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THE AMERICAN ARCHITECT AND BUILDING NEWS.

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AUGUST 17, 1895.



SUMMARY:—

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THE *Boston Herald* gives an account of the first building-law enacted for the town of Boston, which is curious; and it is still more curious that a regulation which would have saved the people of the city probably hundreds of millions of dollars was allowed, after the Revolution, to fall into disuse, so that even now, while certain portions of the city are subjected to building regulations of absurd and cruel strictness, other portions, which will soon become centres of population, are abandoned to methods of construction which will make of them, for a century to come, a menace and danger to life and property. In November, 1683, after an extensive fire had occurred in the town, the General Court of the settlement was called together in special meeting, and voted that "This Court, being sensible of the great ruines in Boston by fire at sundry times, with hazard still of the same by reason of the joining and nearness of the buildings: For the prevention of damage and loss thereby in the future; do order and enact that henceforth no dwelling-house, warehouse, shop, barn, stable or any other housing shall be erected and set up in Boston except of stone or brick and covered with slate or tile; on penalty of forfeiting one hundred pounds in money to the use of the said town for every house built otherwise, unless by allowance and liberty obtained from this Court from time to time." The simplicity and efficiency of this order are characteristic of the period at which it was passed. One of the most highly valued friends of this journal, whose knowledge of early Boston is perhaps as thorough as that of any person living, reminds us that in the latter part of the seventeenth century Boston was the greatest ship-building town in the world, and that the activity and enterprise of its inhabitants had already made it famous on both sides of the Atlantic. The people who then directed its affairs had no taste for commissions, and compromises, and log-rollings, and timid consultations with conflicting interests in matters of such importance. They passed such a general law as they thought fit, reserving for the people who did not wish the law to apply to them the right to present their individual cases for consideration by the authority that enacted the general laws. When this regulation was allowed to fall into disuse we do not know, but it seems not improbable that the paralysis of enterprise which, as Mr. Ernst says, followed the establishment of the Colonial regime in what had been previously almost an independent republic, led to neglect of the wholesome regulations of the earlier period. However that may be, it is certain that wooden buildings began again to be erected within the city limits before the Revolution, and that they continued to be built until within a very recent period; the first of the State building-laws of Massachusetts being hardly twenty-five years old. The consequence of this neglect is that the busiest part of

Boston is infested with rotten wooden fire-traps, concealed in narrow alleys, or in the interior of blocks of brick or stone buildings, the destruction of which would probably follow a fire in the wooden hovel; and, as no building-law in this country has yet ventured to ordain the removal of existing structures, these centres of inflammation will probably continue to exist until they have mouldered into dust, or have fulfilled their destiny by bringing to ruin the fair and costly buildings around them.

THE Boston Manufacturers' Mutual Fire Insurance Company, which is often the first to investigate matters related to the art of building, publishes a circular of great interest, in which it says that it has always declined to undertake boiler insurance, but that, under a recent statute of Massachusetts, all users of boilers will be obliged to insure them in an authorized company, or to submit to a State inspection, which may be insisted upon at inconvenient times, and may possibly involve the injury of the boilers by the operations of incompetent inspectors. As mill-owners will not like either to run the risk of having their boilers spoiled, or blackmail levied on them, by political heelers, decked out as boiler-inspectors, or to be compelled to take out policies in a certain company, on the company's own terms, it has occurred to the Mutual Company, or rather, to Mr. Atkinson, its President, that it might be judicious to collect a body of information in regard to the construction, setting and use of steam-boilers, which would be useful to persons interested, and might form the basis for a rational system of insurance, similar to that which has revolutionized mill-insurance throughout New England, and, by cheapening the cost of manufactured goods, through the elimination of the greater part of the fire-losses incident to the business, which, of course, are added in the long run to the price of the goods, has saved the consumers of such goods many thousands, perhaps millions, of dollars. In England, a Steam Users' Association already exists, under the charge of a very distinguished engineer, with headquarters at Manchester. This Association insures boilers, and its investigations, as our readers know, have had great influence on the designing of steam-plants in England. With the rapid development of our manufactures, it is quite time that something of the kind should be established here, and Mr. Atkinson's plan is a very promising one.

HE proposes that the members of the Mutual Company over which he presides, together with any others interested in the matter, who are willing to pay the three dollars subscription required of all the participants, should, if they have any real knowledge of the best material for setting boilers, of the method of avoiding waste of heat in baking the ground underneath, of the prevention of smoke, the best construction of chimneys, and the best type of boiler for a given service, furnish such information on the subject as they can. Meanwhile, two experts are to investigate boilers and steam-making, one in Europe, and the other in this country, their inquiries to extend over a year. They will make occasional reports, which will serve, later, as a basis for general rules. These reports will be printed, without, however, disclosing the identity of the plant which may form the subject of a discussion, and the printed slips will be distributed among the subscribers. Of course, the work will only be undertaken if the subscriptions warrant it; but there should be no doubt of this, for the subject is one of immense importance to a great number of people. Many architects will, we are sure, be greatly interested in the results of the investigation. At present, every architect is called upon for advice in regard to steam-plants to be established in hotels, apartment-houses, stores and office-buildings. In many cases, the consumption of coal under boilers put in under his observation reaches several tons a day, and a saving of ten, or fifteen, or twenty-five per cent in coal is of great importance to the owners. As a rule, architects disclaim anything but the most general knowledge of steam-work, and would not undertake to give expert advice on the subject; but the ridiculous claims made to their clients by the drummers who represent various patent devices, and whose efforts to effect a sale would put Baron Munchausen to the blush, often call them out, in spite of themselves, in defence of the established principles of steam-production. Most of them

would be glad to add to their store of knowledge on the subject, and it is certain that the reports, made under the auspices of Mr. Atkinson and his Company, would furnish as rational and well-considered information as it would be possible to obtain.

THE much discussed Columbian medal, after two years of preparation, is nearly ready for delivery to the exhibitors at the Chicago Exposition to whom it was awarded. It will be remembered that Mr. St. Gaudens was employed to design the medal, and that, although his design for one side was accepted, his device for the other was regarded as objectionable, and, after a somewhat acrimonious discussion, was rejected, the Chief Designer of the Mint being employed to make a substitute. Judging from the illustrations in the New York papers, the new design is morally irreproachable, although there may be two opinions as to its attractiveness in other respects. Mr. St. Gaudens's side shows the figure of Columbus, very cleverly arranged to fill the greater part of the circle, and requiring only a portion of another figure in the corner, and a few indications of spars and landscape in the background, to occupy the space completely; while Mr. Barber's side has a sort of inscribed plank across the middle, a big blazing torch, tied with ribbons at each side, a globe on top, an angel, holding a trumpet with one hand, and a wreath with the other, on one side of the globe, and another angel, with a tablet in one hand, and a pen in the other, on the other side. This angel is marking latitude lines on the globe with the pen, and with the other angel, who is blowing his trumpet at the same time that he holds the wreath out to view, presents a scene of enthusiastic industry which is rarely found depicted on medals, and is in delightful harmony with the occasion from which the medals originated. But this is not all. Underneath the plank may be seen the lower edges of the sails of a "caravel," ploughing its way westward over a row of waves, which are supported on a cross-bar. Under the cross-bar is a vacant space, the designer having apparently been unable to think of anything more to fill it with. As compared, however, with Mr. St. Gaudens's side, with its single figure and a piece of another, the richness of Mr. Barber's composition is so striking that we can readily pardon the hiatus which terminates the flow of imagery, and, indeed, as it is, it is wonderful how any one could have thought of so many things to put in. One piece of delicate courtesy, which should be particularly noticed, is the introduction of a slice of the caravel under the plank. This, we are told, was "to make a unity, or completeness of idea," "forming an allegory between the two sides of the medal." If it had not been for this, as will be readily seen, the public might have failed to grasp the connection between Columbus and the torches and angels around the plank on the other side; and St. Gaudens's figure would have been, as it were, left out in the cold; but now, through this thoughtful piece of politeness, people who have become satiated with admiring the industry of the angels, the symmetry of the torches, and the rectangularity of the plank, on seeing the pieces of caravel projecting from under the latter, will have Columbus brought to their minds, and, not seeing any representation of him among the angels and other things, will be led to turn the medal over in search of him; and thus attention will be called to a deserving effort of sculpture which might otherwise have been neglected.

LE MONDE MODERNE, the new French monthly magazine, contains in each issue a review of the past four weeks, by different writers, each of whom takes up a special manifestation of the progress of affairs. In a recent number, the reviewer of financial affairs makes what is to us a novel suggestion, in saying that the gradual reduction of the current rates of interest, which has been observed of late years all over the civilized world, so far from being, as superficial newspaper reporters call it, a sign of prosperity, and an indication that the world generally is making money and saving it, is really the result of the socialistic assaults on capital which have been so constant and persistent for the past twenty years. In the pursuit of the plans for transferring one man's savings to another man's pocket, against the will of the first man, which have engaged the attention of philosophers, altruists, socialists, anarchists, collectivists and legislators, for the last decade or two, to the exclusion of almost all other matters, so many devices have been set in operation to prevent manufacturers, or builders, or merchants, or carriers, from being able to count

with certainty on the time when they can get anything done, or the amount that they will have to pay for getting it done, or the price that they will be allowed to charge for it, or the proportion of the price received that they will be allowed to keep, that few people, particularly among those with small capital, dare to venture their money in pursuits attended with so much uncertainty; and the great majority of prudent persons, instead of undertaking any business for themselves, prefer the comparative security of a salaried position in an establishment rich enough to withstand the risks of socialistic legislation, and try to get some return from their modest savings by investing them in the securities of corporations which they think rich enough, and powerful enough, to protect themselves against the assaults of a similar nature, but increased ferocity, which are made upon corporate property. The consequence is that business of all kinds, instead of being shared among a multitude of small capitalists, is left to concentrate itself in the hands of strong corporations or combinations, while the people who, under normal conditions, would use their savings in hiring people to help them carry on modest manufacturing or mercantile enterprises, are obliged, in order to invest them with any degree of security, to compete with each other for an interest in the powerful corporations which, as they have learned, can alone defend themselves against legislative oppression; and, while the number of unemployed workingmen tends every year to increase, the rate of interest which investors will accept is constantly reduced.

