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# CONTENTS.

EDITORIAL SUMMARY.  
THE SO-CALLED COLONIAL ARCHITECTURE OF THE UNITED STATES.—VI.  
LETTER FROM CHICAGO.  
LETTER FROM PARIS.  
A NORWEGIAN HOUSE IN ENGLAND.  
THE ROYAL ACADEMY, LONDON.  
BOOKS AND PAPERS.  
COMMUNICATIONS.  
EXHIBITIONS.  
NOTES AND CLIPPINGS.

HOUSE OF MRS. ASTOR AND JOHN JACOB ASTOR, ESQ., NEW YORK, N. Y.  
SIXTY-FIFTH ST. ELEVATION OF THE SAME.  
HOUSE AT SPRINGFIELD, MASS.  
HOUSE AT PHILADELPHIA, PA.  
DETACHED WARD COTTAGE FOR THE INSANE, OSAWATOMIE, KAS.

## Additional Illustrations in the International Edition.

PREMISES, WEST ST., FINSBURY, LONDON, ENG.  
STAIRCASE LANDING: JUNIOR CONSTITUTIONAL CLUB, PICADILLY, LONDON, ENG.  
ELEVATION OF PROPOSED CHAMBER OF COMMERCE, LONDON, ENG.  
HIGH-SCHOOL BUILDING, DUNDEE, SCOTLAND.  
DESIGN FOR A COUNTRY CHURCH.

## ILLUSTRATIONS.

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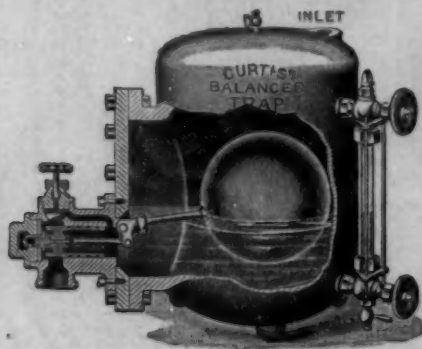
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JUNE 22, 1895.



## SUMMARY:—

|                                                                                                                                                                                                                                                                                                                                                                                                                                                 |     |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| An Outbreak of Typhoid Fever in North Dakota and how it was overcome.—The Impolicy of having Janitors' Families live in School-houses.—Pathogenic Germs in the "Slums."—Archæological Fellowships provided for the School at Athens.—Explorations at Eretria.—The Louisburg Monument.—The Concert-hall of the Gewandhaus at Leipsic.—The Financial Condition of the Corinth Canal.—Failure to formulate a Standard Contract in England. . . . . | 113 |
| THE SO-CALLED COLONIAL ARCHITECTURE OF THE UNITED STATES.—VI. . . . .                                                                                                                                                                                                                                                                                                                                                                           | 115 |
| LETTER FROM CHICAGO. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                    | 118 |
| LETTER FROM PARIS. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                      | 119 |
| A NORWEGIAN HOUSE IN ENGLAND. . . . .                                                                                                                                                                                                                                                                                                                                                                                                           | 121 |
| THE ROYAL ACADEMY, LONDON. . . . .                                                                                                                                                                                                                                                                                                                                                                                                              | 122 |
| BOOKS AND PAPERS. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                       | 122 |
| ILLUSTRATIONS:—                                                                                                                                                                                                                                                                                                                                                                                                                                 |     |
| House of William H. Walker, Esq., St. Louis, Mo.—House of Mrs. Astor and John Jacob Astor, Esq., Fifth Ave., New York, N. Y.—Sixty-fifth Street Elevation of the Same.—Detached Ward Cottage for Insane, State Insane Asylum, Osawatimie, Kans.—House at Springfield, Mass.—Mr. Langstroth's House, 4109 Walnut St., Philadelphia, Pa. . . . .                                                                                                  | 123 |
| Additional: Premises, West Street, Finsbury, London, Eng.—Staircase Landing: Junior Constitutional Club, Piccadilly, London, Eng.—Elevation of Proposed Chamber of Commerce, London, Eng.—High School Buildings, Dundee, Scotland.—Design for a Country Church. . . . .                                                                                                                                                                         | 123 |
| COMMUNICATION:—                                                                                                                                                                                                                                                                                                                                                                                                                                 |     |
| St. John's Chancel, New York. . . . .                                                                                                                                                                                                                                                                                                                                                                                                           | 123 |
| EXHIBITIONS. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                            | 124 |
| NOTES AND CLIPPINGS. . . . .                                                                                                                                                                                                                                                                                                                                                                                                                    | 124 |

**A**N instructive case of typhoid infection, with the prompt and intelligent removal of its cause, is reported from North Dakota. On the Red Lake River, in Minnesota, is a little town known as Crookston. Small as it is, Crookston has a sewer system, discharging into the river; but, in the autumn of 1893, by the settlement of a railway embankment, the outfall of the sewer became choked. To relieve the sewers, the overflow was pumped temporarily over the railway embankment into the river; and, a month later, the outfall having been repaired, the sewers were thoroughly flushed, to relieve them of the collected sediment. During this time, there were known to have been some sixty cases of typhoid fever in Crookston. Sixty miles below Crookston, on the same river, but in the State of North Dakota, is a town of about nine thousand inhabitants, known as Grand Forks, which takes its water-supply from the river. The flushing-out of the Crookston sewers took place November 17. During the month of November, there were in Grand Forks two cases of typhoid fever, but no deaths. In December there were two hundred and thirty cases, with four deaths; and in January seven hundred and twelve cases, with fifty-two deaths. In February, the disease began to abate, and there were only two hundred and thirty-one cases, with twenty-seven deaths. In March there were forty-six cases; in April twenty-six, and in May only one; but, in all, more than twelve hundred cases of the disease, and nearly a hundred deaths, can be directly traced to the poisoning of the river by the flushing of the sewer sixty miles above. The people of Grand Forks promptly sought professional advice, and established a filter-bed, on what is called the Lawrence system, it having first been publicly described in the Report made by the Massachusetts State Board of Health upon its experiments with the water-supply of the City of Lawrence. Since this was done there have been only two cases of typhoid fever in the town, and both of these are known to have been imported.

**T**HE whole story shows in a striking manner the virulence of the typhoid contagium, and the necessity of guarding against it. There is, prevalent among the easy-going sort of sanitary engineers, what can only be called a superstition, for it rests on nothing but negative evidence, and that of the most uncertain sort, that rivers purify themselves, and that the bacteria of infection do not survive many miles of swim-

ming down the stream. How far they can swim, or how soon the self-purification of the river is complete, no one has ventured to say, and this unquestionable instance of the transmission of the typhoid germs in great quantity, and in a very active condition, for sixty miles down a tolerably large river will go far to confirm the inference which engineers draw from the terrible cholera epidemic at Hamburg, that the self-purification of a river is not to be depended upon as a safeguard against zymotic contagion. Fortunately, the knowledge of what may be depended upon has just been rendered available by what may well be termed the immortal labors of the Massachusetts State Board of Health. It seems like exaggeration to say that a half-dozen quiet gentlemen, well trained in science, and inspired with an intelligent zeal in the promotion of "State Medicine," should have been already the means of saving hundreds of precious lives; but it is literally true; while the effect of ignorance and carelessness is exhibited in the epidemic which prostrated, within three or four months, nearly one-seventh of all the inhabitants of a flourishing town.

**T**WO Grammar Schools in New York have been closed lately, and more than four thousand children turned away temporarily from their studies, on account of contagious disease in the family of the janitor, who, in the large New York schools, occupies rooms in the building. According to the *New York Times*, seven city schools have been closed in the same way, and for the same reason, within the last twelve months; and it thinks that it is quite time for the janitors and their families to be given quarters outside the school buildings. The New York Board of Health has long urged this change, but the Board of Education, imagining that there was some economy in the present practice, has resisted. Now, it being evident enough that the saving in janitor's house-rent is far more than offset by the waste of time, of both teachers and scholars, involved in such enforced vacations, it is probable that a change will be made.

**O**NE of the most ridiculous portions of the remarkable Report on "The Slums of Great Cities," which we have already had occasion to mention, is a table of the "pathogenic bacteria" found in and about the habitations of those citizens whom its distinguished author is pleased to designate as "the slum population," followed by a list of the "non-pathogenic bacteria," the whole including thirty-three varieties, all with names adapted to strike the unscientific reader with horror. There is something terrible in the idea, for instance, that the house No. 280 Mulberry Street, in New York, is frequented by the "*Staphylococcus virides flavescens*," or that the "*Saccharomyces rosaceus*" haunts Strauss Court, in Philadelphia; and even the assurance of the expert employed to make this intensely interesting and important investigation, that these animals are not only harmless, but "useful factors in society," is hardly sufficient to restore our confidence. Accordingly, the expert goes on to say that "The almost complete absence of pathogenic bacteria in the air of the slums is astonishing." In fact, as he informs us, "The extraordinary freedom from sickness in the slums of New York reflects great credit on the Health Board of that city. In three hundred and eleven tenements visited in that city not a single adult sick in bed was seen, except where the sickness was due to an increase in the population, and very few children. Of what village of the same population can such a statement be made?" Again, on page 101, he says, after mentioning that, for comparison, tests were made of the air in some private houses, "Without any exception, it was found that the air in the tenement-houses was as pure as in any residence visited"; yet the distinguished author of the Report defines "slums" as "dirty back streets, especially such streets as are inhabited by a squalid and criminal population," and he says that pains were taken, in selecting the localities to be examined, "to be sure that localities coming within this definition only were examined."

**T**HE Archæological Institute of America, and the American School of Classical Studies, at Athens, offer, for the year 1895-96, two fellowships in Classical archæology, open to all Bachelors of Arts of universities and colleges in the United States. The fellowships will be awarded by a committee, of

which Prof. J. W. White, of Harvard University, is chairman, and will furnish blank forms of application. These forms of application must be filled out, with such evidences of scholarship as the applicant may be able to give, and sent to the committee before July 15; and the fellowship will be awarded as soon afterward as practicable. The two persons chosen will be expected to proceed at once to Europe, and to spend the remainder of the present season in studying in the museums of London, Berlin, Paris and Munich, reporting October 1, at the American School at Athens. Under the supervision of the Director of the School, they will continue their studies of Grecian archaeology in Greece itself, each holder of a fellowship choosing some subject for original investigation, in addition to his work in connection with the School. The income of each fellowship is six hundred dollars for the year. Two months of the required period of study may be spent in Rome, if the holder so desires.

THE American School of Classical Studies at Athens is at work this season at Eretria, continuing the explorations begun there some years ago. The excavation of the theatre is almost complete, and a gymnasium has been uncovered. Three heads, three inscriptions, and some architectural fragments of interest have been exhumed.

THE tumult at Ottawa about the monument to the Colonial soldiers who fell at Louisburg appears to have been a piece of private Canadian politics. As the conquerors of Louisburg, although recruited in the colonies of New England, were British subjects, fighting for the King of England, it would be ridiculous for the Government of the Dominion to object to the erection of a monument in their honor; and the demonstration seems to have been only a part of that theatrical vendetta between the English and French speaking parts of the Canadian population, which is kept up for the benefit of the local politicians. The Government of Nova Scotia not only gave permission for the erection of the monument on the battleground, but made a grant of the land on which it is to stand, and, so far, the French population of the neighborhood has shown no sign of agitation at the idea of having the memorial put up in their sight.

THE famous Gewandhaus, at Leipsic, which contained what was probably, among musical people, the most renowned concert-room in the world, has just been demolished, and the *Builder* takes occasion to give an interesting historical account of it. The building containing the concert-room was erected about 1498, by the City of Leipsic, which used a portion of it as an armory, and from this cause it was long known as the "Zeughaus." Some of the rooms were rented, during Fair time, to cloth-merchants, while the space under the high-pitched roof was used for storing grain. Later, the granary was converted into a town library, but the cloth merchants still kept possession of their rooms, and the building, after its use as an armory had been abandoned, came to be known as the "Gewandhaus," or Cloth House. In 1743, some private citizens undertook to provide a series of concerts, which became famous for their excellence. After an interruption by the Seven Years' War, the concerts were resumed, this time at the expense of J. A. Hiller, who was then living in Leipsic. There was then no good concert-room in the city, and the Duke of Weimar proposed that one should be constructed in the old Gewandhaus; and, under the direction of the architect Dauthe, a hall was built, extending from the third floor, over the cloth-halls, part way into the roof. In order not to overweight the beams of the third floor, which had to carry the greater part of the load, the enclosure of the hall was made of boards, set at a distance of about seven feet from the outer walls of the building, the space between these walls and the board enclosure forming a corridor. The hall itself was forty ells long, twenty ells wide, and twelve high, the Leipsic ell being equivalent to about twenty-seven of our inches. The ends were rounded, and the angle between the walls and ceiling was also rounded. Owing, undoubtedly, as much to its light, resonant lining as to its shape, the Gewandhaus concert-room soon became famous as the most perfect concert-hall, acoustically, in the world. The lightness of the construction may be judged from the fact that the plan for the remodelling was adopted by the Town Council, June 13, 1780, and the

hall was finished in November of the same year. The first concert was, however, not given in it until November 25, 1781. Since then it has been in almost uninterrupted use, and, while an American Fire Department official would have a nightmare after inspecting it, there seem to have been no serious accidents in it. In anticipation of the demolition a new concert-hall has been built in the city, called, from the old one, the Gewandhaus, but we are not informed as to its acoustic qualities.

