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THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XLVIII.

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JUNE 15, 1895.



SUMMARY:—

The Annual Appropriation for the Boston Public Library.— The Maintenance of a Library an Expensive Luxury.— Pub- lic Libraries vs. Public School Libraries.— The Advisers of the New York Park Commissioners in the Matter of Sculpture.— Thorough Work in the New York Building Department entailing Delays.— European Influence secures Remedial Measures in Asia against Cholera.— The Sanitary Cleansing of Mecca and Jeddah.— Elevator Traffic in New York Office-buildings.— Projected Tunnel under the East River.	105
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THE Trustees of the Boston Public Library are having a little dispute with the City Council, which has a good deal of interest for the public. The books and other property of the Library have been moved into the new building, and the Trustees, as usual, asked an appropriation for the purpose of carrying on the year's work. Their estimate of the appropriation required for the coming year was, however, two hundred and fifteen thousand dollars, while, last year, about one hundred and seventy-five thousand was found sufficient. The City Council, after the usual summary fashion of public bodies, reduced the appropriation for this year to one hundred and seventy-five thousand dollars, and then passed the order. Now, the Trustees are, as it would appear, allowing it to be publicly known that the appropriation made by the City will only cover salaries and expenses, leaving nothing with which to buy new books, and pay subscriptions to periodicals.

IT is rather startling to hear of a great public library, which, out of an income of nearly six hundred dollars a day, has nothing left with which to purchase books and periodicals for the benefit of the people who own and use it; but the Trustees give definite figures, as follows:

ESTIMATES FOR 1895.

Binding.	\$ 9,700	Total brought forward..	\$ 67,800
Books and Periodicals. .	26,000	Stationery.....	1,500
Furniture.....	10,000	Fuel.....	10,000
Gas and Electricity.....	3,700	Rents.....	7,000
Expense.....	6,400	Repairs.....	3,000
Printing and Catalogue..	12,000	Transportation.....	4,000
		Salaries.....	121,700
Total....	\$67,800	Grand Total....	\$215,000

It is obvious, from these figures, that, with an appropriation of only one hundred and seventy-five thousand dollars, the Trustees must leave out some part of these expenditures, and, as it appears, they think that the purchase of books and periodicals can be more easily dispensed with than any other item. Whether the readers will have the same idea remains to be seen; but the Library budget will certainly awaken some comment. It will be seen that the list of expenses does not contain any allowance for interest on the cost of the building and land, which is really a part of what the people of Boston pay for maintaining their library. The building, with the land, has cost about three and a half millions, counting in the interest during the seven or eight years during which the construction has been going on. Four per cent on this is one hundred and forty thousand dollars a year, which, added to

two hundred and fifteen thousand, makes three hundred and fifty-five thousand dollars, or almost exactly a thousand dollars a day, as the cost of keeping up the library, according to the Trustees' estimate, which provides, out of this, for the expenditure of only about seventy-five dollars a day for books and periodicals. No doubt, the value to readers of the books already collected should be considered, but, counting in all this, it appears certain that it would be a good deal cheaper to let every person who wants a book go to a bookstore and buy it, and have the City pay for it, and make him a present of it, than to lend it to him from the Public Library. Whether the case is similar with all great public libraries we do not know, but taxpayers have an interest in ascertaining whether it is really cheaper to distribute books gratuitously to all who wish to read them than to lend them from a library under the present system.

MEANWHILE, it is notorious that the multiplication of public libraries has nearly extinguished the business of book-selling. Naturally, a man who can go to the library and borrow a book for nothing does not wish to pay a dollar or two for it at a bookstore, and while it is nothing to him that it costs the city five dollars to lend it to him, the bookseller, who, perhaps, contributes a part of the five dollars, loses the sale. We are by no means insensible to the benefits of public libraries, although we are inclined to the opinion that books owned do the reader more good than books borrowed; but there is certainly a question whether the gratuitous lending of books cannot be accomplished in such a way as to do, with the same expenditure, more good than it does under the present system. Although great and comprehensive collections of books are a necessity, it seems as if it might be possible to separate them from the selected libraries, for every-day use, which, after all, accomplish most of the good which is done by public book-lending. To our mind, something might be done with advantage to increase the usefulness of such books, at little expense, by furnishing more fully the small libraries which should form a part of every school equipment. It is commonly supposed that a set of Chambers' "Cyclopaedia," with a few dictionaries and lexicons, are enough for a graded school; and that the pupils should be sent to the public library for anything like literary classics, or periodicals; but it is altogether probable that every school might be furnished with complete sets of all the best English books, together with the principal periodicals, for much less than it now costs to lend them to the pupils from the Public Library. In a school, it should be remembered, there are no librarians' salaries to be paid, and no expense for fuel and repairs to be charged against the library; while the books are placed under the best and wisest supervision, that of the teachers, and in a relation where they can be of the greatest possible use. Whether it would ever be advisable to make a library like the Boston Public Library into a students' collection, accessible only under conditions which would make it possible to dispense with much of the present current outlay, and to let the children get their ordinary books out of the school libraries, and their parents buy them for themselves, it would be impossible to say, but such a change would not be wholly disadvantageous.

A LIVELY discussion has been aroused in New York by the action of the Board of Park Commissioners, in dispensing with the services of the Advisory Committee on statuary and sculpture in the public parks, consisting of Messrs. Henry G. Marquand, Richard M. Upjohn, and Thomas W. Wood, and putting the sole decision in regard to such works in the hands of the National Sculpture Society. The change was made so suddenly that, as it seems, the Advisory Committee only heard that they had been superseded by reading of the vote of the Park Commissioners in the newspapers. Naturally, they all sent in their resignations, which were promptly accepted. What success the Sculpture Society will have in regulating the admission of statues to the parks remains to be seen. The observation is very generally made by people who discuss the subject that, as the Sculpture Society includes most of the reputable sculptors of the city, they will have to pass on their own work, either by itself, or in comparison with that of others; and whether the work of

outside sculptors would be judged fairly in comparison with that of the members of the Society, or whether a committee of the Society would ever dare to risk the commotions that would ensue from the rejection of a statue offered by a member, no one can say. Of course, the Sculpture Society intends to be fair, and its dilettante members probably would be so; but it is notorious that artists are prone to prejudices and narrow-mindedness, not to say jealousy, in professional matters, and we are inclined to think that before many years, the Society, in its own interest, will be glad to give up the ungrateful task that has been imposed upon it.

THE new Superintendent of Buildings in New York intends, apparently, to carry out his duties thoroughly. A bill was recently passed by the Legislature, requiring the Superintendent to pass upon all architects' plans filed in his Department within ten days. At a hearing upon the proposed bill, before the Mayor of New York, several architects urged its acceptance, saying that they and their clients had suffered great loss by the delays in passing on plans in the Department. One of them testified that his plans were under consideration for two months, to his great loss and inconvenience. Superintendent Constable opposed the bill, on the ground that, while three-fourths of the plans submitted to the Department could, as he said, be examined in ten days, there were some plans that could not be examined critically in less than a month. While it must be satisfactory to the public to find out that the Superintendent expects to spend a month in examining plans which seem to him to need it, this prospect will not be particularly gratifying to persons intending to build. Possibly, the problem of having architects' plans properly examined, without delaying the work to be executed from them, may have to be solved in New York as it is in London, by appointing a certain number of professional architects as district surveyors, paying them fees in proportion to the number and importance of the plans that come under their inspection, and requiring projects for new work in their districts to be submitted to them. In this way, plans could be properly examined in a few days, to the advantage of all concerned.

THE epidemics of cholera which have for the last five or six centuries ravaged Europe have been frequently, if not generally, traced by sanitarians to the annual Mohammedan pilgrimage to Mecca. The disciples of the Prophet have never been famous for their hygienic knowledge, or their inborn love of soap and water, while they share to the fullest extent the idea, once prevalent in Europe, that the purification of the soul is promoted by neglect of the body. For these reasons, aided by the circumstance that Mecca is situated in the midst of an inhospitable desert, in the hottest climate in the world, the annual visit of myriads of dirty pilgrims, rendered doubly indifferent to decency and disease by their religious enthusiasm, has always been marked by great mortality from the so-called "zymotic diseases," of which cholera is perhaps the most violent and most infectious. The virus of cholera is usually disseminated through drinking-water, and the practice, favored by the pious Mussulmans, of bathing in the sacred pools from which they afterwards drink, is well calculated to distribute whatever germs there may be of the disease; while those who never bathe, even in sacred water, have an excellent opportunity of acquiring a supply of infection by partaking of the fluid furnished by the "Sacred Well," which lies in the middle of the City of Mecca, and receives a large part of the drainage from the camp of the pilgrims. The route by which the surviving pilgrims return from Mecca is strewn with the corpses of victims of cholera, and those who reach home safely carry with them germs of infection which are often propagated throughout Europe.

THIS year, by the determined efforts of the International Council of Health at Constantinople, supported by the representatives of the civilized powers, something is to be done to improve the hygienic conditions of the great pilgrimage, and, if possible, to circumscribe the pestilence which accompanies it. To this end, it has been ordained that four civil physicians, and eight army surgeons, with two druggists, shall be stationed in the sacred districts during the pilgrimage season; while three sanitary supervisors have been appointed, to prevent crowding among the pilgrims, and to inspect the quality of the food supplied to them; and a considerable force

of men is to be employed to remove refuse matters, and carry out necessary disinfection. Besides this, barracks are to be built at Jedda and Yambo, the nearest seaports to Mecca, and a wholesome water-supply provided at each place. In this way, it is hoped that the faithful may be enabled to keep to themselves the blessings of enteric convulsions and collapse which have hitherto so often overflowed the boundaries of Islam, to spread themselves among the unbelievers of Western Europe.

ALTHOUGH the description of the course to be pursued sounds very hygienic and sanitary, we confess that we should like to see the actual carrying-out of the plan of disinfecting the worshippers at the Tomb of Mahomet. Of course, it will be necessary to confide the execution of the police regulations to Moslems, for no "Christian dog" would have more than an hour to live after a caravan of pilgrims caught sight of him; and the spectacle of a squad of Turkish soldiers, opening a barrel of soap, and distributing this novel substance to the pilgrims, with instructions as to its use, would only be less diverting than that which would be presented by the attempts of an enthusiastic young surgeon to spray with carbolic acid a party of Bedouin chieftains, engaged at their prayers around the Sacred Well. In Turkey, it is one thing to make regulations, but a very different thing to carry them out; and if the people of Vienna, and Buda-Pesth, and Hamburg and Naples wish to disinfect the Mussulman pilgrims, for their own benefit, they will probably be obliged, in the end, to supervise the undertaking themselves.