IN England, where legislators of both parties have grovelled for years before the preachers of socialistic despotism, and where no scheme for robbing prudent people of their savings is too crazy to find supporters, a great deal of money is said to have been lent this year at the rate of one and one-half per cent per annum, the lenders asking for nothing but perfect certainty that they will get their principal back in full, at the time agreed upon; at the same time that the workingmen, whose professed representatives and leaders preach without ceasing of their "victories over Capital," and of the time when everyone who has any money to spend shall be "forced" to pay for what he buys a price fixed by these dictators, wander hopelessly about, in search of the employment which their advocates have been chiefly instrumental in taking away from them. In France, where, although common-sense is perhaps more generally diffused than in England, the coquettings of the Government with the advocates of socialistic measures have been very conspicuous, the paralysis of the smaller industries is strikingly shown by the subscription to a loan issued a few weeks ago by the Crédit Foncier. The issue was of the kind called here a debenture loan, the security being notes due the Company, instead of property actually in its hands; and, as such, it would not be regarded here as an investment of the highest class; yet, although it bore only two and eight-tenths per cent interest, it was subscribed thirty-three times over, the simple name of the Crédit Foncier affording a guarantee of safe return of the money invested which seemed to the four hundred thousand modest capitalists who applied for a share in the loan of more value than a larger interest, with greater risk.

ARCHITECTS, and other persons interested in architecture, who happen to be in Boston, should not fail to make a visit to Trinity Church, and study the detail of the new porch, on which the carvers are busily at work. It is hardly necessary to say that the work is interesting, and, to the extent compatible with correctness of style, original; and this porch, which is thoroughly Romanesque in the variety and richness of its detail, has afforded a fine field for artistic expression. The opportunity has not been lost, and we do not know a piece of exterior architecture in this country of the same extent, which will hold the attention of a student for a longer time, and with more satisfaction. The staging, of course, affects for the present the lighting of the pretty little singing cherub heads which swarm in the cornices and gables, so that the necessary allowance must be made for all the circumstances; but even as it is, the richness and interest of the sculpture, the delicate profiling of the columns, contrasting with the deep shadows and the solidity of the massive stonework, produce an impression which, to our mind, cannot be obtained elsewhere on this side of the Atlantic. As to whether the alterations improve the original building, "that is another story."

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THEATRES.¹—XVIII.

ZURICH THEATRE.

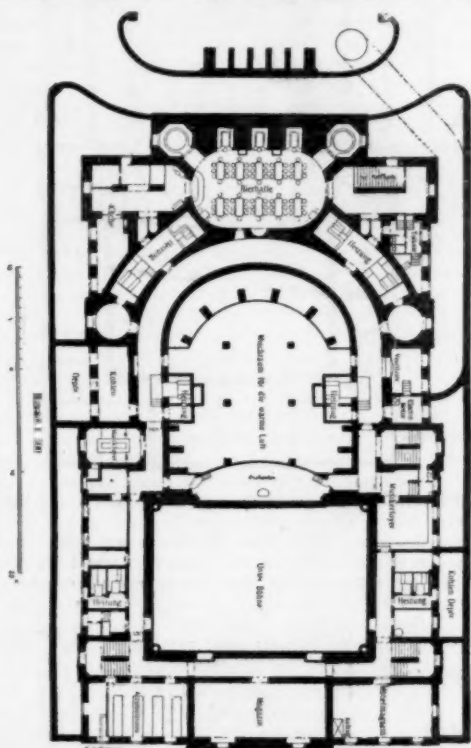
TO the *Schweizerische Bauzeitung* we are indebted for the illustrations and plans of the Zurich Theatre, and the notes descriptive of them are for the most part gathered from the same source.

Messrs. Fellner & Helmer are the architects of this important work, which is but one among a great number of theatres which this firm has erected within recent years in the various great cities of the European continent.

On New Year's night of 1890, the old Zurich Theatre was destroyed by fire at a time when the house was fairly full, but, fortunately, no lives were lost. The fire originated in the ladies' room of the foyer, but how it was caused is unknown. The whole of the wardrobe, the important library of the directors, the music, etc., were totally lost.

The committee raised a sum of 1,125,000 francs for the new theatre, and in addition to this, some 6,000 francs were subscribed for the working capital. Then came the question of the choice of site, which was eventually decided should be in Dufour Platz, and the design of Messrs. Fellner & Helmer, of Vienna, was selected for the new house.

It was decided to erect a theatre with as much simplicity of design as the important nature of the building would permit. The archi-



teets were, in consequence, somewhat hampered, and although the townfolk of Zurich wanted otherwise, they had to carry out their front façade in freestone.

Difficulties in the foundations unexpectedly increased the cost of the building by 200,000 francs. The site consisted of a piece of land, which, partly for two centuries and partly within the last twenty years, has been reclaimed from the Zurich lake by filling-in, and from this fact it will be understood that the sub-soil made a most unsatisfactory and uncertain foundation, varying, as it did, in accordance with the nature of the materials which had been used for the filling-in of this portion of the lake. In order to secure a solid foundation, wooden piles were driven in below the made ground.

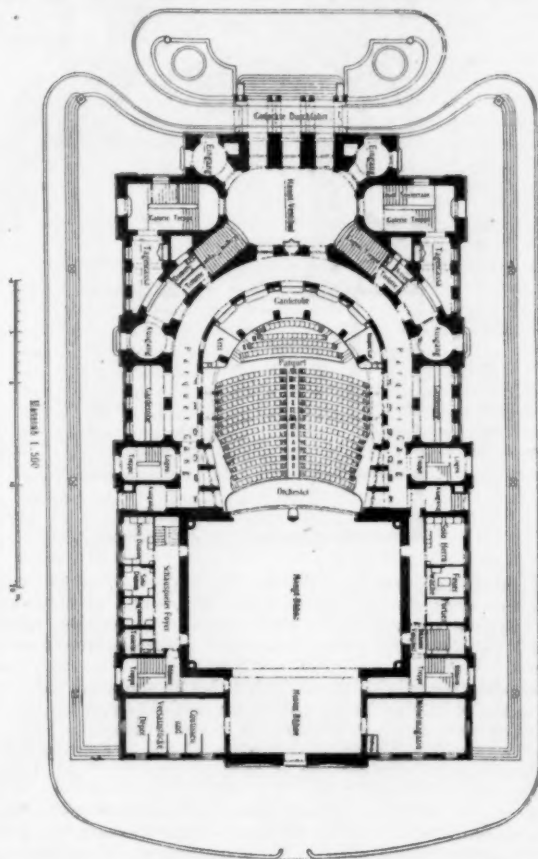
Up to November 22, 1890, the work was pushed forward with uninterrupted vigor; then began an unprecedented winter, such as the annals of the country have but rarely registered, for without cessation the frost lasted five whole months, resulting in the laying of the brickwork being frequently, and eventually entirely, stopped. The interior work was also greatly retarded, but in order to accomplish the task of opening the theatre in the autumn of 1891, the work was expedited in every way, regardless of cost. All the rooms were separately heated day and night for several months, and daylight was replaced by a provisional instalment of the electric light, so that the short day should not cause short working hours. The result of all these measures was that on December 31, 1890, appeared above the walls of the auditorium the branch of a fir-tree, decorated with colored ribbons, denoting, as is the custom in Zurich, that on that day the structure was ready to receive the roof.

Through the extra expenses already referred to, there was very little money on hand for the ornamentation of the main façade, with

the group of figures and other sculpture so necessary to embellish public buildings of this class. The directors determined to invite a competition for the sculpture, but there was only a moderate sum to offer as a premium for the best design, and the time for preparation was very short, so no great demands could be made upon the competitors. The interest taken in the competition, however, was very gratifying, for models were sent in from France, Italy and Austria, as well as from Switzerland.

As witness that the architects have given attention to all the demands of a building for theatrical representations, there is provided as a separate building, a store-house for the scenery in the immediate neighborhood of the main building, by which means the overcrowding of the plan upon the limited area of the site was avoided.

For the lighting of the chief entrance, there are four corner electric arc-lamps, while two others light the way to the restaurant below the vestibule. The whole of the theatre is lighted by electric "glow-lamps," and their number in the foyers, staircases, auditorium, etc., is eight hundred, while an additional nine hundred serve to illuminate the stage and its surroundings. Four big "accumulator batteries" are provided for emergency in the event of anything going wrong with the electric-light machinery: if, therefore, during the play, one or even both of the engines were to break down, the light



would not be extinguished, as the accumulator-batteries would be at once brought into use. These batteries also play another important part over the whole of the building, that is, they supply the "emergency" lights, which are made to burn during the whole time the audience is in the theatre; these are on an entirely separate circuit from the permanent lights.

The ventilation of the house is effected by means of two ventilating-fans, one in the basement acting as the intake, the other in the roof as the extract. These ventilators have the power of renewing 45,000 cubic metres of air per hour; the air can be regulated in temperature according to circumstances. The whole system is worked by electric motors.

Electricity finds many further uses in this new theatre. In order to avoid the introduction of gas for any purposes whatever, owing to the dangers of fire and explosion connected therewith, even the hair-dressers' curling-irons are heated by electricity, and the offices are warmed by electrical heating apparatus.

There is an extensive system of electric fire-alarms, signal arrangements and telephonic communications throughout the various parts of the interior of the building, as well as in the machinery-house, so that a message of alarm can be conveyed quickly with the greatest facility from any one part to any other of the whole theatre.

The exterior sculpture represents, on the chief façade, "Music" and "Poetry," the work having been executed by Vogl, of Vienna. The groups that crown the staircases depict the triumph of the histrionic and musical arts, while the gable of the back elevation is filled with a "Victory" and other figures.