THE financial statement of the first year's operations of the Corinth Canal do not present much encouragement for speculators in canal stocks. The statement really covers nearly fourteen months, the canal having been opened to traffic November 9, 1893, while the accounts are brought down to December 31, 1894. During that period, the gross receipts were a little less than three hundred and twenty-seven thousand francs. The operating cost was two hundred and nine thousand francs, expenses of administration forty-four thousand, taxes thirty-two thousand, and outlay for interest and commissions twenty-seven thousand; leaving a net profit of less than fifteen thousand francs, or about twenty-nine hundred dollars. The interest on the Canal Company's bonds is twelve hundred thousand francs a year, and a sinking-fund must be provided for out of the receipts before the stockholders can receive anything in the way of a dividend; so that their prospects are anything but brilliant. To pay interest, and put any appreciable amount into a sinking-fund, the net annual profits of the operation of the canal must be, at least, ten times as great as they are now; and an increase in prosperity of a thousand per cent does not usually come, in such enterprises, within the first few years. Meanwhile, the interest on the bonds is, presumably, accumulating, and compounding. Under present circumstances, the bond-holders will not be tempted to foreclose their mortgage, and operate the canal for themselves, and the stockholders may derive some small comfort from this reflection.

LA REVUE INDUSTRIELLE, in speaking of the melancholy financial exhibit of the Corinth Canal, hopes that people who are tempted to embark additional money in the rejuvenated Panama Canal scheme will take warning in time. At least, the Corinth stockholders know their fate; while the people interested in the Panama Canal have years of anxiety and doubt to undergo, before the final crash. *La Revue Industrielle* does not have much pity to spare for the ruined speculators who have sunk three hundred million dollars in what it calls a piece of mere gambling, but it says, with reason, that it is a pity that the people who can throw away such enormous sums so recklessly cannot spare a few thousand francs to help along purely scientific undertakings, which would, in the end, be of far greater advantage to the world. As it says, the men who stand ready to sacrifice their lives in the exploration of unknown regions are obliged to beg long and earnestly for the few francs which are at last doled out to them to enable them to commence their perilous undertakings, and true science, the science, we may say, that would have demonstrated the folly of the Panama undertaking, has to look on patiently and see fortunes squandered on plausible schemes, dressed up with just enough enticing deduction from imaginary facts to make them attractive to the unthinking public.

THE Royal Institute of British Architects has been making an effort to prepare a form of contract, in conference with the Institute of Builders, but the two bodies seem to have disagreed hopelessly in regard to some of the clauses of the form of agreement, and the Committee of the R. I. B. A. finally submitted a draft according to its own views, which has been adopted by the Institute, by a vote almost unanimous, only two votes having been cast against its adoption. Meanwhile, the Institute of Builders has passed a formal vote, to the effect that the new form is not acceptable to its members. The result will probably be that architects will continue to draw contracts to suit the circumstances of each case, as they now generally do, and we are by no means sure that this is not the best way. Two buildings are hardly ever erected under exactly the same conditions, and a document so important as a contract ought to take clearly into view the circumstances under which it is to be carried into execution.



THE SO-CALLED COLONIAL ARCHITECTURE OF THE UNITED STATES.<sup>1</sup>—VI.

## THE SOUTHERN PROVINCES: DOMESTIC ARCHITECTURE.



Fig. 49. Old House at New Castle, Eng.

IN the Southern Colonies we encounter many new elements. The aristocratic cavaliers who settled there differed in much from the Puritans. Their religion was that of the Church of England. Their slaves were mostly black men, and were employed in the raising of tobacco, the staple product. "Essentially a countryman by preference he [i. e., the cavalier planter] loved, above all things, the comparative solitude of a great country home, with its dependent village of servants, farm-hands and mechanics, its stables of English horses, its barns filled with high-bred cattle, and, beyond, its flourishing fields of tobacco and grain."

Roads in this country were mere bridle-paths. The traders were pedlars; the artisans were tinkers. Commerce was thought unbefitting a gentleman. The soil was very fertile, so that the planters were soon enabled to indulge in a lavish hospitality, which, however, often proved ruinous. The uncertain value of tobacco, which fluctuated from year to year, also tempted to live above means.

Owing to the origin of many of the settlers, some of whom were sons of prominent English noblemen, there was from the beginning



Fig. 50. Old Manor House, Maryland.

much taste and refinement. Thus the Virginia gentry were the first to introduce glass for the lighting of rooms. Comfortable and substantial houses were built very early. Perhaps the inherited desire of the Virginia settler to live in dignity and splendor can best explain his preference for brick, in a country where wood was the most natural material, and where it was everywhere abundant. Many old lordly manors lie scattered along the rivers, mute witnesses of past glory.

The rivers were the only safe and practicable highways. For this reason, and for purposes of commerce, each planter sought to have his own river-front with a little dock to which the small Dutch and New England vessels would come for barter. The James River in Virginia, often spoken of as the "Classic James," is the best known. Some of the important manors along this river are: Shirley, built in 1700; Westover, built in 1737; Carter's Grove Hall, built in the same year; and Brandon, built in 1790. In Maryland is the Severn, at the mouth of which lies charming Annapolis. Others of some note are Goose Creek in South Carolina, and West River, the York and the Potomac in Virginia, all of which, and many others, served as highways of travel.

Towns were few; cities almost none. Jamestown, the first attempt at a settlement in Virginia, had a short life. Its few remaining ruins are now rapidly crumbling. Williamsburg, which superseded it, never became important — it stands to-day, with a church and a court-house, almost the identical country town it was a hundred years ago.

Annapolis in Maryland is exceptional. It is indeed fortunate that so complete and beautiful a little city as this has been preserved.

Fig. 52. Harwood House, 1770, Annapolis, Md.

and a court-house, almost the identical country town it was a hundred years ago.

Annapolis in Maryland is exceptional. It is indeed fortunate that so complete and beautiful a little city as this has been preserved.

<sup>1</sup>Post-Graduate thesis of Mr. O. Z. Corvin, School of Mines, Columbia College. Continued from No. 1016, page 108.

Considerate Progress left it to its Colonial glory and built up Baltimore. The older Maryland town is remarkable in many ways. Its streets radiate from two circular plazas. Upon the larger of these were the buildings of the State, upon the smaller those of the Church

—pivotal points of social organization. Business blocks and tradesmen's houses were confined by law within a fixed quarter near the dock. The many fine residences, some close up to the street, others setting back, were generally placed in large gardens sloping towards the river. From the upper windows a fine view was obtained down the terraces to the wooded brink. This little "Queen Anne" city possessed not only civic buildings, churches and

schools, but also club-houses, a theatre, and a race-course. Its prosperity began about 1750, and lasted only down to the Revolution.

Log-houses were built only at the very outset. Here, too, the puncheon floor was the first improvement. Frame houses must have been rare. Some are spoken of, but none have been found worthy of illustration. The Southerner, considering wood a poor building-material, did not discover the good use to which clapboards and shingles can be put. Bricks seemed to him to be the only material

to be employed in a structure of any importance. Even minor structures, servants' quarters and out-buildings, such as barns and dove-cotes, were generally of brick. In the earlier days the bricks were imported, stowed away as ballast in returning ships. This, however, was too slow and expensive, and soon they were burned on the spot, good clay and fuel being abundant.

Flemish bond was most commonly used by bricklayers. In many instances the alternating bricks were of a darker color, sometimes even glazed, the effect of which is said to be very pleasing. The device of laying all the bricks headers, as done in the Jennings house, Annapolis, is very unsatisfactory, the bond apparently being weaker than when all are laid stretchers.

There is marked individuality in the planning, on account of the many smaller structures required by the large estates with their hosts of dependants. In Maryland, the offices, servants' quarters, tool-houses and the like, were built as story-and-a-half wings, connected with the main part by one-story corridors. In Virginia, on the other hand, isolation was preferred, and these secondary structures, though low, were often two stories in height. This practice, however, was not without exceptions (Figs. 50, 51).

Generally the plans were symmetrical—a wing on one side balanced by one on the other, with the entrance in the middle. In Virginia this opened upon a hall running right through. Shirley manor is an exception, and is said to have a French mediæval prototype. In this building, fifty feet by eighty, the hall is in the north-western corner. Similar planning was quite common in Annapolis, in which place many other traces of French influence are found. In



Fig. 53. Pediment Window in Hammond House.



Fig. 54. Rear Door, Tulip Hill, West River, Md., 1750.

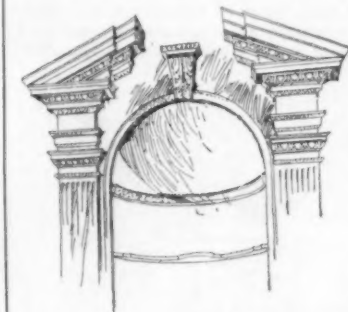


Fig. 55. From Gunston Hall, Va., 1757.

the Chase house, at Annapolis, the rooms are arranged also upon a transverse axis.

The plan being symmetrical, it was only natural that a like disposition should be found in the façade. In the Harwood house, An-

napolis (Fig. 52), the axis of the front is well marked by the doorway of the first story, by a splendid window above and by a rich bull's-eye in the attic. A detail of this attic window is given in Figure 53. The slight projection of the middle part, with a pedi-

an ampler protection against the hot sun than did the frame enclosures of New England.

Two-story porches, such as that in Figure 50, occur in some instances. The Gov. Bull Pringle mansion in South Carolina has a somewhat similar porch. Some few examples very like the characteristic Connecticut porches (Fig. 10) are also to be seen.

The buildings were rarely more than two stories high, with low

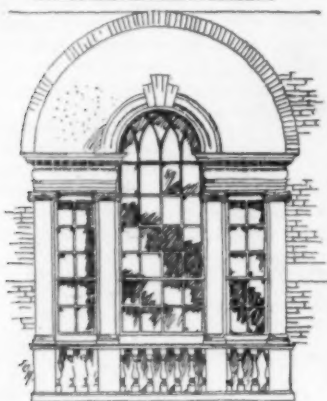


Fig. 56. From Chase House, 1770, Annapolis, Md.



Fig. 60. Carter's Hall, James River, Va.



Fig. 61. Pigeon-house, James River, Va.

napolis (Fig. 52), the axis of the front is well marked by the doorway of the first story, by a splendid window above and by a rich bull's-eye in the attic. A detail of this attic window is given in Figure 53. The slight projection of the middle part, with a pedi-



Fig. 57. Front Gate, Westover, Va.

ment over, is common in Annapolis. In this case, however, it is entirely unwarranted by the interior arrangements.

Ornamental wall pilasters or semi-detached columns never occur on these brick structures. The nearest approach to them is found under porches, where they are used as responds to the free-standing



Fig. 58. From Chase House, 1770, Annapolis, Md.



Fig. 59. Fence Posts, Westover, on James River, Va.

columns. Porches, however, are rare: in the earlier buildings they were entirely wanting. Some were added later, as the settlers learned



Fig. 62. Stable at Homewood, Md., 1780.

hipped roofs. Some of the earlier structures, as Westover, built in 1737, had very steep roofs. In a few instances the end walls were carried up with a huge chimney rising out of the ridge. The gambrel roof was not used at all, and the flat roof was exceptional. It was employed on the huge pile of Rosewell, three stories high and ninety feet square. The construction of this manor and a too lavish hospitality involved its owner in so deep a debt that his son and successor had to apply for permission to sell a part of the estate—the

English law of entail being strictly observed. Rosewell has since been standing tenantless for a century, no owner being wealthy enough to keep it up.

Dormers were not very common, and were but little varied in design. Balustrades were never used upon the roof and occur rarely anywhere. The roof covering was ordinarily of tin, standing-seam joint; slates and shingles were also sometimes used.

The entrances were treated, much as in the other colonies, with a flanking order supporting a pediment. Over the door there is usually a transom, but side-lights are almost entirely wanting. A

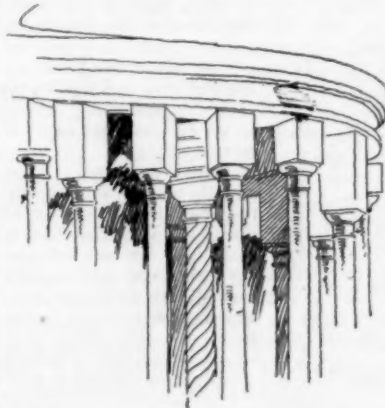


Fig. 63. Stair Balustrade, Carter's Grove, Va.

flanking order supporting a pediment. Over the door there is usually a transom, but side-lights are almost entirely wanting. A



rather ingenious variation of the shell hood is given in Figure 54, from Maryland.

Palladian windows were rare. The fine example from the Chase house (Fig. 55), once before referred to, is quite unique. Other

panels, though sometimes plaster panels were used. The ceilings were often decorated in delicate plaster relief, in a somewhat rococo style. The cornice was of many members, often with rich modillions. In the Chase house the frieze is decorated with a fine Greek wave motive.

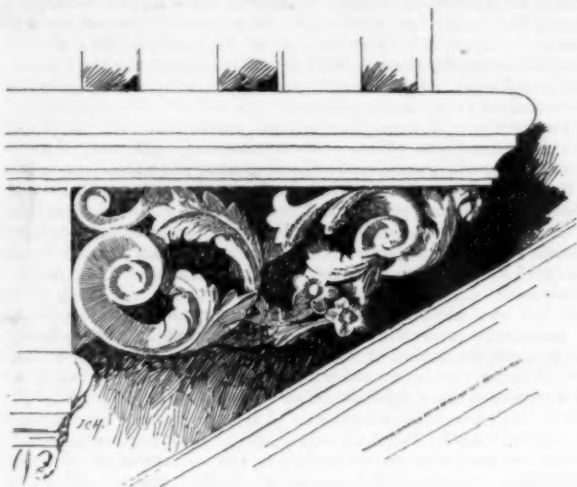


Fig. 64. Stair String, Carter's Grove, Va., 1737.

windows are very simple, usually mere openings in the wall with flat brick arches above. The two central windows of the Harwood house (Fig. 52) are exceptionally elaborate. The woodwork of the doors and windows, as indeed all the other wooden trim, was painted white so as to set off against the deep red of the bricks.