THE New York *Evening Post* gives some curious statistics of the elevator traffic in the large office-buildings of New York. As might be supposed, the largest traffic is to be found in the Equitable Building, which contains a great number of lawyers' offices, besides those for ordinary business. This building contains thirty-two elevators, of which, however, only ten are for public use. These elevators are under the care of fifteen men, and carry, on an average, about forty thousand passengers a day. Unfortunately, no accurate record of the number of elevators has been kept during the past year, but the record for the previous year showed that an average of thirty-eight thousand passengers a day were transported, and the traffic is believed to have increased since then. All the Equitable Building elevators are hydraulic. Each car uses five hundred gallons of water at each trip, and the total consumption of water is about four hundred and fifty thousand gallons an hour. This would be a good supply for a city of one hundred thousand inhabitants, and the pumps are required to raise this quantity to a head equivalent to about two hundred and fifty feet. Of course, the water is used over and over, discharging into tanks in the cellar, and being raised again to the roof. In the Mills Building, on Broad Street, about twenty thousand persons a day are carried in the elevators; and in the Havemeyer Building, which is not yet finished, about fifty-seven hundred. In the latter building, a stormy day causes a falling-off in the passenger traffic of about a thousand persons. In Boston, the elevator traffic of one or two of the larger buildings must approximate that of the Equitable Building in New York, but Boston business hours are longer, and the office-buildings not so high as in New York. It is, however, instructive to compare this enormous traffic with the passenger business of a western railroad, for example, as an illustration of the concentration of activity in our great metropolitan cities.

A PROJECT is afloat for building a tunnel under the East River, to connect the cities of New York and Brooklyn. Naturally, the scheme is opposed by the ferry companies, but if, as is promised, passengers can be transported from the Equitable Building, on Broadway, to the Real Estate Exchange, in Brooklyn, in four minutes, the public will have something to say on the subject. The cost of the tunnel, complete, is estimated at six million dollars, which seems cheap enough for a four-track tunnel, which must be constructed under great difficulties, the East River presenting formidable obstacles to work of this kind. The Company applying for incorporation is accused of being to a certain extent fictitious, having only a mere trifle of paid-in capital, and no financial backing; but it is generally the case with new enterprises of the sort that the real promoters do not care to appear at first; so the project may ultimately be carried through.

THE SO-CALLED COLONIAL ARCHITECTURE OF THE UNITED STATES.¹—V.

THE MIDDLE PROVINCES: PUBLIC ARCHITECTURE.



Fig. 41. State-house or Independence Hall, 1735, Philadelphia, Pa. Andrew Hamilton, Architect.

First in rank among New York churches is Old Trinity. The present building replaced one which was built in 1788 on the spot where its predecessor, a similar structure, was burned in 1776. This had itself replaced one still older, of which no illustrations have been preserved. The church of 1788 was, as might be expected, somewhat Classical. The entrance porch, semicircular in plan, had four pairs of coupled, Corinthian columns, very much elongated. The six windows on each side were round-arched, but the tower windows, curiously enough, were pointed. There was no effort to make a graceful transition to the octagonal spire—the awkwardness of which was somewhat concealed by a balustrade, with a square pinnacle at each corner. Four similar pinnacles jutted out of the main roof, one at each corner, and eight others continued the lines of the porch columns above the porch cornice. All this gave the church a somewhat Gothic look at a hasty glance.

Two of Trinity's older chapels still exist—both of the Wren type. The one is St. Paul's Chapel, built in 1764-1766. The other is St. John's, half a mile to the northwest, built in 1803-1807. The tower of this latter chapel, once gracing a fashionable neighborhood, now frowns down upon Commodore Vanderbilt's freight depot. Perhaps the very squalor and poverty which have overtaken it have been the means of its preservation. The chancel and choir are very effective, each being distinctly marked by the architecture (Plan, Fig. 45). These towers are quite similar, both being graceful and slender compositions. St. Paul's is, perhaps, the more pleasing of the two, being more tapering. The churches differ remarkably in their entrance porches. The little two-columned entrance to St. Paul's is just as insignificant as the huge portico of St. John's is colossal and overpowering.

The "Brick Church" on 5th Avenue and 37th Street (an enlarged

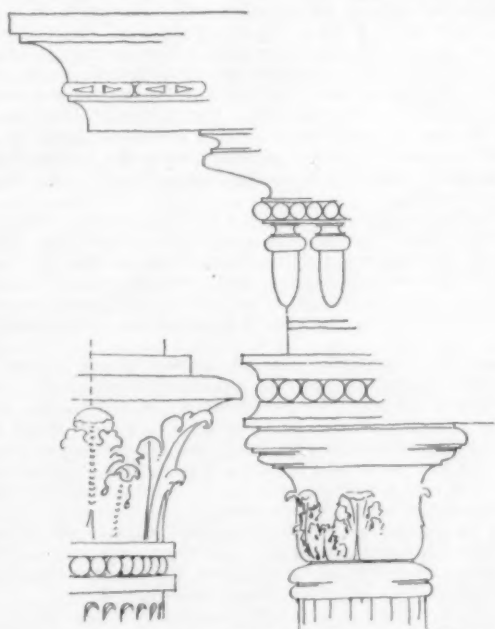


Fig. 42. Details from Hamilton Mansion, Woodlands, near Philadelphia.

copy of a down-town church, erected in 1767 and long since destroyed), belongs also to the Wren type of churches.

¹Post-Graduate thesis of Mr. O. Z. Cervin, School of Mines, Columbia College. Continued from No. 1015, page 99.

In Philadelphia several old and remarkable churches are still to be found. The oldest and largest of these is Christ Church, begun in 1727. It has a large, not ungraceful tower, somewhat of the Wren type, treated, however, without orders. There is no apse—the vista of the interior is closed with a large Palladian window.

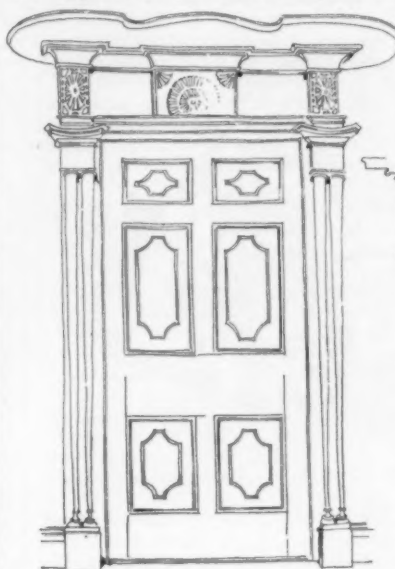


Fig. 43. Doorway at Canandaigua, N. Y.

Hackensack, N. J., has a long, low and pleasingly quaint Dutch church, very different from the above. It is a Gothic structure of brownstone, with brick trimmings around the openings, dating from 1696. The pointed windows are probably due rather to a lingering reminiscence of Gothic than to a conscious revival. There are no buttresses or other Gothic features.

In Wilmington, Del., there is a small old church, much praised by Mr. White (Fig. 46). He finds the generous side porch particularly charming. Its pleasing lines are probably greatly due to the softening effects of time.

This church was erected by the Swedes in 1735.

Two civic buildings of New York City deserve special mention. They are the little Sub-Treasury Building on Wall Street and its near and important relative the City-hall. The latter is too well known to require many words (Plan, Fig. 47). Its architect, John McComb (1763-1853), born in New York, was an ardent admirer of Sir Wm. Chambers's, but was also influenced by the brothers Adam. The construction lasted from 1803 to 1812. The entire cost was not fully half a million dollars.

This building is undoubtedly the best, largest and last important production of the period under consideration. It is a pity that its style was to be swamped by the Greek revival at a time when it seemed still to possess vitality. Its predecessor on Wall Street was a comparatively mean affair with the inevitable cupola straddling the roof-ridge.

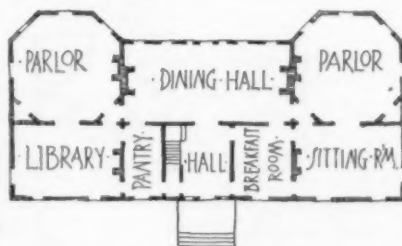


Fig. 44. Bingham House, Oceanic, N. J.

The State-house, or the so-called Independence Hall, at Philadelphia, built in 1735, is, perhaps, from a sentimental point-of-view, the most important building that we possess from Colonial times (Fig. 41). In itself it is not very remarkable except the heavy, low tower and the imitation in masonry of a clock on the end wall. The details of the interior are quite good and Classical; marred, however, by some bizarre attempts at innovation. Its architect was J. Kearsley,² the same who designed Christ Church.

To the category of public structures must, also, be added King's College Building, Trinity's foster-child. In 1756, the trustees erected this "lime-house," 30' x 180', on the Trinity land-grant, bounded by Church, Murray and Barclay Streets and by the river, a site described as being "in the suburbs." The design was quite

Fig. 45. Part of St. John's Chapel, 1803-7. [From Memory].

²It is a popular misconception that Dr. Kearsley designed the old Pennsylvania State-house, and its existence is probably due to the fact that he and Andrew Hamilton each submitted designs for the proposed building. The physician had dabbled in architecture before and is properly accredited with the designing of Christ Church, but it is not known that the lawyer, Andrew Hamilton, had before interested himself in such matters. Hamilton, supposed to be an illegitimate son of Gov. Andrew Hamilton of New Jersey, was a very highly educated man, having finished his legal education at Gray's Inn, London. He was a protégé of William Penn's and later held several public offices, being Attorney-General of the Province for nine years and, later, seven times elected Speaker of the Assembly. He died August 4, 1741. — Eds.

severe, even factory-like, three stories high on a low basement. Four slight projections with steep pediments varied the front. The windows and doorways were plain. The hipped roof was flat on top, with a balustrade running all around it. An octagonal cupola, the



Fig. 46. Old Stone Church, 1735, Wilmington, Del.

stock-in-trade with Colonial builders, supported the famous copper crown. This building was in use just about one hundred years.

Taverns have played an important part in New York's history. The old Dutch custom of discussing all matters over a pot seems to have continued far down into the seventeenth century. The cumbersome, and often dangerous, sign-boards were striking features. Bull's Head Tavern is the one most frequently illustrated (Fig. 48).

