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A DEMONSTRATION took place in London, as the *Builder* says, not long ago, on the part of the domestic servants of the city, who made various complaints of their lot, one of the things mentioned being the poor sleeping-accommodations provided for them in the London houses. The *Builder* thinks that this cannot be a very serious trouble, as any servant can leave a place where the bedrooms are not comfortable; but servants are human, as well as their masters and mistresses, and, while they will endure being uncomfortable for the sake of staying with people whom they like, they do not see why they should have to suffer discomfort for that purpose. That they have some reason for complaint, every architect can testify. In London, as the *Builder* says, footmen and other men-servants are often obliged to sleep in pantries, and, indeed, it was once thought desirable to give the butler a bedroom in the neighborhood of his pantry, so that he could look out for the silver. The women-servants are more commonly sent to the attic, but even here their rooms are apt to be small, dark and crowded. In American cities, as a rule, the intention is to give servants good rooms, but it is very common for the owners, particularly of large houses, to find that they need more servants than they have proper accommodation for, and, if they and their servants are mutually agreeable, the latter will put up with a good deal of inconvenience, if they see it to be unavoidable, rather than be disobliging. There is at least one Newport cottage in which thirty-five house-servants are kept, and many of the great New York establishments must be carried on in a similar style. Few owners, and still fewer architects, realize, in planning a fine house, how great a train of cooks, chambermaids, ladies'-maids, day-nurses, night-nurses, seamstresses, laundresses, butlers and footmen, may be needed later for the comfort of the family which is to occupy the house, and the consequence is apt to be that rooms for women-servants are improvised in dark garrets, and for men-servants in spare closets on the ground floor, or under the front steps, where we once knew a footman's room to be fitted up. The *Builder* suggests that servants' rooms in dwelling-houses should be placed under the charge of an official inspector, who should make regular visits to ascertain whether they were wholesome and comfortable; but we imagine that in most houses the whole family, servants and all, would rebel against such surveillance, and the best way of reaching the trouble, under present conditions, is probably for architects to inform themselves, so far as they can, in regard to the mode of life in the great houses which are rapidly multiplying in this country, so that they can guide a wealthy client in making proper provision for all the

members of the family which may be expected to gather gradually around him.

THE New York architects have a new subject for their archaeological zeal, in the shape of the Tombs prison, which is to be torn down, to make room for a larger and more convenient structure. As every one knows, the Tombs is a clever adaptation of Egyptian architecture to city uses, and, as jails do not need windows on the outside, it has served its purpose very well, and has won from architects the regard which is usually attracted by broad wall-surfaces and well-proportioned details. Whether its beauties entitle it to be transported bodily to the Central Park, as is seriously proposed, is another matter. It is suggested that it might be set up beside the obelisk, with which it would unquestionably harmonize, and could be utilized as a part of the Metropolitan Museum of Fine Arts; but we are not informed whether the Trustees of the Museum favor this scheme, and it is not altogether certain that the effect of associating the real Egyptian work with the imitation would be happy.

ERNST CURTIUS, the noted historian and archaeologist, died at Berlin a few days ago, at the age of eighty-two. Curtius was born in Lübeck, and was trained in classical learning in his native town, and afterwards at the universities of Bonn, Göttingen and Berlin. His first visit to Greece was made with Professor Brandis in 1837, and, soon afterwards, he accompanied Professor Otfried Müller in his expedition through the Peloponnesus. Returning to Berlin in 1840, he was made Secretary of the Royal Academy of Sciences, and tutor to Prince Frederick William of Prussia. In 1856, he was appointed Professor at Göttingen, and, some years later, was sent again to Greece, where he began the explorations at Olympia with which his name has been particularly connected. For many years he had been Director of the Antiquarian Department of the Royal Museum at Berlin.

MR. WILLIAM HAMILTON GIBSON, well known for his writings on natural history, and the beautiful drawings by which he illustrated them, died a few days ago. It is said that Mr. Gibson found in his youth very little encouragement in his artistic tastes, and it was only by much hard work, and through many disappointments, that he attained the position which he so brilliantly filled. He was a passionate lover of nature, and, in the end, nature never fails to help her worshippers. From an indifferent sketcher of things in which he took no special interest, he became the inspired interpreter of the objects that he loved, and he long ago acquired a fame which few artists working, as he did mainly, in black-and-white, attain in these days.