But little space can be devoted to the accessories, some of which are quite elaborate and well studied.

Westover, on the James river, possesses three beautiful wrought-iron gates. The best one of these is illustrated in Figure 57. Hardly any single feature could be cited better to illustrate the wealth and taste of its nabob owner. These gates were of course imported from England, all the handicrafts, especially in the South, being still in their infancy.

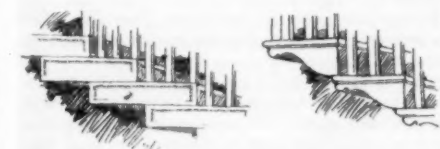


Fig. 65.

Wadsworth House, New York State.

Chase House, 1770, Annapolis, Md.



Fig. 66. Scott House, 1780, Annapolis, Md.

Figure 59, illustrating the tops of two fence-posts at Westover, shows the care and attention given even to very small matters.

Many gardens, especially in Annapolis, must have been splendid in their prime, laid out as some of them were supposed to be "after the Italian manner," with statuary, shrubbery, paths and sloping terraces. So, too, in the less poetic matter of outbuildings the charming dove-cote at Shirley (Fig. 61) shows its owner's careful consideration and preference for substantiality in all matters.

Here, as in New England, the halls were made into sumptuous features. That at Carter's Grove is twenty-eight feet wide, or one-third of the entire floor-area. A fine arch on wall columns usually divides the front part of the hall from the rear, which contains the stairs. These are in three runs, the steps broad and easy, with three balusters, each different, for every tread. The rail ends in a scroll at the bottom, with the last baluster, more elaborate than the others, spirally carved (Fig. 63). Mahogany was used in the best examples.

The walls were wainscoted in wood up to the ceilings in large

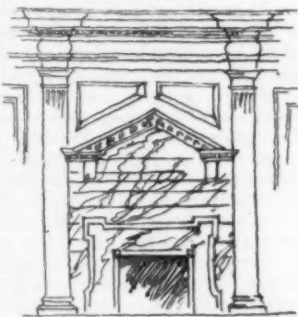


Fig. 67. Westover, Va., 1737.

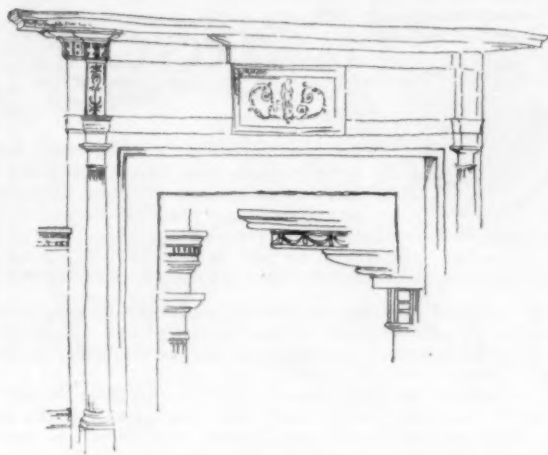


Fig. 68. Cazanove, Alexandria, Va., about 1806.

From these cool wind-swept halls two views could be obtained—in the one direction, down the terraces to the placid river, in the other, up the rising plantation to the wooded hills beyond.

The steps were in some instances of solid timbers projecting from the wall, each resting on the one below. A similar device, borrowed from stone construction, was used in one of the Colonial country houses in New York State (Fig. 65).

One might reasonably expect less of lightness and caprice, and

more of solidity and formality in the details and finish of a house with brick walls three to four feet thick than in one with a six to eight inch frame enclosure. This expectation is partly justified. The mantelpieces, many of them of white or variegated marble, were quite simple and Classic in design, as may be seen in Figure 67, a very beautiful piece of work. Croisettes and egg-and-dart mouldings seem to have been the main elements of design, some very elaborate rococo mantels, harmonizing well with the other details of the room, are found in Annapolis. Slender, graceful mantels in wood, with a wealth of hand-carved flutes and beads are by no means wanting. They are usually, as in Figure 68, further en-

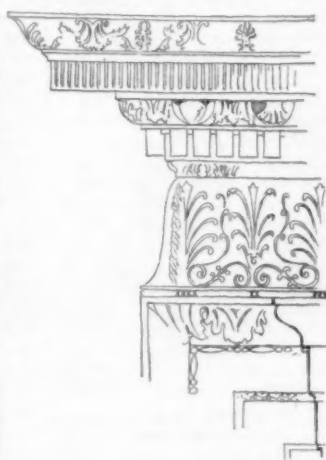


Fig. 69a. Door-head, Whitehall, Md.

riched by a putty decoration of delicate modelling. Pictured Dutch tiles do not occur—the cavaliers did not come to America by way of Holland.

The door and window trims are quite Classical. Often they show marked French influence, as in Figures 70, 71, which have very different merit in design. Figure 71, remarkably beautiful in itself, looks weak and inappropriate as the base of an architrave.

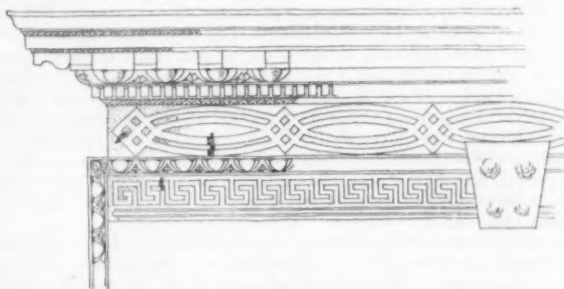


Fig. 69b. Mantel, Williamsburg, Va.

Niches, common enough decorative devices in Europe, occur rarely in Colonial work. In the upper hall of the Chase house are two which balance each other, at the head of the stairs (Fig. 58). The

niche was, however, commonly adapted to the useful purpose of a cupboard (Fig. 55). Similar treatment with shell carving occurred in New England (Fig. 18).

[To be continued.]



TWO NEW OFFICE-BUILDINGS, THE MARQUETTE AND THE FORT DEARBORN.—REFORM METHODS IN THE BUILDING-DEPARTMENT.—THE PEST-HOUSE WORK INFERIOR.—THE TEMPORARY POST-OFFICE AND THE LAKE FRONT.—THE ARCHITECT OF THE PERMANENT BUILDING.—THE BRICK-MAKERS' STRIKE.—JACKSON PARK IMPROVEMENTS.

THE month of May has as usual witnessed the opening to the public of quite a number of buildings, the two most noticeable among business blocks being named the Marquette and the Fort Dearborn.

The Marquette Building, already mentioned in these letters, is built of the usual steel construction. The exterior wall of the first story, so far as stone fronts are concerned, can scarcely be said to exist, the entire frontage being of plate-glass windows with the iron columns, marked by extremely plain terra-cotta piers, simulating brownstone. The main entrance, on Dearborn Street, is almost the only attempt at what is usually understood as architectural effect

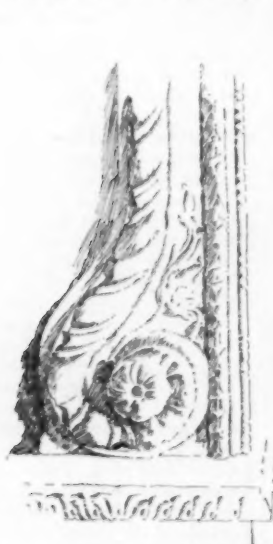


Fig. 70. Base of Architrave, Chase House, Annapolis, Md.



Fig. 71. Base of Architrave, Whitehall, Va.

and is decidedly imposing, being a very large Ionic portico, extending through the first and second stories. The shafts of the huge columns are polished colored granite, the caps of unpolished granite being very beautifully executed after the style of those of the Erechtheum, but their color, in comparison with the shafts and the general brown tinge of the building, produces a less satisfactory effect than would have been possible with some more harmonious shade of stone of a different kind. Also the terra-cotta entablature, being in fact only the regular band-course of the building, does not give the richness and prominence that could have been wished, nor the exact proportions. The city laws as to the projection of porticos beyond the building-line unfortunately have also prevented the expansion desirable in that direction, so that while the entrance will always be noticeable in our street architecture, yet it does not seem as if the public could obtain quite the full amount of beauty and artistic excellence to which it was entitled from such a really fine conception. Aside from this entrance the building is almost devoid of architectural interest on the exterior, in fact is a severe case of the Chicago office-building architecture, with few band-courses, each story exactly like the others and no apparent attempt to group the windows so as to obtain effective results in composition by this method of treatment.

The interior vestibule, after passing between the Ionic columns and through the front doors, is found to be a particularly striking piece of work, there being a rotunda two stories in height, while around the second-floor level is a high marble balustrade into which are set some of the most charming examples of pictorial mosaic-work ever brought to Chicago. The large panels represent, principally, scenes from the life of old Père Marquette, including his death, while the smaller panels are filled with portrait figures of other early explorers, coats-of-arms, wampum-belts, etc. The colors are most de-

lightful and the entire rotunda has become a thing of beauty. There are here always admiring visitors and certainly no recent office-building has begun to attract the general attention that this has.

The metal-work of the elevator-fronts, as well as the cars, is extremely satisfactory in design, while over each elevator-door in the rotunda is a bronze bas-relief, either of a noted Indian or early discoverer. These in themselves are so unusually artistic that one would rather expect them to be in an art exhibition than in a modern Chicago office-building. Certainly from an artistic standpoint this work marks a great step in advance.

The floors are of carefully designed mosaic, and add to the harmonious and artistic effect. From the large rotunda, flights of rather staring white marble steps lead to what is variously designated as the main floor, the banking floor, the first story, etc., in the endeavor to convince people, that going up one flight of stairs does not bring them to really the second floor. The building throughout is finished in mahogany, the halls wainscoted in marble and the hall floors laid in mosaic, so that the effect is decidedly rich. A closer examination is, however, frequently rather trying, for much of the work of the various trades shows that "haste" was evidently the watchword and the one by which the building was brought into the renting market of this season. As the mahogany is handsome, it makes many an office's furniture look rather shabby and will necessitate some expenditure on the part of tenants. The plan with its generous halls, abundance of light from rear courts, alleys, etc., lighting every hall and office, is certainly most satisfactorily studied out and contributes largely to the success of the building. It is needless to say that from several of the upper of the sixteen stories the views on clear days are fascinating. The beautiful lake lies before one, a veritable panorama, with the unequalled actual colors of nature. The vessels and steamers going and coming (which carry a tonnage greater than that of the entire shipping of Boston) form in themselves always an object of interest, but when is added to the harbor all the great Lake Front, the cribs, etc., the charm is something that really would quite overcome a draughtsman and certainly render work a drudgery.

The other office-building, now being occupied, the Fort Dearborn, has a much more satisfactory and architectural exterior, showing the result of study and thought.

Undoubtedly, a very high, narrow office-building is one of the most difficult of subjects to treat satisfactorily as to external appearance, and to make anything which shall harmonize with preconceived notions of architectural design. But even if the problem is a hard one, it scarcely seems a reason why a façade should receive no particular study, as is apparently the case in most of our high buildings in Chicago. Architectural elegance in design can usually be arranged together with the engineering necessities of construction, as is proved by a few of our own buildings and many of the high buildings in the large Eastern cities.

The Fort Dearborn is not, indeed, a building wholly satisfactory, possibly never could be, but the studied grouping of the windows, or architectural lines that produce the effect of grouping, have especially taken away from it that severely monotonous and engineering character so unsatisfactory when repeated in story after story with no band-course to speak of. At the entrance to this building are large engaged polished-granite columns, only two in number which are treated with composite capitals. The proportion of the opening and general method of treatment is not nearly as dignified or satisfactory as at the Marquette. The interior is comparatively simple and plain, offering but little that is new or particularly striking, in fact the general treatment of the exterior and its color, which is light buff, are the most attractive points to the public.

Of semi public buildings, quite a number of interesting ones have recently been opened to the public and will be considered in a future letter.

The recent spring municipal election now promises to result in a very material improvement in the method of work at the city-hall and among city employes. In the general stirring up which has resulted from a "campaign for reform" the building-department has been the first to feel the beneficial results. For the first time in years, the building-department has been placed in charge of some one recognized not only by contractors but also by architects, as a man fully suited for the place. For the present, at least, politics seem to have been largely banished from this office and a most incompetent, and frequently dishonest, set of building-inspectors have been obliged to retire from public life. Promise is made that the much abused and entirely disused ordinance relative to examination of applicants shall now be enforced. According to the city law only men are eligible to appointment as building-inspectors who have passed a satisfactory examination before a board composed of representatives appointed by the Fire Underwriters, the Chicago Builders' and Traders' Exchange and one of the labor organizations. Several years ago this board was for a short time in existence, but after examining nearly a hundred candidates and only accepting something like twelve or fifteen it was disbanded, as the aldermen discovered that most of these fine "workers" had failed to pass their examination and consequently an "order of council" was voted, authorizing the building committee to make appointments, thus, of course, entirely nullifying the ordinance. It is now promised by the new reform administration that this law shall be fully enforced and in its true spirit. To this effect, examinations have been recommenced and already some inspectors have been appointed who were



able to pass the examination and consequently do know the rudiments of building.