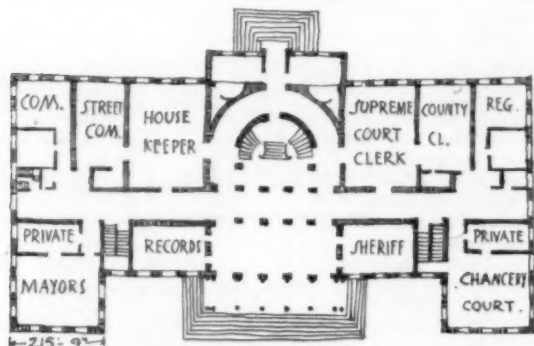


Fig. 47. New York City-hall, 1803, J. McComb, Architect.

The old Fraunces Tavern still stood on Broad and Pearl Streets in 1889.

The "Father of American Libraries," at Philadelphia, and predecessor of the present Ridgway Library, built its first home in 1790. It is a rather insignificant, two-story structure with a low hipped roof. In the middle of the front are four tall Ionic columns, with full entablature and pediment. Only the cornice of this entablature continues around the building.

Although the study of the architecture of the Middle Provinces has not been without interest, it has on the whole been rather unsatisfactory. There were too many and too various elements. No



Fig. 48. Old Bull's Head Tavern, New York City.

unity could result in so short a time; no distinct style was evolved; few single new features, even, were produced. All this was quite different in New England, as we have seen. So it was in the Old Dominion. The peculiarities of a Massachusetts or of a Virginia mansion are so marked as to be readily distinguished. But a house in the Middle Colonies might as well have been built in England, in Holland, in Germany, in Sweden, or in some other part of Colonial America. Moreover, this section has almost been overlooked by writers and investigators, probably on account of its comparative lack of interest.

(To be continued.)



EXHIBIT OF THE ST. LOUIS ASSOCIATION OF PAINTERS AND SCULPTORS. — THE "CUPPLES GROUP."

THE first annual exhibition of the St. Louis Association of Painters and Sculptors took place at the Museum of Fine Arts from April 17 to May 1. The local press saw fit to dignify it with the name "St. Louis Salon," and as to whether it was worthy such a title, I do not care to say, but considering that it was the maiden effort of

St. Louis artists towards forming a spring exhibition, too much could not be expected of it, and the only thing we can do is to judge the works exhibited on their own merits, as far as we are capable. The St. Louis Art School, which is conducted in connection with the Museum of Fine Arts, has at one time or another inspired very nearly all the artists whose names appear in the catalogue of the recent exhibition, and their success reflects the success of the school. On the other hand, there are many artists who learned their first principles at the Art School but received the finishing touches to their student career in Paris. They have returned to St. Louis practically French artists, and with what success I propose to remark. Of course, this is a repetition of the same old story, and so, too, is the fact that local artists who have not studied abroad are more or less copying French models. There were no large canvases shown, the largest in the exhibition, I think, being a portrait by Charles Von Saltza, measuring about 4' x 5'. All the pictures were admirably hung, the hanging-committee being composed of several prominent artists who showed pictures. We were somewhat surprised at the fewness of the contributions. There are a good many artists in St. Louis not belonging to the Association whose pictures would have been more creditable to the exhibition than a number we saw which were contributed by members. Some few non-members were asked to, and did, contribute, but there are others who could have been invited but were not. We can only hope that the Association will see that all artists, whose work is above a certain standard, shall be represented at the second exhibition.

There was a decided lack of animal pictures in the exhibition, while landscapes were in profusion. Paul Cornoyer's picture entitled "The Arch of Triumph, Paris," was one of the most finished and satisfactory pictures hung. It shows an unmistakable evidence of French inspiration in the variety of coloring, and faithfulness and correctness of detail. All of Cornoyer's work is devoid of any evidence of effort, and the ease and finish of his pictures are recommendations of his ability as an artist. Another of his pictures, entitled "A Side Canal," the scene undoubtedly being in Venice, is a pleasing picture. It shows a narrow canal lined on one side with buildings, and opposite, a red brick wall surmounted with an iron railing enclosing a garden. In the background are a church and dwellings, beyond the turn in the canal. The contrasts in terra-cotta red of the brick wall, the white marble balustrade surmounting a portion of the garden wall, the yellow of the houses and the green of the garden are very pleasing. His picture, "After the Rain, Paris," is also very satisfactory, and its treatment, though in a great measure necessarily different from the two works just mentioned, is well managed. "Moonlight on the Loire, France" also shows the artist's versatility.

Carrie Horton Blackman shows a cunning portrait of a child entitled "Portrait of Horton." It is a bust picture, and the child is in a slightly bending attitude, the head turned a little to one side. The short light curly hair is very well done, the eyes very clear and the features well depicted. The coloring is good, the contrast between that of the face and the body being well noted and skilfully painted.

Edward M. Campbell's "Sunlight in the Woods" shows great variety and vividness of coloring. It is very much on the order of the regulation landscape, but the ability of the artist is well brought out in the contrasts of light and shade. The picture would attract one's attention immediately, and bears close inspection as the detail is uniform and well carried out. This artist's "Sunshine and Shadow" is very similar in style to the work just mentioned, the only difference between the two being in the introduction of more sunlight in the woods. If the artist had reversed the titles they would have been more applicable — however, they are easily interchangeable. Notwithstanding this, there is a difference between the two works which, on inspection, would be noticeable.

The picture entitled "Breath of Spring" was contributed by J. Wilton Cunningham. It is true to its title so far as its treatment is concerned. A narrow pathway runs through a meadow; a tree, heavily laden with delicious pink and white apple-blossoms is the centre of attraction for the mating birds, who are showering the ground with the fragrant blossoms in their hunt for homes. "After Dinner in the Country" is a pleasing picture. Contrary to what the title would seem to indicate, there are no figures, that is

to say, if one should hear the title first, and then see the picture, he would be surprised. The picture is decidedly French, and shows a marble-slab table under an arbor, with all the table settings just as they were left by the recent diners. The coloring and sharpness of detail are chiefly to be noted. Another work by this artist, entitled "Easter Lilies," shows the figure of a young girl resting against a soft pink background. Her gentle face, with its soft brown eyes, is framed in a mass of curly brown hair. There is a cluster of white Easter lilies at her side. The picture is very delicate and refined. A portrait of Mrs. Dr. Gregory shows a lady in a rich yellow gown, wearing a Leghorn hat trimmed with yellow roses to match. The pose is full length. This is one of the most satisfactory portraits at the exhibition, and is evidence in itself of the artist's versatility. The distinguishing features are its softness, beautiful blend of rich coloring and excellent likeness of the lady herself.

Miss Hoke exhibited "Boats being rigged." This picture was one of the most satisfactory shown. Several sloop-boats are drawn up at the shore of a lake and their situation is a most natural one. There is but one figure in the entire picture, that of a man in the nearer boat, evidently tying up the mainsail. The reflection of the boats in the water is excellent. Great faithfulness to the detail of the boats is very noticeable, and almost betrays a knowledge of marine architecture or the results of very keen observation. The perspective is well done, the lake with its irregular shore stretching off in the background in a natural and effective manner. The introduction of the sunlight is good and is made in such a way that it necessarily gives lightness and airiness to the whole picture. There are no clouds in the sky as far as the foreground is concerned, but towards the background they begin to appear and are apparently thicker the more they are in the background. This feature again shows that the artist is a keen observer of nature, perfectly understanding perspective. She shows some miniatures which are not entirely successful. Their coloring is good, but the detail is not accurate enough. They have a rough look, even at a distance, which we think is due to too great consistency of the paints used. Miss Hoke is far more successful in her larger pictures.

"An Old Street in St. Augustine" is the title of a picture contributed by M. T. Hoyt. It shows an ancient-looking, unkempt street, the fences and buildings abutting on the street itself, there being not the semblance of a sidewalk. In the background the street makes a turn, the houses still lining it and apparently blocking its way. To the left is a two-story plastered building, the chimney running outside the structure. Beyond it, but almost jutting up against it, is a huge old elm or oak tree, whose branches overtop it and overhang the street. On the unpaved roadway are to be seen the ruts of the cart-wheels. The picture is very pleasing, and the lightness and airiness of the coloring can well be appreciated when we reflect that they are the result of the Floridian sun. The whole savors of a typical sleepy town of the subtropical part of our country.

Louis Jurgensen's picture, entitled "Sorgenfrei," is a very pleasing picture. The subject is resting carelessly in a chair, with her hands clasped about the back of her head. The eyes and dimpled cheeks are very winning. The pose is easy and the detail good.

"Corner of an Old Court-yard near Paris," by Cornelius Maury, is a pretty picture done in vivid coloring and with soft contrasts. There is a low structure, whitewashed, and with a thatched roof. The court-yard in the angle is devoid of life, and one can almost imagine the rays of a hot Parisian sun beating down upon the whole.

Wm. B. Papin showed three pictures—one of them, "Light and Shadow, Algeria," we consider one of the most successful at the exhibition. It shows a long, low building in the background, the front, windowless but not entirely blank, being divided at intervals by pilasters with Roman Corinthian capitals. There is a doorway at the centre. The yellow coloring of the work is very good, but the conception and the success with which it has been carried out are chiefly to be noted. It is exactly what one would conceive an Algerian scene to be. The artist has been very particular as to the correctness of his architectural detail. Such care is exceptional, as much carelessness is often shown in this regard.

A portrait of Mme. von Saltza by Chas. F. von Saltza is a study in contrasts. The pose is extremely life-like. A black cloak, with light-brown hat trimmed in clusters of feathers, a fluffy muff of chiffon with a tiny bunch of violets at the neck, shows her in outing costume. It might be called a black-and-white picture in oils. The likeness to the subject is excellent.

Sophie V. Schuyler is one of our younger artists who has a very promising future before her. A portrait by her of Rembrandt is an excellent amateur effort, and we regret very much that she did not show it at the exhibition. Her "Twilight Tales" is a charming subject, and in some respects well treated. It shows the mother, very plainly dressed and with a white kerchief coming over her shoulders and crossing on her bosom, sitting in an easy-chair and reading to her child. The child is sitting on cushions and leaning on the mother's knee with one arm, the hand of the other in the mother's hand. The artist lends too old, too settled an air to the child, in fact it is unnatural for a child to be so serious and sedate looking. We are accustomed to seeing smiling or sleeping children, and such rapt attention is never exhibited in children of such tender years as that shown in Miss Schuyler's picture. Aside from this defect the picture possesses artistic value. The mother is better done than the child. A portrait of Miss Lucy Simon, also by Miss Schuyler, shows together with others that she is a better portrait-painter from

living subjects than when she draws upon her imagination. In this work the soft tones of the light-blue chiffon dress, cut low over the shoulders, is excellent in coloring. The lovely blonde hair is tied in a knot with light-blue ribbon to match the dress.

