOUSAND
FIVE HVNDRED NEYNTIE FIVE

And near the tower is an old tomb on which is a brass where one may decipher this flowery tribute:

"Skilled in the mystery of the pleasing Peal,
Which few can know and fewer still reveal,
Whether with little bells or Bell sublime,
To split a Moment to the truth of Time,
Time so oft truly beat at length o'ercame,
Yet shall this tribute long preserve his name."

He played his pleasing peals and split moments to the truth of time—and it is to be hoped he realized what he was doing—on three fine bells, dated 1559, 1601 and 1690, beside the old fourteenth century Sanctus bell, on which is inscribed, in Latin:

"Jesus: Nicholas Searle and Alicia his wife caused me to be made."

I finished my day with a walk over St. George's down to Carisbrook. From the lonely furzy ridge of the down, I had a glorious view with the blue channel from the white cliffs of Culver down to Shanklin, in the east, and the island shore northward to Ryde and Cowes, and the broad water-ways of the Spit-Head and the Solent. Nearer stretched the fields and the broken hill and dale of the pretty interior of the Wight.

ST. MARY'S, CARISBROOK.

If Arreton Church is the most interesting, as a whole, among the island churches, Carisbrook has certainly the handsomest tower of them all.

I do not remember its height, but that is of no consequence; it is high enough to give a grand impression, and stands in a commanding position on a rise above the village. It was built in the fifteenth century, and has the date A. D. 1470 cut in a panel on the western face. Its members are well-proportioned, the details of sufficient richness. There is a subtle batter to all its lines, as I soon discovered by getting into difficulties in attempting to draw them. The belt-courses are enriched with some interesting and well-sculptured heads and grotesques. The stair-turret, on the outer southwest angle, is of graceful octagonal form, crowned with a conical stone roof. I got

two drawings of this beautiful tower, and a detail of the door, in which latter the soft stone has been worn away in the mouldings of the jambs until it is almost without architectural form. The walls are laid up in well-cut and carefully-coursed stones of large size. There is no rubble filling, and the full thickness of its wall is built in this way, and with frequent through-stones. A mason, employed about some repairs, showed me where he had been obliged to cut through the base of the tower wall, which he found built as I have described, and three feet deep.

I enjoyed seeing the graceful lines of the tower in silhouette against a brilliant evening sky, rising amid some old elms above the roofs of Carisbrook. This view of it is from the hill opposite, under the great gate of Carisbrook Castle. At one's feet is the fresh carpet of the narrow valley, and a small sedgy stream, which runs into a mill-pond broad enough to reflect the village roofs, the trees and the old gray church rising against the glowing sky. A swan and her brood were floating about on the surface, and by the bank side some men were playing at bowls upon a square of emerald-green velvety turf. The scene struck me as having all the characteristic charm of the ideal English village picture. On the still air the bells in St. Mary's tower were ringing a silvery peal of three notes in a little theme of falling cadence, sung over and over and delicious to hear.

The tall round towers above the portcullised gate frowned gloomily from their cross-loops in the evening light. From the mullioned window, high up in the ivied wall, Carisbrook's royal prisoner, King Charles, looked wearily forth toward the sunset and listened to the mellow sad music of the bells, in the olden time.

St. Mary's Church now consists of a nave and two aisles. Sir Francis Walsingham, Elizabeth's Minister, pulled down the old chancel in his time, the parish consenting, to save the cost of its repair. He filled-up the arch and the twelfth-century east window of the south aisle, putting in new windows, which are described as "debased."

There was a priory attached to the church, founded by the Benedictine Monks of Lyra in 1150. The monks of Sheen afterward acquired possession. The benefice came later into the hands of the Worsleys of Appuldurcombe, a widow of that house bringing it to Walsingham in her dowry. The priory buildings are all lost, and the old stones, with those of the old chancel, are found about in the

The living finally came to belong to Queen's College, Oxford, possibly through the royal founder of that house.

The south porch was built-on early in the seventeenth century.

There are interesting remains of twelfth-century work about the old pile, but the church has been poorly cared for and its best architecture overlaid and replaced with much rubbish.

The Perpendicular tower is yet a splendid example of its period. Its carvings will be found very interesting, but are hard to define under the stains of time, and breakage and defacement have almost destroyed some of the best of them. Some heads representing types of men and women, or portraits even, perhaps of the late fifteenth century, among grotesque creatures of the imagination, are interesting instances of how the thought of the individual worker wrote itself on the walls of a Gothic building, making them alive and full of suggestiveness forever. It is wonderful to see how each rude chiseller worked-out his own rough thought, sometimes crudely, often carefully, always with a rude strength which it is a joy to see. Up above these, at the spring of the middle pinnacle, a man and woman, or are they priest and nun, with heads together are holding open a great book; horned demons below the embattlements are spitting forth the water from the heads; grinning faces leer from the angles of the upper belt of the tower; below, a great owl-face blinks down from a buttress, reptilian things lurk in the dark corners of the drip-tables, and a great heroic Saxon head looks out from the south of the turret at the second belt, dark against the sky.

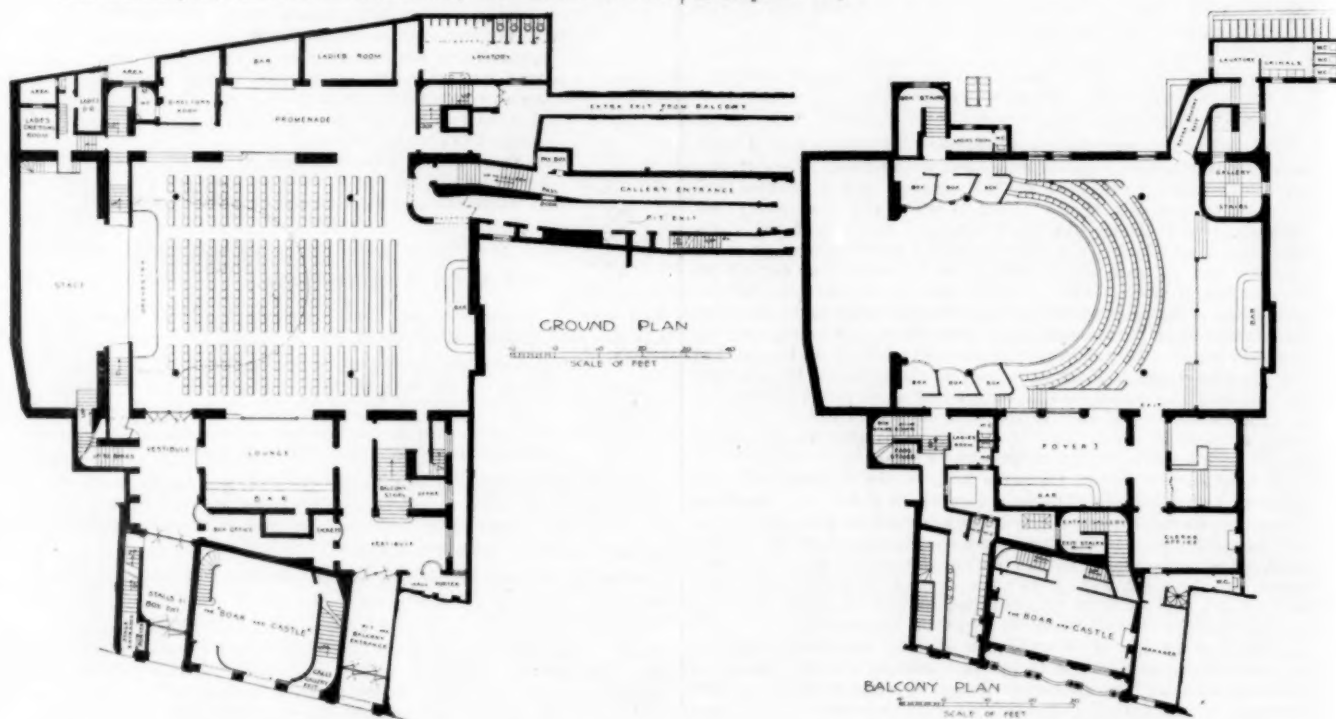
Human fancy has been at work on every stone. They were not cut to the fixed form of a model, dead two thousand years before, by slavish imitators, but were the sketches, in immortal stone, from living nature, by artisans who, while working-out the thought of a master mind, were yet free to record upon the work their own brave souls.

A. B. BIBB.

THEATRES. — XV.

THE OXFORD, LONDON.

IN the year 1893, Messrs. Wyllson & Long, architects, of London, converted this popular place of entertainment in Oxford Street into one of the finest and most successful variety theatres of the metropolis.



barns and walls of the adjoining farm. The old mason showed me a great hand rudely cut upon a stone in the graveyard wall, which he had built up himself from the materials of one of the old priory buildings.

The interior is disappointing. The roof is plastered, and some great rough crooked tie-beams and braces projecting below the ceiling, are in strong contrast with the whitewashed surface. If the plastering were knocked off, the wooden rafters and purlins, however rough and irregular, as they are said to be, would greatly improve the effect. The priory monks used to control the chancel and nave, and passed out of the north door to their cloister, long since gone, while the people of the town heard their mass in a space set off for them in the south aisle. The monks vanished from St. Mary's in the days of the merry monarch, and St. Mary's, with a great many other fine old parish churches all over England, was much the worse for their loss.

The "Oxford" has a history which is of sufficient interest to trace. Part of the site upon which it stands has been occupied by the "Boar and Castle" Tavern, ever since a period dating back before the Great Fire of London. Here stood one of those ancient hostleries whose galleried inn-yard formed the rude theatre of days long ago. We read that, at least, five of the less-important of the ten or twelve London theatres of Shakespeare's time were built upon sites of former taverns and that one of them, the "Red Bull" Theatre in St. John's Street, Clerkenwell, was in its original form nothing more than the actual inn-yard, permanently covered-in for theatrical purposes.

There is no actual record that the inn-yard of the "Boar and Castle" was used for such purposes, but that popular and now venerable pioneer of the variety stage, Mr. Charles Morton, whose

¹ Continued from No. 1005, page 134.

name has been associated with all the best and most successful places of variety entertainment in London, during the past fifty years, selected the site of this hostelry, some 23 years ago, as a fit and proper place for a music-hall. The vestibule of the Theatre of Varieties is on the site of the actual entrance gateway to the old coaching-yard of the inn. The position of the house, at the junction of the main roads from Oxford on the west and Hampstead on the north, made it one of the old coaching-houses of its day, and in those times where houses and shops now abound the village-pound of St. Giles's stood and orchards and fields surrounded it. Many changes had naturally occurred when Mr. Morton first took possession of the site for the purposes of constructing his hall, but the "commercial room" and "booking-office" were not destroyed till then, and even as late as ten to fifteen years since the Sunday-coach for Uxbridge started from this place.

The Hall which Mr. Morton erected was, at the time, the finest in London, measuring 94 feet long by 44 feet broad and 41 feet high. It was furnished with roomy promenades behind the well-known massive Corinthian columns, which have been described as so nobly supporting the roof and obstructing the view. One of the special features of this establishment was the provision of a supper-room at the side of the Hall, and the advertisements of the day described it as "not only the place for music and amusement, but the place to lunch, dine and sup till one o'clock in the morning."

In 1868 fire destroyed this Hall, and it is said this was the first London music-hall subjected to such a fate. The fire was attributed to the careless act of some smoker who left a fusee or cigar to smoulder upon one of the stuffed seats in the gallery.

In 1869, the Hall was reconstructed much upon the same line, but misfortune again overtook the management, for in November, 1872, the roof of the Hall was found to be alight and the fire spread with such disastrous effect that little more than the bare walls were left.

A new and enlarged hall, rectangular on plan, with square galleries on three sides and the stage at one end, sprang up in 1873 to fill the place of the one destroyed by fire in the previous year, and this hall satisfied the wants of the proprietors till in 1892, when it was found that the advance in the variety entertainment of to-day rendered it no longer suited for the purposes of such entertainments. The hall was completely gutted, more land purchased, and the plans here illustrated were carried out by Messrs. Wylson & Long, the architects.

The building which I now have to describe is constructed as a theatre with pit and stalls on the ground-level, balcony and private boxes on the first tier, and a gallery on the second tier. The form of the box-front line is a modified horse-shoe in lieu of the old straight galleries.

On the ground-floor, the old Boar and Castle is reduced to a small bar in the centre of the Oxford-Street front, but ample lounges, refreshment-rooms and promenades surround the seats of the pit and stalls and balcony, leaving open and airy spaces around the seated audience.