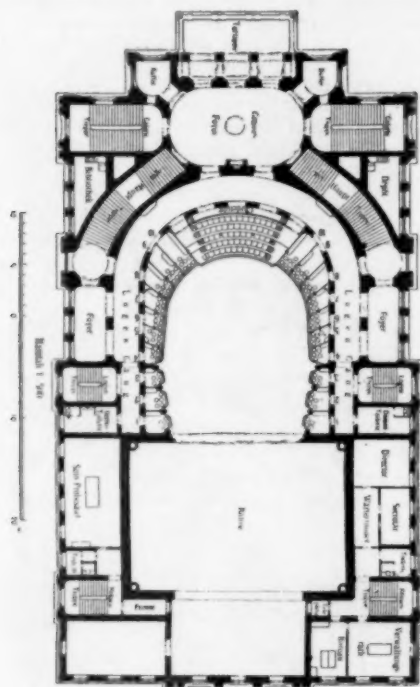
¹ Continued from No. 1022, page 37.

In the window recesses of the foyer are busts of Schiller, Goethe, Lessing, Shakespeare, Mozart, Weber, also by Vogl, of Vienna.

The gardens which surround the building are laid out in terraces and add greatly to the beauty and dignity of the whole scheme.

There are five exit doorways in the front which are also entrances, and on both sides, to the right and to the left, are five other exits, including those from the stage, making for the theatre-goer and performers fifteen available ways out of the house. Three doors lead from the covered carriage-way into the chief vestibule and two at the sides for the pedestrians. The chief vestibule is oval in plan with arched roof. The color-treatment is white, with "flat" caryatides at the foot of the steps.

At both sides of the box-office, which is in the centre of the vestibule, are entrances to the stalls and parquet balcony. Leading in



a diagonal direction are the marble staircases, which are the entrances, right and left, to the grand tier, while at either end of the vestibule are the broad staircases, which form the approach to the gallery. The walls of the chief staircases are lined with marble.

Particular stress is laid upon the fact that all stairs and corridors as well as the auditorium have separate means of obtaining light and air, so that in case of danger absolute darkness is impossible, and even should such a thing occur as the failure of the emergency lights as well as two permanent systems of lighting, then the lights from the streets would be visible.

The theatre is divided by the proscenium-wall, with vestibule staircases, auditorium and managers' rooms on the one side, stage, dressing-rooms, etc., on the other. The spectators are placed as near to the street as possible, the exits being by easily-found stairs and passages, so that the open air can be reached in the shortest possible time, without any obstruction or hindrance.

A wide corridor runs around the back of the parquet on the ground-floor with ample cloak-room accommodation at the back and at the sides of the seats. The box staircases are near the proscenium, to the right and left.

The grand tier consists of ten private boxes on each side with a limited number of "balcony" seats in the centre. The grand foyer is on this level with two smaller foyers at the sides. There is a large gallery over the grand tier, the special features of this level being the open "terraces" on either side of the auditorium available as recreation ground in the summer and as immediate exit from the auditorium to the open air at all times.

To further describe the provisions for the public: it will be seen by the plans that the occupants of the stalls and grand tier arrive by the vestibule, and that the way up to the boxes and balcony seats is by the staircases already mentioned, which are 2 m. 10 c. wide. The box staircases next the proscenium are 1 m. 50 c. wide and form pass staircases to the various levels as well as special exits leading directly into the street. The gallery staircases are 2 m. 50 c. wide and the gallery foyer measures 13 m. long by 7 m. wide and includes cloak-room and buffet. From the foyer four double doors lead to the seats. The average exit space is one door for each sixty persons.

The whole of the decoration of the auditorium is executed in white and gold with a dark-red background.

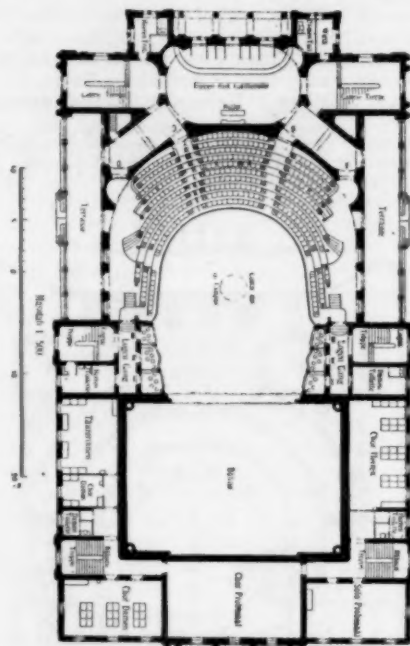
The seating arrangements in the theatre afford special comfort, "standing room" is entirely done away with, and even in the

cheapest places one finds comfortable "tip-up" chairs. All seats are numbered and it can never happen in a crush that more people are in the house than the architects have designed exits for; this is a great measure of safety and one that should be followed in all countries. The "sighting" is such that each person has a full view of the stage without hindrance from his neighbor.

The proscenium-opening measures 12 metres broad by 11 metres high, while the stage itself is 21 metres broad and 14 m. 5 c. deep, with a back stage of 13 m. 4 c. by 7 m. 5 c.

The stage is surrounded on three sides by passages dividing it from the dressing-rooms, rehearsal-rooms, etc. For the stage-hands there are stone staircases from basement to roof. The scenery door is in the south façade and it should be noted that the stage machinery is entirely of iron.

The basement of the building is used for the air-chambers, the



lighting and ventilating machinery, and the construction throughout is fireproof.

The fire-mains are laid on from the town water-supply and are adequately distributed about the building: they are 17 in number.

The following table shows the seating-accommodation of the theatre:

Parquet or stalls, 18 rows.....	407 seats.
Parquet balcony, { 6 proscenium boxes.....	48 "
{ 8 boxes.....	46 "
{ balcony seats, 4 rows.....	114 "
Grand tier, { 6 proscenium boxes.....	36 "
{ 14 boxes.....	102 "
{ balcony seats, 5 rows.....	69 "
Gallery, { 6 proscenium boxes.....	34 "
{ 6 front rows.....	259 "
{ 4 back rows.....	123 "

Total..... 1,238 seats.

E. A. E. WOODROW.

(To be continued.)



THE SEASON'S WORK.—THE CHEMICAL BUILDING AND THE CENTURY BUILDING.—NEW THEATRES.—TWO NOTABLE HOUSES.—THE NEW PUMPING-STATIONS.—THE ST. LOUIS COUNTRY CLUB.

SINCE the return of prosperity to the country, building in St. Louis has not assumed the enormous proportions which it at first promised. In fact, building operations are not any larger now than they were during the hard times. It must be remembered, though, that financial depression meant less as far as this city was concerned than perhaps in any other in the country. There was somewhat of a boom, especially in suburban property, during the prosperous years up to 1893, but the sales then were very little larger than those now made. The prices now prevailing are nearly

the same as during the time referred to and were so during the depression. There was but one real-estate firm of any importance to go under, and their misfortunes were due to lending money and not to any real-estate transactions. In the early spring the number of building-permits was abnormally large, and many people naturally expected that that sort of thing would keep up during the summer season. However, we see many indications which point to great activity during the late summer and fall, although that period may seem unseasonable. But it is not so with large commercial structures, each of which give sufficient work to a number of men necessary for building several dozen of the small two-story dwellings or flats, which show up in such great numbers during their own season, in the early spring and summer. As far as real estate is concerned there has been a great deal of activity in St. Louis County of late, the inquiries and transfers being confined chiefly to the territory immediately contiguous to the city-limits of St. Louis. A very large electric-railway system is now being built and will eventually honeycomb the county. Most of the real-estate transactions are along the main stem of this system and its branches. The railway will connect all this territory through which it will pass with any part of the city and will undoubtedly prove the greatest benefit which the county has ever received. Previous to the hard times acre property ten and fifteen miles from the city was cut up into building lots and sold by the front foot. It was in many cases far from a railroad. This was not so much of a disadvantage, however, because of the inadequacy of the suburban train-service on the various lines leaving St. Louis, and thus it was of no advantage to be near the railroad. The new electric-railway system will, however, revolutionize matters. It is to parallel the two principal steam roads serving the best and most thickly populated suburbs. The steam-cars will undoubtedly lose nearly all the traffic, as has been the case not only in St. Louis under similar circumstances, but also in other large cities.

Two new sky-scraping structures are now in course of construction. One of them, the Chemical Building, by Mr. Henry Ives Cobb, of Chicago, is to be sixteen stories in height, a greater number than in any building in St. Louis. The design shows a very plain, but neat and substantial building in the Romanesque style. It will be surmounted by a roof-garden, which will practically form a seventeenth story. The estimated cost of the structure is \$600,000, but an outlay of \$1,000,000 will better represent the entire investment. The building is owned by the Chemical Building Co., and the entire ground floor will be occupied by the Chemical National Bank. The other structure referred to is the Century Building, which will be a more elaborate and costly undertaking than the one just mentioned. It will front on three streets, Locust Street, Olive Street and Ninth Street, being located just one block west of the Chemical Building, and across the street from the general post-office. The cost of the building alone will be in excess of \$1,000,000. It is to be a combined theatre and office-building, the Chemical Building being for offices only. The structure is to be twelve stories in height, and built entirely of Georgia marble. The two upper stories are to be occupied by a secret society. It is supposed that it will require at least a year to complete the building in its entirety, but the theatre portion will be in readiness sometime during the winter. The theatre is to be first class in every particular. Perhaps there is no large city in the United States which is so badly in need of several first-class theatres as St. Louis. The Century Theatre will make a good beginning. Two other theatres are in course of erection, but they can hardly be called first class, that is if we gauge such by the class of attractions to be engaged and the people who will frequent them. A Jewish synagogue is now being converted into a theatre, to be called the "Oriental," and another is being built on Pine Street in the vicinity of Tenth Street, and will belong to the same category.