Ruth Sterling is a local artist of great promise, but she should confine herself to the style of painting to which she is suited. Her efforts are too much directed towards being up-to-date and making striking impressions. Her impressionist pictures are far from successful, while several of her portraits of children are positively grotesque. Her "Armenian Slave" is within the bounds of real and sober art. It is an excellent picture and shows the nude figure of a woman in a sitting posture and leaning slightly on the outstretched arm, the head slightly and gracefully turned, the lower extremities of the limbs being directed backwardly at a slight angle to the body. She is sitting partly on a rug and partly on what appears to be a scarf. The hair is done up gracefully and naturally on the top of the head. The posture is good, and the anatomy also, with perhaps the exception of the feet, which are a trifle heavy. The detail is well and faithfully worked out, especially in the rug. This is the only nude picture shown at the exhibition.

Our foremost sculptor, Robert P. Bringham, exhibited a bust of "Mrs. Bringham." The pose is Grecian, and the head is turned at a slight angle to the body, the face turned slightly upward.

A revolution in the wholesale business of St. Louis will doubtless take place when the "Cupples Group" of buildings, in the vicinity of Spruce and Seventh Streets, is completed. The Cupples Woodenware Company, which claims to be the largest concern of its kind in existence, several years ago bought in all the real-estate in the vicinity of the streets just named, and its officers formed the Cupples Realty Company. The property controlled now covers about eight blocks, and upon the greater portion of it is now being erected what is really to be one of the finest groups of wholesale business buildings in the world. When finished, there will be eleven buildings, varying in height from five to seven stories, with a floor-area of nearly two million square feet, or nearly half that of the World's Fair buildings, at Chicago. Most of the buildings have been finished and occupied for some time past, while the rest are now approaching completion. The Cupples Woodenware Company occupied the first building erected four years ago, and after the Cupples Realty was formed, the other buildings were begun and the wholesale grocers in the Main, Second and Third Street districts were induced to move into them from their old quarters. The latter were entirely without railroad facilities, necessitating very heavy and constant cartage expense. The Cupples Group is supplied with a complete switching system, the tracks of the Terminal Railroad Association running into all the buildings. To appreciate the great advantage of this fact, it must be understood that the Terminal Association controls all the terminals of the city, and that the trains of any one of the twenty-two railroad companies entering it can be transferred to any point, that is to say, the system is entirely interchangeable. All the eastern roads enter the city through the Merchants' Bridge and Elevated Road, or the Eads Bridge and Tunnel. The Tunnel passes by and under the Cupples buildings, while the Elevated Road meets the Tunnel tracks at the surface only two squares west, joining there with the western roads which enter the city through what is known as the Mill Creek Valley. A complete system of truck-ways has been devised, and these together with the fifty-seven elevators in the various buildings transport goods in any direction from any floor to the doors of the railroad cars. So it will be seen that in this way no wagons are needed for carrying purposes to or from a freight depot, but a great many are still retained, of course, for delivering goods to retail customers in the city.

There being fourteen wholesale groceries now located, or about to be located, in the buildings, representing about seventy-five per cent of that branch of trade in St. Louis, an office-building was found to be an absolute necessity. A fireproof building is being erected for this purpose, equipped with all the latest conveniences and contrivances. This is to be occupied by the agents and brokers of manufacturers and importers, who sell to the firms occupying the buildings. A warehouse for general storage purposes is also to be one of the features of the enterprise, as well as a cold-storage plant. A branch post-office has already been located here, but it is to be made into an important district office with money-order and registered-letter facilities, etc. The Simmons Hardware Co. already occupies one of the buildings fronting on Poplar Street, and will soon occupy another located at Ninth and Spruce Streets. The two are to be connected with a steel bridge, 270' long, equipped with a double trainway. The floor-space occupied by this firm will exceed fifteen acres, which they claim, is greater than that of any merchandising firm in the United States.

Messrs. Eames & Young are the architects of all the buildings and their skill and ability will certainly be tested, but more from an engineering than an architectural standpoint. The chief problem they must solve is to so arrange the buildings that goods can be easily handled in and out of them every twenty-four hours. They have had the necessary time (four years) in which to mould their plans and ideas, and time and experience will declare their success or failure. That they will be successful we have not the slightest doubt. The buildings are to be in various styles, but chiefly Romanesque, which is better adapted to buildings of their character. With the exception of the above-mentioned office-building, the entire group will be on the slow-combustion plan.

THAMES BRIDGES.



will be interesting to inquire somewhat into the methods by which London bridges, very expensive structures, are managed and maintained. Evidently, it is an important matter that property worth several millions of money should be wisely administered, and that its care should be entrusted to competent hands. On this score, the ratepayers of London have, fortunately, no cause for anxiety. The bridges within the bounds of the ancient City of London, other than the railway bridges, are under the care of the Bridge House Estates Committee, while those beyond this boundary are in the charge of the London County Council. These two bodies are, of course, entirely distinct, and we will deal with the older one first.

The Corporation of the City of London is one of the most ancient bodies in the kingdom, and its records show a constant succession of capable men and a uniform policy. It was in existence before Parliament, and it has seen the downfall of more than one Royal House; while the State has been rent by civil war, and the Church torn by dissension, the citizens of London have always known that their material affairs were safely guarded, and that neither king, protector nor prelate could attack them without the certainty of having to encounter a formidable opposition. The secret of success has lain in the fact that municipal dignity has always been confided to the hands of men of business, who had shown their capacity to manage private affairs of great magnitude before they were entrusted with those of their neighbors. Their training had been such as to remove them as far from the hide-bound conservatism of the official as from the destructive reforming energy of the professional politician. They knew when to adventure everything in a contest with the king, and how to husband the City's resources during long periods of inactivity. It is no part of our duty to write a history of civic management other than that connected with the Thames bridges, but that alone is quite sufficient to show that a corporate body may exist for hundreds of years without betraying the slightest evidence of senility; nay, further, that each succeeding generation may see it more active, more robust and more enterprising.

The Corporation of the City of London has in its keeping the Tower Bridge, London Bridge, Southwark Bridge and Blackfriars Bridge. It is only within the past one hundred and thirty years that three out of the four have come into existence. From the time of the Saxons up till the year 1749 there was only one bridge—London Bridge—within what is now called the metropolitan area. That bridge has probably always been in the keeping of the Corporation. The date of its erection is not known, but a fierce battle was fought in 1008 for its possession between the Danes in Southwark and the Saxons on the north bank. King Ethelred led his forces against the bridge by land, while his ally, Olaf, of Norway, attacked it in his ships, and pulled up some of the piles. This bridge is referred to in the laws of Ethelred, and Stow attributes its construction to the pious brothers of the monastery of St. Mary Overies. Its exact origin is, however, unknown. It was, of course, of timber, and was swept away on November 16, 1091, in the course of a violent storm which blew down six hundred houses. The tide rose to a great height, and carried away the structure, or, at any rate, much of it. It must have been repaired or rebuilt, for in A. D. 1136 it was destroyed by fire, and was again repaired. In 1163, according to Stow, and in 1176, according to other writers, Peter of Colechurch commenced the construction of the first stone bridge across the Thames. The story of this bridge was given in the *American Architect* for February 16, 1895, and need not be retold. It lasted, by aid of continual patching and rebuilding, well into the present century, and, from faults of its original construction, was a continual drain on the funds allocated to its maintenance.

It will be a surprise to many to learn that perfect and exact accounts of every penny spent on London Bridge since the year 1381, with the exception of the accounts relating to the years 1445 to 1448, are in existence and in splendid preservation. Further, there is a series of documents of earlier date—charters, grants, deeds, leases, and the like—from the end of the thirteenth century. The earlier accounts were kept in Latin, and were executed with the exquisite care and splendid penmanship that characterize the documents of the age. Some of the initial letters are of great beauty, but such ornaments are sparingly introduced, as is befitting in relation to such prosaic matters as the collection of rents and the payment of workmen. Up to 1272, the accounts were kept in a chamber of the Guildhall. They were then removed to the chapel on the bridge, and early in Elizabeth's reign they were transferred to the Bridge House, at the southern end of the bridge. Now they are at the Guildhall again, securely kept in the strong-room. In addition to the accounts and deeds there are two "books of evidences" containing transcripts, extracts and memoranda relating to the Bridge House Trust. One of these, known as the "Register of Deeds," was presented by the bridge wardens to the Common Council on September 6, 1515, and was stated to contain a transcript of all the evidences concerning the bridge. How rich would be our knowledge of history if all corporations had felt the same sense of the dignity of their position and the importance of their actions as the Corporation of London!

The origin of much of the funds dealt with in these accounts is lost in obscurity. Part was derived from tolls, but the greater portion seems to have been the result of private contributions. There is

evidence that in 1122 there were lands belonging to what is now known as the Bridge House Estate. William Rufus, in 1097, imposed a tax for rebuilding the bridge and for other public works. For building the stone bridge, Archbishop Richard, Beckett's successor, at Canterbury, and Cardinal Hugo di Petraleone, the Papal legate, made contributions. The architect, Peter, chaplain of St. Mary Colechurch, built the splendid chapel on the bridge entirely at his own expense. Henry II aided the erection by giving the proceeds of a tax on wool. King John, in 1213, gave "God's pence," taken from foreign merchants, for the same object. Henry III behaved in a very different spirit, for he seized the bridge revenues, along with many others, for the use of his own exchequer. As a cheap compensation, he authorized the brethren of the chapel of St. Thomas to solicit charitable donations for the bridge in all parts of the kingdom. The King appears to have relinquished the bridge revenues after a time, but in 1265 he took them again, and granted them for five years to the Hospital of St. Katherine. In 1269 he granted them to Queen Eleanor for six years. There was no love lost between the Queen and the citizens at any time, and in 1272 they were in dispute about the bridge revenues. Edward I appointed a Commission to inquire into the allegation that the Queen did not repair the bridge, and shortly after, the Corporation seem to have regained possession of the funds. In 1280 the fall of the bridge was feared, and the King authorized an appeal to the benevolent, with the effect that in a short time the finances of the bridges were put on a satisfactory footing. All the gifts that have been received since that time can be found recorded in a book on the Tower Bridge¹ by Mr. Charles Welch, Librarian to the Corporation of London, to which we are indebted for much of our information. This work was published last year, and contains practically all the information on the subject of the Bridge House Estates in the possession of the Corporation.