The foyer is on the first floor and is approached by the main staircase from the Oxford-Street entrance. It will be seen that there are two main entrances from Oxford Street and additional exits from each part of the house into Tottenham Court Road.

No doubt, the site is not quite what one has been taught to look upon as perfect for a theatre, but it must be remembered that the architects had to contend with the great difficulty of constructing a modern theatre upon an ancient site, a difficulty which they may be congratulated upon as having overcome with some skill. Had they been furnished with a site surrounded by four broad thoroughfares, their task would have been easy and the result perhaps, as far as the arrangement of entrances, staircases and exits, more up to modern ideas of symmetrical planning.

However that may be, the interior of the "Oxford" is a pleasing success and the most casual inspection of the house, from almost any point-of-view within it, gives rise to a grateful sense of its extreme lightness and airiness. The original flat ceiling has been replaced by a domed one, 40 feet in diameter, supported upon four iron columns and four elliptical arches. These columns also partly bear the impost of the balcony and gallery tiers, which, being constructed upon the cantilever principle, can dispense with any further support. All this was done without removing the old roof.

The columns are so placed that they do not obstruct the view of the stage from a single seat in the house.

The dimensions of the new "Oxford" exceed those of the halls which formerly occupied the site, the auditorium being a gainer both in depth and height. From the front of the stage to the back wall of the pit is 82 feet, while the height from the stalls floor to the apex of the domed ceiling is 46 feet; excluding the spacious bars, lounges, saloons and promenades, the width is 56 feet. The distance from the balcony-front to the curtain-line is 48 feet, while from the gallery-front to the same line it is 52 feet.

There is seating accommodation on the ground-floor for 420 persons, while the promenade and lounges will hold some 150 to 200 more. On the balcony there are 160 seats with additional room for spectators in the foyer and bar, from which the stage can be seen, and in the promenade at the back of the seats. The gallery will seat about 200 persons.

A most convenient accessory is provided in a broad subway, which, running under the front of the stage, enables visitors or attendants to reach the north side of the house without the necessity for crossing in front of the stalls, a provision conducive to the comfort of the audience.

The auditorium, stage and the whole of the promenades, corridors, staircases, passages and saloons are lighted throughout by both gas and electric light, both of which are used nightly, so that should one fail the other would supply a light to all parts of the building. Every portion of the structure to which the public are admitted is of fireproof construction; while the fire-protection is maintained by a dual service of fire-hydrants upon each tier and on the different levels of the stage. Abundant cloak-room and lavatory accommodation is also provided in every part of the house, and the comfort of the audience in every way considered.

The stage is, of course, small, compared with many theatres of a similar size, but for the class of entertainment given it is sufficient. The dressing-rooms are situated at the side of the stage on three floors, and there is a separate stage-entrance for performers in Oxford Street.

The façade in Oxford Street, like the one in Tottenham Court Road, is carried out in Portland stone, with a ground-story executed in granite; the vestibules are lined with richly-colored marbles with inlaid panels of Venetian glass, and are paved with ceramic mosaic.

E. A. E. WOODROW.

[To be continued.]



THE MAY-DAY HURRYING.—THE WILES OF OFFICE LANDLORDS.—THE FERRIS WHEEL, *redivivus*.—PROPOSED EXTENSION OF THE LAKE-SHORE DRIVE TO MILWAUKEE.—THE GOVERNMENT-BUILDING QUESTION.

THE approach of the first of May, as usual, finds a certain amount of pushing and rushing going on to get work completed for rental, as agreed. All sorts of undesirable work is accepted quite regardless of specification, while careless and ignorant workmen become heroes for being willing to do anything at all. Aside from this little annual spurt, however, a majority of the offices report everything very quiet, and deem themselves fairly fortunate if they have enough small work to keep their regular force busy.

There are but a very limited number of large office-buildings now known to be contemplated for this year, in fact the supply of offices at length seems to exceed the demand, and every one liable to lease space this spring has been overwhelmed by agents offering most desirable locations. So keen has the competition become that rather unusual expedients are resorted to. Two of the large buildings, making a specialty of law offices, make it attractive to that class of tenants by offering the free use of large law libraries to those who come into their buildings. Each of these libraries comprises about five thousand volumes of reports and standard books, carefully arranged and catalogued, so as to meet the requirements of any ordinary practitioner. One of these libraries, it is said, has actually been purchased by the owners of the building, while for the other arrangements have been made with the present owners for its use by the tenants. The investment is said to have been an extremely satisfactory one, and, in both cases, very materially aided in filling vacant offices. Some such scheme relative to an architect's library would certainly be a very attractive card, but there seems to be no immediate prospect of any such move.

Notwithstanding attractive inducements, there will undoubtedly be a very large number of vacant offices on owners' hands the coming year, and this fact must largely account for the lack of new building ventures in this direction. Indeed, so very great is the expense of maintaining and properly running the enormously high buildings, that returns on capital so invested are reported to be very discouraging. Real-estate men (who, of course, in a large measure influence building) find that the result of many of their calculations show that, unless in exceptionally favored localities, a thorough modern six-story building, with its much smaller invested capital, is liable to make better returns than the ten, twelve or fourteen story mammoths. There are still outstanding a very few permits for extremely high buildings which were taken out, as mentioned in previous letters, just before the passage of the ordinance, but whether they will ever be used at all now seems to be problematical.

Notwithstanding that most people consider the times are very dull, the advance sheets of the report of the city Health Department show that the number of persons employed in the various trades is almost the same as previous to the phenomenal activity of the World's Fair of '93. The prices obtained are not the same, but the people seem nearly all to have retained their places or found employment.

In this report occurs the list of different nationalities that live in our city, mostly as American citizens, and who go to make up the great body of our workmen in the building and allied trades. The list is headed by the Germans with (in round numbers) 216,000, then follow the Irish with 111,000, and Swedes 58,000, Poles 47,000, Bohemians 34,000, and so on down the list to the Portuguese, who bring up the rear of the procession with twelve.

The Ferris Wheel still continues to be a nightmare to property-owners at the north of the city. As already referred to in these

letters, after numerous negotiations to locate in New York, it was finally decided to reërect the wheel in Chicago. Some of the owners of the North Side Street Railway interested themselves in it and the site chosen was such that, among other advantages, it should turn an abundance of nickels into the coffers of that corporation. The wheel itself, which was to turn evenings and Sundays, was bad enough, but when it was announced that there would be an "Old Vienna" at the base of the machine, a grand restaurant and bandstand at the axle of the wheel and apparently everywhere beer and general pandemonium most of the time, then the property-owners in the vicinity arose, and as one man sought an injunction on the ground of its being a nuisance. Already, the city has issued a permit, not finding any tenable ground to refuse, and after a short temporary injunction, the court found it impossible to grant any permanent injunction. Accordingly, work has been begun on foundations, and the promoters express the intention to have everything moving on the "Glorious Fourth." In the meantime, the owners of several fine apartment-houses in the vicinity have been notified of an approaching exodus of tenants when leases expire May first, and consequently, the landlords are searching for some law to give them relief. But all this time the foundations are progressing, and arrangements being made for the transportation of the iron from the South Side.

Just at present, the North Side and Shore seem considerably in evidence, for, besides the Ferris Wheel episode, there are other indications that there are to be more desirable improvements in that section. The elevated railroad, running into a large district of very beautiful but not easily accessible property, now is an assured fact, contracts for the wire and construction having been signed recently. Also, if anything so mild could be designated as a building boom, the charming suburbs at the north on the Lake Shore are now indulging in some such gentle sensation. A good deal of activity is now seen among their wooded acres, and many charming residences are either under way or being planned. One of the show features of this portion of Chicago and its suburbs has been the Lake Shore Drive in the city, and its continuation for twenty-five miles north as the Sheridan Road, which is most of the time within sight of the lake itself. It is now proposed to continue the Lake Shore Drive, with park improvements as in the city, as far north as the suburb of Evanston, fourteen miles, and eventually to continue it to Milwaukee, making the finest drive of its kind in the United States. With this end in view, a bill has been introduced into the State Legislature forming park boards in the different counties through which this projected drive would pass and conferring upon them the rights of condemning any property required. Much of this North Shore is (for this part of the country) unusually picturesque, with deep ravines and bluffs rising from forty to eighty feet above Lake Michigan.

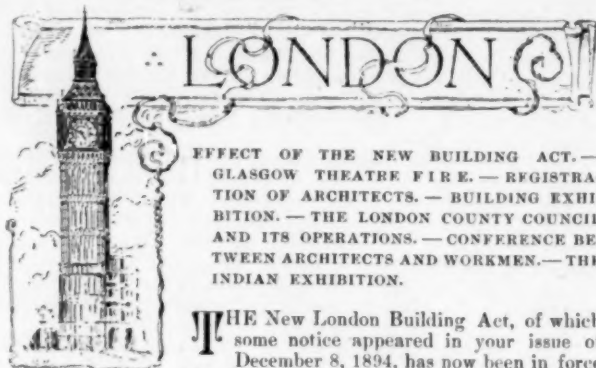
The new Post-office and United States Government Building still continues an interesting subject for the profession. The plans for the temporary building on the Lake Front are now said to be finished, and it is expected that the actual construction will begin very shortly. All opposition to the temporary use of the Lake Front has been overcome, so its location is now definitely decided. The designs for the temporary structure were all made in Washington in the office of the Supervising Architect, but the drawings for the permanent building have not, as yet, been entirely decided upon.

As far as is known to outsiders, it is now a question as to whether the permanent post-office building shall or shall not be designed by a Chicago architect. Of course, such a course is not wholly in accordance with the very letter of the law, but it is conceded that this difficulty may be overcome in some way, by appointing a Chicagoan to the office of so-called superintendent, who, however, should have charge of not only all of the work, but also of the designing. Most of the Washington officials seem to be disposed to let the matter take some such course, unless the new Supervising Architect be opposed to such action. There seems to be very little probability, even if it should be designed by Chicago architects, that there will be anything in the nature of a competition, although such was at first the general understanding and would be carrying out the principle to which the American Institute now stands committed. Indeed, a petition signed by some of the most wealthy and influential men was sent to Washington urging that there be, at least, a limited competition, and for a time it was hoped that such would be the result.

While architecture, as it is usually understood, is comparatively quiet in Chicago, marine architecture, on the contrary, is having a season of most unexampled prosperity. At South Chicago, on the Calumet River, are located some great iron and steel rolling-mills, and gradually there has been built up at this same point a ship-yard that now begins to be of very noticeable importance. Not only on the ocean are metal ships rapidly replacing wooden ones, but equally true is it the case on the Great Lakes. As a result, the ship-yards at South Chicago, for the manufacture of steel vessels, has rapidly grown until the plant now in operation there is said to turn out a larger number of tons per year in shipping than all the other steel ship-yards on the entire Great Lakes. At present, there are several great freight monsters being built, and there is no complaint of dull times in that direction.

But not only in steel construction and in freight-boats is there activity among marine architects, but also there is considerable being done in the highest grade of yacht work. Especially noticeable among these is the "New Alcayona," which is being built for a

Minneapolis man. The yacht will be of steel construction, even the houses above decks being of this material and covered with mahogany. Electricity will not only run the boat, but all lighting, heating, cooling and cooking will be done by this same power. The yacht will be noticeable in one thing: no stock patterns are being used in the finishing and furnishings, but special work has been done for this special craft by its designer.



EFFECT OF THE NEW BUILDING ACT.—GLASGOW THEATRE FIRE.—REGISTRATION OF ARCHITECTS.—BUILDING EXHIBITION.—THE LONDON COUNTY COUNCIL AND ITS OPERATIONS.—CONFERENCE BETWEEN ARCHITECTS AND WORKMEN.—THE INDIAN EXHIBITION.

THE New London Building Act, of which some notice appeared in your issue of December 8, 1894, has now been in force for three months, and several test cases have been taken before the police-court magistrates by the district surveyors, who are the officers to see that the provisions of the Act are carried out by the builders. In the three most important cases, the district surveyors have been beaten, and although the magistrates have expressed their opinion that they were right in bringing the cases before the court in the interest of public safety, yet they were unable under the new Act to decide in their favor. This comment clearly points out that the Act is not doing the work it was intended to, and already there are whispers of proposed amendments being put before Parliament by the authorities.