It certainly will be a relief to those who have ever seen the Fagin Building to hear that the hideous thing is to be demolished and a handsome structure that does not break all laws of architectural beauty erected in its stead. The building was erected about ten years ago at a cost of, perhaps, \$175,000. This is a large amount of money, but certainly not sufficient for erecting a ten-story office-building on one of the most prominent retail thoroughfares in a large city. The building is not fireproof. It is not even on the slow-combustion plan, and what makes us wonder more than all is that the Building Commissioners should ever have granted a permit for the erection of such a fire-trap. Everything about the entire structure looks cheap, and if ever a building could be called an "architectural aberration," the one in question certainly can. There are but three outside walls, one on each side and one in the rear. The front of the building is separated into five equal parts by dividing walls running back to the rear and the five spaces are filled in with metal-work, embracing large plate-glass windows. The ends of the dividing walls as they jut out at the façade of the structure present a most crude appearance, being made up of rough granite blocks, polished columns without capitals or bases, and polished granite spheres, stacked up and arranged in utter confusion, beginning at the ground and reaching to the roof. At the latter there is a great deal of metal cornice and metal-work shaped and painted to match the granite below. The interior woodwork is decorated in the most unique and fearful manner. The wood is yellow-pine oiled, and put on it by some method unknown to us are black walnut moons, stars, hemispheres, and other such excrescences. The building was not rented for many months, because people were

really afraid that it would collapse. At last one lone tenant appeared and was bold enough to display a sign. For a time he was noted for his bravery and the sign for its uniqueness. Then a second tenant moved in, others following. Most of the offices are rented at present and all the stores, but we doubt very much the success of the undertaking. The building will be torn down and a \$300,000 structure erected in its stead.

Two fine houses are now being built in Westmoreland Place, which with Portland Place adjoining is considered the most desirable high-class residence property in St. Louis. One of these near the east gate and belonging to Mr. Van Blarcom is among the most successful houses, from several points-of-view, which has been erected in St. Louis for some time. It is supposed to be in the Colonial style, but the main part of it is built entirely of dark limestone and is so massive and palatial looking that it could be more properly called sombre Italian Renaissance. It lacks the domesticity which belongs to the Colonial style, although there is certain detail-work commonly to be seen in examples of that style. The structure would look very much like the Farnese Palace in Rome if the pilasters were eliminated. There are three pairs of these running from the second story to the frieze below the cornice, and apparently dividing the façade into unequal portions so far as the two upper stories are concerned, the middle one being about twice the width of each of the two side ones. The stonework of the two upper stories present a smooth-cut and plane surface, while that of the first story has wide incised joints. The rear wing of the house, containing kitchen, pantries, servants' quarters, etc., is in dark brownish-gray brick with trimmings of the same kind of stone of which the main portion of the structure is built. This wing is pure Colonial, and the stable matches it as far as materials and style are concerned. The style appears to better advantage in these two unimportant parts of the structure than in the main building, as stone when used alone certainly lends too much coldness and dignity to Colonial architecture. It is essentially a domestic style, and it is not as applicable to the palatial residence as it is to the more humble and less pretentious house.

The house of Mr. Byron Nugent, about the centre of Westmoreland Place, is the work of Mr. W. Albert Swasey. In many respects it is one of the handsomest houses in the city. It is built entirely of pure white St. Louis limestone, which at a distance has the appearance of white marble, and the style is Romanesque. The house is two and one-half stories in height and is surmounted by a moderately high roof laid with red Spanish tiles which contrast beautifully with the stone of the building. The stonework at the base of the house is smooth-cut, unpolished, red Missouri granite. There are two bays at the front of the house and one on the side to the right, all similarly treated, and reaching from the ground-level to the top story. The stonework of the entire first story, including the bays, has wide joints and is cut in, showing the rough-cut individual stones. This is true only so far as the façade, that portion of the right side of the house including the side bay, and the left side of the house are concerned, the rest of the right side and the rear being finished merely in smooth-cut stone. The key-stones of the three windows in the first story of each bay are carved lions' heads, rich in appearance. Above the windows is a frieze of richly carved work, conventional in design.

The same fault is to be found with this carved work as with some other very similar in design on a certain house on Portland Place adjoining. It is entirely too large and heavy for the building. It would be very much more in place on a large public building. The rear of the house is plain cut stone. This is another example of over-ornamentation on the front of a house and too severe plainness in the rear. It is a positive breach of good architecture not to make the rear of a house as beautiful in its own way as the front. In the case of this building, the ornamentation stops abruptly at a certain point and the plain stone finish begins. A little less ornament in the front and a little more in the rear would have been in better taste, or if money is no consideration, the continuation of the front ornamentation around the entire structure. In the centre of the rear is a tall copper bay following the course of the main interior staircase and this copper is decidedly out of place. No other material than the stone of which the house is built should have been used for this purpose. As far as the interior of the house is concerned, the ceilings are very low, the rooms very small, and the hall leading to the *porte-cochère* entrance very narrow. These deficiencies are very disappointing in consideration of the large and pretentious appearance of the exterior of the structure. This is a prevalent fault in some of the finer residences erected in St. Louis lately. Italian Renaissance is above all other styles adapted to large and spacious apartments, with broad and sweeping hallways. The mere fact that columns form such an integral part of its makeup, in our mind, associates spaciousness and grandeur with the style.

The Chain of Rocks Station of the St. Louis water-works system, known as Station No. 2, is now in complete working-order. The final tests of the great pumps previous to their acceptance from the builders by the City were made several months ago. Station No. 1 at Bissel's Point, which was previously the main plant and not only pumped water directly from the Mississippi River but also distributed it over the entire city, is now to be used only for distribution purposes. The Chain of Rocks Station will pump directly from the river, and the water will be delivered to the station at Bissel's Point via a gravity conduit five miles in length. The capacity of the Bissel's Point Station is, however, not sufficient for distributing

water to all portions of the city, notably the new West End and Northwest St. Louis. These will be supplied by a second distributing plant at Baden, which is the northern end of St. Louis, to be known as the Baden Station, or Station No. 3. It lies between the Chain of Rocks and Bissel's Point Stations on the line of the conduit. A gate-house is located over the latter at Baden equipped with water-gates to divert the water to the two settling-basins to be built shortly, whence it will be distributed by the pumps throughout the territory to be supplied by the station. The foundations for the pumping engines are now in course of erection, and are fine specimens of the mason's art. There are to be two pumps. The stone for the foundations is brought from the Grafton quarries, at Grafton, Ill., and is somewhat mottled in color, though a yellow tinge prevails. The arches are of what appears to be white St. Louis limestone. Granite is also to be used in the construction of the foundations. The two settling-basins will be built on the site very shortly. They will be used for settling the water before it is distributed. Together with the four basins at Bissel's Point distributing-plant they will equal in number and capacity those at the Chain of Rocks Station. The Chain of Rocks Station is capable of pumping 160,000,000 gallons from the river every twenty-four hours, and the Bissel's Point and Baden Stations are capable of distributing this amount in the same period of time. The full capacity is sufficient to supply a city of about 1,500,000 inhabitants, so it will be amply sufficient to supply all needs for some years to come.

The building and grounds of the St. Louis Country Club are now approaching completion. The site is located in St. Louis County, about one mile west of the city limits on very high ground overlooking the surrounding country for several miles in every direction. The best view is towards the south, and the building has very wisely been made to face in that direction. The elevation of the site was so high that the ground in front of the Club-house had to be filled in to a great extent in order to provide a level polo-ground, as it was rightly decided that there the polo-ground should be located. The Club-house is the work of Messrs. Shepley, Rutan & Coolidge, of Boston, Mass., who have a local representative. There was a very spirited competition for the prize, and, with no desire to take sides with any particular architect, or firm of architects, we think that the Club members chose the poorer of the two plans which were worth consideration. Several plans and elevations of the building were shown at the exhibition of the local Chapter of the American Institute of Architects last winter, and we think we outlined the above opinion in criticizing the exhibition. In our opinion Mr. Manny's plan was far more successful than the accepted one. The building is in the Colonial style and of frame construction throughout. The main entrance is graced with tall columns which support the extension of the roof and thus stand out from the building, about ten feet or thereabouts. On the opposite side of the house is the *porte cochère* also consisting of tall columns supporting the extended roof, and corresponding to the entrance just described. Were it not that one-story porches extend in opposite directions from the pillared entrance the latter would have a most pleasing effect on the façade of the building with its long sweep. The porches are positive nightmares and have nothing whatever to say to the rest of the building, it being utterly impossible to harmonize them with the tall columns which they hem in on each side. The interior arrangement is very good so far as the first story is concerned. There are no windows, glass doorways which open onto the porches taking their place. The sleeping-rooms above in the second story and the hallways are very small in the one case and narrow in the other, but with plenty of openings will doubtless prove to be cool and airy during the season when the Club will be patronized. Several members intend erecting summer cottages about the Club-house, which are to be of the same style and finish as the latter.

RICHARD M. HUNT.

AS we doubt whether any one is likely to succeed in producing a better characterization of the vivid personality of Richard M. Hunt than has a writer in the *New York Tribune*, we are very glad to place it before our readers, regretting only that another portion of his notice which relates to Hunt's architectural work is not conceived in so happy a vein:

"Architecture in America, like painting here and everywhere else, has had certain masters to whom the rank and file have looked for inspiration. For a long time, and that the most crucial period in the artistic history of the country, the personal supremacy was divided between two men—Henry Hobson Richardson and Richard Morris Hunt. The former did his life work in Massachusetts. He built Trinity Church, in Boston, and set an example which scores of young architects tried to follow and by which they profited, even when they preferred not to emulate it closely. He imposed the impulses of his individuality upon a following so large that it promised to form itself into a school. Then it faded, so that now it scarcely exists at all; faded, not because Richardson's style was a bad style—on the contrary, it was superb—but because it was essentially personal, essentially the expression of a specific strain of genius and could not therefore be perpetuated by its imitators. Hunt abandoned the personal bias at the outset of his career. He was, from first to last, an academic artist, rich in character, in strength of temperament, but scholastic to the core. The difference between these two most conspicuous figures in American architecture is inevitably noted as

the career of either of them is approached. To any one who has studied the progress of architecture in this country it has been fascinating to watch the two influences working side by side, and to see in the longer survival of that with which we are now concerned another proof of the cosmopolitan, eclectic nature of American architecture, its refusal to bow to a personal style and its steady return to the abstract principles which a man like Hunt was pre-eminently qualified to teach. Hunt did teach his countrymen. He did not make them mould their styles on his. But he drilled them in the logic of architecture, in its rectitude, in those elements of it which are independent of temperament. It is in that light that he appears, now that his career has been ended, as one of the most remarkable artists of his time.