It was evidently accounted a patriotic and charitable action to leave money or property for the repair and maintenance of the bridge. It was of immense importance that easy communication should be maintained between the two banks of the river, while the injudicious design of the structure, added to the absurd plan of allowing it to be encumbered with houses, required that constant and expensive repairs should be carried out. Mr. Welch says that the history of the bridge is a narrative of repairs. Eighty years after its completion, in 1209, men were afraid to pass over it. In 1289 a subsidy was granted for its repair. In 1389 a conference of ecclesiastics considered the question, and in 1425 an Act declared it too dangerous to permit carts with iron tires to pass over. In 1436 one of the arches fell, and was subsequently replaced by a wooden structure. In 1504 foundations were put in for a new pier, and in 1523 objections were raised to an extension of the waterworks beneath the arches. In 1530 stone for two new arches was bought, and in 1548 new piles were driven. A committee was appointed, early in the reign of Queen Elizabeth, "to view the defaults of London Bridge." The history of the bridge in the eighteenth century consists of doubts whether the bridge would stand, surveys, reports and schemes for a new bridge. Evidently there was need for plenty of money.

In a rental prepared in 1558 by the wardens, Richard Bacon and Joshua de Helfield, the bridge property is described as situated in London, Southwark, Hatcham, Camberwell, Lewisham and Shalford. The number of shops on the bridge was 138, and the rent 160*l.* 4*s.* In a return of 1601-2 the yearly revenue is 472*l.* 11*s.* 8*d.*, and the total rent of the estate is 1546*l.* 16*s.* Among the property from an early period was Stocks Market, occupied by butchers and fishmongers, with thirty-eight "cupboards" over the stalls for drapers. In 1382 the market produced a rent of 32*l.* 18*s.* 8*d.* It is interesting to learn that on November 1, 1319, a butcher named William Sperlyng, who had exposed two putrid carcasses for sale, was put in the stocks, and the bodies were burnt beneath him, a very practical way of bringing the nauseousness of his offence home to him. The market was on the site of the present Mansion House, and disappeared from the accounts about 1564. The earliest account (1381-1382) opens with arrears of 22*l.* 1*s.* 3*d.*, the total receipts being 755*l.* 19*s.* 6*d.*, the expenditure 699*l.* 19*s.* 2*d.*, and the balance 56*l.* 0*s.* 3*d.* In 1550-1 the wardens suffered loss by two falls in the price of silver. On July 9 they had 404*l.* in silver coin, which depreciated one-fourth; and on August 17, 76*l.* 9*s.* 3*d.*, which lost one-third. It is interesting to learn that fluctuations in the value of silver are not so modern as is often supposed. Early in the sixteenth century the estate seems to have been in a flourishing condition, for the wardens were able to lend money for public objects, but during the Civil War the condition was reversed, and we find that in 1648-9 the wardens borrowed 1100*l.* at 7 per cent interest, which fell to 6 per cent in 1666-7. The prosperity in the early part of the sixteenth century was marred later by the loss of a large number of quit rents paid by many of the greater abbeys and monasteries dissolved by the Statute of 1539. Sixteen years later a portion of the Bridge House funds was invested in the purchase of monastic lands from the Crown.

The supreme control of the bridge has always been in the hands of the Corporation . . . the executive power was in the hands of a keeper or warden. . . . The warden and his staff were located

¹ "History of the Tower Bridge and of other Bridges over the Thames built by the Corporation of London, including an Account of the Bridge House Trust from the Twelfth Century, based on the Records of the Bridge House Estates Committee," by Charles Welch, F. S. A., Librarian to the Corporation of London. London: Smith, Elder & Co.

in a building, called the Bridge House, on the south banks of the river, and very early this building gave its name to the trust which administered the affairs of the bridge. Thus in A. D. 1272, we find that Isabella la Juvenne, by her will, left property to the "house of the bridge" (*Domus Pontis, London*). The accounts for 1414 show that a quit-rent of 16 pence was paid for "le Brighous."

For eight or nine hundred years there existed but one bridge over the Thames within the metropolitan area. But in 1749 Westminster Bridge (not the present structure) was completed, and the contrast between its wide roadway and ample accommodation and the restricted size of the passage between the houses on London Bridge, led to an agitation for an improvement in the City. The result was that in 1758 the houses were taken down, and the entire width of the bridge rendered available for traffic. To compensate for the loss of rents, Parliament authorized an extra toll to be demanded on the bridge, for tolls had always to be paid, but this raised so much discontent that next year the Legislature granted 15,000*l.* in place of the extra toll. By the Act of 1767 the sum of 30,000*l.* was appropriated for the redemption of the tolls, which were leased to a man named Neale. Difficulties, however, arose in the negotiations, and the tolls were continued till 1782. At the same time that the houses were demolished, a large central span was built, the total amount spent on the alterations being 100,000*l.* The old bridge, however, was quite unsuited to the exigencies of the traffic, both over and under it, and the agitation for better means of communication was continued for years, until the new bridge was determined on, as already explained in our previous article. To render this possible, an Act was obtained for an extension of the coal dues for twenty-one years, at the rate of 6*d.* per chaldron, and powers obtained to raise one million sterling on this security. The total cost of the new London Bridge and of the street improvements necessary to give access to it was 2,556,170*l.*, obtained from the following sources:

Contributed out of and raised upon estate charged for bridge purposes.....	£ 820,318
Government grant.....	192,000
Coal and wine dues.....	1,000,000
Out of Corporation's own estates.....	16,421
Realized from sale of surplus lands.....	626,930

In this way the new London Bridge was built. It rapidly became very crowded, but in spite of all proposals for its improvement, it has served its purpose ever since, and is likely to do so for years to come.

While the old bridge was standing, an attempt was made to relieve the congestion of traffic by erecting a bridge at Blackfriars. This bridge was commenced by the Corporation in 1760, the architect being Robert Mylne. The structure was 995 feet in length and 45 feet in width, and comprised nine semi-elliptical arches. The total cost of the bridge and its approaches was 230,000*l.*, including 12,250*l.* paid to the Watermen's Company as compensation for the loss of the Sunday ferry. The great arch was opened for passage on October 1, 1764; foot passengers were allowed across in 1766, and all classes of traffic on November 19, 1769. The money was raised on the security of the Bridge House estates. A toll of 3*d.* per foot-passenger on week-days, and 1*d.* on Sundays, was levied up to June 22, 1875. The bridge was repaired in 1833 at a cost of 105,158*l.*, and was rebuilt entirely in 1864, as described previously.

In the early part of this century, when the agitation for the reconstruction of London Bridge was at its height, a private company came forward with a scheme for diverting a part of the traffic into another channel. In 1811 they obtained an Act to build Southwark Bridge, and the works were begun in 1813. It was, however, contrary to the tradition of the Corporation to have bridges within their jurisdiction under private control, and negotiations were begun for the purchase of this bridge in 1849. They fell through, however, to be renewed in 1853, and again dropped. In 1857 the Bridge House Committee consulted the Metropolitan Board of Works again, and were advised to wait. In June, 1864, the Board of Works promoted a Bill for the purchase of the bridge by them, one of the provisions being that the Bridge House Committee should pay 50,000*l.* towards the cost. It did not, however, meet with the approval of the Corporation that they should pay for works that would be out of their hands, and they opposed the Bill, which was thrown out. As a temporary measure the Southwark Bridge Company agreed to open the bridge free for six months for 1,834*l.*, and for a further six months at 2,750*l.* additional. The money was paid out of the City cash, as there was no power to use the Bridge House funds for such a purpose. The bridge was opened free on November 8, 1864, and has remained so ever since. Finally, on June 12, 1868, the bridge was purchased for 200,000*l.* Southwark Bridge, however, did very little to relieve London Bridge, and for years the question of further accommodation was never allowed to sleep. It would be wearisome to detail all the commissions, reports, committees, and public meetings connected with the question. Gradually, however, the conviction grew that the remedy lay in affording a means of crossing the Thames at a lower point than any of the existing bridges. Plans were got out for high-level bridges, low-level swing-bridges, steam-ferries and subways, and it was not until after years of discussion that the design of the City Architect, Mr. Horace Jones, for the present Tower Bridge, was accepted, and the general features of the design settled. Mr. J. W. Barry was associated with Mr. Jones, but the facts have been so recently narrated by us, that it

is needless to refer to them further. The original estimate was 750,000*l.*, but was exceeded, the actual cost being 1,045,154*l.*, which was raised on the Bridge House estates.

According to Mr. Welch, the following sums have been spent by the Corporation during the present century on bridges:

	£
London Bridge and approaches.....	715,246
Blackfriars Bridge.....	506,289
Southwark Bridge.....	218,868
Peg's Hole (Stratford).....	3,500
Tower Bridge.....	1,045,154

At the time that London Bridge was built, the Bridge House Estate was not so rich as it is now. It is not that it has received any great accession of property in the meantime, but that it has benefited by the falling-in of leases, and by the great rise in values during the last 50 or 60 years. The enormous cost of replacing old London Bridge was quite beyond the means of the estate, and accordingly supplementary sources of revenue had to be found, as mentioned above. It must be remembered that the new means of communication across the river was only a part of a great plan of street-improvement, which included Moorgate Street and King William Street on the north bank, and the Borough on the south bank, the total cost being debited to the bridge. Similarly, at Blackfriars, large sums were spent on the approaches, and this fact accounts for the discrepancies between the figures we now give and some of those published in our articles on the construction of the bridges.

In the year ending December 31, 1832, the total income of the committee was 32,716*l.* 14*s.* 4*d.* Of this 1,212*l.* was balance from the last account, 30,136*l.* was derived from rents and quit-rents, 750*l.* from dividends, and the rest from other sources. This shows that the committee had an income well over 30,000*l.*, and that their expenses, apart from the building of the bridge, were under 7,000*l.*

We will now turn to the state of affairs in 1893, and see how the financial condition had altered.

In the interval of 61 years the income had risen from about 31,000*l.* to 95,000*l.*, so that it is easy to understand that the committee could undertake the building of the Tower Bridge without extraneous aid. The balance in hand of 104,012*l.* was evidently part of a loan raised to meet the contractors' accounts as they fell due. Altogether, 1,060,000*l.* was raised to meet this expenditure, but in 1893 it was being paid off at the rate of 25,257*l.* 10*s.* a year, in addition to interest at 3½ per cent on the bulk of it, and 3¼ per cent on the remainder. The expenses of management of the estate and the bridges amounted to 16,476*l.* odd per annum.