THE law applying to cases of union tyranny is becoming every day more settled, and the "scabs," or, in other words, the men who are independent enough, and American enough, to think that they are entitled to work for such employers as they think fit, and on such terms as they and their employers may agree to, are decidedly beginning to take heart. A few days ago a case was tried in a New York court, in which it appeared that a certain member of the Tile-layers' Union, named Dobson, who had fallen behind in payment of his dues, and owed about eight dollars to the Union, was, at a meeting of the Union, which he did not attend, suspended. The next day, a walking-delegate sought him out at the place where he was working with two other men, also members of the Union, and ordered him to stop work, telling him that he had been suspended for non-payment of dues. Dobson offered to pay them on the spot, but the walking-delegate refused to receive the money, saying that it could only be accepted at a regular meeting of the Union. As Dobson refused to stop work, the walking-delegate ordered the other two men out, and they accordingly packed up their tools and departed. They went, however, directly to the contractor who employed them, and told him the circumstances, saying that they could not return to work until Dobson was discharged. The contractor, whose name was Armstrong, hoping to arrange the matter,

went to Dobson, and told him that he must be laid off temporarily, and with this understanding the other two men went back to work. The next day, however, the walking-delegate went to Armstrong, and said that if he put Dobson at work again, all the men in his employ would be called out. Armstrong thereupon discharged Dobson, but, anxious to do everything that he could for him, wrote to the President of the Union, offering to pay Dobson's dues himself, for the sake of having him allowed to return to work. His offer was refused, and he then advised Dobson to seek relief in the courts from his persecutors. A charge of conspiracy was therefore lodged against the walking-delegate, who was promptly arrested, and held in five hundred dollars bail for trial. In ordering the walking-delegate to be held for trial, the justice expressed what is becoming the usual feeling of judges on these subjects, saying that "neither a union nor an individual has a right to dictate to an employer as to whom he must employ."

EVERY one who has read the story of the adventures of Mr. F. H. Cushing among the Zuñi Indians, the adoption of the young archaeologist into a Zuñi family, his initiation into the lower grades of the priesthood, and, in consequence, into the sacred traditions which revealed the history and the foreign origin of the strange race of the "Pueblo" Indians, will be rejoiced to learn that the Smithsonian Institute, aided by the University Archaeological Association, has sent this incomparable explorer to the Gulf of Mexico, where he has made some curious discoveries, particularly in the coral islands known as the Florida Keys. These islands, which are now almost deserted, contain vast heaps of shells, and on some of these shells Mr. Cushing has found drawings and hieroglyphics which resemble so closely the sculptured work of the temples at Palenque and Chichen-Itza, in Yucatan, as to indicate that there must have been communication between the Maya kingdom of Yucatan and the Florida Keys, as there was known to have been between Yucatan and Cuba. The character of the Florida shell-heaps does not indicate that an extensive Maya settlement ever existed there, but their occurrence, not only in Florida and Cuba, but on other parts of the Gulf coast, seems to show that the Mayas, as an enterprising commercial nation, maintained trading-posts at various points within reach of their canoes, something as the Phœnicians, and, later, the Carthaginians, kept up trading-stations, near enough to each other to give assistance in case of attack, in nearly all parts of the Mediterranean coast; or as the strange people who built Stonehenge, and the menhirs of Brittany, established a caravan route, fortified, perhaps, by little military and trading stations, whose mystic dolmens still remain, between their country, perhaps the Lyonesse of King Arthur, or, more probably, a community of far more ancient date, the Spanish peninsula, and Africa beyond. In the case of the Mayas, however, archaeologists have the advantage that the race to be studied still exists, although its greatness has disappeared. It is estimated that in Yucatan there are still about two hundred thousand Mayas of pure blood, with about half as many of mixed descent. All these speak the Maya language, and it is a striking testimony to the fullness and flexibility of that language, and to the civilization of the ancient people from whom it has descended, that many of the Spaniards and other white inhabitants of the country have discarded and forgotten their own language, and use the Maya entirely in their own conversation.