In one case a rather amusing scene occurred in the court. A district surveyor was taking proceedings against one of our large firms of "universal providers" who were adding to their premises; he contended that under certain sections of the Act, sufficient air-space was not provided, when the learned magistrate asked him if he understood the section; to this question there was no reply, but the learned counsel for the defendant remarked that no one understood it when it was passed, and Sir John Bridge, the magistrate, having read the section, said it was perfectly unintelligible. These uncomplimentary comments on the new Act called forth some common-sense remarks, in the public press, from the district surveyor in question, who pointed out the difficulties of explaining an Act full of highly technical terms, to either a magistrate or judge whose legal training did not include a knowledge of building technicalities. These difficulties, he said, were almost insuperable. His suggestion to overcome them was that cases depending upon the interpretation of clauses of an Act which are purely technical in their bearing should be heard before a Court of Appeal consisting of architects, surveyors or such like professional men, or that the magistrate should have the assistance of an expert assessor.

Here is an example of a difficult clause for the lay mind to grasp. The clause refers to the air-space in rear of buildings, the height of which shall be ascertained by an imaginary line, called the "horizontal line" (H-L, Fig. A), drawn at right angles to the roadway. This horizontal line shall be produced to intersect the boundary of the open space farthest from the roadway, and shall be drawn throughout at the level of the pavement in front. A second imaginary line, called the "diagonal line" (D-L, Fig. A), shall be drawn in the direction of the building above and in the same vertical plane with the horizontal line and inclined thereto at an angle of $63\frac{1}{2}^\circ$, meeting the horizontal line where it intersects the boundary of the space farthest removed from such roadway. No part of such building shall extend above the diagonal line, etc. Now I contend this is a mathematical problem which no magistrate could be expected to work out on the bench, yet that was the problem upon which one of the cases I have spoken of depended. Surely,

then, our district surveyor is right in wishing such matters referred to experts.

Figure A illustrates this problem, D-L being the diagonal line drawn at $63\frac{1}{2}^\circ$ to H-L, the horizontal line, no building being allowed to project beyond F is premises at rear.

Numerous theatre fires have occurred in Great Britain since the beginning of the year. The first of importance was just after Christmas, at Southend-on-

Sea. This was followed by the total destruction of Longton Theatre, and in the past month the Theatre Royal, Glasgow, succumbed to the flames; no lives were lost in any of the catastrophes. The

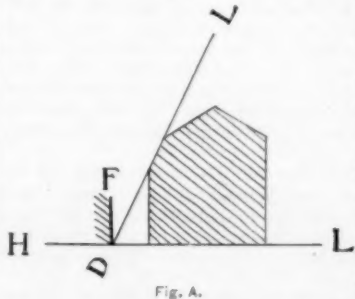
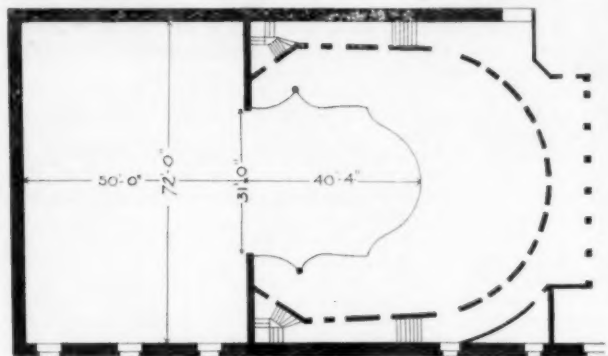


Fig. A.

Glasgow fire was, perhaps, the greatest loss, as a theatre was destroyed whose holding capacity was 3,000 persons. The collapse of the concrete corridors was a feature of this fire: there were wide concrete passages without any ironwork in the concrete; these, I have heard, split and fell away under the fire to an alarming extent.



On Tuesday, April 2d, the Bill for the Registration of Architects is down for the second reading before Parliament. The Royal Institute of British Architects and Association are taking active parts in opposing the measure. The Bill proposes to provide for the legal registration of architects; every person practising "architecture" prior to January 1, '95, may register himself as a qualified practitioner, irrespective of his qualifications; no person may use the title "architect" unless so registered, but there is nothing to prevent the man who calls himself a surveyor still passing himself off as an architect; yet, on the other hand, professional members of the Surveyors' Institution and of the Institute of Civil Engineers are excluded from registration. Much that, from an educational point-of-view, may be commendable in the Bill is already being accomplished by the Royal Institute of British Architects and the Association and the argument put forward by the former body is, that the admission to their ranks by examination is the sufficient qualification to ensure architects of the future being men worthy of their profession. In their petition against the Bill they declare it to be uncalled for and unnecessary, many of its provisions being objectionable and delusive. "The Council of the Royal Institute of British Architects respectfully submit that the Bill should not be read a second time, or allowed to pass into law."

This week closes the Building Trades' Exhibition at the Royal Agricultural Hall. This year the exhibition has proved a great success, much greater than usual, the reason being that the organization has been in the hands of a committee of representative men, including delegates from the Institute, the Association, the Clerk-of-Works Association, the County Council and other bodies, the consequence of which has been that instead of a show made purely for advertising purposes, a collection of builders' materials and inventions has been got together which has made the exhibition one of the greatest sources of education for the architect that can be obtained during the year. I can remember in former years when the Building Exhibition had as many stalls with vendors of rubber-stamps, fountain-pens and embroidered handkerchiefs as exhibits of bricks, tiles, locks, etc. Under the present control things have changed.

The recent election of new members of the London County Council has completely changed the aspect of affairs with regard to London local government. The "progressive" majority which was so large as to carry any vote has been reduced to such an extent that the "moderates" can now effectually check any extreme measure or fad of the other party. Naturally, architects long and hope for the beginning of some of the many street improvements which have been laid over by the Council for so many years, while they have been fighting the principle of "betterment" with Parliament. Architects, it is feared, care little one way or the other for or against betterment; what they long for is the new sites which the formation of new and wider streets will create. One of the greatest difficulties in London is to obtain a site upon which a theatre or concert hall can be built, as the regulations of the Council enforce two sides, or half the boundary, upon public streets; this in reality means a corner site. London's places of amusement have to be within a very small fashionable radius, the corner sites are, therefore, limited, very limited, in numbers, and architects complain bitterly that although their clients have instructed them to prepare drawings for the erection of such buildings, yet they are balked from doing so, because there are no sites in the market which will comply with the regulations. In other countries isolation of public buildings is permitted to be created, by leaving spaces of vacant land round the building, such land being part of the site purchased and left unbuild upon. To specially form public streets forty feet wide, in order to have a regulation site is an expense no commercial undertaking can stand.

A change that is looked for is from a blow to be struck by the moderates, at the Works Department which the late progressive Council formed to carry out all their works without the intervention of the contractor. It is no secret that the Works Department have not saved the rate-payer's money: on the contrary, they have

in the majority of cases far exceeded the contractors' prices and their own estimates. Sir John Lubbock has given notice to the Council of his intention to ask for a full inquiry into the working of the department, and the cost of the works actually carried out. The creation of the department was a trades-union move from the first. An idea of the folly carried on may be gathered, when it is known that one of the County bridges was painted in the depth of winter and gold-leaf was put on during the winter storms. I wonder how much gold-leaf was blown into the river! The cost of that work was naturally far and away above what it was when done previously by a contractor.

A body of architects have lately tried to organize conferences between themselves and the representatives of the various trades connected with building, in order to discuss the technical training of workmen. Two meetings were held at the Association rooms, at the second of which, the representatives of the trades-unions retired from the conference because there was a representative of the free labor association present: and so in a huff ends the efforts of the architect to improve the chances of the workman of the future being better trained, and not being subjected to the cheat of unskilled laborers passing themselves off as bricklayers, carpenters, etc.

This year, London is to have an extensive Indian Exhibition, at Earl's Court, and buildings are being erected there for that purpose, including an enormous theatre or auditorium to seat six thousand persons. The construction of this building is somewhat new to London, at any rate for public buildings, the walls being of iron stanchions, with the spaces between filled-in with wood studding with concrete slabs screwed onto the outer face and plaster slabs onto the inner. It is a quick means of construction, if not exactly all one could desire for a public building. One of the other numerous buildings, being put up on the site of the Exhibition, is the Paris Hippodrome Building, which was purchased for recreation. The whole of the skeleton ironwork had been erected when, a week since, a terrific wind-storm, sweeping over some acres of vacant ground, attacked the partly-erected building, snapped one of the largest columns in two, and laid the whole a mass of debris on the ground.

REPORT ON THE CONDITION OF THE MASSACHUSETTS STATE-HOUSE.

TO THE HONORABLE SENATE AND HOUSE OF REPRESENTATIVES:

THE Commission for the preservation of the "Bulfinch State House," so-called, appointed to examine and report to the Legislature its condition, with their recommendations, have the honor to report:

That they have made as thorough an examination of the building as the time allowed them and the occupancy of the various rooms would permit. They have stripped and bored portions of all the outside and inside brick walls and foundations, they have exposed the framing of floors, and the studding of all important partitions and have carefully inspected the timbers of the roof and dome, and the wood finish of the exterior.

The outside walls of the building rest on a foundation of stone and brick work, four feet thick, which, as the building had originally no cellar, was bedded at a higher level than at present, and was underpinned in 1857, at which time the present granite facing was added to the basement. The underpinning of the outer half of the wall has been carried two feet deeper than the inner half. The foundation of the four inner or cross walls was also underpinned and carried to substantially the same depth, with the exception of a portion of the west and north walls, which were carried some fourteen feet lower in arranging for the boiler-room outside the building. This underpinning was treated in the same way we have indicated above, the outer portion of the wall being carried lower than the inner portion.

All the foundations rest on a firm and solid bottom of clay and gravel, and the masonry is in good condition; the brickwork, in particular, being of excellent character as regards both material and workmanship. No evidence of settlement or deterioration of any importance was discovered.

The same may be said of the brickwork above ground. The exterior walls are twenty-four inches thick from foundation to roof, while of the four cross walls, the two which inclose the central square of the Doric Hall and Representatives Chamber are also twenty-four inches thick throughout their whole height, the other two being twenty-four inches thick in the basement, and from twenty to sixteen inches above. At each angle of the central square are two brick piers projecting from the front, rear and cross walls, measuring each about twenty-four by thirty-six inches, and carried from the foundation to the roof.

The outside wood finish of the building, including the portico of the second story, the cornice and window dressings, is generally in good condition. The few exceptions can readily be renewed.

Particular attention has been given to the columns and entablature of the front portico. The columns are twenty-four inches in diameter, worked from a solid pine trunk, a core about five inches in diameter having been bored in the centre. One of the original columns has been replaced, and the newer column, instead of being solid like the others, is built up in sections about three inches thick, in the modern fashion. The capitals and entablature appear to be in good condition.

In the interior of the building, the results of the examination are less gratifying. There appears to be no considerable deterioration in the materials of the original construction, except in the roofs as indicated later, but the interior has been subjected at various times to repeated and radical changes, in the carrying out of which, small consideration has been given to anything but the exigencies of the moment; and in which the result desired has been gained apparently with absolute disregard of the original construction, and of the consequence of the combination of new methods with old. Some examples will illustrate this statement: The columns of the Doric Hall, which support, in a great measure, the floor of the Representatives' Chamber, rested originally upon brick piers below the floor. These were removed when the basement-story was constructed, and most of the columns have now no direct support except the floor on which they stand.

Again, at some period, it being desired to give additional height to the mezzanine story of the west wing, the deep wooden-floor joists of the second story and those of the intermediate floors were removed, and six-inch iron beams were substituted, placed five and six feet apart, with a span of about twenty-four feet, one end resting on the brick outer wall, or where a window intervenes on a wood lintel, and the other on a wooden partition.

The floor of the Representatives' Chamber has been treated with destructive freedom, mainly in carrying out a system of ventilating inlets, with the result less of impairing its stability than of accumulating between the inclined floor and the ceiling of the Doric Hall, a dangerous mass of combustible woodwork, traversed by air ducts. In the further development of the system of ventilation, the domed ceiling of the Representatives' Chamber was inclosed in a circular wooden partition, within which are numerous wooden ducts, with a smaller cylindrical discharging duct, in which is a group of eight gas-jets, whose flame is within twelve inches of the inclosing wood-work.

Finally, the space between the ceiling of the Senate Chamber and the roof was availed of, in 1867, for the creation of three committee-rooms, of which the middle and largest, known as the Blue Room, has an area sufficient for the gathering of, perhaps, two hundred people, and has habitually been so used. The flooring of this room, some thirty feet in width, was made to bear directly on the slight furring joist of the curved ceiling of the Senate Chamber. A more reckless and dangerous construction has rarely been devised.