Our readers will have noticed the gradual change that has taken place in the methods of the estate. Originally it was, for administrative purposes at least, separate from the Corporation. It had its own premises, its separate staff, and its independent accounts. The wardens, or bridge-masters, were the trustees, and had practical control of its property and affairs, subject, of course, to the Corporation, but with practically a free hand as long as they fulfilled their duties satisfactorily. Gradually the Bridge House Committee grew in numbers and importance, and the masters declined in power, until now their duties are largely ceremonial. Simultaneously the staff became more and more merged in that of the Corporation. The surveyor became only a minor official in the office of the City Surveyor; the accounts were put in the hands of the City Chamberlain, and so on, the useless expenses of two separate establishments being saved. The Bridge House Committee have gradually assumed all the responsibility, and no one can deny that they have carried out their task well and wisely. Their latest work — the Tower Bridge — is worthy of the greatest city in the world, both from an engineering and an architectural point-of-view, and when the cost of it has been defrayed, we have no doubt that another generation of Londoners will find themselves equally well served. The members of the committee change, but its traditions will survive. — *Engineering.*



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

MANTELPIECE IN PARLOR OF THE CATHOLIC CLUB-HOUSE, WEST 59TH ST., NEW YORK, N. Y. MESSRS. WM. SCHICKEL & CO., ARCHITECTS, NEW YORK, N. Y.

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

DETAILS OF FRONTISPIECE: CATHOLIC CLUB-HOUSE, WEST 59TH ST., NEW YORK, N. Y. MESSRS. WM. SCHICKEL & CO., ARCHITECTS, NEW YORK, N. Y.

[Issued with the International and Imperial Editions only.]

DETAILS OF MAIN ENTRANCE-HALL OF THE SAME.

[Issued with the International and Imperial Editions only.]

THE CATHOLIC CLUB-HOUSE, WEST 59TH ST., NEW YORK, N. Y.
MESSRS. WM. SCHICKEL & CO., ARCHITECTS, NEW YORK, N. Y.

THE Catholic Club-house situated just opposite the southern end of Central Park on 59th Street, is to the visitor, a very interesting "institution!"—for such is the instinctive feeling one receives on entering through the spacious door-way, up the vestibule steps and into the wide entrance hall;—that in its magnitude, it is a veritable institution.

On the landing of the broad stairs, ascending effectively on the left, there stands a tall old-fashioned clock; beside it, on the wall, there hangs a darkened antique painting (gleaming with little brilliant figures through the varnish on the canvas) of some famous pontifical ceremonial; opposite the stairs stands a great and monumental fireplace, with mantel reaching to the beams of the ceiling above, bearing in its front a great round bronze relief; before,—one's eye is attracted by the richly embroidered and ornamented hangings; the tones of the mosaic floor, of ceiling and woodwork, of rugs and of walls, give one an impression of stability and dignity and freedom from that painful pretentiousness so common in most buildings of its class, while the old clock and the picture and a subtle something in the air breathe to one of the Club's traditions.

Respect still grows as we look into the lounging-room on our right and further, examine the pictures on its walls: Here are a large portrait by Van Dyke, a Greuze and a very fine Corot, besides a number of interesting portraits of members.

We find that the Club is an outgrowth of the Xavier Alumni Sodality, which was established in 1863 and was first called the Xavier Union. On January 1, 1888, the name was changed from the Xavier Union to the Catholic Club of the City of New York, and its primary objects declared to be the advancing of Catholic interests, of promoting the moral improvement of its members, of fostering among them a true Catholic spirit, of encouraging the study of Catholic literature and history, and for these purposes to maintain a library and by frequent social intercourse to bind the members more closely in the pursuit of these and kindred ends.

The Club has a total membership of 996 members, many of whom are priests and men of high rank in the Church, while there are also many men in business in the city, prominent both on their own account and on the city's, and sometimes, as we have found by the recent municipal investigations, on both at once.

These gentlemen gather together at more or less frequent intervals, sometimes to hear "distinguished lecturers" and sometimes to attend "receptions to notabilities and celebrations of notable events and anniversaries." The occasions are made sumptuous by the use of the large assembly-hall and parlor on the second floor, which when thrown open into the very spacious staircase-hall, on the walls of which hang formidable paintings of madonnas, popes and cardinals, form a very notable suite of rooms. The assembly-hall is decorated quite elaborately in white and gold with stucco ornament and brilliant chandeliers, and the parlor is kept in the same character, with soft mouse-colored carpets and delicately flowered stuffs on the furniture. But the chief charm of the building to an architect is on the floor above, it being entirely given over to a huge library, and the hallway has cases with glass doors, through which gleam the titled backs of such books as Ferd. Organia's "San Marco in Venezia," the great Niccolini book on Pompeii, and case after case of portfolios of photographs to lure an architect's eye. The majority of the smaller books are devoted to religious subjects and it is asserted that this library is the most complete Catholic library in America, with "every convenience for social comfort and intellectual development and destined to be the centre of Catholic thought, interest and action."

The building measures 75' by 110', and was built to cost \$115,000. The front is of reddish-yellow Roman brick and terra-cotta. The first story faced with rustic brownstone gives, as the architects promised in their preliminary pamphlet, an appearance of warmth and cheerfulness to which the interior arrangement will correspond. On the fourth and fifth floors are bachelor apartments and on the fifth floor private dining-rooms which have the use of the loggia—a most delightful place in summer with the little tables set out between the columns and commanding the beautiful view over the park. The arrangement of the club-house for convenience is admirable, as well as for general effect, as may easily be seen from the plans.

PLANS AND ELEVATION OF THE SAME.

ENTRANCE-HALL AND RECEPTION-ROOM OF THE SAME.

FIELD-HOUSE FOR WOOD ISLAND PARK, BOSTON, MASS. MESSRS. STURGIS & CABOT, ARCHITECTS, BOSTON, MASS.

PLUMB MEMORIAL LIBRARY, SHELTON, CONN. MR. C. T. BEARDSLEY, JR., ARCHITECT, BRIDGEPORT, CONN.

This building is now approaching completion. The exterior is built of red Windsor stone, rock-faced, from ground to sill-course. Above, the walls are of salmon-colored brick, Roman size. Main roof is covered with red slate; tower roof with tiles. Cornices are of moulded brick and copper; all copper work is "weathered" to a

green tint by a bath of dilute acid. The interior accommodations are: Trustees'-room, librarian's-room and lavatory, reading-room, with space for catalogues, stack-room, with capacity of 10,000 volumes, hall and vestibule. The interior is finished throughout in quartered-oak. Vestibule is wainscoted with enamelled brick, and both hall and vestibule have deep coffered ceilings of wood and mosaic floors. Reading-room and stack-room are open to the roof with oak trusses showing. The reading-room contains a large brick fireplace with brick overmantel reaching to ceiling. There is also a fireplace with oak mantel in trustees' room. The entrance from hall to reading-room, together with space for catalogues, is separated from reading-room proper by a screen, 20 feet long and 10 feet high, consisting of oak panels below, oak cornice and frieze above, and the intermediate portion filled with leaded glass, comprising two figure-pieces and two panels of geometrical pattern. The contract-price for the building complete, exclusive of furniture and clock, was a trifle under \$20,000.

ENTRANCE OF THE SAME.

[Additional Illustrations in the International Edition.]

THE ASSEMBLY-HALL: CATHOLIC CLUB-HOUSE, WEST 59TH ST., NEW YORK, N. Y. MESSRS. WM. SCHICKEL & CO., ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

PARLOR OF THE SAME.

[Gelatine Print.]

READING-ROOM OF THE SAME.

[Gelatine Print.]



BOSTON, MASS.—Pictures loaned by Quincy A. Shaw; Gobelin Tapestries; Japanese Paintings; Line Engravings, Mezzotints, and Etchings by Rembrandt; at the Museum of Fine Arts.

CHICAGO, ILL.—Paintings by Manet; at the Art Institute.

CINCINNATI, O.—Spring Exhibition: at the Art Museum, May 18 to June 30.

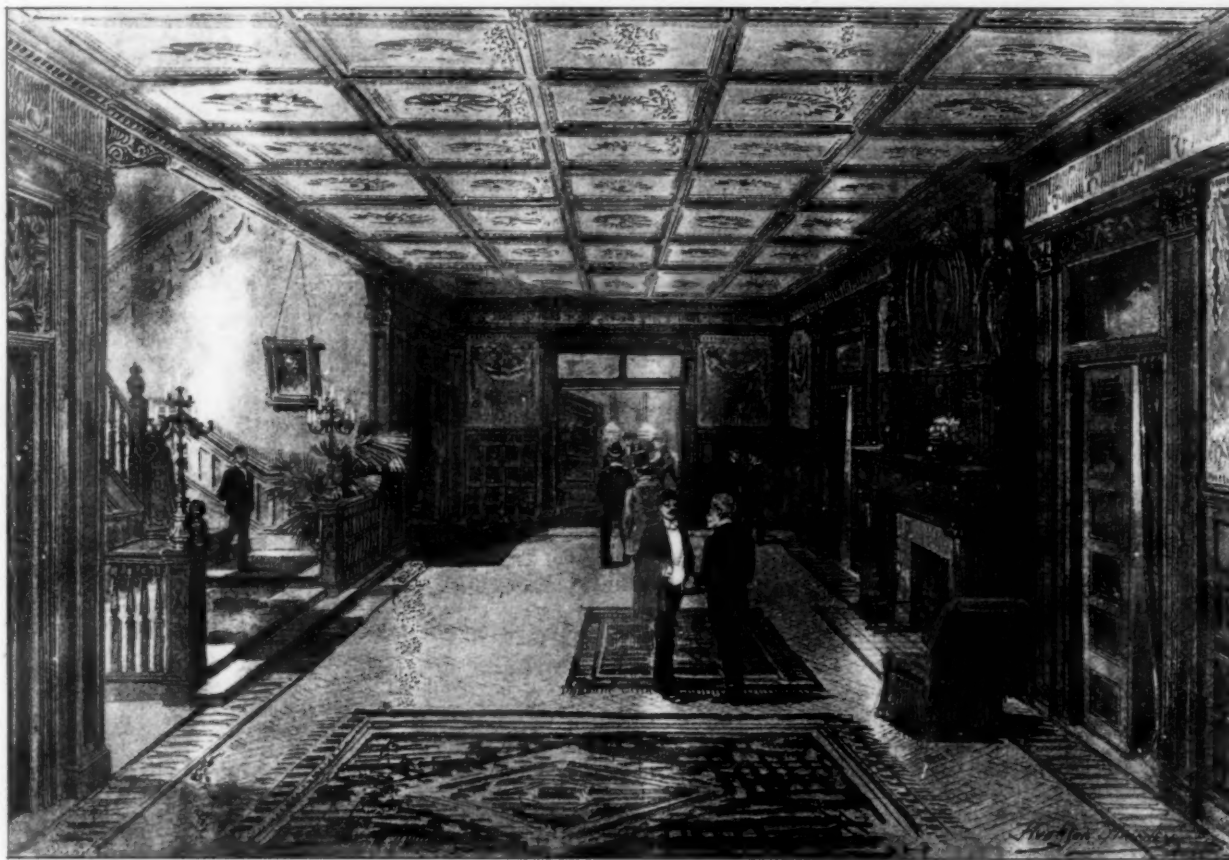
NEW YORK, N. Y.—Twenty-eighth Semi-annual Exhibition: at the Metropolitan Museum of Art.