WHETHER the modern Maya language can throw any light on the ancient inscriptions of Palenque, which have so long puzzled archaeologists, remains to be seen, and no one is better fitted than Mr. Cushing to study the subject. At the time of the Spanish conquest, Palenque and Copan, the two greatest Maya cities, were already in ruins, and overgrown by the forest, but Uxmal and Chichen-Itza were still inhabited, and from their people the Spaniards learned that the Mayas had then occupied the country for at least eight hundred years. This would carry back the Maya conquest of Yucatan to about the date of the accession of Charlemagne, and it is likely that, as usual in such cases, the Mayas very much underrated the time that had elapsed since the arrival of their ancestors in the country. It is hardly necessary to say that problems of extreme interest remain to be solved in connection with Maya antiquities. Their ancient writing is

absolutely unintelligible. Although Dr. Le Plongeon supposed that he discovered in it a resemblance to the old Chinese character—which is not at all unlikely, since many indications point to the settlement of our hemisphere from Asia—he did not pretend to decipher it, and it is still uncertain whether it is essentially picture-writing, like the Egyptian hieroglyphics, or phonetic, like all European languages. Besides the Maya temples, there are in Central America, according to Dr. Le Plongeon, other most interesting subjects of study. Our readers will remember his account of the race of timid little dwarfs, who still inhabit the forests of Central America, and are occasionally seen watching from a distance the movements of exploring parties, and of his discovery, on an island, of a pigmy city, with houses of masonry, and what appeared to be a triumphal arch, under which an ordinary man could not walk without stooping; and, even if these curiosities should turn out to owe something of their charm to Dr. Le Plongeon's imagination, there would be an interest of another kind in a visit to what Stephens and Catherwood, the first American explorers of the country, reported, in their official account, to be the best people in the world, so innocent and sincere as to recall the ancient legends of the golden age.

A CURIOUS piece of industrial legislation, which, in view of the rapid development of South Africa, may be of importance to our manufacturers, has been brought again to notice in the Transvaal Republic. In addition to its vast gold-mines, the Transvaal possesses mines of coal and iron, the former of which have been successfully worked for several years. A concession was granted in 1882 for working the iron-mines, and establishing blast furnaces and steel plants, and attached to the concession was an agreement to the effect that, as soon as ten thousand tons of cast-iron should have been produced by the establishment operating under the concession, a duty of ninety dollars a ton should be placed on all articles of steel or iron thenceforth imported into the Republic. Of course, such a duty would be practically prohibitory, except in the case of cutlery and fine hardware, so that the owners of the local plant would have their market to themselves; and although no one was willing, fourteen years ago, to undertake the establishment of iron-works, even on those terms, the act of concession is still in force, and steps have been taken toward securing the necessary capital for taking advantage of it.

THE French Northern Railway has decided to furnish its carriages with sashes made of aluminium, which, it is hoped, will be stronger and lighter than those of wood, will cut off less light, and will not be subject to the obstinate sticking which enables car-windows in the dog-days to defy all attempts to open them. Whether they will exclude dust as perfectly as wooden sashes, and how the drops of water which will condense on their inner surfaces in cold weather will be disposed of, remains to be seen; but if provision could be made, perhaps by riveting or cementing strips of felt on the sashes, for preventing condensation and keeping out dust, it seems as if such sashes might be useful to us as well as to the French. The latter, as the *Revue Industrielle* informs us, expect to make the aluminium sashes ornamental, by polishing the inner surface, and giving the outside a neat finish. We venture to predict that this part of the plan will soon be abandoned. The common idea, derived from the descriptions in scientific books, that "aluminium is a metal of a silvery white color, unchanging in the air," is, in practice, hardly applicable to the commercial material. Silvery as it may be when new, or, possibly, when exposed to air alone, it acquires by handling a dull leaden color, often variegated by ashy specks, which is anything but ornamental. Lacquering preserves it for a time, but the yellow of the lacquer is not agreeable over the white of the aluminium, and, sooner or later, the lacquer wears off, and the metal changes color. Moreover, aluminium, even when new and shining, has the property of blackening the hands or clothes, like lead, although in a less degree. This property alone renders pure aluminium a rather inconvenient metal to use for purposes to which otherwise its lightness would well adapt it; and, until some method is discovered for plating it with nickel or silver, or for alloying it in such a way as to prevent tarnishing, it is not likely to be extensively employed for ornamental purposes.