"As a man, Richard Hunt was the antithesis of his architectural self. He was a picturesque figure, stalwart for his inches (he was not a tall man), and with something in his carriage as well as in his manner of speech that made you suspect the military officer rather than the artist. His head was handsome; it conveyed even an impression of stateliness at times, under the gray hair. But the air of stateliness was fleeting. In the main, Hunt was extraordinarily vivacious, almost a Frenchman in some of his quick passages of talk, and the talk itself was explosive. He liked pungency and never failed to introduce it into his discourse, no matter what the occasion. At a public dinner, no less than in private conversation, he was fond of accentuating what he had to say with something of that tempestuous rhetoric in which old Mr. Harcastle was wont to indulge, and yet there was no depth of wrath in Hunt's fiery speech. If he damned a thing, he did it genially and with a touch of humor that somehow made the seeming indignity almost a form of approval. He would grow apocalyptic sometimes, piling up his denunciations in heroic masses; but all the time there was the twinkle in the eye that prepared you for the harmless conclusion, and it was usually odds that you would burst into laughter with the crash of the wordy climax. And Mr. Hunt laughed with you. He was helpful and sympathetic by nature. To the veriest stranger he was accessible and cordial so soon as he saw that his interlocutor was seriously interested in the question at issue. For in the great question for him, in the question of architecture, his interest was profound and inexhaustible. There you come back to his art, to the professional side of his career.

"As a man, Hunt was impulsive, quick-tempered, ebullient, picturesque always. As an architect, he was an unflagging enthusiast, fighting always for what he believed to be the best, and inspiring the same ardor in all those with whom he came in contact. There was nothing hasty or ill-considered on his architectural side. The study which had engrossed his life was begun when he was only fifteen. At that age he left Boston, where he had been studying in the High School and the Latin School, and went with his mother to Europe. She took him to Geneva, where in 1843 he entered the architectural atelier of Samuel Darier. From Geneva he proceeded to Paris and continued his studies. Hector Lefuel was his master. He studied at the *École des Beaux-Arts* for some time, and then went off to Egypt and Asia Minor. He came back to Paris in 1854 and was made *Inspecteur des Travaux* by the Government, the appointment directing his energies upon the construction of those new buildings which connect the Tuileries with the Louvre. Lefuel was in charge of this work and he gave Hunt the *Pavillon de la Bibliothèque* for his province. It meant precious experience to him. It was a practical training in exactly the school which pleased him most—the French school of academic architecture, the school of a style which takes splendor, dignity and a certain monumental feeling as the most necessary merits of its constructions. When Hunt was engaged upon this work he was still in his twenties. In fact, he was only twenty-seven when he returned to America with a foreign experience behind him that is probably unique in the annals of American architecture. His powers were soon recognized. He had scarcely settled here before he was invited to share in the completion of the Capitol at Washington. He served for six months as assistant to Thomas U. Walter, the architect in charge, and then he returned to New York and founded the practice which he carried on to the day of his death, only a few days ago. He established himself also as the master of an office—it would be called a studio in Paris—to which the young architects of the country were eager to gain admittance. It was at this time that his influence was perhaps most definite and potent. He drew any number of clever men to his side and, while no one of the group copied his style, they were all immensely benefited by the sound principles that he taught. Those principles were that architecture to be good must be good in construction, that every factor in a design must be in its proper place; that you must be, above all things, moderate, respectful of well-ascertained rules, true to that golden mean of taste which is the distinguishing mark of the school from which he came. A building with him was a problem to be solved with strict reference to the necessities of the situation, and with even stricter reference to laws of proportion, of balance. In a word, he was healthily academic. His genius was not creative and he did not strike out on new lines, but he was brimming over with vitality; there was nothing crassly conservative about him, and he kept his work within almost severe bounds without ever making it barren or coldly conventional." . . . "His work is from first to last a demonstration of the value of authority, of the virtue of careful training, of the absolute necessity of some academic principles on which a work of art can be based with consistency and yet with the flexibility of nature."

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THE STYLE FOR A NEW CATHEDRAL.

IF the Liverpool Cathedral is in abeyance for the present, and the Birmingham one postponed, perhaps, to better times, there are two of which something is now being heard. The first is the Catholic one at Westminster, the other is presumably Anglican, and is in contemplation at Washington. What seems to interest the public, in each of them, is its style — style is about as far as the public usually get, in their attempts to judge of a new building. Few people, indeed, can be brought to see that there is anything beyond it. Plan, proportion, composition, detail, do not force themselves on the notice of the uninstructed; but even the man who reads nothing but newspapers and novels can see a difference, say, between St. Paul's and Westminster Abbey. It is like the difference between a Greek book and an English one, which would have been plain even to the little boy who, as he said, knew his letters very well, but had not learned the names of them yet. Such a little boy, as to architectural matters, it usually is who employs and directs and criticizes the architects of the day. Possibly it is a set of such boys — of all ages — who are the trustees of the proposed Washington Cathedral, and who have asked an architect, Mr. Flagg, to report to them on the subject of style. His statement in reply contains, as is natural under the circumstances, some rather elementary teaching, and in addition to this some very questionable assertions.

That Gothic architecture began to be copied in the United States about fifty years ago, and that it never has been copied there with any great success, are the undoubted facts which Mr. Flagg sets out. And when he goes on to trace the original development of Pointed art, he only says what has been said a great many times before. It amounts to this: "The olden builders wanted to make their churches fireproof. To do so, they vaulted them in brick or stone. They could not vault them unless the spans were narrow and the supporting columns numerous, and out of their structural incompetence in these respects arose all the peculiarities of mediæval churches. We can now do our fireproofing in easier and cheaper ways; therefore, let us give up Gothic, and" — here comes an extraordinary *non sequitur* — "let us build in Renaissance."

Now, first of all, we question the assertion that it was simply, or even chiefly, to make their churches fireproof that the ancient masons vaulted them. Vaulted and domed buildings had been in use a thousand years earlier than the Gothic period. Without going back to the corbelled stone coverings of early Greek treasures, vast Roman works had been executed — not in Italy alone — without any structural timberwork in them. Every pilgrim to Rome saw the Pantheon and the remains of even mightier things; every Crusader who passed by Constantinople gazed on St. Sophia. Before Gothic arose, the Saracens were building their domed and vaulted mosques; the Greek Christians, their domed and vaulted churches. Men had for ages felt it to be a condition of the highest type of architecture that it should be roofed in the same materials with which it was walled. Nothing else is so masterly; nothing else is so permanent; nothing else is so monumental. Any tyro can cover his spans with wooden trusses, or with iron ribs, now they are in the market. That shows no skill, no power, no art. But it takes more than a tyro to build the smallest bit of vaulting; and the production of a vaulted building was the criterion of an architect.

This had never been quite forgotten. But constructional science had more and more died out from the eighth to the tenth century. There was a general belief that the world would end in the year 1000, and people felt, therefore, that it did not matter how badly all secular work was done. Probably they got into the state of mind which was attributed to a certain D. D. who flourished some 30 years ago, and who predicted that the earth would be swept away by a comet at a date now long since past. A fortnight before the time named, it was announced that the reverend gentleman was having his coals in by the scuttle, which was probably an exaggeration, though he belonged to a race noted for prudence and economy. The tenth-century people, however, did build, even if they did not live, in this hand-to-mouth fashion. They began the century with the conviction that the universe itself had only a 99 years' lease, and they did not attempt to make their churches more durable than the globe on which they stood. Craftsmanship was almost forgotten, and had to be revived out of barbarous ignorance when the scare was over. But one thing lasted through it — the habit of building on the basilican plan. When men took heart again, found that life had still to be lived, and learned once more, by slow degrees, how to live it, it was to the old long-aisled type of plan that their efforts at improvement were directed. It did not get its narrow avenues and its multitude of columns from the necessities of groined vaulting; they existed twenty generations before groined vaulting arose. They belonged to the type on which the churches of Western Europe were mainly based from the beginning — that is, to the Roman basilica.

What happened in the twelfth century was not chiefly a fright about fires, and a wild desire for fireproofing. Perhaps, indeed, the architects of those days, like those of our own, finding that their clients had more respect for "practical" than for artistic considerations, used the practical ones to influence them, when all the while it was the artistic ones that influenced themselves. Perhaps they said, and said truly, if your church is vaulted everywhere, it cannot be burned down like that in such and such a city, or at such and such an abbey. But what they were themselves thinking of was apparently more like this: "Christianity has become the greatest power in Europe; its buildings should be the most imposing, permanent and

striking. We are outmatching the secular castles with our church-towers; we will surpass the old temples with our church interiors. The best that man can do in building is what we will do; and this best, as all nations know, is to span them, as well as to wall them, with stone." Does anybody to this day, know a better "best"? How long will the "fireproof" buildings last, which, Mr. Flagg says, can be erected "for a tithe of the time, labor and trouble" of the old Gothic ones? Their permanence, happily, is not likely to be much in excess of their beauty. If they do not burn down, as so-called "fireproof" buildings are notoriously apt to do, they will perish through rust, or crack themselves to pieces by the unequal expansion and contraction of their materials. There will be "many dry eyes" when they finally crumble away.