These are but the more conspicuous examples of the culpable ignorance with which the occasional work on the State House interior has been carried on for forty years, and of the absence of any intelligent oversight or control over the contractors and workmen who have been turned loose in the building to accomplish the changes desired, in any way which might seem to them most convenient.

That the building has resisted even such treatment, and remains to-day in a substantially safe condition, as far as strength and stability are concerned, is due to the excellence and thoroughness of its original construction and, we may add, to a Providence which sometimes protects men from the consequences of their own folly.

The Commission have discovered no dangerous weakness in any of the floors of the building, except in the Blue Room above alluded to, though several of them are more or less out of level. The roof-framing shows indications that the wood has no longer the strength it had in the beginning, with evidences of decay here and there. The roofs have also been greatly weakened by injudicious changes in the framing.

The covering of the dome shows but little indication of decay, but the trusses, on which it rests, have been carried down to some extent, and their timbers show dry-rot in places.

But a greater danger than that which comes from weak or impaired construction, is the danger from fire; and this danger is everywhere. In the pump-room and tank-room of the sub-basement, where, in a temperature like that of a dry-house, gas-jets are too near the unprotected joists; in the spaces between the furring of the Doric Hall and the brickwork behind, in the interval between the ceiling of the Doric Hall and the floor of the Representatives' Chamber; in the ventilating-boxes above this chamber, and in the main roof where, in the midst of stairways and fragmentary partitions, a series of ventilating-ducts converge to a wooden central duct, which runs up through the dome and cupola — may be seen such a consistent disregard of the plainest teachings of prudence and common-sense, as makes us marvel that the building has so long escaped destruction.

After a careful consideration of the facts above stated, the Commission are of the opinion that the interests of the Commonwealth demand imperatively that the State House should now be put in such condition that all question, both as to its stability and security from fire, should be set at rest. To this end, they respectfully recommend:

1. That the interior of the building be made throughout as nearly fireproof as is consistent with the preservation in their present form of the great rooms of the principal story, viz, the Senate, Representatives' and Council Chambers, and the Governor's Room. This involves new floors of steel and terra-cotta in all the stories, a new roof of steel construction; a new system of steel ribs inside the present framing of the dome, supported on steel trusses; the removal of the lower mezzanine floors of the wings; the stripping of the outside and inside brick walls, (except in the rooms above men-

tioned), and replastering on wire lath or on the brickwork: the protection of the ceilings of the Senate and Representatives' Chambers, the partitions of the Council Chamber and Governor's Room, and the inner surface of the dome, by covering with fireproof material — and other work more particularly set forth in the memorandum of specifications hereto attached.

2. That the foundation-walls, both outside and inside, be underpinned with block stone, to assure their stability under the increased weight of the fireproof floors and roof.

That the windows of the first story be shortened to restore their original form, and capped with flat arches like those under the portico of the second story.

The Commission recommend no other considerable change in the exterior of the building, conceiving that if the interior be freed from the danger of fire, the isolated position of the building will be a sufficient protection from without.

The Commission recognize the fact that their recommendations, if carried out, will result in a practical reconstruction of the interior of the State House. But they do not shrink from this result, believing this to be the safest and wisest way to reconcile the differences of opinion which have prevailed on this subject during the past two years, and feeling assured that the building thus restored will offer no occasion for further controversy.

At the risk of seeming to go beyond their instructions, the Commission venture to express their strong sense of the importance of placing the State House, in future, in the permanent charge of a competent and trustworthy architect, whose responsible control over all work of construction and alteration which may be carried on within or upon it, shall be a guaranty against the damage which, in the absence of such control, is certain to result.

A memorandum of specifications is presented with this report, showing as clearly as possible, under the circumstances, the treatment recommended for the several portions of the building.

An estimate of cost, based upon this specification, has been made, and the Commission are of the opinion that the work can be carried out as proposed by them, within the sum of \$325,000.

In view of the fact that the removal of the mezzanine floors would reduce the available space of the building, it is perhaps not improper to suggest that the underpinning of the foundation-walls may readily be carried to a depth sufficient to allow of a sub-basement story, which would afford ample space for storage, and leave some of the upper rooms now used for that purpose available for other uses.

The Commission have estimated the cost of such an addition at \$50,000.

SPECIFICATIONS FOR WORK ON THE BULFINCH STATE-HOUSE.

Foundation walls to be underpinned throughout, both exterior and interior, except the rear or north wall, which will be taken care of by the Commissioners having charge of the additions.

Basement Story. — To be reconstructed throughout, except the brick walls, with new floor and partitions, all absolutely fireproof, with ample supports for first floor.

First Story. — New fireproof floor throughout, of iron beam and terra-cotta arches. Outside walls to be stripped to brickwork and replastered on stiffened wire lath. Inside brick walls to be stripped, and replastered on brickwork.

Walls of Doric Hall to be re-furred with fireproof blocks and a fireproof ceiling to be hung from the floor of the Representatives' Chamber.

The present columns and pedestals of Doric Hall to be replaced by iron columns, surrounded by hard plaster and marble, reproducing the form of the present work.

The elevators to be removed, and new staircases to be provided of iron or other fireproof material.

The mezzanine floor in the east and west wing to be removed, and the windows of the first story to be shortened to conform to the original design.

Second Story. — Replace the entire floor by iron beams and terra-cotta arches. The floor of the Representatives' Chamber to be suitably inclined.

Retain without change, the entire inside finish and ceilings of the Senate, Representatives' and Council Chambers, and of the Governor's Room, protecting the wooden partitions from without by plastering around and between the studs, on wire lath.

Retain, also, the present finish of the lobby and corridor between the Representatives' Chamber and the Governor's Room, and the mezzanine floors over the east and west corridors.

Third Story. — Remove floor of Blue Room, so-called, and cover ceiling of Senate Chamber with fireproof material. The ceiling itself to be suspended from steel constructional work.

The small rooms on either side of the Blue Room may be preserved with fireproof floors and partitions; the southerly room being reached by a new corridor over the gallery of the Representatives' Chamber. Put new fireproof floor over both galleries, and close the opening under the arches into the central space over the Chamber by brick walls on iron girders.

Suspend the ceiling of the Representatives' Chamber from steel trusses for the purpose, and cover the entire ceiling with fireproof material. Plaster on wire lath.

Build such platforms as may be necessary for passage around the base of dome, of iron.

Dome. — Build a new structure of steel ribs inside the present construction without disturbing the latter; attaching the two together, and cover between the two with plaster on wire lath. The new construction to be built up from steel trusses carried inside the four brick walls of the central square, and bearing on the eight brick piers at the angles of the square or on steel columns. Build a fireproof staircase from base of dome to cupola.

Roofs. — All roofs except dome, to be new, of steel, covered with 2" (two inch) plank, plastered beneath on wire lath, as in the annex.

Floorings. — The floorings in the entire second story, except in corridors, to be of wood; elsewhere of marble or terrazzo.

If it is found necessary to retain stairways at southerly corner of Representatives' Gallery, replace the present ones with iron.

The outside woodwork to be renewed wherever found unsound.

EXHIBITION OF ARCHITECTURAL DRAWINGS IN BOSTON.

THE

unwisely ephemeral little exhibition of architectural drawings held last week under the joint auspices of the Boston Society of Architects and the Boston Architectural Club was one of the most attractive, considered from the

non-professional standpoint, that we have ever seen.

The aspect of the room, a rather small one, was snug, cozy, homelike, and the drawings upon the wall reflected the same characteristics of cheerful domesticity which could not but appeal to the understanding of every visitor. There was almost nothing in the way of "grand" architecture exhibited and very few buildings of great size, cost or architectural importance, and their absence must be taken merely as an indication of the way and degree in which the recent commercial depression has affected architects in the neighborhood of Boston, and as much of the work shown is new work and mainly of a domestic type it shows that architects have of late been occupied in that most lovable and yet most annoying of occupations, the effort to satisfy the wants and whims of home-builders.

An exhibition of architectural drawings which is prepared for the pleasing of the public is rightfully of a different nature from exhibitions which are part and parcel of the programme of entertainment and instruction laid out for annual or other professional gatherings, and the committee in charge of this exhibition properly kept this fact in view. The result was that the exhibits were purely pictorial and the interest centred more upon the actual manner of presentation of the design than in the design itself. That is, the exhibit was rather one of draughtsmanship than of architecture; not a surprising result, in view of the fact that the Architectural Club has a membership mainly of draughtsmen. With the exception of one or two drawings of measured work, a representation of scholarship examination drawings and some of the class-work done by students in the new department of the Lawrence Scientific School and draughtsmen in the Free Atelier, all drawings were pictorial in character and treatment and so best adapted to popular exhibition. Curiously, though, only one photograph was included, the one showing, under a very picturesque grouping, the tower of the chapel built at Concord for St. Paul's School by Mr. Henry Vaughan. The absence of other photographs was to be regretted in these days when the art produces such enjoyable results, results which so large a part of the general public are capable of enjoying.

Owing to the mislaying of our annotated catalogue and the defects of a treacherous memory, we cannot speak with much particularity of the several exhibits. The key-note of the exhibition was its domestic and homelike character and the fundamental type might, perhaps, be found in the curious but interesting group of sketches by Mr. Wilson Eyre, Jr., of Philadelphia. In handling, in composition, in the material used for the production of the drawings themselves, these little sketches were so odd, so eccentric, that they caught the eye and would, if they were hung unsigned, lay the author open to the charge of mere affectation in design and still more in rendering. But Mr. Eyre's methods and their results are now well known and we realize that there is no shallow affectation either in his method of drawing or his theory of design, and that his executed work does approximate fairly to the unquestionably picturesque manner in which he prepares his drawings.

The affiliations that have been woven in late years between fellow-students in college, institute, or in travel and study abroad have created an increasing class of cosmopolites amongst the younger architects who, while they may be actually established in one city, nevertheless keep in touch with their friends elsewhere and are welcome contributors to architectural exhibitions away from home. So it happens, that like Mr. Eyre, the firm of Cope & Stewardson, of Philadelphia, is *persona grata* not only at the Architectural League exhibitions in New York, but at those held in Boston, and their drawing of a large group of collegial buildings, which in spite of difference in coloring and material have a grateful suggestion of Oxford's verdant quads about them, was one of the few pieces of important work that was shown.

This interesting design found at once a companion and a foil in the equally interesting and important group of buildings which Messrs. Andrews, Jaques & Rantoul hoped once to be able to bring into being for some Western institution of learning. This firm hung, also, the largest drawing in the room, not only interesting in itself, but also because Mr. Andrews rendered it himself in an unusually bold and telling way. The subject was the alterations that the firm is making at Mt. Desert in the mansion known as "Chatwold" and originally built by Messrs. Rotch & Tilden. The present owner, Mr. Pulitzer, owner of the *New York World*, is greatly enlarging it and changing the original appearance of the building by adding, amongst other things, a large swimming-tank with expensive apparatus, by the aid of which he expects to overcome the too painful frigidity of the sea-water that surrounds the island.

Another large country-house, Bentford Hall, at Lenox, Mass., by Messrs. Rotch & Tilden, was a reminder that this was probably the last time that the firm-name would appear on any exhibition walls.

Only one "high" building was shown and this was the new "Worthington Building," Boston, by Fehmer & Page, which is helping to turn the westerly end of State Street into a section of the city that persons of delicate physique will shortly be anxious to avoid. We

suppose that real-estate agents and investors know their own business, but it begins to look as if office property might shortly be a drug in the Boston market, quite as much as it is said to be in Chicago just now.

One other large drawing calls for notice, and that is the perspective which showed the alterations now making in the outward aspect of Trinity Church—alterations which show much more satisfactorily on paper than they do in execution. It is not easy to determine why the crowning spires of the western towers have built out so much larger in execution than they promised on paper. As a fact, they crowd too much on the central tower and suggest the benefit there would be in a couple of bays added to the nave.

The work of Messrs. Peabody & Stearns was shown only by several frames of the attractive sketches, both in pencil and color, which Mr. Peabody knows so well how to make. Mr. Peabody, as his more personal contribution, also showed a number of sketches in pencil made while travelling abroad two or three years ago, which vividly recall that little collection of sketches, published twenty years since, which formed practically the very beginning of modern architectural publication in this country, since out of it grew the Boston and New York "Sketch-Books," which were superseded by the *American Architect* which in turn now counts such a host of friendly rivals and emulators.