It is to be hoped that this method of obtaining competent men is not a passing spasm, but may become an enduring movement in the field of civil-service reform. In another department, in the course of the upheaval, the buildings constituting the new post-house that are being built for the city have been subjected to a little examination to see if plan and specification were being followed, and the results were quite in a line with the discoveries in other branches of municipal work. As yet only the foundations are in, but lower brands of cement than specified, and poorer grades of sand form the basis of decidedly inferior work, that does not by any means come up to the requirements of contract, while all excavations appear to have been less than called for. The contractors do not as yet seem to have made any more satisfactory explanation than that they did not suppose they would be held exactly to plans and specifications and the new Commission of Public Works insist (at present) that all work shall be made as called for, or the city reimbursed by the contractors' bondsmen. All of which the general community is pining to see done, but fears that the backbone of some one may become weaker after the first flush of the "new broom" period has passed, since as every one knows, it is no easy task to get a wall once built pulled down and put up again.

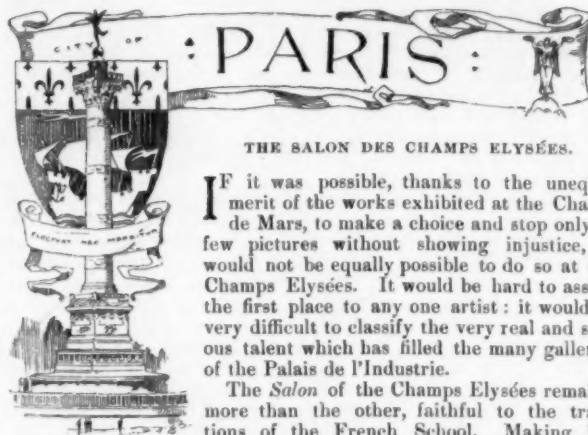
While on the subject of public buildings, of course, the new post-office is always a theme of considerable interest. After many promises and innumerable delays, the plans and specifications for the temporary building are now said to be actually ready for bids. Now, however, complications as to the use of the Lake Front have again arisen, objections having been made by parties having a permanent injunction, who insist they will enforce their rights unless certain buildings now occupying the ground are ordered torn down. As a result of this state of affairs the City Council, together with the newspapers, appears to be having an unusually virulent attack of the Lake-Front fever. All sorts of plans are proposed, discussed and even voted on, to the extent that the grand improvements contemplated threaten to deprive some of the military companies of their armories and several parties have been so unkind as to intimate that the aldermen of certain districts are no fonder of the militia than are their constituents and that all this longing for the beauties of the Lake Front is bosh, unless the armories go. Undoubtedly, however, some decided measure will soon be inaugurated for the permanent improvement and maintenance of a park on this land, possibly under the control of the Art Institute, which has signified a willingness to accept such responsibilities. It is very doubtful, however, if any thing will be done at present more than to lay out the general lines of improvement, since it seems now to be almost an assured fact that some sort of compromise will be effected and that the temporary post-office will be located there. This means an occupancy of several years, since the permanent building will not be rushed through as is usual with private enterprise.

The rumored appointment of Mr. H. I. Cobb as architect of this new and permanent building marks a new era in the history of our national architecture and is naturally of interest to the entire profession, as forming a precedent for future Governmental work. This appointment means for Chicago not only a building constructed with full knowledge of our local materials, methods, etc., but also a thoroughly modern one in all respects. Also every one hopes and expects that as an example of design it will do much towards putting the Government architecture on a thoroughly artistic and satisfactory basis and be at the same time a model to which the city and profession may point with pride. As intimated in a previous letter, this method of appointment was legally accomplished in a round-about way and effected by creating what is officially known as the "Chicago Division of the Supervising Architect's Office."

Although very few of the contractors are yet crowded with work, still it has been judged an appropriate time by the brickmakers to try as much as possible to put a stop to such jobs as are under way or at least shake the feeble boom. To accomplish this a formidable strike has been inaugurated by the workmen employed in the brick-yards and all the union brickmakers have been called out. At the same time the Bricklayers' Union is said to have declared a boycott on all but union-made bricks so that there is the prospect of considerable friction before actual settlement, although it is naturally improbable that the fight will be carried on all summer, as both parties now stoutly claim. In fact, even now, the owners of the largest yards are said to be in favor of conceding everything, but the numerous small firms object. Should the strike continue for a week it is claimed that the stoppage in building operations will throw from fifty to seventy-five thousand men at once out of employment.

An echo of the World's Fair comes to us in the shape of extensive improvements at Jackson Park where the great exhibition was held. The Board of South Park has just received \$80,000 from the wrecking company for the World's Fair buildings. This money the commissioners are about to lay out in improvements on the Park and on the boulevards leading to it. The plan for this improvement, before spoken of in these letters, as being made by Mr. Olmsted, are to be carried out as far as possible and the scheme of beautifying the place seems a very attractive one, worthy to follow as a sequel the enchanting picture of the place, as we saw it two years ago, which will live in the memory of so many. At the north end where the classic Field Museum stands, the landscape will follow the more formal and severe lines of the structure, but reaching southward the drives

curve and twist around Wooded Island and the lagoon, till with a final sweep at the southern extremity they reach the top of a little eminence overlooking the Convent of La Rabida. The gilded Liberty still stands looking westward and while no peristyle will serve as a background, a beautiful drive directly on the water's edge will follow the curve of the shore from the long pier behind the statue to the northern limits of the Park. Fine greenhouses are to be erected near the Museum, and the floral display will centre around that point, while certain tracts of land in the vicinity of the site of the Manufactures Building are to be reserved for tennis-courts, ball-grounds, etc.



IF it was possible, thanks to the unequal merit of the works exhibited at the Champ de Mars, to make a choice and stop only at a few pictures without showing injustice, it would not be equally possible to do so at the Champs Elysées. It would be hard to assign the first place to any one artist: it would be very difficult to classify the very real and serious talent which has filled the many galleries of the Palais de l'Industrie.

The Salon of the Champs Elysées remains, more than the other, faithful to the traditions of the French School. Making less search for the strange and eccentric, it pushes study farther, draws and paints more seriously, and without desiring before all else to establish a comparison between the two, it can only be confessed that the Salon des Champs Elysées makes fewer pretensions. I have only one complaint to make against a great number of these artists—they paint too large subjects. The necessity of attracting attention in this huge picture-mart forces them often to treat at a scale larger than life-size some subject which would be wholly charming on a more modest canvas. This complaint can be reiterated every year, but this year it must be voiced more insistently. One thing is beyond dispute, and that is the superiority of the portraits and landscapes. There are so many that are good that it is embarrassing to particularize. In the same way as regards other classes of work I must commit unintended injustice by omitting reference to many good things, for the full space of this issue would be none too much to make brief mention of all that is good.

On entering, the eye is caught by an immense canvas signed by Jean Paul Laurens and destined for the decoration of the Museum at Toulouse: The subject is the famous siege of Toulouse by Simon de Montfort in 1218. "The besieged are digging trenches outside the ramparts. They rear bretesses well protected. On the ramparts carpenters are building double hoardings. . . . Everybody, citizens, peasants, servants, women, children work eagerly to fortify the city." [Viollet-le-Duc.] Such is the incident depicted in this big painting, the archaeological perfection of which gives it the appearance of being a colossal illustration for Viollet-le-Duc's "Dictionnaire," from which I have just quoted. The painting, excellently composed, shows us a crowd of workmen in the midst of a mass of scaffolding, the perspective of which better indicates the planes than does the painting. The tonality—rather charcoally—is lacking in proper effect of values, and the smoke pouring out of a smithy chimney throws over the canvas a black and dirty streak that is very disagreeable. But how can such a work be judged at an exhibition? Once more I repeat, such things should be judged only when in place.

M. Gervais is the first one we must charge with giving useless dimensions to his subject, a fine painting representing "Maria de Padilla as she leaves her bath." The chronicle has it that it was the fashion that when the beautiful favorite bathed, the king and his courtiers should accompany her. The supreme act of gallantry on such occasions required that cavaliers should quaff a glass of the water in which their dames had bathed. So "risky" a subject as this did not call for treatment at a scale larger than life. The artist was probably carried away by the desire to exhibit the dexterity with which he could paint female nudity. In this he succeeds, for the body of the favorite is superbly painted as she stands naked, gazing somewhat scornfully at the king as he sits close by, while two ladies-in-waiting offer her her clothes and jewels. A little farther away the courtiers are sipping water dipped from the fountain's basin whence she has just emerged. The defects of this painting are that it lacks atmosphere and a discrimination of planes. Taken individually, the personages are well studied but they do not appear to be standing out in the sun as seems to be their real position as indicated by the shadows of the architectural accessories.

M. Csók shows a great canvas of museum size, a horrid scene: Elizabeth Bathori, Queen of Hungary, amusing herself by torturing her poor servant-maids, whom in mid-winter she has caused to be cast naked into the snow in one of the court-yards of her castle. The subject is painful, but the picture is good.

The painting by M. Roybet is better, at least one feels pleasure

while looking at it. This artist advances from success to success, but this year he has dropped his inn-keepers' daughters and drunken soldiers. His "Saraband" takes place in a fashionable world: a gentleman and his wife, richly dressed, are teaching their children, exquisitely attired, to dance the saraband, the accompaniment for which the father picks on his guitar. He, clad in black and wearing a large felt hat, is seated on a table while his youthful wife watches from her armchair the movements of the white-headed little dancers. The setting of this seventeenth-century scene is, as has sometimes been said, a veritable Terburg interior. Nothing about this vigorously painted picture has been slighted. The man's hand is a real masterpiece of drawing and modelling—broad and without minute detail. It is a fine piece of work.

M. Boutigny demands attention for his fine military or rather historical painting, which represents an incident of the revolt of Pavia. Beneath the vaulted entrance-gate of the town Bonaparte's grenadiers are standing with torches ready to put flame to the town. In the foreground, with folded arms and raised chin, Bonaparte listens to the magistrates and priests who are begging him to refrain. The picture is well composed and boldly painted—it would make a good subject for a public gallery.

The memoirs of Baron de Marbot have inspired many artists since their publication. M. Dawant has in them found the subject of his very pretty little picture: "Marshal Lannes halting at the Convent of Polten," while the nuns cluster about him and his aide-de-camp as they sit at a well-furnished table. More nuns in the background peer curiously from the half-lighted staircase to examine the two soldiers. It is a charming and discreetly humorous picture.

M. Detaille is always looked for with interest. This year he exhibits a great canvas which represents, life-size, their royal highnesses the Prince of Wales and the Duke of Connaught in full uniform on horseback. The two are presented front face, the Duke looking in the direction indicated by the Prince's extended arm. Behind, marching along a road on a lower level, defiles a column of soldiers. Elaborately and conscientiously detailed, the painting is rather hard and "official," but the horses are superbly done.

Since officialism has been mentioned, it is the proper place to speak of Bonnat's portrait of M. Félix Faure, President of the Republic. Standing, hat in hand, with waistcoat too white, and *cord-on* of the Legion of Honor too red, his figure is detached against a background of a very disagreeable mixture of colors. As a painting it is brutal, but the head is extraordinary for its relief and life-likeness.

Every one can recall the prodigious success of Munkacsy's "Christ before Pilate," but his "Christ crucified" this year will not secure the same admiration. Christ, somewhat harsh of visage, is detached against a heavy, inky-colored sky, but in the group of women weeping at the foot of the cross are perceptible some of the qualities that were to be found in "Christ before Pilate": it is a sombre painting. More sombre yet, blacker, is Munkacsy's second canvas, "Before the Strike," where at a workmen's meeting he shows us well-studied types—from the vociferous threatener to the undecided doubter.

After this painting, which smacks of bitumen, it is a relief to rest and refresh the eye before the fresh, delicate and luminous painting of M. Raphael Collin, whose young girl leaning on a window-sill is a marvel of youthful charm. There is more in this simple little picture than in the grand affair of M. Henri Martin, who has indeed got sunlight into his fragment of the decoration for the Hôtel de Ville by a painfully elaborate method of hatching and stippling. We shall see how it looks when in place, but here it is unqualifiedly disagreeable—yet there are people who admire it!

Purely imaginative works are rare, but there is one very curious one, by M. Adrien Demont, called "The Danaides"—"cast into Tartarus and condemned to eternally fill a bottomless cask, the water as it dropped, lighted by the flames of Phlegethon, flowed red as blood." M. Demont has treated the subject in a fantastic manner: in the background the lurid glow of the river; the maidens toiling painfully over the rocky path which winds up to the cask—here wrought in the rock itself; a stone sphinx dominating the scene in the middle distance. The surrounding cliffs and rocks are tortured into suggestions of skeletons and fantastic monsters. It is a strange and nightmarish vision that indicates the artist's possession of a vivid, if disordered, imagination.

M. Brouillet exhibits a sensational picture, "Vaccinating a croupy Child at the Hospital Trousseau." The doctors and nurses, all clad in white blouses, surround the bed of the little invalid, who looks at them out of a pair of quiet and innocent eyes: it is a good painting and well studied.

But we have not yet done with decorative painting, for MM. Bonis and Vauthier must be noted. The first, under the ill-comprehended influence of Puvion de Chavannes, ventures on decoloration and mistiness: his naked runners are barely indicated and what would make an able sketch is as a finished work quite insufficient. M. Vauthier's work does but point the moral of this statement. His "Fête de Bagnolet," for the *mairie* of that town, is precise in drawing, while the composition as a whole is clear in color. This festival of the people, gay with flags, swings, merry-go-rounds, Venetian lanterns, etc., is well grouped, is amusing and will certainly look well in place.

Here and there, after passing by many things of interest, we might stop before the portraits by MM. Edouard Fournier, Henner, Sini-

baldi, Doucet, Paul Dubois, Jules Lefebvre, Benjamin-Constant and also at the landscapes, excellent amongst many that are good, of MM. Pointelin, Harpignies, Gagliardini, Le Liepvre, Quignon, Rigolot, etc.—there are all too many of them.