THE ROSETTIS.—The Rosetti household was, probably, the most remarkable in London. Gabriele Rosetti, patriot exile, poet, philosopher, mystic, student, artist, and a most genial and winsome man of strong character, was "a father in a million," as his elder son loved to speak of him. Mrs. Frances Mary Lavinia Rosetti, though English by birth and maternal parentage, was daughter of an Italian gentleman well known in his day, Gaetano Polidori, the translator of the poetry of Milton into sympathetic, if not majestic or masterly, Italian. Many distinguished people came to the Rosetti household, and diverse eddies of the new thought of the age circulated through that little society. Then, were there ever four such children in one family as Maria, Gabriel, William and Christina? Two were endowed with high as well as rare and distinctive genius, and all four moved in an atmosphere pregnant with stirring ideals, deep emotions of strong minds, and vivid aspirations. — *William Sharp in Atlantic Monthly.*

THE BALTIMORE EXHIBITION.—In 1897 the City of Baltimore will be 100 years old, and the anniversary will be commemorated by a centennial exhibition. This will be held between May 15 and Nov. 15, 1897, and Baltimore expects to raise \$5,000,000 to make the project a success. A site comprising 305 acres of Clifton Park, the country place of Johns Hopkins, founder of the great university that bears his name, has been selected. Two hundred thousand dollars have already been raised, and the Centennial Association has been promised about \$1,000,000 to carry out the scheme. The general manager of the exhibition is Major Fred. Brackett, who was chief clerk of the Treasury Department during the Harrison administration, and was prominently connected with the Chicago World's Fair. The president of the Centennial Association is Lloyd L. Jackson, and several of the most prominent men in Baltimore are vice-presidents. — *Exchange.*

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ENTRANCE-HALL: CATHOLIC CLUB-HOUSE, NEW YORK, N. Y.

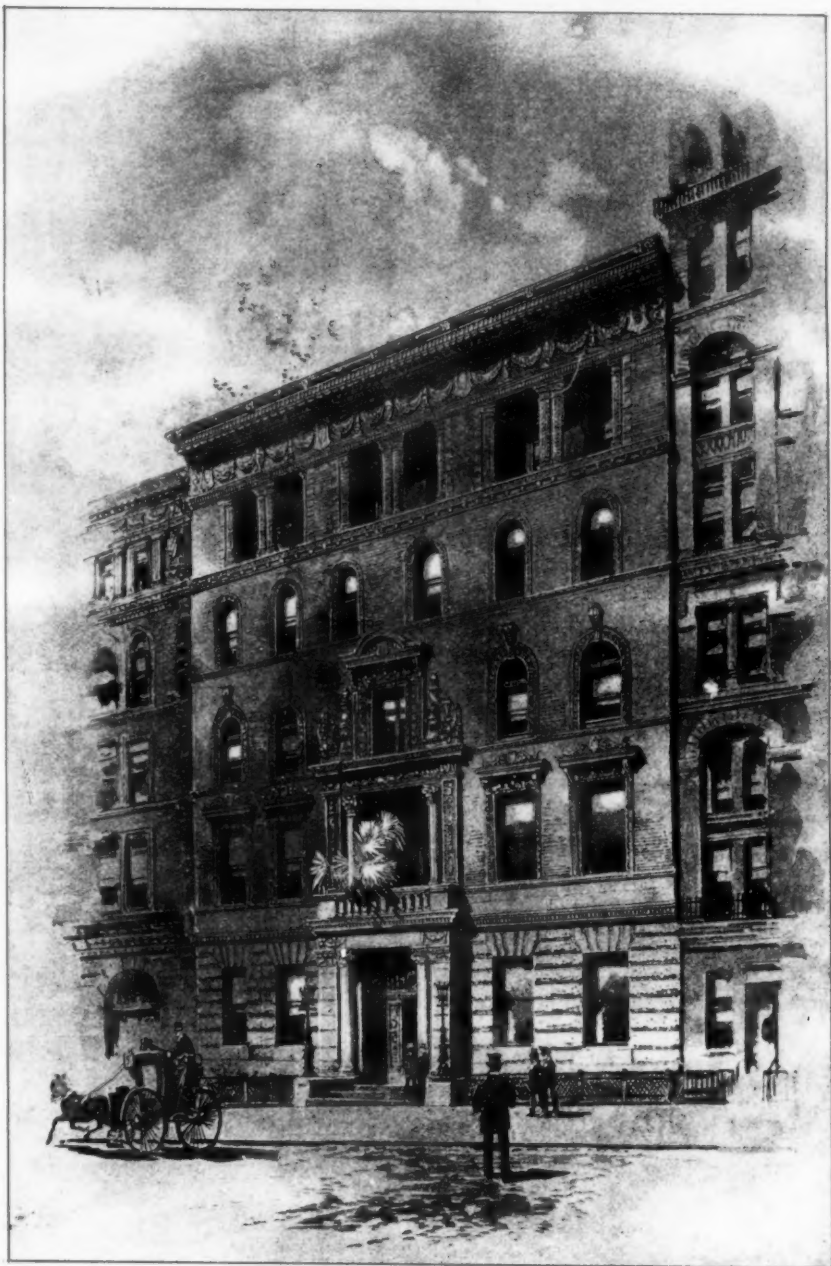


PARLOR: CATHOLIC CLUB-HOUSE, NEW YORK, N. Y.

CATHOLIC CLUB-HOUSE, WEST FIFTY-NINTH STREET, NEW YORK, N. Y.

WILLIAM SCHICKEL & CO., Architects.

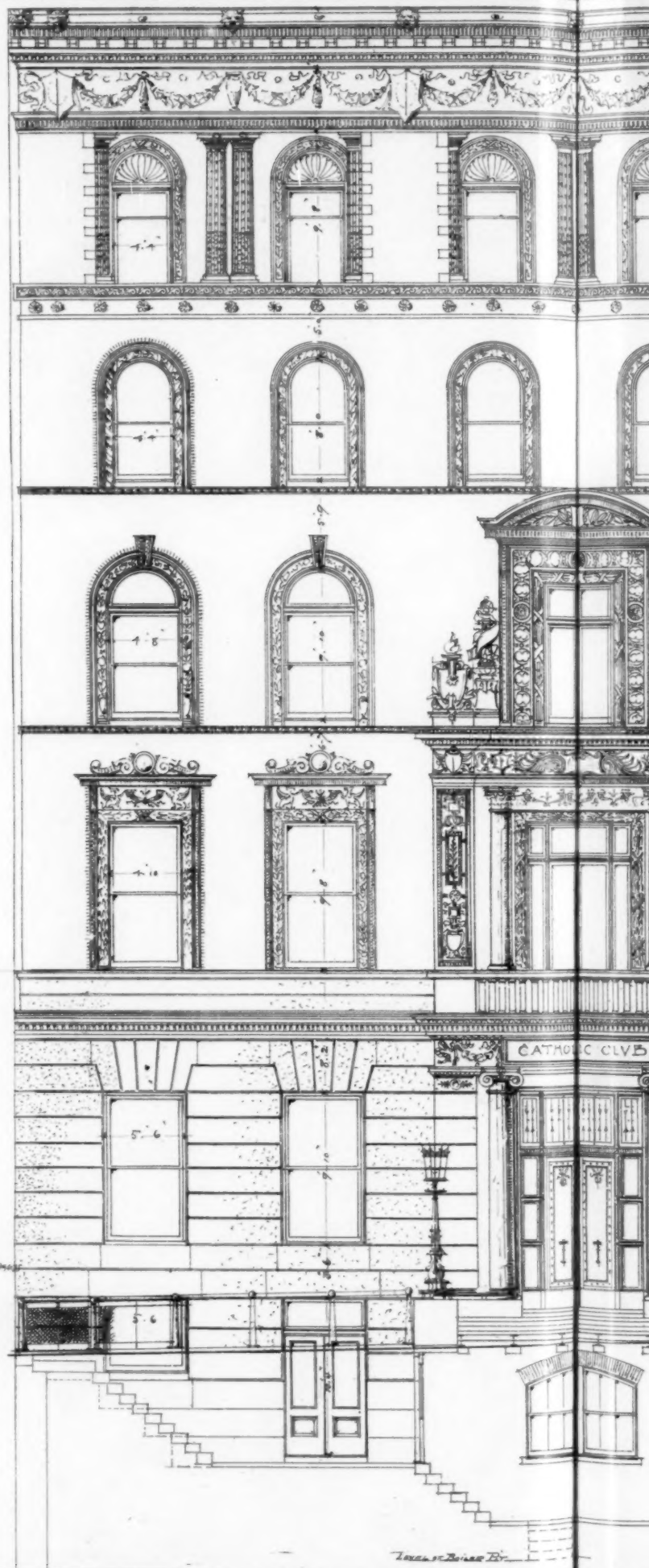
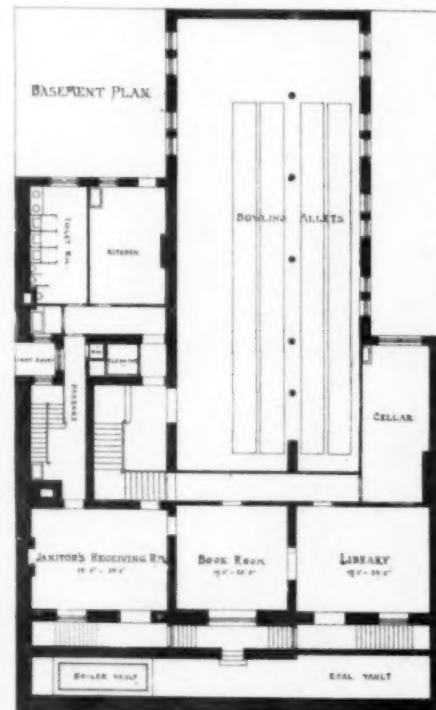
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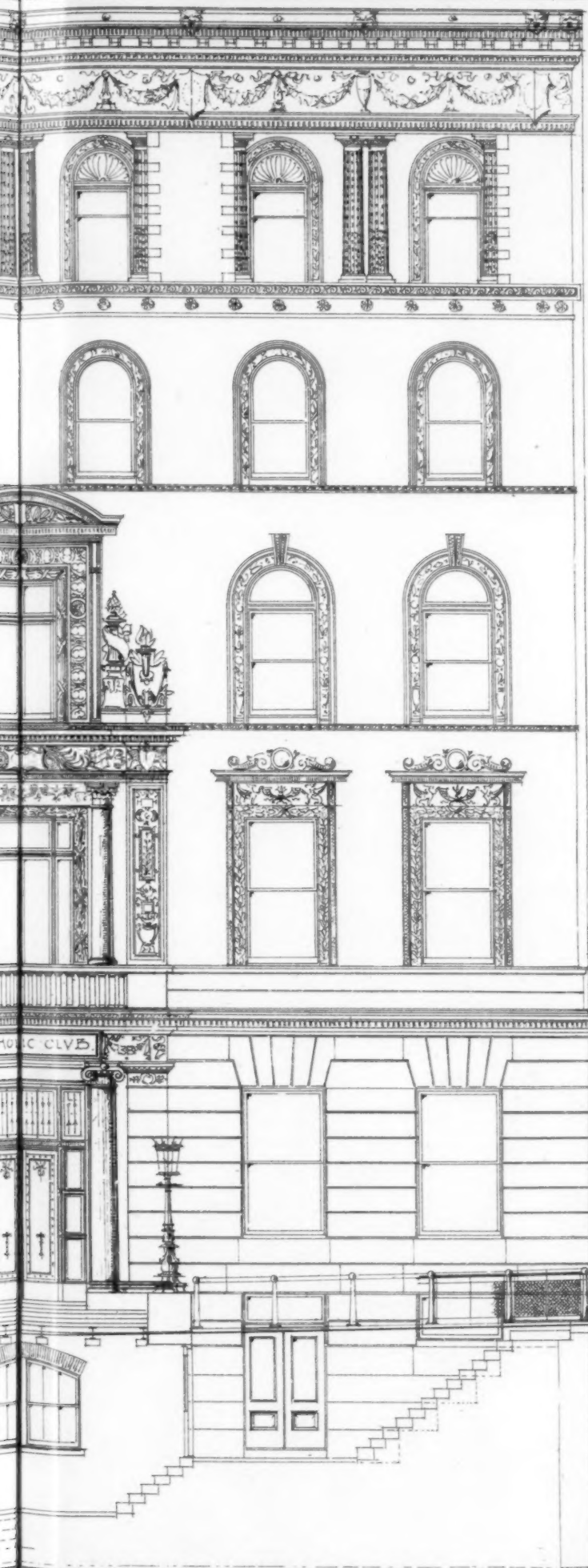
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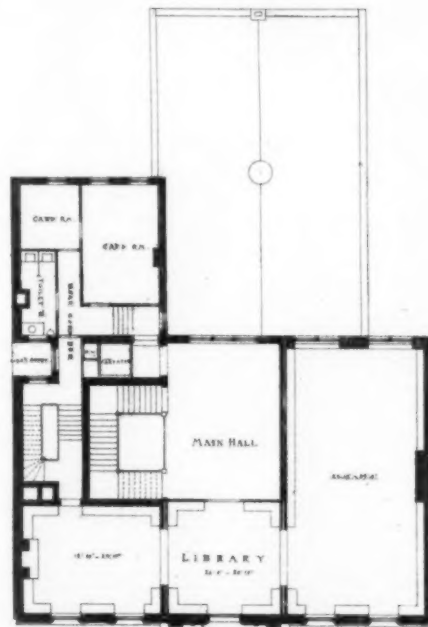