But how does all this praise of modern fireproofing show the superiority of the Renaissance style? The great Renaissance churches, which succeeded the Gothic ones, were, like them, spanned with stone, and not covered in on Puff's Patent Fire-Defying System. If the Gothic naves were spanned by cross-vaults, the Renaissance ones also were spanned with cross-vaults, barrel-vaults, and domes. In construction, they were vastly heavier than their predecessors. If, as Mr. Flagg supposes, Gothic churches were obliged to have so many columns because they were vaulted — Renaissance ones would have had a great many more, for their columns had a far heavier load to carry. But the fact is, that Gothic churches could easily have been built with much wider naves, and much fewer columns than we generally find in them. More than this — a great many of them were so built. St. Bertrand de Comminges was nearly 50 ft. across the nave, and had no aisles. The cathedral of Alby is 63 ft. across, from centre to centre of the piers. Tarragona Cathedral nave is only 52 ft. across from centre to centre, the Collegiata at Manresa is nearly 60 ft., and Palma Cathedral more than 60 ft., and the width of the bays, or, in other words, the fewness of the columns, in some Gothic churches is equally remarkable. At the Jacobins, Toulouse, the nave piers longitudinally are 30 ft. from centre to centre. At St. Antholin, Medina, they are at the same distance. At the "New" cathedral of Salamanca they are 33 ft., at Avila Cathedral 34 ft., at the Collegiata of Manresa 32 ft., and at Sigüenza Cathedral 39 ft. What has been done so often could be done again, so that Mr. Flagg's "practical" reasons against Gothic clearly will not bear looking into.

He has a real reason, however, in the fact that Gothic has not been taken up with much success in America. But has Renaissance been followed there any more successfully? It hardly seems so, from the plans and views which find their way to Europe. The most interesting things in them are the American ones: the ideas, sometimes barbarous, sometimes incongruous, but sometimes fresh and suggestive, which our fellow-workers on the other side of the Atlantic have infused into that collection of odds and ends, which, under the name Renaissance, is just now in fashion. Yet, somehow the style does not seem so pliable in their hands as the Romanesque which they previously began to develop. In that they often took a line of their own, and did something at once natural and artistic. In Renaissance, their power to do that seems enfeebled. Most of it, apparently, is the same sort of thing of which we are getting sick in London: a mere product of caprice, without reason, without aim, without soul. We shall be rid of it soon, as probably they will, likewise: it would be a pity to begin a cathedral in a style which everybody will have seen through and despised before the walls are up to the level of the roof.

In Mr. Flagg's remarks on types of planning we observe with more pleasure an echo of much that has appeared in the *Building News* during the last quarter of a century. But plan and style are quite independent things. Unobstructed areas may be found in ancient Byzantine, Romanesque and Gothic buildings, as well as in Renaissance ones. The dome itself was incorporated into one variety of the Pointed style which flourished late in the twelfth century in Central and Southern France. It was adopted with equal success in the refined Romanesque of Spain: for instance, at Salamanca, at Zamora and, probably, at Toro. We have precedents for all we can want if anybody is still foolish enough to look on precedents as something sacred. To the wise architect they are far enough from sacred, though they are in the highest degree valuable. They are, in fact, somebody else's experiments tested by time and change, so that we can now see easily where they were weak and where they were strong, where they succeeded and where they failed. The Renaissance style, like others, has precedents for us of this sort — works to study, to criticize, to improve on. We hope it is frankly in this spirit that the Renaissance, which seems to have been decided on for the Washington Cathedral will be treated. Unless it is so, it would have been far better to leave the question of style an open one. — *Building News*.



SOCIETY OF BEAUX-ARTS ARCHITECTS.

A SPECIAL meeting of the Society was held on August 13, at 45 Broadway, New York City, at which a committee of three was appointed to draught Resolutions referring to the death of Mr. Richard M. Hunt, who was a member of the Society at the time

of his decease, the resolutions to be engrossed and sent to Mrs. Hunt.

It was also *Voted*, To empower the President to confer with the President of the American Institute of Architects, the New York Architectural League, the New York Chapter of the American Institute of Architects, the Municipal Art Society and any other kindred societies of which Mr. Hunt was a member at the time of his death, with the object of forming a committee to consider the possibility of erecting or otherwise providing a suitable memorial to Mr. Hunt.

EDGAR A. JOSSELYN, Secretary.



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

THE LOGGIA: METROPOLITAN CLUB-HOUSE, WASHINGTON, D. C.
MR. W. A. POTTER, ARCHITECT, NEW YORK, N. Y.
[Heliochrome issued with the International and Imperial Editions only.]

ELEVATION AND PLANS: METROPOLITAN CLUB-HOUSE, WASHINGTON, D. C. MESSRS. GRAY & PAGE, WASHINGTON, D. C.,
AND MR. W. A. POTTER, NEW YORK, N. Y., ARCHITECTS.

HOUSE FOR MR. H. J. CHAPIN, ESQ., MONTCLAIR, N. J. MR. F. COLBURN, ARCHITECT, MORRISTOWN, N. J.

The cost of this building, complete, was about \$12,000.

THE MONADNOCK APARTMENT-HOUSE, DORCHESTER, MASS.
DWIGHT & CHANDLER, ARCHITECTS, BOSTON, MASS.

THE STADT THEATRE, ZURICH, SWITZERLAND.
For description see article elsewhere in this issue.

[Additional Illustrations in the International Edition.]

METROPOLITAN CLUB-HOUSE, WASHINGTON, D. C. MESSRS. GRAY & PAGE, WASHINGTON, D. C., AND MR. W. A. POTTER, NEW YORK, N. Y., ARCHITECTS.

[Gelatine Print.]

DINING-ROOM OF THE SAME.
[Gelatine Print.]

CARD-ROOM OF THE SAME.
[Gelatine Print.]

LIBRARY OF THE SAME.
[Gelatine Print.]

PROPOSED COMMERCIAL PROPERTY, PRESTON, ENG. MESSRS. ESSEX, NICOL & GOODMAN, ARCHITECTS.

This design was selected in a competition in which twenty designs were submitted.

ARCADE OF THE SAME STRUCTURE.



[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.]

A TRIBUTE TO HUNT.

27 EAST TWENTIETH ST., NEW YORK, Aug. 12, 1895.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Will you kindly allow me through the columns of your paper an opportunity to offer my tribute to the memory of Richard M. Hunt?

Seven of the most important years of my life were passed in his office, working mostly under his eye, where I learned to know him as a kind-hearted, generous, broad-minded man, endowed by nature and education with many gifts.

His personal magnetism was irresistible, his methods were generous and broad-minded. He was too great a man to refuse the suggestions of the men in his employ; in fact, he asked for them, and frequently called for a council of war with them, requesting opinions and criticisms, which, when offered as they were, freely and without hesitation, were always considered, and frequently followed. Without exception he was respected and loved by his assistants; we were proud of him, proud of our connection with him, and proud of him in public.

He had strong characteristic business methods, was thoughtful and honest in his treatment of us, and in return invited frankness

and honesty from us, hating deceit and trickery; an honest confession when in fault, either in office-work or in the personal carrying out of his orders, was always received by him as between man and man.

It was a treat and a pleasure to travel with him: I have spent a week in his company, away from the routine of office-work, when he drew from the rich fund of his experiences, brightening the journey by his strong, interesting discussion on architecture, treated in his own peculiar and never-to-be-forgotten manner, and enlivened us by anecdotes of his early days while travelling in Europe and the East, and during his stay in Paris.

I have seen many instances of his kind and generous nature, one when, with the fear of death on me, I handed him a telegram which called me to Boston, to the bedside of my little boy, whom I never expected to see alive; he encouraged and cheered me by his thoughtful kindness, more like a father than an employer. The thoughts of his kindness were with me for many a day and will never be forgotten. I have seen him in his private office, busy with an accumulation of letters, stop and greet a recently landed German draughtsman in his mother-tongue, putting the man at his ease at once, and, after giving him a kindly refusal, get a directory and make a list of architects for the man to look up, giving his valuable time without a thought, except for the feelings of the lonely foreigner.

The profession of architecture will miss him sadly; he worked hard and faithfully for the development of the best in the profession. By his indomitable will and strong manly character, he has inspired every one who came in contact with him to do his best.

My seven years with him were important to me, not alone on account of the business training—he was an inspiration, never weary, never careless, but always developing and encouraging others. He was the most easily approached, and yet the most unapproachable man when not understood, in the profession.

The monument to his memory is already completed, and consists not less in the love and respect of those who had the good fortune to work under him, than in the buildings erected by him.

Very respectfully, FRANK E. WALLIS.



BOSTON, MASS.—Summer Loan Exhibition; Gobelin Tapestries; Japanese Paintings; Line Engravings, Mezzotints, and Etchings by Rembrandt: at the Museum of Fine Arts.

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

Summer Charities Loan Exhibition: at the American Art Association Galleries.

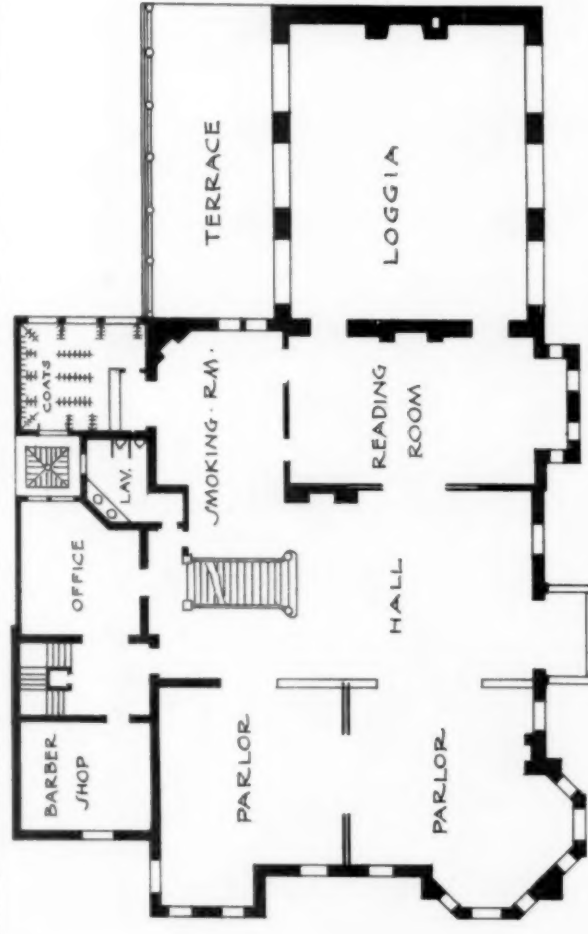


A LEGEND ABOUT SHOT-MAKING.—The shot-making trade has a legend which recites that back in the days when guns were shot off by lighted matches and were swivelled to supports because they were too big and clumsy to be lifted to the shoulder, and when all shot was molded as bullets are to-day, some workmen were fastening an iron grating to the wall of a castle. They had cut out the hole in the stone, and, after placing the iron in the hole, poured some lead in to hold the iron in place, just as they do to-day. Some of the lead escaped and ran over the edge of the wall into the moat below. Soon after the attention of the soldiers was attracted to the lead in the clear water, and, dipping it out, they found that the metal in falling from the height had become globules. After that those soldiers made their bullets by sprinkling melted lead over the castle wall into the waters of the moat.—Hardware.