Messrs. Peabody & Stearns must now be counted amongst the oldest practitioners in Boston, for there are few in harness who antedate them, but there is one who has been in the field a very little longer than they who showed several drawings which were notable for one fact at least, and that is that he, Mr. W. G. Preston, believes in the good old custom of making his drawings with his own fingers. One of these drawings was a very harmonious piece of water-color drawing.

Of the other older men, Messrs. Hartwell & Richardson alone, we believe, showed anything, and of their contributions we can only recall the one showing the interesting house of Mr. Proctor on Commonwealth Avenue, Boston, which is of a character rather at variance with their ordinary style of designing.

Perhaps no architects made a more comprehensive exhibit than did Messrs. Loring & Phipps, who showed in two large frames two groups of buildings of medium importance, but all carefully individualized and properly studied. In one frame slightly rendered pen-drawings were shown, while the other contained a group of water-color sketches which were as harmonious in themselves and harmonized with one another as successfully as did Mr. Peabody's sketches in another part of the room. Besides these two collections, they showed their design for the State-house at Olympia, which never came before the judges.

In the same alcove were the combined offerings of the Boston City Architect, Mr. Wheelwright, and of the firm of Wheelwright & Haven, but there was no contribution in the exhibition which had been treated with so little success by the hanging-committee. The result is that we have brought away no very clear remembrance of its component parts or their respective merits. We do remember that we again saw with renewed pleasure Mr. Wheelwright's design for a City-hall on Beacon Hill, and we cordially hope that the effort that has lately been made by the Aldermen and City Council to devise means of carrying out his scheme may yet be successful. We also remember a very pretty drawing of a Japanese Shelter in the Back Bay Fens, and all the more because the maker of it, Mr. C. D. Maginnis, has written us to complain that in some way—not by Mr. Wheelwright's connivance—his name had been removed from the drawing. But the drawing we remember with most satisfaction is a water-color drawing by Wheelwright & Haven of a block of brick houses for Brookline, which had more of the genteel feeling of the Colonial or post-Colonial times than had any other similar efforts that hung in various parts of the room.

Of interior work and interior decoration there was very little shown. An elaborate water-color drawing of a rather overdone interior, by Little, Browne & Moore, was the most conspicuous thing of its kind, but it was hung too low on the wall to make its proper impression. Besides this and some drawings by Messrs. Haberstroh & Son, very agreeable in tone, and another set by Perry & Whitney for the Hall of Representatives of the Massachusetts State-house, there was practically nothing else in the line of decorative work in the room. Several drawings which had relation with the Rotch Traveling-Scholarship, either as examination drawings or as *envois*, filled an unfairly large amount of the limited wall-space, with the result that some drawings which ought to have been hung in the room were forced into the hall and passageway.

We refrain from attempting to speak of the work of the younger men lest we may attribute to the wrong man praise which we really intend to bestow on some one else. As we think the situation over, we vainly try to assign the proper authorship to drawings we remember as such, but there appears to be no solution of the difficulty, so we must beg them to believe that no more fitting signature could be attached to this notice than the cabalistic subterfuge of the book-keeper, E. & O. E. It would be unfair, however, not to speak of Mr. Goodhue's sparkling pen-and-ink drawings of the several ecclesiastical designs exhibited by Messrs. Cram, Wentworth & Goodhue or to slight Mr. Gregg's excellent water-color of Messrs. Ball & Dabney's Exchange Club-house.

How successful this exhibition has been in point of popular attendance we have not learned, but it was one which the lay observer

might have visited and obtained enjoyment there; the committee certainly tried to make it popular—even to the extent of making entrance to it free of charge.

The loss of our catalogue makes it impossible to determine whether it was more free from unnecessary blunders than the Architectural League catalogues of recent years. We trust that it was. In one respect we regretted its appearance and make-up, that is, because it contained advertisements of building supplies—most excellent things in their proper place, but we hold them to be wholly out of place in an exhibition catalogue. The position taken by the St. Louis Chapter A. I. A. was the proper and dignified one and it ought to be followed elsewhere: the catalogue of their recent exhibition, although a much more costly publication than either the Boston or the League catalogue, contained not a line of advertising matter.



CLEVELAND ARCHITECTURAL CLUB.

THE drawings for the April competition of the Cleveland Architectural Club were hung in the Club-room and mentioned announced at the meeting held Thursday evening, April 18th. The subject for the competition was "Boat and Bath House for Edgewater Park." Edgewater Park is one of Cleveland's new Park sites recently acquired and not yet completely improved, located on the shores of Lake Erie, west of the city. The opportunities and natural features for bathing are splendid, hence the subject for the competition, the programme of which called for a frame structure, located at the option of the competitor, the drawings to be rendered in ink.

Messrs. Knox & Elliot, Architects, rendered the following decision as judges: first, Chas. P. Weeks; second, L. R. Rice; third, M. J. Bowman; fourth, E. E. Noble; fifth, A. E. Skeel.

Four associate members have been admitted in the short time, since the associate-membership clause has been added to the constitution, and two more applications are now before the Club.

The Club will be represented at the coming annual exhibition of the Chicago Architectural Club by drawings from several of its members.

HERBERT B. BRIGGS, Secretary.



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

R. C. CATHEDRAL OF SS. PETER AND PAUL, PHILADELPHIA, PA. MR. N. LE BRUN, ARCHITECT, NEW YORK, N. Y.

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

ENTRANCE TO THE STATE-HOUSE, NEWPORT, R. I. MEASURED AND DRAWN BY MR. P. G. GULBRANSON.

This is one of the few drawings of its class that was hung at the Architectural Exhibition in Boston, just closed.

HOUSE OF THOMAS E. PROCTOR, ESQ., COMMONWEALTH AVE., BOSTON, MASS. MESSRS. HARTWELL & RICHARDSON, ARCHITECTS, BOSTON, MASS.

This drawing was hung at the recent exhibition in Boston.

ST. GEORGE'S, ARRETTON, ISLE OF WIGHT, ENG. SKETCHED BY MR. A. B. BIBB, ARCHITECT.

For description, see article elsewhere in this issue.

ST. MARY'S, CARISBROOK, ISLE OF WIGHT, ENG. SKETCHED BY MR. A. B. BIBB, ARCHITECT.

For description, see article elsewhere in this issue.

WAREHOUSE FOR W. J. SMITH, ESQ., KANSAS CITY, MO. MR. W. C. ROOT, ARCHITECT, KANSAS CITY, MO.

[Additional Illustrations in the International Edition.]

WINDOW OF THE CHÂTEAU DE BOUCHE D'AIGRE, LOIRE-ET-CHER, FRANCE.

[Copper-plate Photogravure.]

SKETCH FOR TOWN-HALL, RHEYDT. HERRON, SPALDING & GRENDER, ARCHITECTS, BERLIN, PRUSSIA.

This plate is copied from *Architektonische Rundschau*.

CHURCH AT LAMBOUR, FINISTÈRE, FRANCE.

This plate is copied from *La Construction Moderne*.

HÔTEL LESDIGUIÈRE, PARIS, FRANCE.

This plate is copied from *L'Art*.

SKETCHES AT RAGUSA, AUSTRIA.

THESE plates are copied from *Zeitschrift für Bauwesen*.

BATH ABBEY, FROM THE SOUTHWEST. DRAWN BY MR. ROLAND W. PAUL.

This plate is copied from *The Builder*.

HOLLAND HOUSE, KENSINGTON, ENG.: TWO VIEWS.

WITHOUT proposing to retrace the history of the Manor of Kensington, even to the days when it was held by the De Veres, a family whose pedigree Leland deduces from Noah, it may be interesting, before describing Lord Ilchester's present mansion in Holland Park, to refer to a few of its leading records. The Abbey of Kensington, at the Dissolution of Monasteries, was swept away like many another, and the Crown became possessed of the land. The last of the De Veres, who reigned in Kensington, went by the name of "Little John of Champes," and after that time—somewhere about 1526—through his sisters, the property became divided, more or less, among the families of Neville, Wingfield and Cornwallis. In 1610, the manor passed into the ownership of Sir Walter Cope, a Gentleman of the Bed-chamber of James I. He had, some three or four years previously, laid the foundation of Cope Castle, as Holland House was then called, and he it was who built the centre of the fabric and the towers at that time. Whether J. Thorpe was the designer is uncertain.

The site of the ancient Manor House is not really known, and, it is supposed, had been destroyed before the present mansion was actually commenced. Sir Walter's daughter and heiress, Isabel, married Sir Henry Rich, created Baron Kensington in 1622, and made Earl Holland in 1624. The wings and arcades were built by him, and he also employed the best artists of the time in decorating the interior of the building. The house became the rendezvous of men of culture and taste, and ladies of rank and fashion. The disaffected members of Parliament met General Fairfax at Holland House, and so forced Charles to believe in its owner's disloyalty. In 1648, however, he returned to the Royalists, engaging himself in arms for the King. He was soon captured, however, at St. Neot's, and after being imprisoned in Warwick Castle, was beheaded during the same year in Palace Yard, Westminster, expiating his waverings with his blood.

Such was the end of Henry Rich, first Earl of Holland, who owed Holland House to his wife, and to whom Holland House owes its name. He had a large family; but Fairfax, it is said, lived in the house some time after the late owner's death, and General Lambert, they say, fixed his quarters here in 1649, while Cromwell and Ireton met in the grounds to concoct schemes which were to agitate the country. Countess Holland, thus so long evicted, was eventually allowed to occupy her own house, and in her own way. She permitted plays to be acted in the mansion when the Puritans shut up the public theatres. Robert, son of Henry Rich, the first earl, became second Earl of Holland, and in 1763 succeeded his cousin as fifth Earl of Warwick, when he made Holland House his principal residence. Edward, his son and successor, married Charlotte, daughter of Sir Thomas Middleton, of Chirk Castle, and she was the Countess of Warwick who, in 1716, married Addison. This pair were not very happy, and their uncomfortable life together has been tersely described in the following expression: "Holland House, although a big building, could not contain Mr. Addison, the Countess of Warwick and one guest, Peace." Addison died in 1719 of asthma and dropsy, at Holland House, leaving his fortune at the disposal of Lady Warwick. Walpole said: "Unluckily, he died of brandy."

In 1749, Holland House was let on lease at a rent of £182 16s. 9d. to Henry Fox, first Lord Holland, who bought it in 1767. From about the time of the Restoration until the middle of the eighteenth century, the mansion appears to have been let, among the tenants of repute being William Penn; and Sir John Chardin, the Persian traveller, lived here, though he died at Turnham Green. A monument stands to his memory in Westminster Abbey. Atterbury, the Puritan Dean, of Westminster, afterwards Bishop of Rochester, visited his daughter, Mrs. Morice, at Holland House, when she rented it; but the room kept for him was seldom, if ever, occupied, though his library remained there. Shippen, the Jacobite, and Lord Lechmere, the eminent Whig lawyer, lived, too, in Holland House. Van Dyck, for two years, resided there, and there painted the Earls of Warwick and Holland. In 1689, William III inspected the mansion with the idea of making it his palace; but he ultimately preferred the house of the Earl of Nottingham. Thus Holland House had a narrow escape of becoming a royal residence.

The founder of the Fox family was Sir Stephen Fox, born in 1627, and father of the first Earl of Ilchester and the first Baron Holland. His political career extended through several reigns, as he held office under Charles II, James II, William III and Queen Anne. Harry Fox, ultimately Lord Holland, was the first of his name to own Holland House. His not uneventful history need hardly be recounted here. He left four sons, the third being Charles James Fox, the orator and statesman whose reputation in the annals of English history is so complete as to call for no further comment in this place. "He visited Holland House shortly before his death and walked over all the grounds, looking tenderly at each familiar spot as if he wished to carry through the gates of death the impressions engraved on his soul during his childhood." At the end of the path known as the

alley Louis Phillipe (because the exiled king spent a silent hour or two under the shelter of the trees here in 1848) stands the statue of Charles James Fox, a replica of Westmacott's effigy in Bloomsbury Square.

We here copy from *Building News* two specially-drawn views of the mansion, and a new copy of the ground-plan showing the house as it exists at the present time. These views are reproduced from the admirable set of photographs taken by Mr. Charles Dixon, and for which the medal of the West London Photographic Society was recently awarded for a "record" series of photographs of buildings of interest in that neighborhood. Mr. Maurice B. Adams acted as referee in this competition, and the committee adopted his award.