CATHOLIC CLUB-HOUSE, WEST FIFTY-NINTH

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FOURTH STORY



THIRD STORY



SECOND STORY

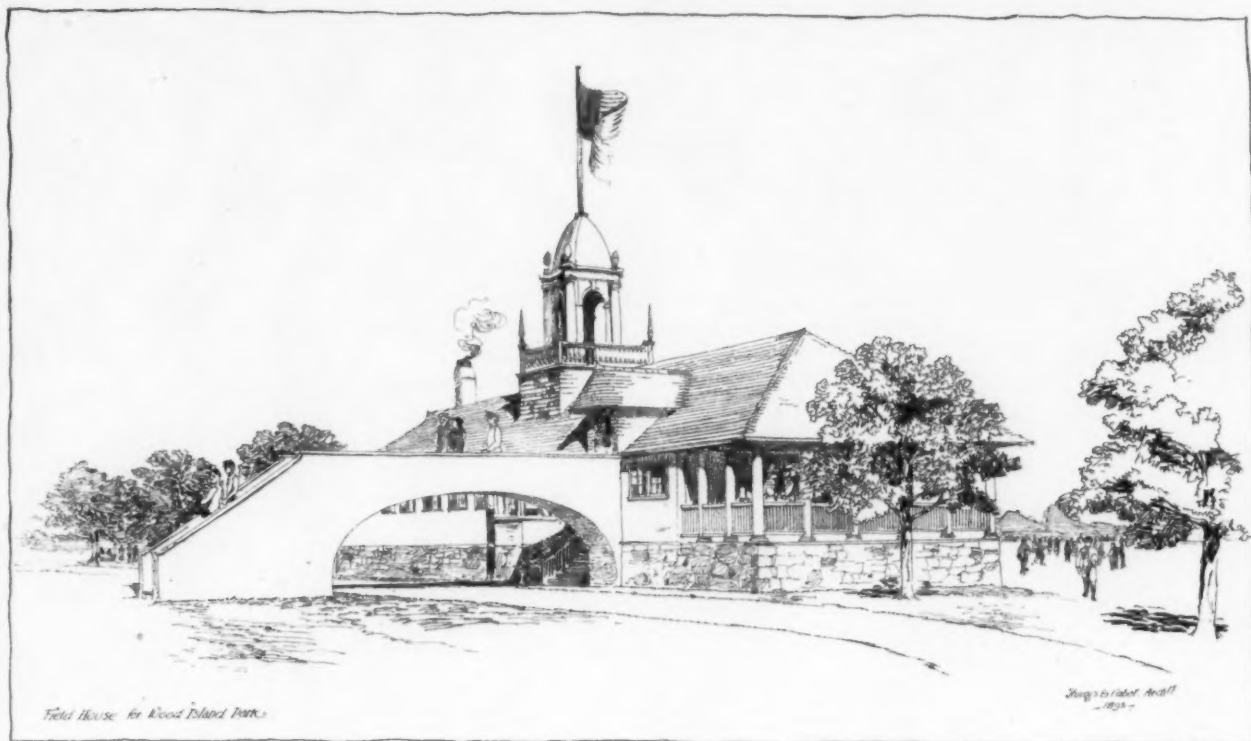
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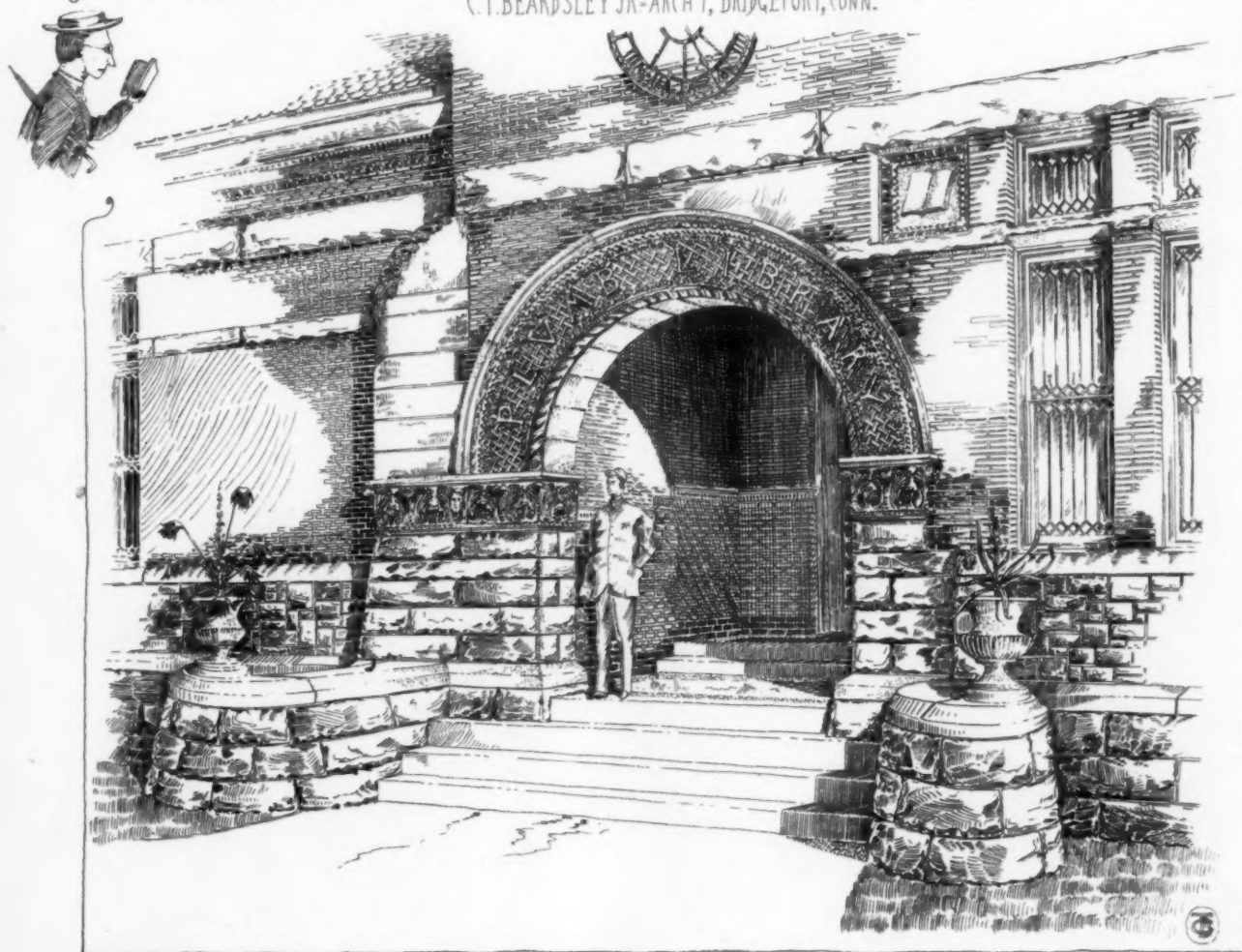
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