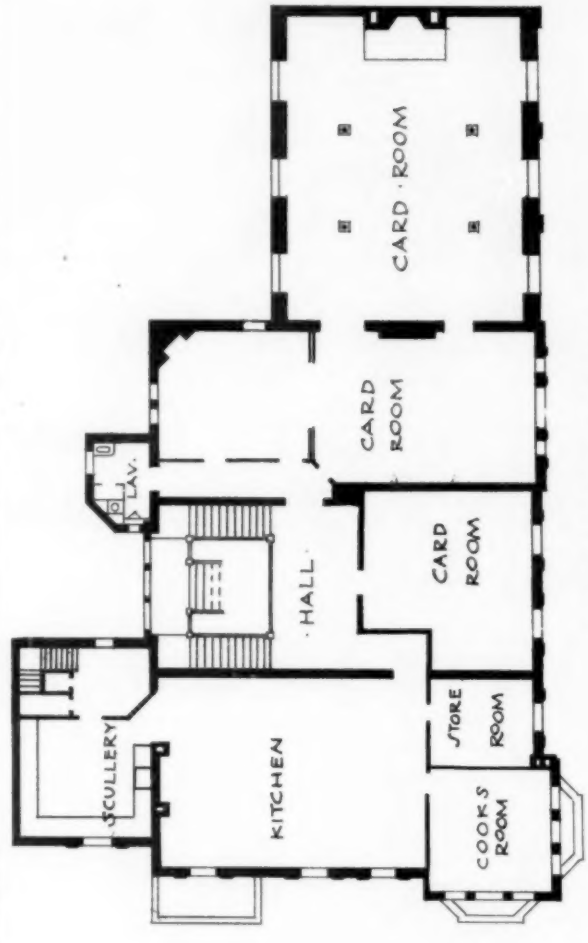
ELECTRIC HEAT AS APPLIED TO FOUNDED.—The possibilities of electric heating have been startlingly illustrated at the Homestead Steel Works. In the Bessemer process, the change of the iron into steel is accomplished while the metal is reduced by intense heat to a fluid condition. This heat has to be maintained for a considerable time, for, if the metal begins to chill, the success of the whole operation is impaired. The prevention of the chilling has always been a problem with steel men. Recent developments in the power of the electrical furnace have shown that it is possible to obtain enormously high temperature by the use of heavy currents, and this discovery has been utilized at Homestead. A heat was allowed to become somewhat "cold," and the current was turned on. About twenty tons of molten steel that was lying dead in the ladle immediately began to boil, and in a few moments reached a white heat. The blaze ascended several feet above the ladle, and was of blinding intensity. The unaccustomed degree of heat and the dazzling glare made the operation of pouring the steel most trying, and many of the workmen had their eyes burned badly. The test was almost too much of a success. In reality, it was a terrible demonstration of the frightful temperature which it is now possible to obtain by human agency. Probably not more than temporary injury was sustained by the workmen, but in future they will be provided with blue glasses, so as to withstand the intense light, and in future provision will be made to have the charge of current, which at the test was excessive, under perfect control.—N. Y. Times.

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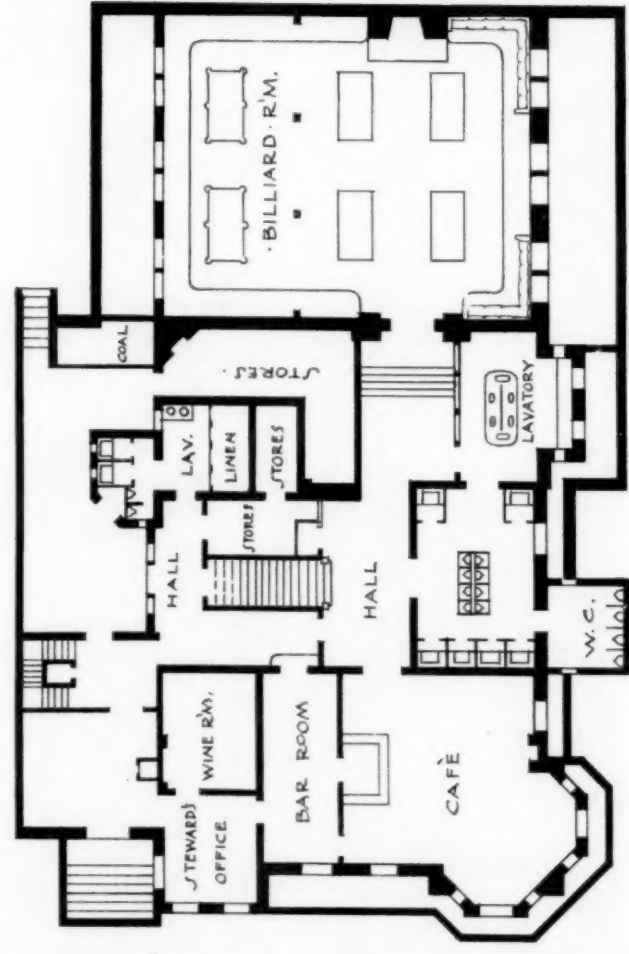
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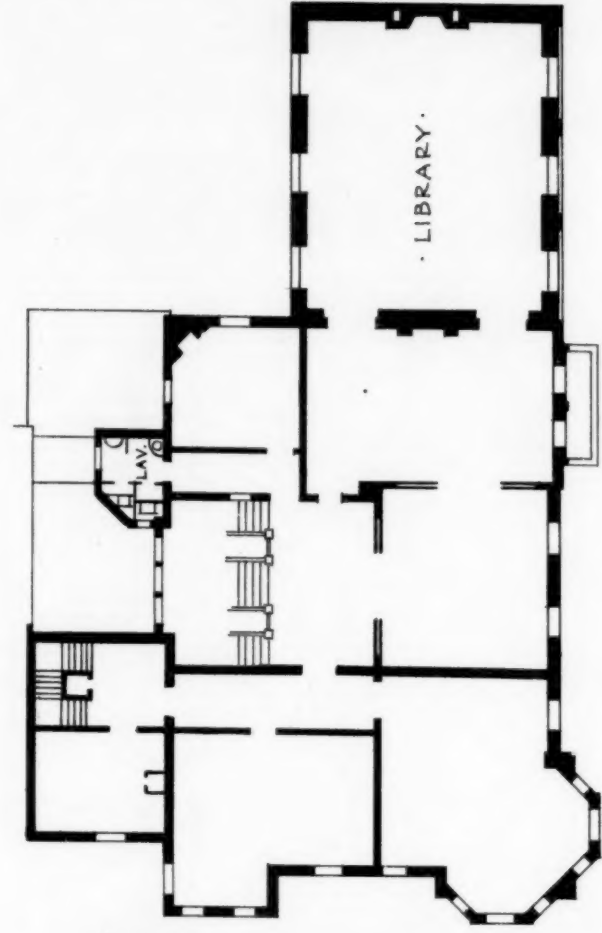
FIRST FLOOR PLAN