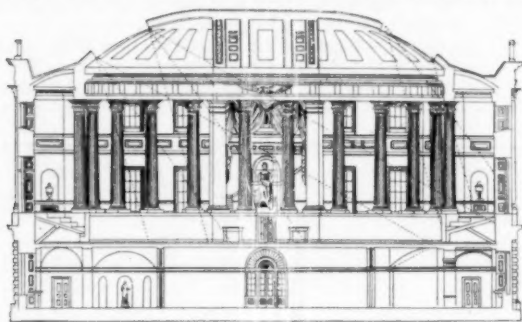
HISTORY OF THE UNITED STATES CAPITOL.¹—V.

Fig. 24. Latrobe's Modification of Old House: Longitudinal Section.

JEFFERSON told Dr. Thornton no alterations should be permitted, when Latrobe was appointed without allowing Thornton an opportunity of giving his judgment upon the changes. In Latrobe's letters to Lenthall, he describes his troubles in obtaining the President's consent to change the form of the House of Representatives, and freely criticises the President and Congress. The majority of the suggestions made by Jefferson were approved by Latrobe. Sometimes Mr. Jefferson insisted on points against which Latrobe protested.²

A letter from Mr. Latrobe to the Secretary of the Navy, 1811, published in the appendix to Dunlap's "History of the Rise and Progress of the Arts of Design in the United States," refers to Jefferson's positive orders "that I should introduce Corinthian columns into the House of Representatives, and put one hundred lights of plate-glass into the ceiling contrary to my declared judgment, urgent entreaties and representations. In other respects, however, the honor which the friendship of the great man has done me obliterates all feelings of dissatisfaction on account of those errors of a vitiated taste and an imperfect attention to the practical effect of his architectural projects." Latrobe wanted to make the capitals of the column on the model of the Clepsydra at Athens, or the Roman Doric as exhibited in the Theatre of Marcellus, at Rome (see Figs. 24 and 25).

In his letter which accompanied the drawings from which the illustrations are made, he suggests that the bells of the capital be cast in iron in one piece, with the upper row of plain leaves, while the others may be cast separately and rivetted on.

Jefferson first recommended burnt-brick columns with hewn-stone capitals and bases, but insisted on the capitals being modelled from the Choragic Monument of Lysicrates. The columns were made of freestone on this latter model.

In reference to the skylight, Mr. Jefferson insisted "that the alternate panels in the alternate rows of panels into which the ceiling

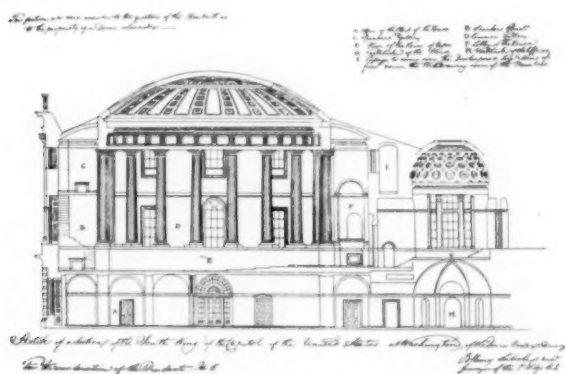


Fig. 25. Latrobe's Modification of Old House: Cross Section.

was divided should be of plate-glass." Latrobe objected, because of cross-lights, leakage and condensation, and he was having the work done without the glass, when Lenthall received the following letter from Jefferson.

WASHINGTON, D. C., October 21, '06.

Dear Sir,—The skylights in the Dome of the House of Representatives Chamber were a part of the plan as settled and communicated to Mr. Latrobe; that the preparation for them has not been made and the building

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² The progress of the work during this period is shown in the different reports. September, 1806. "The front is near the height of the attic windows, but the rear is not above six feet above the vestibule floor." March, 1808, the wood-work of the south wing was complete, ready for the painting. The twenty-four Corinthian columns in the House of Representatives progressed slowly, as only two were finished, eight partly finished and fourteen only roughed out. The trouble with stoves or furnaces in basement and the echo is discussed by Latrobe at great length in this report. North wing. The wooden skylight and eave over main staircase hall was taken down and replaced by a brick cupola, 35 by 45 feet, crowned by a lantern. In 1809, other portions of the north wing wooden construction was replaced by brick.

now to be stopped for them has been wrong; to correct that wrong now they must be immediately prepared, and that the building may be delayed as short a time as possible as many hands as possible should be employed in preparing them.