The late Princess Marie Leichtenstein's capital "*History of Holland House*," published some years ago by Messrs. Macmillan & Co., contains many items of information respecting Holland House, and we have used some of the lucid particulars furnished by the royal authoress of the volume referred to. The absence of illustrations of the house in architectural publications of recent years has often been remarked upon, and no plans whatever of the building have before been given, so far as we are aware, except in Princess Leichtenstein's book. The ground-plan therein given is not now correct, seeing that since the Earl of Ilchester inherited the mansion a few years ago, he has added the new ball-room on the west flank of the building, from the plans of Colonel Edis, F. S. A., who also enlarged that end of the basement offices. In other respects the house remains much the same as it was when the late Lord Holland died in 1859. The entrance was originally on the south side from the central porch; but the approach has long been located on the east side of the building, as shown by the accompanying ground-plan. Few people have any idea of the appearance of the north front, the usual popular views of the house being taken invariably on the south side, showing the principal facade. To the left of the entrance-hall, which is 40 feet long by 15 feet wide, is the smoking-room, approached by a lobby, from which a winding staircase forms one of the many communications with the entresol above the entrance-hall. To the right of the hall is a flight of six steps, leading to the valet's and servants' apartments. These steps are on the site of those which at one time led to the demolished chapel. Opposite the hall-door are two flights of steps, leading to the staircase-hall. The old entrance-hall is now called the breakfast-room. Between the staircase-hall and the vestibule there is a charming screen composed of a range of fluted columns supporting an enriched entablature, and floridly-carved panels below. Standing in this vestibule, with the window at his back, the visitor obtains what is, perhaps, the quaintest view in the whole of the interior of the house: with "neither ceiling nor floor entirely visible, a background of bronzed and many-colored Cordova leather—subdued, yet glittering—with designs of birds, arabesques and flowers." We are enabled to give a sketch of this picture. The breakfast-room, 40 feet long by 20 feet wide, is rich in tapestries, and the modernized porch leads on to the terraces overlooking the drive beyond. An alcove on the north side of this apartment leads to the "Journal Room," where the State papers are kept. The "White Parlor" is situated at the one end, and the apartment long familiar as "Allen's Room" is at the other. Among the MS. stored in Holland House are many highly valuable State papers and journals, treasured by the successive noble owners who are more than often personally referred to. These documents are far too numerous even to mention here; but we may print one characteristic letter, quoted by the Princess Leichtenstein, and written by Hogarth, long patronized by the first Lord Holland, Henry Fox, who kept an account for prints in the great artist's handwriting. This letter had reference to the too truthful likeness which Hogarth painted for a certain nobleman not favored for physical beauty. The gentleman whose portrait had thus been depicted refused to take the picture, on the principle, presumably, that the greater the truth the greater the libel. Hogarth, ever practical, was not to be done in that way, and made his customer come to another understanding very quickly. He wrote as follows:—"Mr. Hogarth's dutiful respects to Lord —, finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. Hogarth's necessity for the money; if, therefore, his Lordship does not send for it in three days, it will be disposed of, with the addition of a tail and some other little appendages, to Mr. Hare, the famous wild-beast showman; Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition of pictures, on his Lordship's refusal." It need scarcely be said the money was paid. The China Room, a contrast to the big breakfast-room out of which it leads, is a snug parlor 22 feet long by 21 feet wide, a shaded retreat in the hottest days of summer, and well furnished with splendid services of Sevres, Dresden, Berlin and old Chelsea china. The "Map Room" leads to the library rooms, known for some while as the "print" and "picture" rooms. Beyond is the new ball-room, and to the north, past the base of the west turret, containing a staircase, are the Princess's rooms, generally given to visitors. The recess at the end of the "White Parlor" was originally a bay oriel looking into the chapel, so that the family might join in the services of the congregation, just as the occupants of the Royal Closet do in St. George's Chapel, Windsor. The chapel at Holland House was destroyed by fire towards the end of the last century. The first floor of the mansion is said to be on a level with the stone gallery of St. Paul's Cathedral. Over the breakfast-room, and following its plan, is the "Gilt Parlor"; while on the north side stand the "Crimson Room," known as Sir

Joshua's Gallery. The main lines of the ceiling of the Gilt Room are those of constructional timbers, with strap-work, also in plaster, filling the interspaces, like the ceilings at Benthall and elsewhere. To the west is the private dining-room, beyond which ranges the magnificent library, overlooking the Dutch garden, of which we give a view. The accompanying first-floor plan illustrates the arrangement of the house, showing the private suite of rooms on the east side of the mansion. From the upper floor remarkably fine views of the park and neighborhood are obtained. We have not space even to enumerate a bare list of the many grand portraits and pictures contained in Holland House, which has long been, of course, famous for its art treasures. The piers and steps in the garden were designed by Inigo Jones. They cost £100 in 1629, but have since been shifted and rebuilt on the east side of the mansion.

ELY COURT, CARDIFF, WALES. MESSRS. SEWARD & THOMAS, ARCHITECTS.

STAIRCASE OF THE SAME.

NATIONAL PROVINCIAL BANK OF ENGLAND, LONDON, ENG. MR. ALFRED WATERHOUSE, R. A., ARCHITECT.



BALTIMORE, MD.—The Walters Art Gallery will be open to the public on all Wednesdays and Saturdays in April.

BOSTON, MASS.—Winter Exhibition, including Pictures loaned by Quincy A. Shaw; Paintings by Puvion de Chavannes; Japanese Paintings; Color Prints by Arthur W. Dow; Line Engravings, Mezzotints, and Etchings by Rembrandt: at the Museum of Fine Arts.

Annual Exhibition of Water-colors: at the Boston Art Club, April 8 to 27.

Du Maurier's Drawings for "Trilby": at Doll & Richards' Gallery, 3 Park St., opened April 18.

Water-colors of North American Woods by Mrs. Chas. S. Sargent: at the St. Botolph Club, April 8 to 27.

South End Free Art Exhibition: at 1151 Washington St., opened April 18.

Caricature Exhibition: at Allston Hall, 194 Clarendon St., opens April 29.

CHICAGO, ILL.—Annual Spring Exhibition of Water-colors and Pastels: at the Art Institute, April 11 to May 16; Works by J. F. Raffaelli: April 17 to 28.

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

Seventieth Annual Exhibition of the National Academy of Design: April 1 to May 11.

Seventeenth Annual Exhibition of the Society of American Artists: at the Fine-Arts Building, 215 West 57th St., March 25 to April 27.

Paintings by the Old Masters: at the Macbeth Gallery, 237 Fifth Ave.

Modern Italian Paintings: at the Holland Art Galleries, 329 Fifth Ave.

Works by Miss Mary Cassatt: at the Durand-Ruel Galleries, 389 Fifth Ave., April 16 to 30.

Art Loan Exhibition: at Fifth Ave. Art Galleries, 366 5th Ave., opened April 24.

Paintings by W. T. Inglis: at H. Wunderlich & Co.'s, 868 Broadway, April 22 to May 6.

Exhibition of Sculpture by the National Sculpture Society: at the Fine Arts Building, 215 West 57th St., opens May 7.

Engravings on Wood by Gustav Krull: at F. Keppel & Co.'s, 20 East 16th St., April 18 to May 3.

Engraved Work of Asher Brown Durand: at the Grolier Club.

PROVIDENCE, R. I.—Loan Exhibition of Portraits of Women: at the Art Club, April 18 to May 8.

ST. LOUIS, MO.—First Spring Exhibition of St. Louis Artists: at the Museum of Fine Arts, April 17 to May 1.



THE BROTHERS WYON.—In the last century there were three brothers named Wyon, who went to England, from Cologne, in the court train of George I. One of the brothers was appointed court jeweller, while the other two settled in Birmingham as medallists. One of these (Thomas Wyon) went to London, in 1817, and became chief engraver of His Majesty's seals, a position still held by his grandson, Allan Wyon. Thomas's eldest son received the position of chief engraver of the mint in 1815, and executed coinage which replaced all former coinages, which were at once recalled. Allan Wyon, Esq., F. S. A., the sole surviving medallist in the family, has for some years been Vice-President and honorable treasurer of the British Archaeological Association. Mr. Wyon has published a book upon "*The Great Seals of England*," and is the only living author who has been permitted in person to present his own work to the Queen, an honor conferred by Her Majesty in

special audience in Windsor Castle, in February, 1888. Most of the nobility of England, as well as many prominent American families, have all their seals and dies executed by Mr. Wyon. — *N. Y. Tribune.*

MOSCOW'S BIG BATH-HOUSE. — The death of the enormously wealthy Russian philanthropist, M. de Tegarow, at Moscow, will probably have the effect of opening to the public the great baths which, some nine years ago, he caused to be constructed under the shadow of the Kremlin walls. Not only was provision made for the classes, but also for the masses, while the clothes of each bather who desired it were to be washed and ironed free of cost. M. de Tegarow spent many million roubles in the erection and furnishing of this establishment, which was to have been thrown open on January 1, 1885. Dismayed, however, by the prospect of too much cleanliness, the gypsies, whose aversion to the quality which is generally considered as being next to godliness is well known, determined to devote all their efforts to frustrate the excellent intentions of the philanthropic millionaire, and consequently an old woman who had besought him to permit her to tell his fortune, warned him that he would die on the day that the baths were opened. Like all his countrymen, M. de Tegarow was extremely superstitious, and the dismal prophecy resulted in the huge structure with all its magnificent appointments remaining unopened and unused. Meanwhile, the object of the gypsies had been attained, for nobody would invest money in the construction of other baths while any possibility of those built by M. de Tegarow remained. The result is that Moscow and its citizens have lived up to their reputation of being the dirtiest city and the most uncleanly people, not only in the Empire, but in all Europe. It is likely, however, that before the summer comes, the establishment will be in full operation, and that the people of Moscow will have the opportunity of pronouncing themselves in favor of cleanliness or filth. — *Marquise de Fontenoy in the Philadelphia Press.*

RED-TAPE AND THE ESPLANADE DES INVALIDES. — Parisians are now excited over a curious and provoking instance of red-tape. Some time ago, when there was talk of continuing a branch line of the Western Railway Company up to the great space of ground in front of the Invalides and of making a station there, the idea of thus interfering with the perspective of the spot seemed so outrageous that the matter was brought before the Chamber. The then Minister of Public Works, M. Jonnart, and the House agreed that nothing should be done to disfigure the place, and a formal vote was taken to that effect. It would appear, however, that a way has been found to evade or override this vote, for some of the trees of the place have been felled, although no one is willing to accept the responsibility. When the news reached the Chamber of Deputies, much indignation was expressed. The Minister of Public Works professed to be unable to give any explanation of the origin of the order, but asked for a few days' grace, promising that the devastation should be stopped, and that in any case nothing should be done to mar the architectural beauty of the view of the Hôtel des Invalides across the famous esplanade. At St. Cloud there is a similar stir on account of the threatened mutilation of the park through the sale, by the State, of Villeneuve l'Étang. — *N. Y. Evening Post.*

INTRA-MURAL CHURCH-BUILDING. — The present church of the First Presbyterian congregation of Pittsburgh is the third building which has occupied the site; but the worshippers lost scarcely any time through the building operations. The first church was a small log structure, built when Pittsburgh was quite young. As time went on, the congregation grew, and a brick church was erected. It was built around the log church, and the usual services were not suspended. When the brick building was finished, the log church was taken down and the logs were removed through the windows of the new building. The present stone church was put up in much the same way around the brick building. — *Philadelphia Evening Telegraph.*

A MAGNUM, INDEED! — At the exposition at Bordeaux, France, there is to be exhibited the very Eiffel tower of bottles, the largest on record. It is to be 115 feet high and will represent a bottle of tonic bitters. People will be admitted to the interior, and on the ground-floor is a large refreshment-hall, while stairways lead to the neck of the bottle, where there is a terrace giving a fine view of the grounds. There could certainly be no more appropriate emblem for a Bordeaux exhibition than a bottle. — *Springfield Republican.*

RESULT OF THE CAIRO MUSEUM COMPETITION. — Consul-General Penfield, at Cairo, Egypt, reports to the Department of State that in the recent competition of designs submitted for the new Egypt Museum, in Cairo, none of the American competitors were adjudged a prize. The prizes, five in number, and aggregating \$5,000, were secured by Paris architects. The contest was open to architects of the world, and eighty-eight, representing nearly every European country, as well as the United States, participated in the competition. — *Exchange.*

A "KATHERINE" FAD. — A monumental stone has just been placed in Peterborough Cathedral, over the spot where the remains of Queen Katherine of Arragon were buried, on the north side of the chancel. The cost has been defrayed by the "Katherines" of England, Scotland, Ireland, America and others. The inscription is as follows: "Here lies the body of Katherine of Arragon, Queen of England, and first wife of Henry VIII, who died at Kimbolton Castle on the 8th day of January, 1535-36, aged forty-nine years." — *Exchange.*