THIRD FLOOR PLAN



BASEMENT PLAN

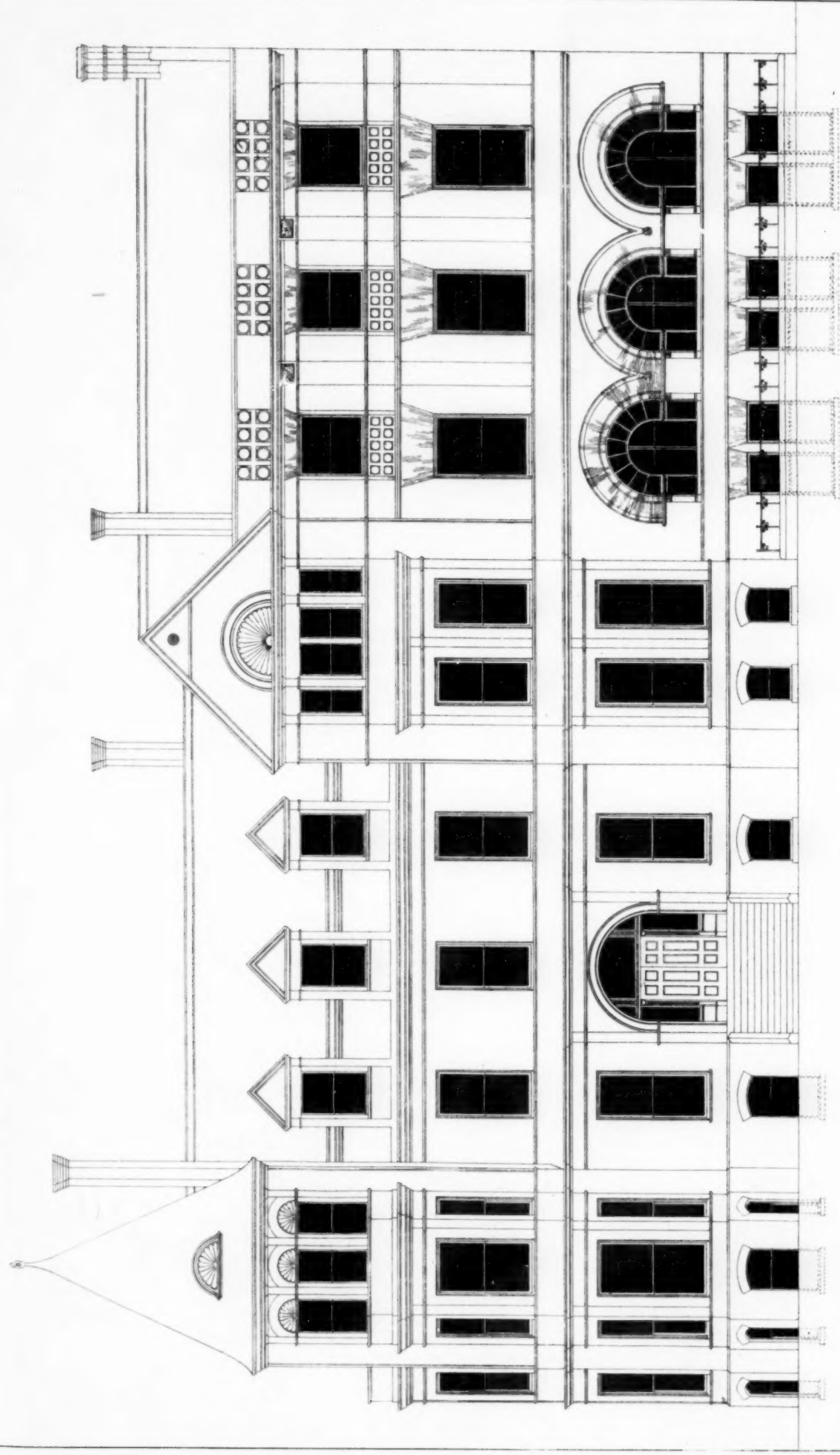


SECOND FLOOR PLAN

W.C.
Potter

SECOND FLOOR PLAN

BASEMENT PLAN



H Street Elevation

Additions to The Metropolitan Club:
Washington D.C.
Wm. A. Potter Archt.

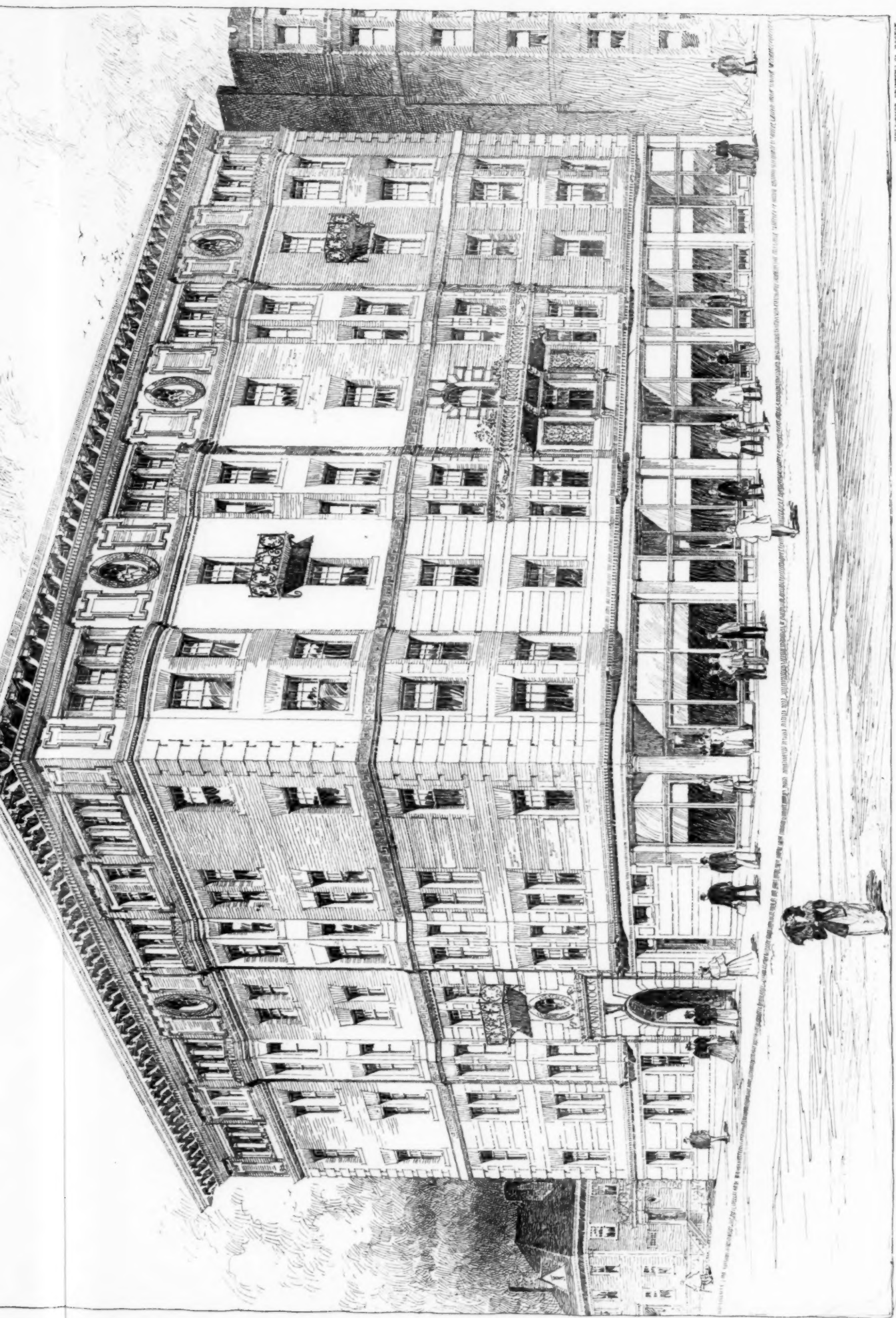
No. 1025.

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REPRODUCED BY THE AMERICAN ARCHITECT A SECOND EDITION 1895

THE MONADNOCK APARTMENTS
MONADNOCK AND DUDLEY STS
DORCHESTER MASS
DWIGHT AND CHANDLER ARCHITECTS
BOSTON MASS



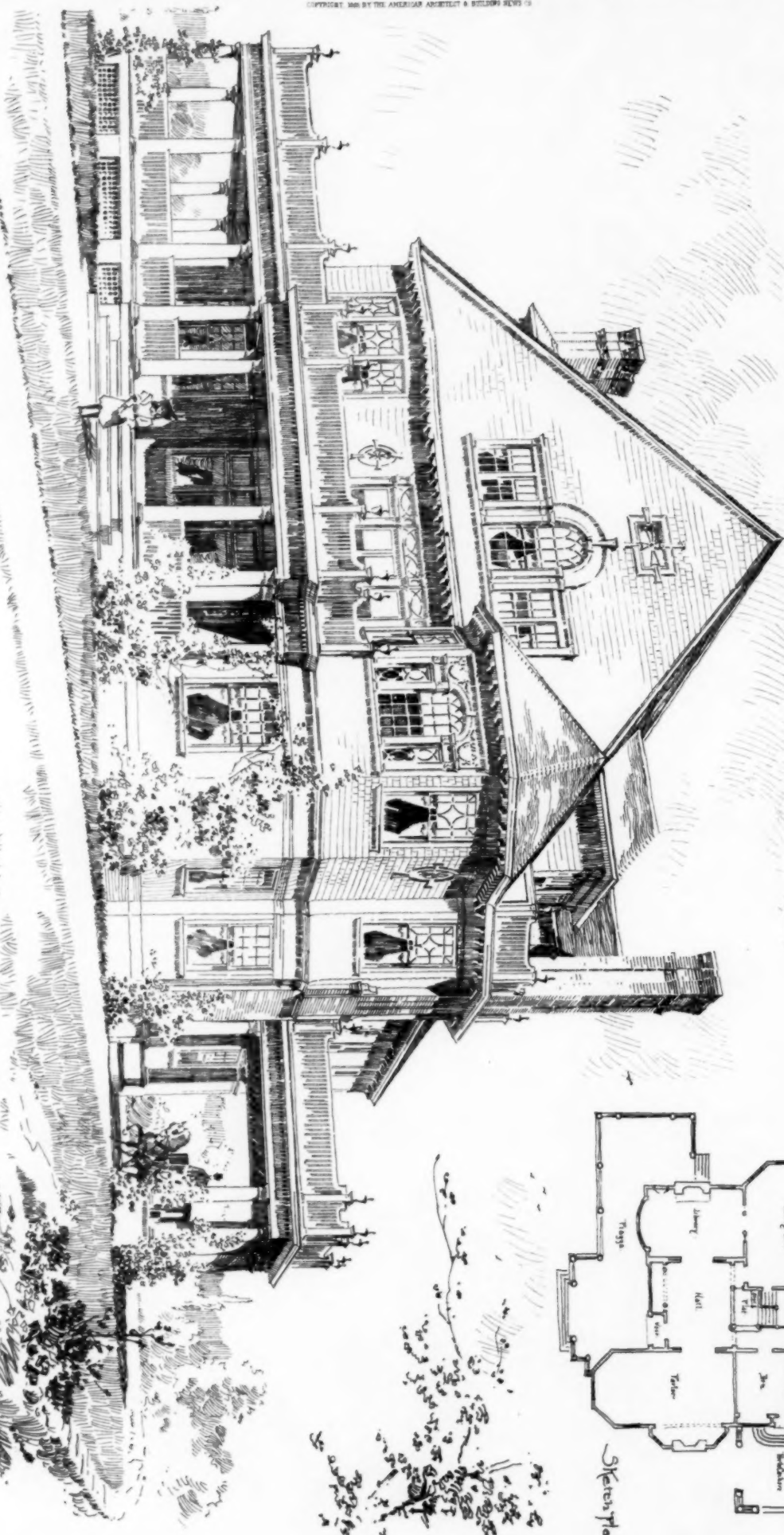


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