Accept my salutations and best wishes,
Mr. Lenthall.

TH. JEFFERSON.

The ceiling when finished was decorated by George Bridgport, a prominent decorative painter of the day. It was considered success-

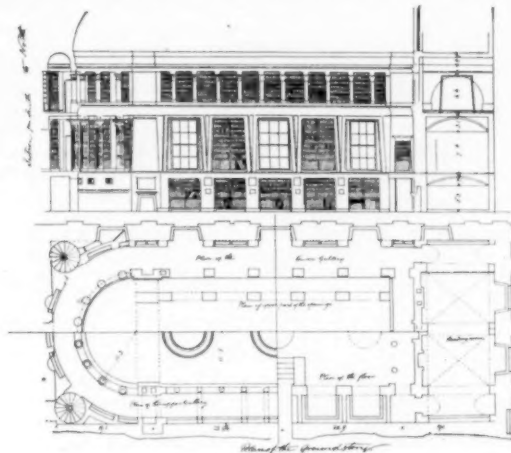


Fig. 26. Library opposite Senate, North Wing.

ful as a decorative element, but was open to the practical objections Latrobe had urged against it.

Latrobe's letters to Lenthall throw light on the every-day troubles in the progress of the building during this period. August 12, 1805, in answer to a criticism calling attention to a lack of drawings for the cornices and entablatures, Latrobe quotes from former letters in which he has told Lenthall to follow Sir Wm. Chambers, "Now you have Wm. Chambers's book, and I have not. I choose rather to refer you to it, than involve you in the possibilities of a mistake of mine which might have occurred by rendering the feet and inches of Stuart or Desgodetz into parts of a module, and ten minutes would suffice you who have these things at your finger ends to have become master of the whole subject."

Lenthall constantly urged upon Latrobe the necessity for his permanent residence in Washington, and Latrobe as constantly deferred the matter and simply made visits at long intervals, Latrobe lived in New Castle, Wilmington, Philadelphia and other towns, wherever he found it most convenient for his private work on the Delaware and Chesapeake Canal. The greater part of his

supervision of the Capitol was performed through correspondence with Lenthall.

March 3, 1896, Latrobe mentions the arrival from Italy of Giuseppe Franzoni and Giovanni Andrei with the following comments: "Franzoni is a most excellent sculptor, and capable of cutting our figure of Liberty, and Andrei excels more in decoration. I wish they would seek clay for modelling and then model one of our capitals."

Latrobe found considerable difficulty in keeping the arched ceilings from falling. In answer to one of Lenthall's letters, December 31, 1806, he says:

"I am sorry the arches have fallen, but I have had these accidents before on a larger scale, and must, therefore, grin and bear it." Thornton twitted Latrobe on his vaults falling in Richmond, the Treasury and the Capitol, because of insufficient abutment, or no tie-rods.



Fig. 26a. John Lenthall.

July 16, 1808, one of the larger arches in the staircase-hall showed evidence of giving way and quite a number of letters passed between Latrobe and Lenthall in reference to the subject. In September, 1808, Lenthall was killed by the falling of this arch. (Fig. 26 a, portrait of Lenthall.)

The acoustic qualities of the new Hall of Representatives were very defective. A contemporary says that Randolph, of Roanoke,

declared the Chamber was "handsome and fit for anything but the use intended."

Thornton's advice was asked as to the best method of correcting the echo and he recommended hanging curtains behind the columns. He at the same time called attention to the fact that if his plan had been strictly adhered to, this echo would not have occurred.

J. H. B. Latrobe, the son of the architect, says that he can recall, as a recollection of his boyhood, the old Hall of Representatives. "I can see the heavy crimson drapery that hung in massive folds between the tall fluted Corinthian columns to within a short distance of their base; and I remember, or think I remember, the low gilded railing that ran from base to base, and over which the spectators in the gallery looked down upon the members on the floor. I seem to see even now the Speaker's chair with its rich surroundings, and the great stone eagle with out-spread wings projecting from the frieze, as though it were hovering over and protecting those below." (Figs. 24 and 25.)

Fig. 26b. Maize Capital in Stairway leading to Supreme Court. Height of Column, 8' 9 1/2".