MONUMENT TO DR. SCHLIEMANN. — A monument to the memory of Schliemann, the great archaeologist, is to be erected in Schwerin, Germany. — *N. Y. Tribune.*

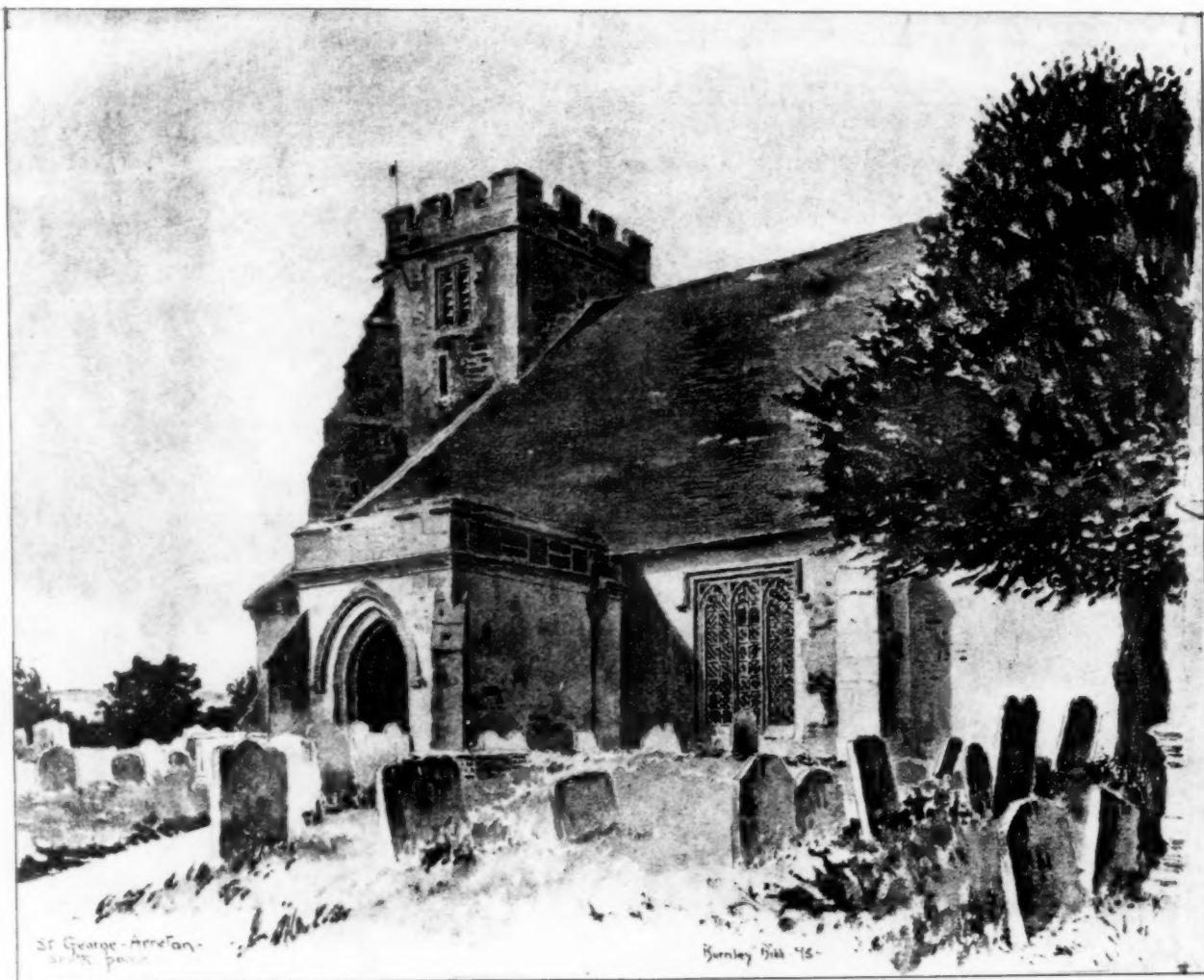
VATURINO, THE PALACE OF MAZEPPA. — Efforts are now being made at St. Petersburg to raise a fund for the preservation of Vaturino, the grand old château on the great post road of the province of Kieff, which was formerly the palace of the famous Hetman of the Ukraine Cossacks, Mazeppa. The building is an exquisite piece of architecture, standing in grounds and surrounded by a park celebrated for their picturesque beauty. The property is now in the possession of a Hebrew named Yudowitch, and the palace is doomed to fall to ruin unless steps be taken to preserve this relic of Russia's most popular hero, immortalized by Byron and others. — *N. Y. Tribune.*

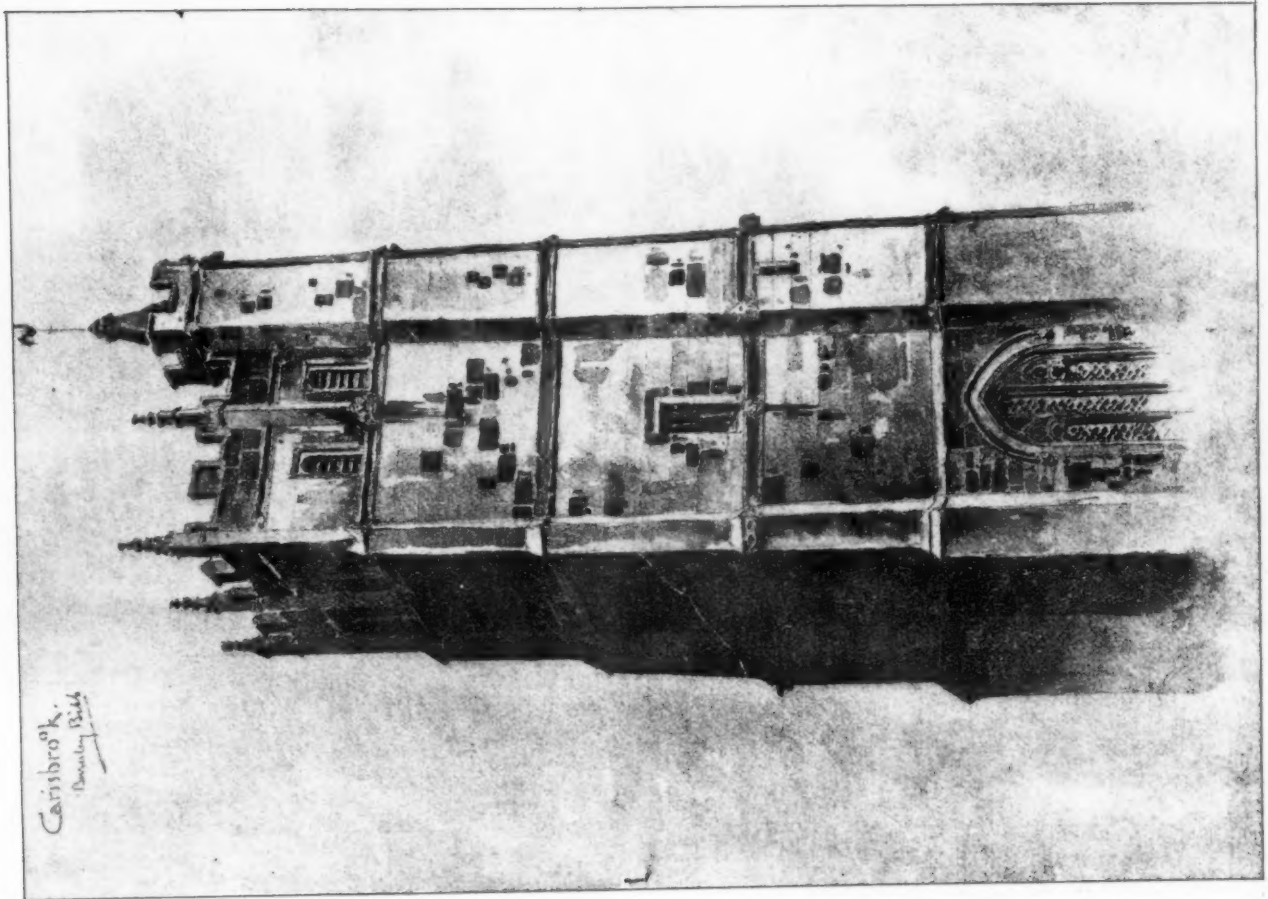
THE USE OF REFLECTED LIGHT BY THE EGYPTIANS. — Paris has adopted a system of lighting the sewer-tunnels by electric arcs and a succession of mirrors, so that any particular spot can be illuminated for repairs, etc. The idea cannot be called new, as it is believed that a similar method was in use ages ago in the interior of buildings of Egypt. The ancient Egyptians appear to have been expert in the manipulation of beams of light in this way as a part of their religious ceremonial, and it is supposed that by such means they got sufficient light into the recesses of their buildings, so as to enable them to utilize the external sunlight for the purpose of painting their colored pictures upon the walls of chambers in which lamps, with their smoke, were not, it seems, allowed to be used. — *Philadelphia Record.*

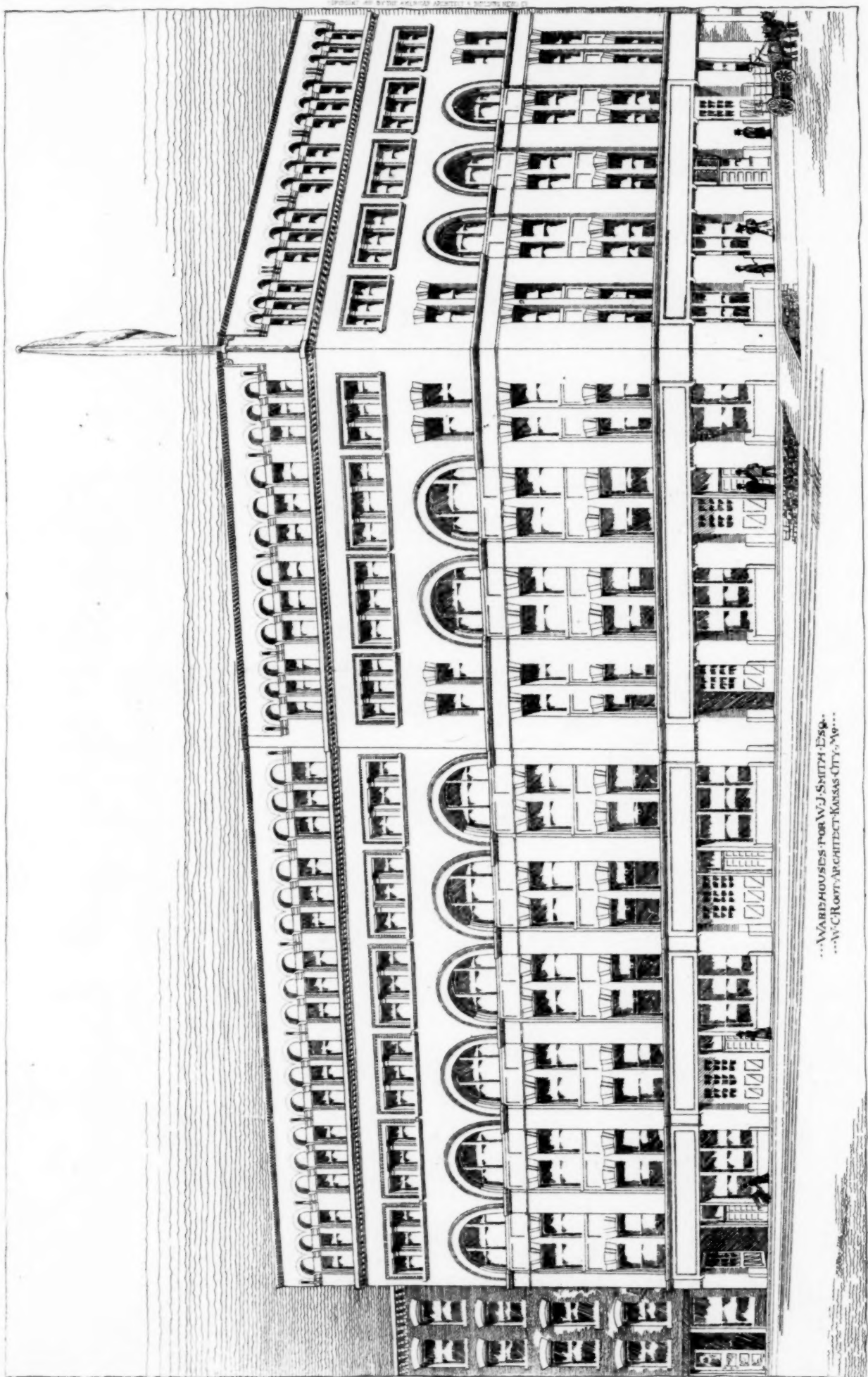
HOW ROSSETTI WOULD CLEAN WINDOWS. — A correspondent of the *Pall-Mall Gazette* tells a number of amusing stories of D. G. Rossetti: Behind the house at No. 16 Cheyne Walk, Chelsea, was a big garden, where Rossetti kept all sorts of animals. Once he bought from Jamrach's agnu of an extremely fierce disposition. This had to be brought and pushed through the house backward into the garden, where it was chained up to a tree. The next morning, when Rossetti went to see it, the creature unfortunately broke loose and chased him furiously. Rossetti escaped, by good luck, into the house, and the gnu had to be recaptured and pushed back again through the narrow passages and carted off to the Zoo. He was with difficulty prevented at one time from purchasing, at a very large sum, a young elephant. Browning said to him: "What on earth will you do with him, Gabriel?" And Rossetti replied: "I mean to teach him to clean the windows. Then, when some one passes by the house, he will see the elephant cleaning the windows, and will say, 'Who lives in that house?' and the people will tell him, 'Oh, that's a painter called Rossetti,' and he will say, 'I think I should like to buy one of that man's pictures'; so he will ring to come in, and I shall sell him a picture."