M. Brispot is an artist who is always sincere: his "At the Barber's" is a clever study of village manners, and the peasants who wait their turn, seated at the doorway, have been shrewdly observed. M. Debat Ponsan is another good artist, and skilfully interprets La Fontaine's fable: "Two cocks lived together in peace, a pullet came to join them and then were the flames of war lighted." In this case the cocks are two sturdy peasants who are wrestling on the floor, while the cause, a peasant girl, looks on with no very apparent interest.

This year the *gamins* whom M. Bail usually shows as rubbing brass kettles in a kitchen, with one or two cats for companions, are amusing themselves with blowing soap-bubbles. The background is dark, and the bubbles are so skilfully painted that one halts to see them burst, while the expression of the "kids'" faces is most amusing.

"L'Absinthe," by M. Maignan, is a "literary" subject—the aim, doubtless, correct and moral—which is difficult to render with the brush: a young man, with a besotted face and a sickly grin, yields his head to "la Muse verte" who clasps his forehead with her hands. In spite of the inevitable difficulty of such a subject, M. Maignan has succeeded in showing his talent by his treatment of it.

M. Rochegrosse after his venture into the field of great painting, which won him much applause, has fallen back into pettiness. His "Babil d'Oiseaux" shows a group of Oriental women who are certainly chattering as loudly as the birds who fill the great aviary behind them. As a work of patience there is more art in "The Bibliophiles" of M. Tito Lessi, which recalls Meissonnier by the minute detailing of the figures, the costume and accessories. A proof that size adds nothing to the interest of a good painting is to be found in the manner one is affected by M. Da Molin's simple panel of heads of a dozen half-starved beings. "Each Age has its Pleasures" according to M. Chocarne-Moreau, who each year by his amusing pictures gives us relief from the mournful and morose canvases there are so many of. Here, while a *bonne* is chatting with a soldier, some *gamins* are filling his shako with sand.

M. Gerôme, many of whose pupils are now talented artists, allows himself to be too often surpassed by them. His "Prayer in the Mosque Caid Bey" only remotely recalls his earlier work. "Hope still remains invincible," by M. Gabriel Ferrier, is a brilliant piece of work. On a high-backed throne, of which the style is unfortunately heavy and complicated, is seated a youthful queen whose eyes are turned towards a star which for her symbolizes Hope. At her feet, heaped pell-mell, lie all that she has lost, all that have deceived her: the ruin of her illusions symbolized by a royal crown, a broken lyre, a torn book-of-hours, and mid withering flowers the lifeless body of Love himself. The composition is good. Stuffs, jewels, gold, pearls are scattered about in profusion in a very rainbow of color, yet all is harmonious.

Little space is left for sculpture and architecture. M. A. Mercié has a great success with his "Joan of Arc" which has somewhat the importance of a group and is intended to be a national monument at Domrémy. The "Heroine" still has much attractiveness for sculptors: almost all have been tempted by this enticing subject and the *Salon* contains no less than four Joans of Arc, one of which by M. Paul Dubois is ahorseback. But let us begin with Mercié's, for his work is the best. France, vanquished, but still standing and covered still by a mantle that is slipping from her shoulders, leans upon the simple village maid Joan who, under the impulse of the voices, has come to raise once more the sword France has abandoned. In one hand, outstretched, she holds the sword, while with the other she seeks to still the beatings of her heart, while her face simple yet strong in faith is turned toward Heaven. The aspect and gesture of this group can be described, but it is hopeless to try to express the sentiment conveyed by the drooping figure of France, discouraged and nerveless, and by the confident and resolved Joan, upheld by her belief. It is a very "personal" work and is a relief from the commonplace and classic Joans going into ecstasies on foot or horseback. In comparison with that by Mercié, the Joan by M. Paul Dubois suffers. The execution is perfect, even too perfect, for this bronze equestrian statue interests and impresses one more by the minute exactness of the costume and armor than by the sentiment or feeling which the group exhales. One can count the links in the coat-of-mail, one can admit the archaeological knowledge of the sculptor and then place the statue at the main entrance to a museum of artillery.

For the new Museum at the Jardin des Plantes, to the decoration of which our best sculptors are invited, M. Frémiét shows this year the plaster of a great bas-relief which is to be executed in bronze on a marble background. This magnificent piece of work represents the combat between an orang-outang and a Borneo savage. The beast, from whose wounded side the entrails protrude, grasps in clenched fingers his gasping and half-strangled enemy, while a smaller simian looks on impassive. It is a superb piece of work and the impression of realism conveyed is intensely dramatic.

M. Bartholdi exhibits a colossal group for a monument at Basle which is to be erected as a souvenir of the welcome that Switzerland extended to our conquered troops. Switzerland is holding her protecting shield over the outworn Alsace, and the angel Charity



adds point to a scene which is fraught with a fine dramatic sentiment.

Mention must also be made of a fine marble bas-relief of perfect workmanship, exhibited by M. Puech, who achieved so great a success last year. His "Vision of St. Anthony of Padua" this year is a fine expression of faith. Other works of note are M. Guilbert's "Sappho," a tinted marble "Susanne," by M. Barrau and a proud "La Rochejaquelein" by M. Falguière.

As to architecture, there is little to be picked out from the great mass of School projects. This sort of thing is very wearying, and it really seems hardly worth while to show over again the relics of a lot of gone-by competitions, Opéra comique, Exhibition of 1900, Asile de Ville Evrard, etc.

More interesting is the restoration of the "Dance of Death," by Nicolas Manuel at Berne, which is here shown in two dozen water-colors by M. Eschbaecher. Interesting also are the restorations of XVI Century mural paintings in the Cathedral at Amiens, the curiously archaic character of which M. Lafillée has admirably preserved.

#### A NORWEGIAN HOUSE IN ENGLAND.



DUN EREVILLE, MONTREAL

A FRIEND of mine in Devonshire, England, being compelled in the course of last year to build a house, and finding that the estimates submitted to him for plans of the usual kind exceeded what he was willing to spend, bethought him of what he had seen of houses in Norway. It so happened that he had rented a salmon river in that country for several years, and circumstances had caused him to see more than English sportsmen commonly see of the domestic life of the well-to-do class. He had been particularly struck with the comfort, elegance, and notable cleanness of their houses, with the equable temperature that was preserved in them in spite of a climate liable to extremes of heat and cold, and also with the freshness, airiness, and general pleasantness of the rooms. An application to an architect in Christiania brought him several plans, one of which happened to be the plan of a house in Bergen, which he had inspected and admired. This plan, after a few modifications had been made in it, was adopted. An estimate and specifications were then obtained from a builder in Christiania, who undertook to erect the framework of the house, to pull it down, and to deliver the materials duly numbered and prepared for transport and reconstruction alongside a ship which the purchaser was to charter. The order for the house was sent in January, and within three months it was ready for transport. Some delay was incurred in getting a vessel, and it did not leave Christiania till May 18th. A tedious voyage further delayed its arrival in England till the same time in June. It was then conveyed by railways to its destination, and on June 28, the work of re-erecting it was begun. Early in the month of December it was ready for occupation, though owing to the dampness of the Devonshire climate it was found expedient to delay until the spring the putting on of the outer shell.

While the house was in course of construction at Christiania, certain necessary works of preparation had been going on in England. The cellars had been made in the usual way, a stone wall on which the wooden structure was to rest, rising about four feet from the ground, was built, and the brick flues of the house had been in part erected. Extreme accuracy had to be observed in reducing the "alen" of the Norwegian ground-plan to English feet: it would be a disastrous mistake to construct foundations which your house would not fit.

The walls are made of pine wood about 6" thick, the interstices of the logs being filled with oakum, and the whole surface being plastered with a mixture of cow-hair and lime. Outside the main wall there is a shell of wood, which is protected with paint against the action of the weather, and again inside there is another shell, which serves as a panelling to the rooms. By staining and varnishing this a good effect is produced. The cornices are carved by the use of the riband saw, in devices of excellent taste. It should be noted that neither paper for the walls nor plaster for the ceiling is used throughout the house. It is important to observe that everywhere the logs of timber are placed vertically, an arrangement which adds somewhat to the expense of the building, but which, as the contraction of the wood in drying is not lateral but vertical, prevents the unevenness so often to be observed in the woodwork of English houses.

To avoid the resonance which might be expected in a house so constructed, dry sand to the depth of four inches is placed between the ceiling of the cellars and the floors of the ground rooms, and again between the ceilings of these and the floors of the rooms above.

In addition to this, the floors of both stories of the house are laid with deals two inches thick, a mill-board being placed under each, with the effect of thoroughly deadening all sound.

The house which presents externally the appearance of a handsome villa residence, brighter, indeed, in color than we commonly see in England, is an oblong of about 74' by 56'. On the ground floor, besides the kitchen with its offices, butler's pantry, front and inner hall, there are these principal rooms: Drawing-room, 29' x 16'; second drawing-room, 24' x 16'; library, 16' x 12'; dining-room, 24' x 20'; business-room, 16' x 14'; ante-room, 12' x 12'. All the rooms on this floor are 13' in height. On the first floor, which is 10' 6" in height, there are: Day nursery, 26' x 13'; night nursery, 13' x 12' 6"; bath-room, 15' 6" x 13' 6"; bedroom, 24' x 21'; ditto, 24' x 21'; ditto, 21' x 15'; ditto, 15' x 14'; ditto, 15' x 13'; ditto, 22' x 11'. All these are furnished with stoves. There are also two wardrobe-rooms, each measuring 15' x 13', one of which has a stove, and may be used as a bedroom, and a linen-room 14' x 7'. It may be observed that there is room and opportunity for constructing attics in the roof, an addition which may be the more easily made owing to the circumstance that the slates are laid not on laths and battens, but on panelled wood.

Now as to the cost. The stone foundation-wall cost \$300; the builders' estimate, including sixteen stoves, doors, window-frames, door-handles, locks and other fittings, amounted to \$4,385; the sea-freight was \$1,920, to which something must be added for carriage by railway; a fee of \$560 was paid to the architect, and to these sums must be added the cost of window-glass, slates, etc. The total cost will be something under \$10,000. The estimates previously obtained for a stone house containing about the same amount of accommodation, had reached the sum of \$23,000; extras, an important item in building expenses, not being included in the amount.

Probably the first question which every reader will ask is this: "But will not a house of wood be especially liable to fire?" That houses of wood generally are so liable is certain, but it is possible that proper precautions taken in their construction and management may very materially reduce the risk. A practical proof that some such result may be attained is found on comparing the Norwegian with the English charge for fire insurance. In England, the rate of an ordinary risk is 1s. 6d. per cent; in Norway, it is one dollar (4s. 6d.) per thousand dollars, or 2s. per cent; an excess not indicating a much greater damage, and, in fact, easily to be accounted for by the smaller amount of business transacted by the Norwegian fire-offices. One fertile source of danger is removed by the total separation between the flues and the rest of the building. That common cause of fire, the beam heated by too close proximity to a fireplace, cannot exist in a house constructed as has been described above. Safety is also provided for by the substitution of stoves for the grates commonly used in England. When we speak of stoves, however, it must not be imagined that the Norsk stoves are of the kind called the "close" stove. In the principal sitting-rooms, they use them so constructed as to allow the luxury, which nothing but sheer necessity will make an Englishman relinquish, of an open fire. At the same time, it is evident that such a house having once taken fire would burn very rapidly and would be completely destroyed. It would be wise to provide ready means of escape for the inmates. Another obvious precaution would be not to raise such a house to any great height, or certainly not to use as a sleeping-room any chamber that might be constructed above the first floor. Doubts about the durability of such a structure may be more satisfactorily disposed of. The climate of Norway may be supposed to be more trying than that of England to wooden buildings. Not only are there greater varieties of temperature, but the average rainfall is higher than in England. At Bergen, for instance, the average is eighty-nine inches—more, certainly, than falls in any English town. Yet as a matter of fact, wooden erections of considerable antiquity are not uncommon in the country. Dwelling-houses may frequently be seen there, which, though very old, appear as sound as when they were first erected, and it is certainly true, that whether old or new they do not need the incessant repair which in England so considerably increases the total of a householder's rent. But whatever may be the age of Norwegian dwelling-houses—in England there are few which are as much as two centuries old, and of these a considerable proportion are of wood—the churches afford incontestable proof of the durability of wooden buildings. The church at Hittedal—to mention two only out of the many instances which might be cited—was built in 1300, and that of Fortundal is said to be eight hundred years old. These figures may possibly be exaggerated, but there are certainly gigantic pieces of timber in this structure whose history may be traced back for many centuries. These timbers are in the interior of the church, they are not painted, and they appear as fresh as if they had been cut down a year or two ago, no trace of worm or dry-rot being observable in them.

To sum up. It seems that an English purchaser can import a house from Norway for something less than half the sum which it would cost to build one in England in the usual way. It appears, also, that this house may easily be made of handsome appearance, both within and without, wood being more susceptible than either stone or brick of an ornamentation which is at once tasteful and cheap; that it will be somewhat less liable to fire, but pretty certain should fire once lay hold of it to be rapidly and totally consumed; that it will be cleaner, will need less repair, and will in all probability be equally durable.

A. T. SIBBALD.

## THE ROYAL ACADEMY, LONDON.

IN a collection of 1,713 works of art, there ought to be a few noteworthy ones—and so, naturally, there are. But think of this multitude of pictures!—there are but few *et ceteras*: sculpture, architecture and engraving show but a tithe of the exhibits. Think, too, of the outside multitudes, crushed, snubbed, and crowded out for want of space! Think also of the crowds at minor shows, and we may obtain some idea of the ever-increasing flow of pictures produced in this great city and small kingdom; and perhaps also, some faint notion of the heart-burning now prevalent amongst some hundreds and thousands of the intellectual few. With sincere thoughts of sympathy, let us pass on and examine some of the show, taking the pictures, generally, in the order in which they are hung.