Latrobe made an examination into the condition of the timbers and frame-work of the north wing of the Capitol in the latter part of 1805. He found the joists and beams much affected by dry-rot, and the plastering badly cracked. At a later date he says: "The tenons of the oak joists were entirely gone, and the only species of timber that has withstood decay was the pine and poplar of which the beams were made; all the white oak was seized with dry-rot; almost all the plates and bond-timbers which were partially buried in the walls were, on the interior, reduced to powder."

"Upon the damaged part of such timber the brick piers of the Senate Chamber stood. [Presumably this has reference to bond-timbers let into the wall according to English methods. Both Hoban and Hadfield as superintendents would naturally have followed English precedents.] Independently of the general rottenness of the timber, the frequent alterations which the design had undergone in its original progress had so weakened the work and one of the heaviest walls had been so cut down in its lower part, that whenever

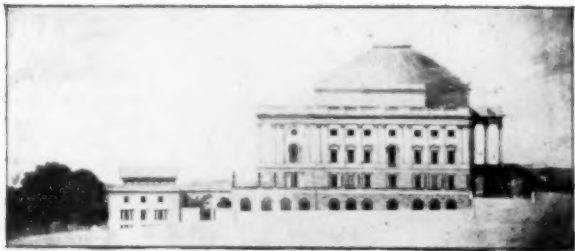


Fig. 27. South Elevation: Drawing by Latrobe, 1811.

the timber had given way the top must have fallen in the Senate Chamber."

It is difficult to account for the sudden decay of the timber men-

¹John Lenthall. Born in England, 1762, died September, 1808, was the great-grandson of Sir John Lenthall, the fourth of the name who was a member of Parliament, and whose father, Sir Wm. Lenthall, was Speaker of the House of Commons. Latrobe had a very high opinion of Lenthall's ability, saying just a short time before Lenthall's death: "I gave you the office from no motive whatever, but a conviction that in skill and integrity I should not find your superior, a conviction which experience has since verified."

tioned by Latrobe in this letter. It is unfortunate that the only report is from the party interested in removing or changing, however slightly, the work done by his predecessor.

Hadfield, who superintended the greater portion of the construction of his work, was, judging from documents on record, inefficient in the practical details of building superintendence. (See *American Architect*, June 13.) While a large part of the north wing was con-

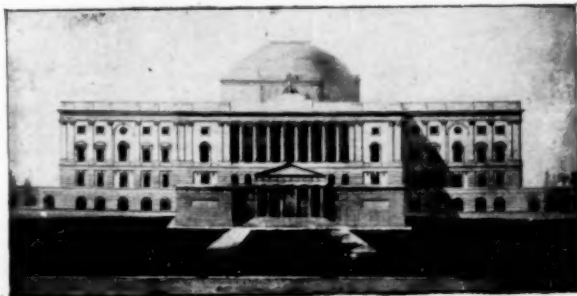


Fig. 28. West Elevation: Drawing by Latrobe, 1811.

structed under Hadfield's superintendence, the work was completed under the superintendence of James Hoban and there is nothing to show that Hoban was not most skilful in the services he rendered to the Government. These services extended, with a few intermissions, over a period of forty years.

The wooden portions of the north wing and other perishable or decaying materials were removed during Latrobe's incumbency and were replaced with brickwork or sound material.

Although Latrobe altered the details in many places, it will be seen, by a comparison of this portion of the building with the plans, that Thornton's scheme was maintained.

One of the pieces of original design in the east basement vestibule senate wing on which Latrobe prided himself were the capitals of the "American order" as it has been called. The design of the capitals has been repeatedly attributed to Jefferson, and J. H. B. Latrobe quotes one of his father's letters which establishes the authorship. This letter, which was sent to Monticello August 28, 1809, would never have been written to Jefferson if the design had originated with the President.

"Dear Sir,—I have packed up and sent to Richmond to be forwarded to Monticello a box containing the model of the capital of the columns of the lower vestibule of the Senatorial Department of the north wing of the Capitol, which is composed of maize, on a short fustum running about four feet from the grounds. It may serve for a dial stand, and should you appropriate it for that use I will forward to you a horizontal dial in Pennsylvania marble of the proper size. These capitals during the summer session obtained me more applause from members of Congress than all the works of magnitude or difficulty that surrounded them. They christened them the 'Corn-cob Capitals,' whether for the sake of alliteration I cannot tell, but certainly not very appropriately. (Fig. 26 b.) This capital made of freestone is now, 1896, in the Hall at Monticello."