SMOKE-PREVENTION IN GERMANY. — Some years ago the Prussian Government inquired of the Central Verband der Preussischen Dampf-kessel Überwachungs Vereine whether, in their opinion, the time had arrived for legislating on smoke-prevention and for fixing definite regulations concerning grates, flues, etc. The union replied in the negative, but expressed their readiness once more to enter upon experimental research, in which they trusted the Government would assist them with funds. Some delay occurred, as the various bodies consulted had different suggestions to offer, and as the committee appointed could not agree upon a programme. In February, 1893, the tests were commenced by Messrs. Schneider, Caspar and Tschorn, all three of Berlin. A research fund of 5000 had been placed at their disposal, to which fund the Government had contributed 1500, the city of Berlin 2000, the above mentioned union of associations for the superintendence of steam-boilers 500. The report on the work, which appeared in April, 1894, was prefaced by a notification that objections had been raised against the publication of this report, as it was not in itself considered complete, owing to the fact that further investigations were contemplated, and these, we believe, are still going on. Moreover, it was felt that the inventors of the respective appliances experimented upon might make an undesirable use of the publication. In the *Zeitschrift des Vereins Deutscher Ingenieure*, Mr. R. Stribeck, of Dresden, however, gives a critical digest of this report. In his opinion, the objections were well founded, and he does not think that the report, although a great deal of work had been done, and although curves were plentiful, would contribute very much to the solution of the problems involved. Tests were made of the grates of Messrs. Kowitzke, Chubb, Stauss, Kuhne, Schomburg (these two are of the Tenbrink type), Ruthel, Donneley. If the results of the tests appeared to favor the one or the other of these appliances, the inventors would find it difficult to prove that those apparent advantages were due to the particular construction of their devices. We may deal with these and other tests after the work has been concluded. Our colleagues in Germany do not by any means underrate the importance of the smoke-combustion problem. The tests of steam-engines conducted in connection with the Frankfurt Electrical Exhibition dealt with this question. They have also been commented upon by Mr. Stribeck. In 1890, the *Verein Deutscher Ingenieure* offered a prize of 2000 for the best historico-critical treatise on the smoke-nuisance. Authors were invited to review appliances constructed and tests made in different countries. At the end of the two years specified, six papers had been received; none was adjudged worthy of the prize. The judges did not condemn the authors, but declared that they were fully aware of the great difficulties which the task involved; they raised the premium to 3000, and offered compensation for expenses incurred in actual experiments. Particulars respecting this competition can be found in the *Zeitschrift des Vereins Deutscher Ingenieure*, 1893, page 1151. About that time, several associations of architects and of engineers in Germany clamored for legislation on smoke prevention. Their views, explained in a pamphlet of eighteen pages, did not commend themselves to the council of the *Verein Deutscher Ingenieure*, whose declaration, signed by the director of this body, Mr. Th. Peters, and by the referee on the smoke problem, Mr. C. Bach, emphasized the contention that the time for further legislative interference had not come yet. — *Engineering.*

Mr. ...







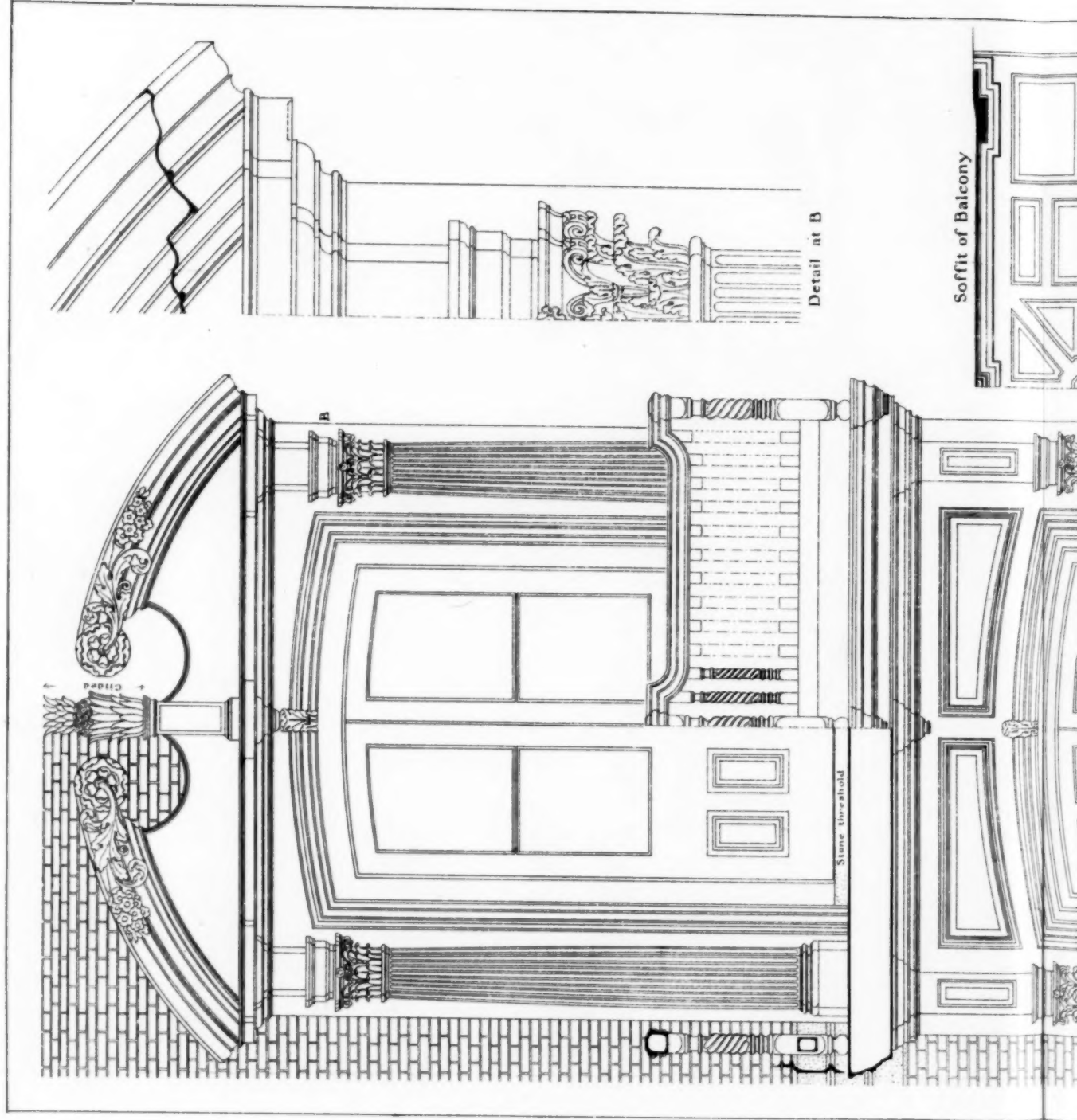
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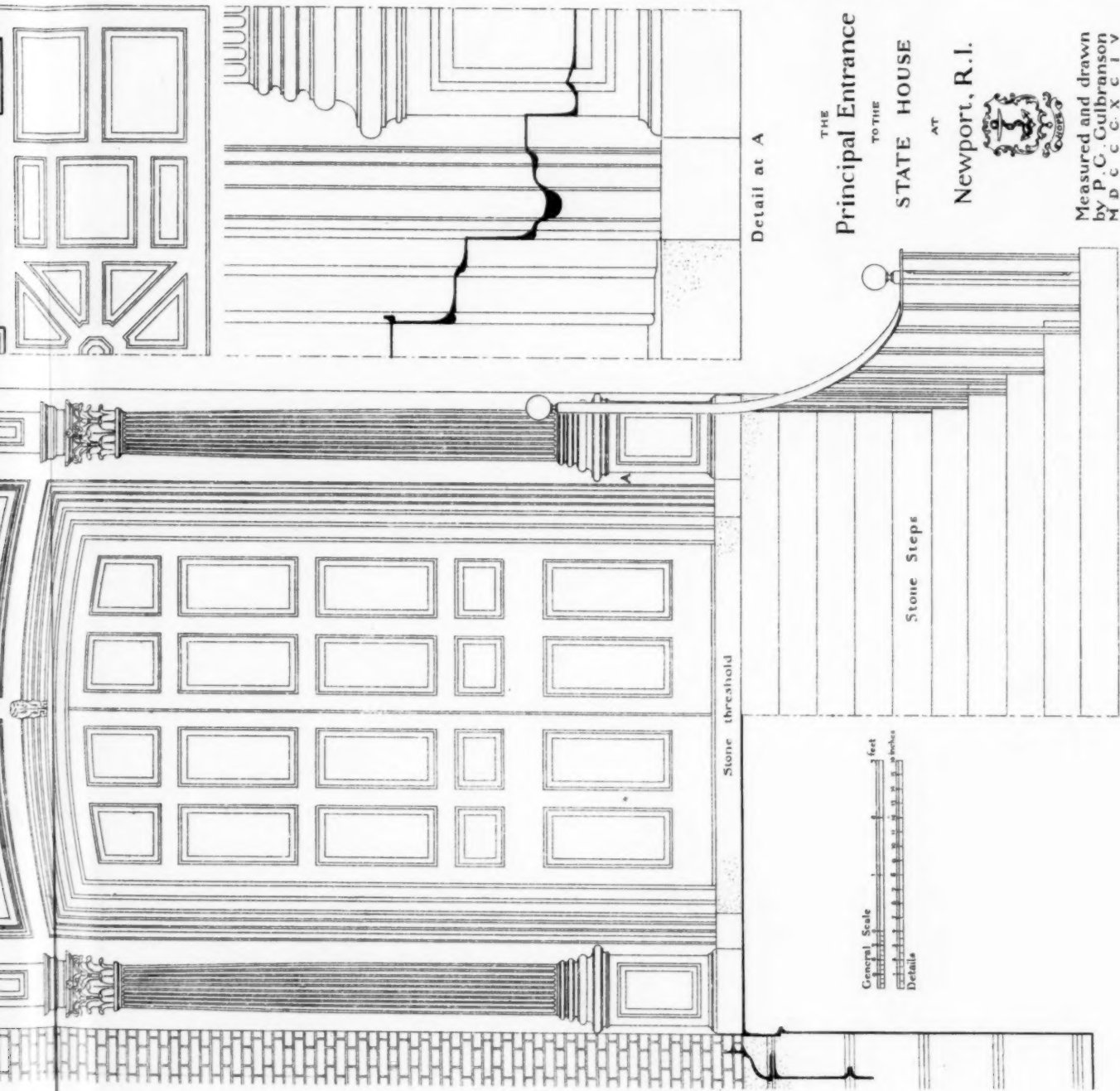


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Detail at A

THE
Principal Entrance
TO THE
STATE HOUSE
AT
Newport, R.I.



Measured and drawn
by P. C. Culbranson
M D C C C X C I V

General Scale
feet
inches
Details

Stone Steps

Stone threshold