Mr. Gotch's "Death, the Bride" arrests one's attention by its sober, perhaps rather too sober, color—it is sombre; but so is the subject. Yet the tones are somewhat dirty in hue; but no one can look at the picture of this sad-faced woman clad in a black crape veil and wreath of white poppies, standing apparently in a bed of colored poppies, without feeling that the painter is an artist with a most fertile imagination. By the way, it generally happens that at a large picture-show some prevailing idea seems to have flitted through the minds of many artists. One year it is cats, another boats, another babies or puppies. Well, this year it seems to be Death and Poppies—there must have been a good crop somewhere—I mean of the flowers—although the influenza was also prolific and helped the work of Death.

Sir John Millais has certainly gone back to his former manner. His "Speak, speak," attracts much attention, and worthily, in spite of its somewhat melo-dramatic tone; but the painting and management of candle and moon light are masterly. "S. Stephen," lying dead, does not strike one as dignified or worthy the theme.

Mr. John Sargent has not been so happy this year as last—were his sitters unsympathetic? "Mrs. Ernest Hills" in black, trimmed with white lace, cannot fail to make us draw comparisons with Velasquez's treatment of the same in the portrait of the little "Infanta" now on view at Christie's salesrooms. In the latter picture a few touches produce the effect of a lace collar—one point only has any pretension to a design; and yet, walk away six yards and there is the lace in detail—one knows its exact style and name. Here is the perfection of painting. The crowd may say, it looks unfinished; but is not a painting finished, when no more need be done to it? If six touches can do it, why labor in putting in sixty? Mr. Sargent's lace is otherwise. No part of it is left in mystery, and although, perhaps, of great value, it has the effect of braid-work imitation. Much happier is this painter in his portraits of Mr. Coventry Patmore, vigorous and living—but the long-coated youth, dressed for all the world like the little men in the Noah's Ark of our childhood, is a veritable masterpiece. Mr. W. Graham Robertson and his descendants have here a portrait to be proud of. He stands erect, with the left hand on a walking-stick, and the right hand upon his hip. The coat is black, the trousers gray; a white poodle's head is seen just peeping out from the corner. Such is the scheme of color—brown, gray, black. But observe in what a masterly fashion these sombre hues are relieved—the handle of the stick is of jade, and the dog wears a yellow bow. Here is a beautiful harmony—the dull grey-green of the jade, and the yellow ribbon. Many people will call this portrait eccentric, ugly, dull, and so on: it is, veritably, a fine masterpiece of sober coloring.

Another notable work of qualities rarely, too rarely seen in our galleries, is Mr. Jameson's "Assegai-making, Mashonaland," a party of blacks squatting on the ground. The management of the sunny background, and the light striking upon the dark skins of the men, is most clever.

Mr. Fantin-Latour's flowers are always beautiful, although a passing visitor "does not care for flowers"—painted, at least, let us hope. But cannot she "care" for the truth with which they are rendered, the beautiful color, and the skilfulness with which they are arranged?

Mr. J. W. Waterhouse's "S. Cecilia" is another lovely arrangement of color. The saint is sitting sleeping in front of her organ. An angel on each side soothes her with the sweet notes of a violin; are they always there to form a heavenly trio when the Saint kneels on the beautiful cushion at her instrument? The locality is an Italian terrace; the surroundings, Italian pines and an Italian sea. The ships are primitive, but far more picturesque than those of our own day—they recall the vessels of Ulysses's fleet according to Pinturicchio; indeed, the whole composition is based upon early Italian art:

"In a clear walled city on the sea,  
Near gilded organ pipes . . .  
. . . slept St. Cecily."

Mrs. Flora M. Reid has for some time been showing us glimpses of the peasant life of Flanders, more especially of Bruges, where the scene of her "Last Sacrament" is laid. The quay by the bridge of St. John Nepomuck is the spot chosen as a background for the aged priest and his acolyte. The market-women are grouped on each side, and the *Beffroi* is seen in the distance through the twilight, the picture being no small success in illustrating the poetry of common things.

Mr. Albert Goodwin still paints unknown cities—to the mass of us. Who can say whether his idea of the "City of Destruction" be

truly delineated, or whether old Martin was the more correct? Surely, the common events of life are more interesting themes for mortals than the unknown precincts of Heaven or Hell!

Mr. Stanhope Forbes gives us a "Smithy," for all the world like that of old Barker, in tone and feeling. There was a time when this painter cheered us by his color and his fisher-folk.

Mr. Herkomer sends several yards of canvas, which are judiciously placed at the side of one room, so that all persons approaching the gallery from the entrance may be deluded into thinking these rustic gentlemen, sitting up in carved oak stalls, are veritably occupying real benches in a real room. Only: how about the little paste-board-gabled fifteenth-century houses which appear through the lattice-windows? Were windows absolutely knocked out here, they would command a view of a little dull street opposite the back entrance to Burlington House. Well, all visitors' imagination, or rather, realism, may not go so far as this. But is there any interest to the ordinary British subject in a composition which has been presented by Mr. Herkomer to the Town Council of Landsberg? Is not Landsberg to most of us even as Little Pedlington would be to an American or a Frenchman? Imagine sending to a World's Fair, or to a *Salon*, a picture of the Mayor and Corporation of a small provincial English town? It is truly a *tour de force* (not the cardboard streets seen through the windows); but we all know what Mr. Herkomer can do, and if he had told us this picture had been painted for Landsberg, we should have believed it, and have commended him for his skill, without seeing it: or, why not have taken a gallery for a one-picture show? Not being skilful in arithmetic, I cannot say how many of the "crowded-out" might have been hung on this wall, but a considerable number of largish pictures, surely. Sorry am I, that the fineness of the day had not given me the opportunity of measuring the space with my umbrella.

Mr. Somerscales's "After the Gale: taking to the Boats," is a wonderful piece of sea-painting—that deep-blue water with a rolling swell which one so often observes after a storm. The sky is bright, and the sun strikes the torn sails of the ship as she settles down to her last home.

Mr. Brangwyn is original in the treatment of "Rest"—somewhat spotty, perhaps. It is a curious thing how little this year's show seems to have been influenced by the various modern movements. Where are the Purple people? Where is the Chessboard style of technique, otherwise called the Glasgow School? Where are the Burne-Jonesists?

All seem conspicuous by their absence. Mr. Dudley Hardy shows us some work that makes us all the more lament his pot-boiling Black-and-White vulgarities. Is not this another phase of the unemployed problem? the necessity of a clever artist lowering himself in order to live? For I presume Mr. Hardy would prefer painting such pictures as I have seen from his brush, to perpetuating the style of illustrations which unfortunately bear his name. We want, as Lord Rosebury said, the other day, some State recognition of art. They have it in France, where a clever man is bolstered up by the State until the Public opens its eyes. We have a fund in England which was, I believe, intended to be spent in the same cause—the Chantry bequest. It was left by the sculptor to be administered by his fellow-Academicians, according to their lights, for the encouragement of art. Last year, I think, a small amount was given for Mr. Tuke's picture. This year Sir John Millais's "Speak, speak," has been purchased, for much or little, who can say? But one would not class Sir John among the rising painters who require monetary encouragement. Nor, let us hope, are Sir Frederick Leighton, Mr. Hook, Mr. Yeames, and other notable Academicians, especially necessitous artists requiring charitable aid.

Miss Emmeline Halse is one of the many women this year who exhibit clever works, her little statuette of the "Unwilling Model" being especially so. It is a fat little child, pettishly hugging itself and frowning—the type of that sort of creature which is the despair of the painter, the child who must "sit," and wont "sit." "Music and Dancing"—low-relief panels in silver for the doors of a cabinet, by Mr. George Frampton, are very beautiful examples of this kind of sculpture. But why has Mr. Hamo Thornycroft followed the fashion of skirt-dancing in his "Joy of Life," which is so terribly suggestive of Canova and quite unworthy the sculptor of the Trafalgar Square statue of General Gordon. S. HANAS.

## BOOKS AND PAPERS.

SOME weeks ago we published a rather interesting extract from the Charleston, S. C., *Sunday News* which gave some account of the ornamental ironwork that is, as the writer alleged, to be found in unusual abundance in that city. The description was fairly enticing, but we imagined that, like many newspaper contributors, the writer was drawing quite as much on his imagination as upon facts, and so swallowed what he said with a proper allowance of salt, and thought no more about it until we had before us the results of Mr. Soderholtz's recent photographic trip to South Carolina in search of more illustrations bearing upon the fascinating subject of Colonial architecture. But amongst the subjects he



selected for record we now find several plates which exhibit examples of wrought-iron work of very unusual excellence of design and workmanship, which fully bear out the statement made by the newspaper writer. By the testimony of these plates, the workers in iron devoted their attention not so much to balcony railings, brackets and stair-rails as to rather monumental gates, and this leads us to suspect that the growth of the industry was due to a whim of fashion, pure and simple, and what fashion demands is absolutely certain to be provided. In all probability some wealthy resident at some fairly early day imported a pair of gates which became the envy of all similarly wealthy citizens, until some one of them had the happy thought of importing a skilled ironworker. Him once secured and contentedly established, it was an easy matter for any one who wished a pair of gates to procure them in due time. This supposition, while it accounts for the mere substance of the gates, does not account for their form. It hardly seems likely that any merely skilful artisan could have been responsible for the design of these gates, which is very varied, very genuine and extremely graceful and well-balanced in proportion. The gentlemen of Charleston were, it is supposed, men of unusual refinement and considerable education in matters of art, as all their surroundings that remain to us clearly establish, and there must have been amongst them either dilettanti of unusual force, or else several architects and artists of thorough training who could direct the skilled ironworkers until, through stress of repetition, these had themselves become something more than mere mechanics, artists in fact, as truly as Quintin Massys. But fashion lay at the root of the whole matter as it does lie below most of the progressive movements we detect in these days. It would, indeed, be a safe prediction to express the belief that a similar eruption of monumental metal gates will declare itself in Chicago in consequence of the erection on the Lake Shore Drive of the great gateway that formed so imposing a fragment of the German exhibit at the World's Fair.

Gates imply gate-posts and as gate-posts capable of sustaining metal gates must be of masonry, they in turn imply walls also of masonry, and so one of the distinguishing features of Charleston is the masonry wall about the door-yard or estate. Now there is no comparing the effect, the architectural possibilities, of a wall with those of a fence, and this peculiarity gives to Charleston an air of individuality that no Northern city we can recall enjoys, and is a reminder of a piece of neglect which architects would do well to set about righting. Stone walls we do have, but they are mere country pasture-walls, absolutely without interest or character and quite incapable of lending to a gentleman's place or estate the *cachet* which can be better given by a well-designed wall and gateway than by anything else. Few things have, of late, done more to add dignity to the external aspect of Harvard College than the erection of the gateways which a few years ago were built for it in close imitation of the old gateways at St. Augustine, and nothing could do more to revive the dying *esprit de corps* of that institution than to continue the movement and surround the entire college-grounds with a high wall and thus, at once, secure some of that cloistered seclusion that such an institution requires and, by reminding the students that they are something more or something less than mere citizens, throw them back upon their own resources and association to the strengthening of those bonds of class and college feeling which in days gone by used to be the most valued endowment that their *alma mater* could bestow on her offspring.

It is impossible to look over these plates without perceiving that "Society" in Charleston not only preserved, but fostered and developed those perceptions of things that are elegant which the early settlers—men of education and family—unquestionably possessed. The Virginia Colonists were men of the same kind, to a degree, but they elected to live in manor-houses more or less in the middle of their estates where intercourse between neighbors was had with difficulty and the effects of one man's doings or his belongings had a chance to be forgotten before his visitors had journeyed home again to their own, although they may have started for home with a firm determination to "go and do likewise." But Charleston, being a delightful seaport, not only had its quota of permanent citizens but the owners of the great plantations had there their city houses, and so there was not only greater chance for the promotion of political activities there, but the mandates of Dame Fashion were more easily heard and her admonitions more surely heeded under the impulses of a kindly rivalry or unkindly jealousy. So, doubtless, men wore better coats and lived in better houses in Charleston than they did on the banks of the James, far better than belonged to the Colonists in Massachusetts Bay or up the Hudson. But just as one might expect from votaries of fashion, there is more of pretence, more of lavishness, and less of real refinement to be found in South Carolina than in New England, and the presence of the foreigner is more apparent in the resulting work so far as interior treatment is concerned. Curiously, there is some of it that is distinctly German in its tendency while more is as clearly French. The greater part of it is, like the work elsewhere in the country, to be considered as English after the manner of Wren's contemporaries. The German character has been softened, perhaps, by passing through Flanders first and then through England and the French elements may have passed over to England, too, with Huguenot refugees, so it would not be surprising if all the workers and designers had actually come from England after all.

The result of this is, that while there is much of interest that

affords matter for study there is less of it that is "usable" than there is in New England Colonial work where, for some reason, the refining influences of close study have been carried farther. It is just possible that as the New Englanders had to work harder for their money than did the South Carolinians, so they spent it with a more careful hand and in place of lavish ornamentation made a less amount of it, but that less more carefully studied, take its place and actually produces a happier effect.

Aside from the ironwork and the gates and walls, the subjects in this collection<sup>1</sup> that are architecturally most interesting are the three churches, St. Michael's and St. Philip's at Charleston and the less familiar Independent Presbyterian Church at Savannah, of which the tower with its tall and attenuated spire rising from a very flat-pitched roof produces a very curious effect.

The collection is a fitting complement to the earlier portfolios that dealt with New England and Virginia work.

## ILLUSTRATIONS

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

HOUSE OF WILLIAM H. WALKER, ESQ., ST. LOUIS, MO. MR. W. ALBERT SWASEY, ARCHITECT, ST. LOUIS, MO.

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

HOUSE OF MRS. ASTOR AND JOHN JACOB ASTOR, ESQ., FIFTH AVENUE, NEW YORK, N. Y. MR. R. M. HUNT, ARCHITECT, NEW YORK, N. Y.

SIXTY-FIFTH STREET ELEVATION OF THE SAME.

DETACHED WARD COTTAGE FOR INSANE, STATE INSANE ASYLUM, OSAWATOMIE, KANS. MR. SEYMOUR DAVIS, ARCHITECT, TOPEKA, KANS.

This building, which measures 75' x 24' and is built with brick relieved with stone, is intended to accommodate 300 female patients.

HOUSE AT SPRINGFIELD, MASS. MR. G. WOOD TAYLOR, ARCHITECT, BOSTON, MASS.

MR. LANGSTROTH'S HOUSE, 4109 WALNUT STREET, PHILADELPHIA, PA. MR. G. T. PEARSON, ARCHITECT, PHILADELPHIA, PA.

[Additional Illustrations in the International Edition.]

PREMISES, WEST STREET, FINSBURY, LONDON, ENG. MESSRS. DAVIS & EMANUEL, ARCHITECTS.

STAIRCASE LANDING: JUNIOR CONSTITUTIONAL CLUB, PICADILLY, LONDON, ENG. MR. R. W. EDIS, ARCHITECT.

ELEVATION OF PROPOSED CHAMBER OF COMMERCE, LONDON, ENG. MR. FREDERICK SANG, ARCHITECT.

HIGH SCHOOL BUILDING, DUNDEE, SCOTLAND. MR. J. GRAHAM FAIRLEY, ARCHITECT.

This building which cost £14,000 is arranged to accommodate 900 girls.

DESIGN FOR A COUNTRY CHURCH. MR. E. HODKINSON, ARCHITECT.

## COMMUNICATIONS

[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

ST. JOHN'S CHANCEL, NEW YORK.

NEW YORK, N. Y., June 14, 1895.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—The *American Architect* of June 15, page 107, has an article on the "So-called Colonial Architecture . . .," in which there is a very good notice of one of Trinity's Chapels commenting upon the nobleness of St. John's portico and its superiority to that of St. Paul's Chapel, at the same time it exhibits a plan of the chancel and its connection with the church, Figure 43; the date of its erection is named 1803-1807. St. John's had no chancel at that time. The present chancel was built about 1864 by me, of the interior of which I send you a photograph for publication if you like.

Yours truly, R. M. UPJOHN.

<sup>1</sup>"Examples of Colonial Architecture in Charleston, S. C., and Savannah, Ga." Compiled, photographed and published by Edward A. Crane and E. E. Soderholtz. Boston: Architectural Club, Boston, 1895. Fifty-two Gelatin plates in portfolio. Price, \$12.50.

## EXHIBITIONS

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.*

## NOTES AND CLIPPINGS

**AN INTERESTING DECISION.**—The buildings which are most interesting from a lawyer's point-of-view are those which are of a nondescript or a dual character. A case relating to one was before the Lord Chief Justice and Mr. Justice Charles on Monday. The owner of a private school at Linfield, in Sussex, proposed to erect a sanatorium, and he duly advised the Cuckfield Union Sanitary Authority of his intention. The plan showed a building with walls of galvanized-iron lined with wood, an iron roof, wood floors with concrete under them and brick foundations. The Authority declined to sanction the erection, whereupon the schoolmaster commenced operations. He employed sheets of corrugated galvanized-iron, one thirty-second of an inch in thickness, with a layer of felt inside, three-sixteenths of an inch in thickness, fixed to the outside of a framework of wooden uprights and horizontal posts and rails, the sheets being fixed to each other where they join by rivets or other metal fastenings. To the inside of the framework was fixed a lining of match-boarding, five-eighths of an inch in thickness, and separated from the felt lining by a hollow space of  $4\frac{1}{2}$  inches, the thickness of the posts and rails. The Authority ordered the structure to be taken down, but as the order was not obeyed men were employed to do so, when the owner commenced legal proceedings. It was agreed to allow the sanatorium to remain until the Court decided whether, under the by-law, such a structure was prohibited, and, if so, whether the by-law was unreasonable. The by-law relied on by the Authority enacts that "every person who shall erect a new building shall cause such building to be enclosed with walls constructed of good bricks, stone or other hard and incombustible materials, solidly put together with good mortar (compounded with good lime and clean sharp sand or other suitable material, or with good cement, or with good cement mixed with clean sharp sand)." On Wednesday, judgment was given by the Lord Chief Justice. His lordship said it was remarkable that in the by-laws there was no reference to iron buildings, although they were to be found throughout the country. The by-law on which the Sanitary Authority relied in the present case related to walls of bricks, stone, or other hard incombustible materials. Under some circumstances, iron would come under the latter designation; but the question was whether the wall in question was so constructed. His lordship said he did not propose to give an exact definition of a wall, but he took a wall to be something which would stand by itself. A piece of corrugated iron, one thirty-second part of an inch thick, would not stand that test, and therefore could not be considered a wall. As the framework was of wood, it could not be considered as a hard and incombustible material. There was also a match-board lining. His lordship said therefore he must hold that the work did not form a wall, composed of brick, stone, or other incombustible material, and could not be permitted to stand. There was an offence against the by-law, and judgment must be entered for the Cuckfield District Council with costs. The counsel for the owner of the sanatorium asked whether, if the wooden posts were removed and iron substituted, the structure might stand, but the Lord Chief Justice said they had answered one conundrum and declined to undertake another.—*The Architect.*

**ANIMALS IN LOMBARDO ARCHITECTURE.**—A peculiar feature in the architecture of the Lombards is the introduction of sculptures on internal or external surfaces or inlaid works in pavements, sometimes illustrating scenes from the Old and New Testaments, but especially revelling in grotesque fantasies quite without religious import—sirens, dragons, griffins, nondescript creatures or the signs of the zodiac—later admitted conspicuously among details in sacred buildings. One writer, Hammer (*Fundgruben des Orients*) refers these fantasies to an Oriental and Gnostic source, assuming that they were first introduced into Christian architecture, but in a sense adverse to sound doctrine, by degenerate Templars in the East, who had derived them from the fanatical sort of Ismailians or Assassins. But a cogent "object" to this theory, well urged by Ricci, is that the Templars, whose Order arose in 1128, had been long preceded by the Lombards in such architectural originalities, and that no intercourse with the East anterior to the Crusades can be supposed to have imported anything of the kind into a school of northern Italy. By the twelfth century this strange symbolism had encroached into painting as well as sculpture and become so prominent in churches as to excite the reprobation of St. Bernard. That eloquent saint may have been right in opposing it, and yet such a marked novelty in the development of sacred architecture has a value and import of its own; it shows us the northern imagination, wild, sombre, grotesque, undergoing the Christian influence, yet still retaining its peculiar tendencies, which now find place in the service

of that religion that appropriates, while it illumines, what it touches, is alike at home amidst the brilliancy and splendor of the modern Italian basilica and the dim-lit aisles of the Gothic minster, and in its large comprehensiveness embraces all forms of genius, all energies and biases of nationality. We may remember how from early ages Christian legend had peopled earth and air, the desert and the ocean with mysterious beings, ever foes to man—

Viewless and deathless, and wondrous powers,  
Whose voices he heard in his lonely hours.

From familiarity with the idea of which demon intelligences, hideous when manifest, infernally evil in operations, it is not unnatural that uncultured minds should return scared and horrorstricken into the walks of reality, thus disposed to translate their visions or fears into such art as practitioners schooled by classic teaching had hitherto never thought of, as the clergy under the immediate guidance of Rome would not probably have sanctioned. The happy idea of enlisting animals into the Christian service for the expression of sentiment and truth had indeed its origin in the art of the catacombs, and as it developed itself the place of such creatures in the sanctuary became more distinctly marked, their meaning more definite.—*Illustrated Carpenter and Builder.*

**THE ANTI-SMOKE CRUSADE.**—Not in Boston alone, but in Pittsburgh and St. Paul as well, the fight against the smoke-nuisance has been recently taken up, and there is such earnestness manifested on the part of the attacking parties as to give good ground for hope of success. The Boston fight has been carried on through the Legislature, but in the other cities the matter is being handled in the city governments. Pittsburgh has had an ordinance for two years that has prohibited the emission of thick black smoke in the East End district of the city, but it has not been enforced. The present campaign there, accordingly, is for the enforcement of the existing ordinance and the extension of the rule to cover the entire municipality. For years the St. Paul City Council has been besieged with petitions and remonstrances against "this insufferable despotism of dirt." Last spring a petition signed by the representatives of nearly every prominent business house in the city was laid before that body. It was referred to a committee with the usual result. The soot-millers protested, as they had protested before, that the evils were exaggerated; that smoke was a necessary incident of the growth of every large city; that no reliable means had yet been contrived to prevent smoke; or if there were any, that they were so costly they could not afford to equip their furnaces with them in the hard times then prevailing. The Council yielded to these representations in spite of the fact that the undisputed evidence was before it that some forty-odd different smoke-curing devices were in successful use in Chicago at that time, and that several of them were in effective operation in St. Paul. Now the anti-smoke crusaders are determined to push their cause until they have secured ample legislation to do away with the nuisance, at least to a point where it shall not longer threaten the beauty and comfort of the city.—*N. Y. Evening Post.*

**HEAT DEVELOPED BY INCANDESCENT LAMPS.**—There is a good deal of misunderstanding as to the degree of heat thrown off by the incandescent lamp. An officer of the Austrian Army has shown that an electric lamp of sixteen candle-power develops a maximum temperature of 94° C., and a lamp of twenty-five candle-power a temperature of 101° C. Two lamps placed in a cavity of wood developed a temperature of 215° C., decomposed cannon powder and other explosives, but without detonation. The cavity was filled with water, which was brought to the boiling point in about fifteen minutes. The cumulative effect of heat is little understood by the majority of people. Many persons cannot be brought to realize, even in the face of almost daily proof, that a steam pipe can cause a fire. They argue: "You can't set wood on fire under about 400° F., and water boils at 212°, so how can you set fire when you lack at least 75° or 100° of heat in your coils?" The solution of this little problem is that it is not wood that is set on fire; it is partially carbonized wood, which does not require, after arriving at that condition by a long process of daily heating, as high a heat as it formerly needed to break into flame. It is the same with paper and many other materials. It is dangerous to inclose the bulb of an electric lamp in any fabric, even as light as mosquito netting, and by this practice many fires are originated. Experiment has shown that an incandescent-lamp globe closely wrapped with paper, so that no air can pass between it and the glass will cause fire in a very few minutes. Another piece of testimony to the heat thrown off by an electric lamp is given by an electrician who was subject to cold feet. Being unable from this cause to sleep, one bitter winter's night he put two incandescent lamps into his bed and turned on the light. He avers that in a very short time he had as much heat at his disposal as would be given by a brick fresh from the oven.—*N. Y. Times.*

**THE TREPTOW PARK PLAYGROUND, BERLIN, MADE A LAKE.**—One of the features of the Berlin Industrial Exposition of next year will be the beauty of the grounds. One of the most interesting changes now taking place is the transformation of the great playgrounds in Treptow Park into a lake. About 48,000 cubic metres of earth will have to be removed, and workmen are now engaged in building the embankment. A promenade, shaded by four rows of plantain trees, already encircles the proposed lake. Powerful engines will supply the water, which will fall in great cascades into the lake, and then flow into the River Spree. Gondolas will ply in the basin and the neighboring waterways. Artistic restaurants and music-halls will border the boulevard, the whole making a scene which, it is expected, will rival in beauty anything ever offered for public enjoyment at any World's Fair. One curious feature of this improvement is found in the fact that Treptow Park must be restored to its original condition when the exposition is over. In order to do this, 24,000 square metres of soil must be stored, and the contractors find difficulty in obtaining a place to put it.—*N. Y. Times.*





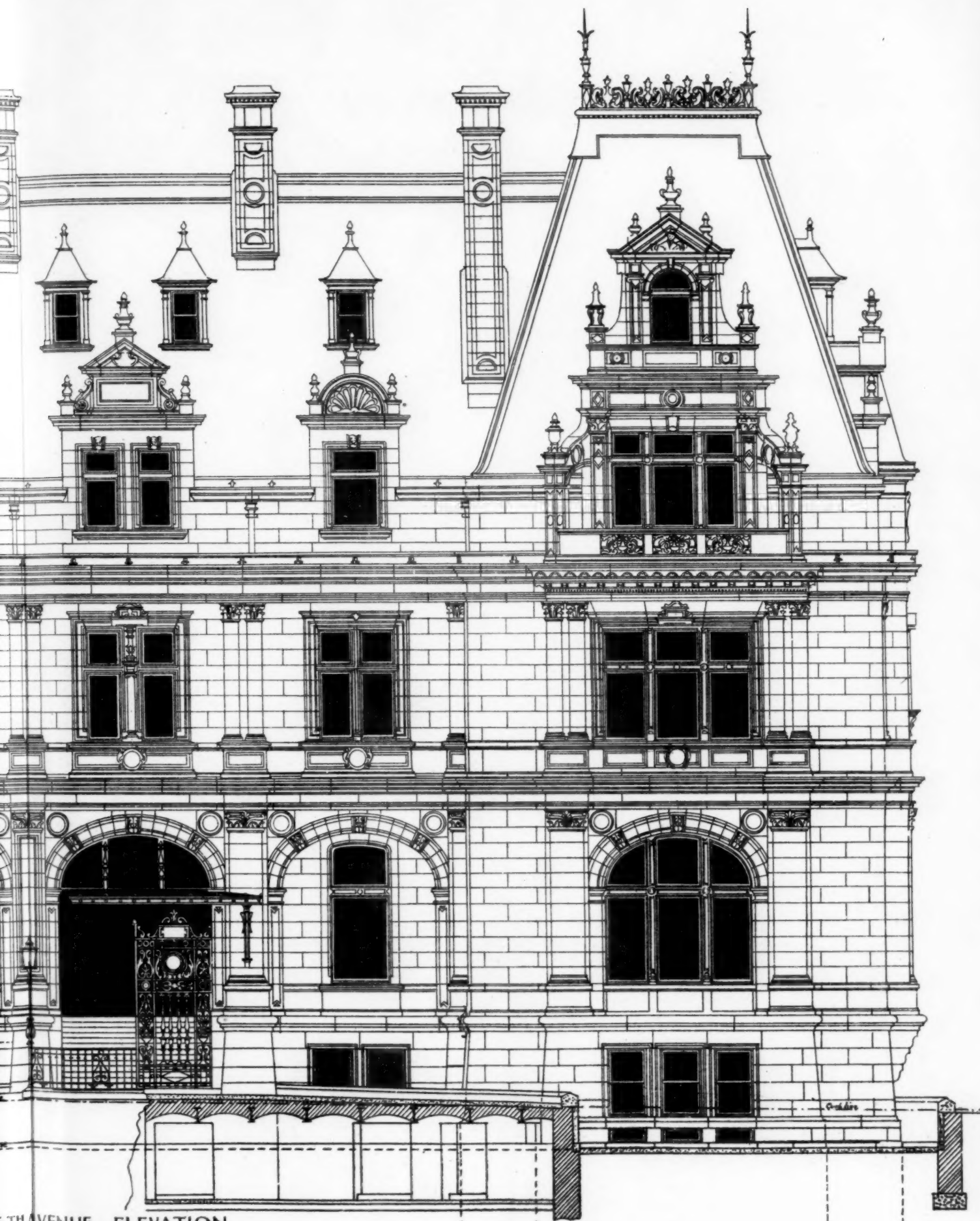


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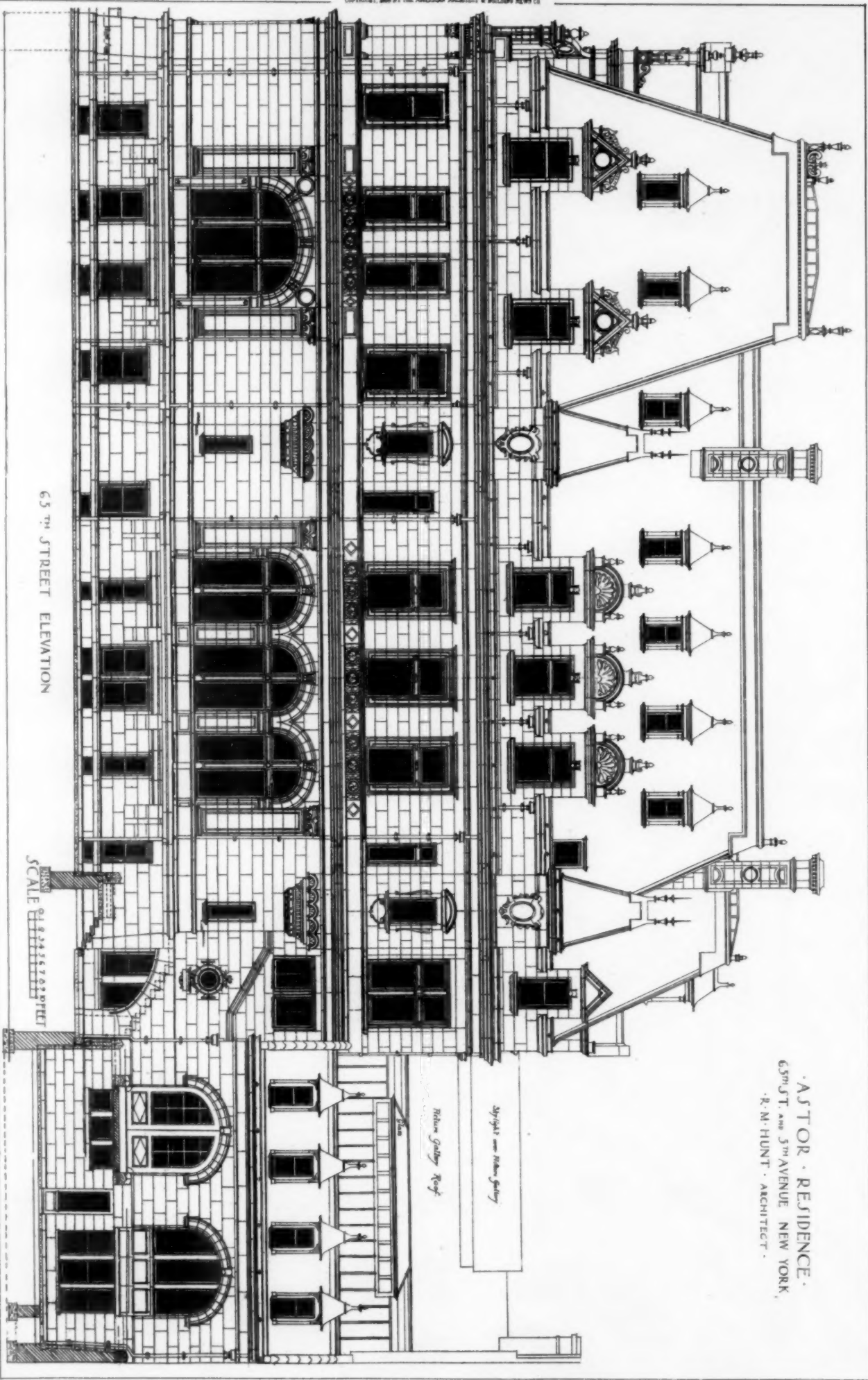


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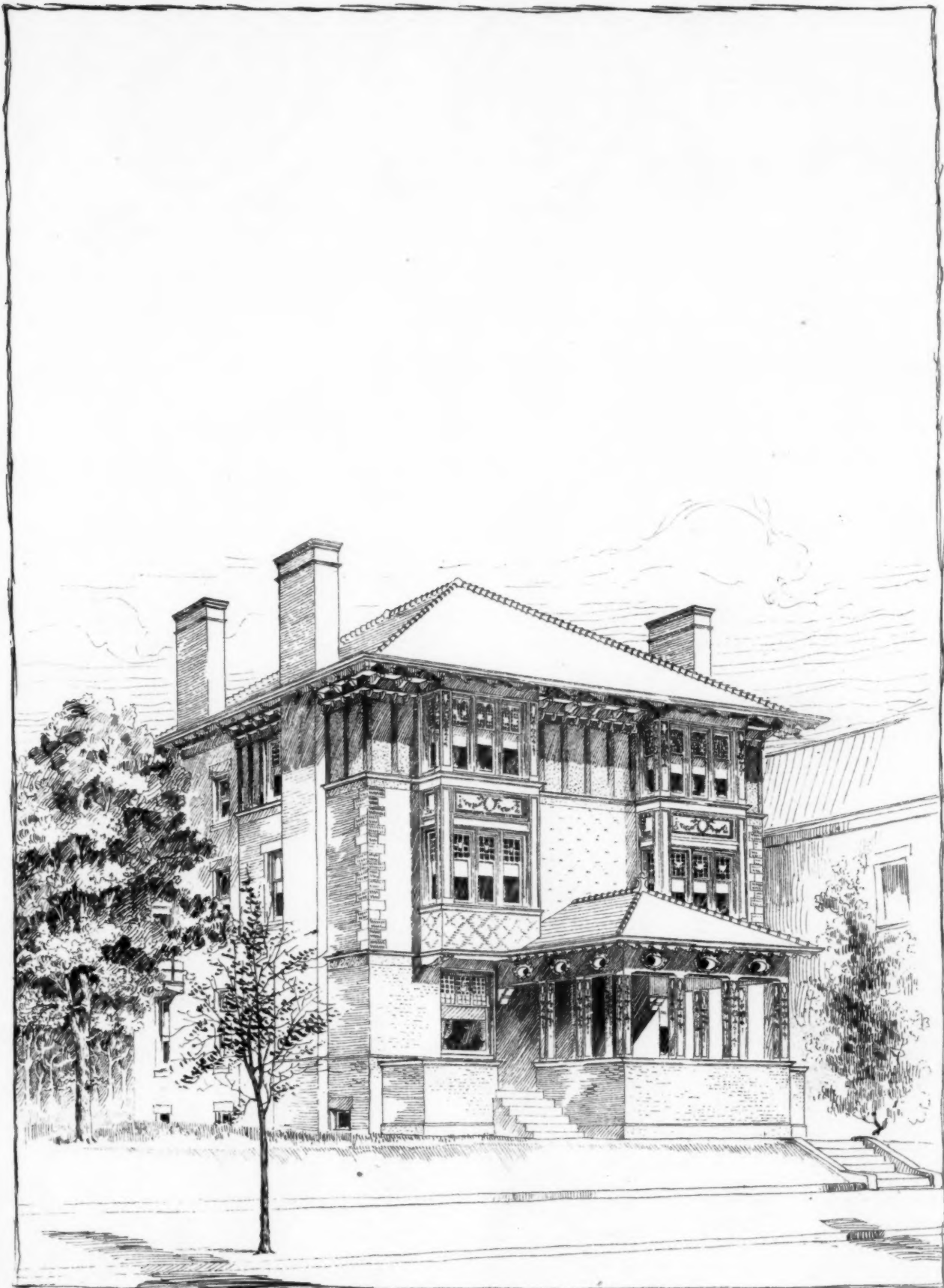
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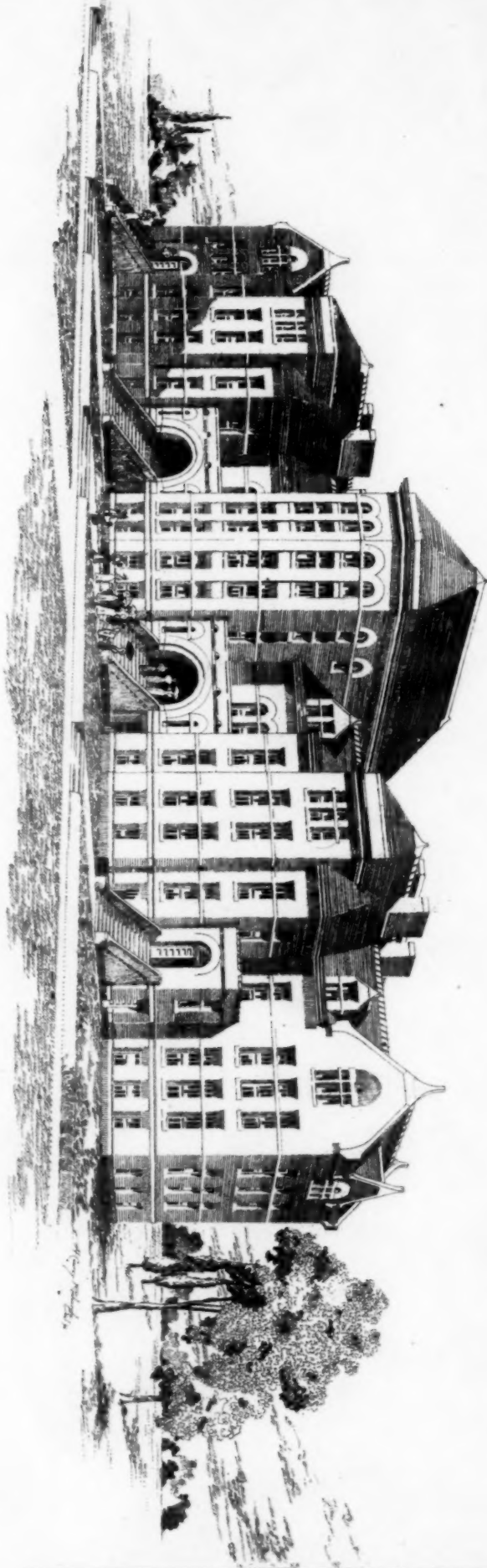
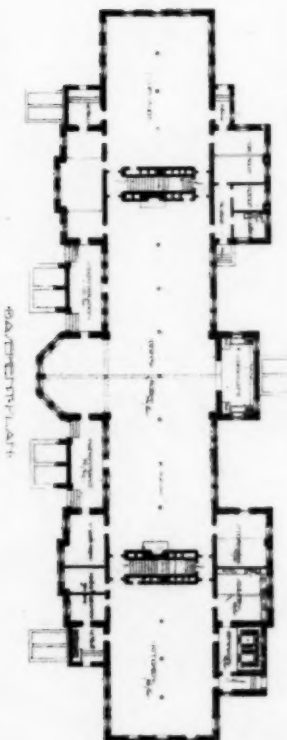
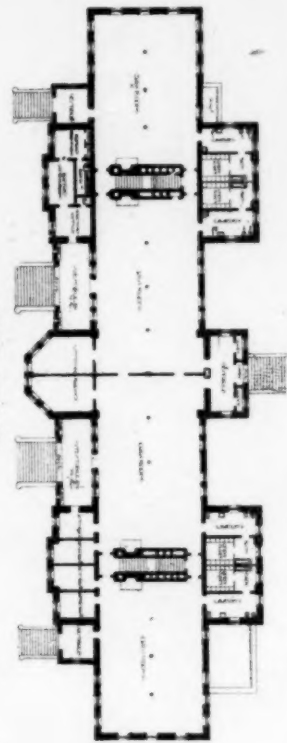


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