The elliptical brickwork around the stairway was found to be so substantial that it was not replaced. The original brickwork is in place at the present time.

The central portion of the Capitol was not built for many years

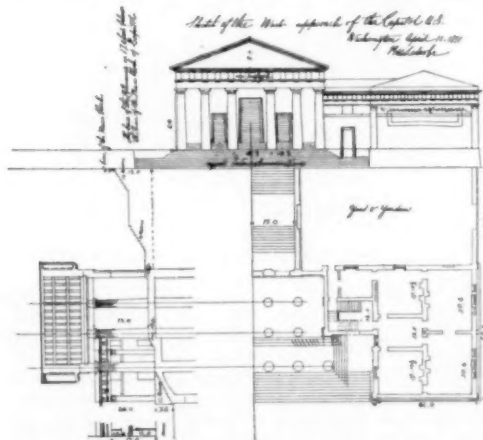


Fig. 28a. Sketch of West Approach of the Capitol by Latrobe, 1811.

after Latrobe's connection with the work ceased, yet his drawings made in 1811 of the south and west elevations (Figs. 27 and 28), and a perspective in a book of travels by D. B. Warden, published in Paris in 1816, made from Latrobe's drawings of that period (Fig. 29 a), show what should be credited to him for work on the exterior central portions of the building.

The basement, the proportions of the order, covering the principal story and attic, and the fenestration necessarily conformed with Thornton's wing. The eastern portico is a modification and enlargement of the one designed by Thornton. (Fig. 21.)

The broad flight of steps from principal story to the ground, east front, and the colonnade extending to the wings were additions by

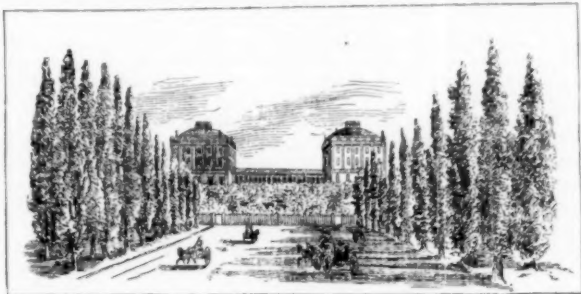


Fig. 29. The Capitol, 1811-14, from Pennsylvania Ave.

Latrobe, designed at this period, and finally executed (Figs. 27 and 29 a).

It is constantly asserted in conversation and it has been reiterated again and again in written matter that the principal façade of the Capitol was made on the eastern front because the most important part of the city was expected to be built in that direction. It does not seem reasonable to suppose that the original projectors would have planned the larger portion of the city and parking system, with the President's House and other principal edifices on the west of the Capitol, at the same time intending or thinking that the principal portion of the city would be on the east of that building. As a matter of fact, the most dignified and impressive front of the original design for the Capitol faced toward the President's House, or west. According to the original plan, the Capitol was visible from the President's House down Pennsylvania Avenue. There is no doubt but that the most pleasing effect was intended to be produced on this side.

Thornton's design had a grand semicircular colonnade or portico in the centre of the western front with a broad sweep of circular steps running from the principal story to the ground (Fig. 21a) while he shows a portico on the east with a basement entrance. (Fig. 21.) Latrobe's drawings, made in 1811 (See Fig. 29 a), shows the west portico practically as it stands at the present time.

For some reason Latrobe was allowed to change the original design so as to make the principal front on the east. It may have been because there was a tendency at this period (seventeen years after the first design was made) to build the principal residences on the hill.

The drawing of Latrobe shows (Fig. 28) a very crude and peculiar entrance from the west. It is nothing more nor less than a small Doric temple at the foot of the hill.

The change in the western front indicated on the drawing (Fig. 28) was executed, with modifications, by Bulfinch which materially changed its appearance. The terrace steps were happily omitted.

Neither Latrobe's nor Bulfinch's designs are happy alterations of the original.

Latrobe modified Thornton's form of dome by increasing the height, but it was not executed on the lines suggested.



Fig. 30. Chittenden's Drawing of Capitol after the Fire.

Several notes in one of Thornton's pamphlets would indicate that at one time Latrobe contemplated the omission of the central dome and rotunda which were features of the original design. He makes

Latrobe say: "The entrance will be in the recess. It may seem contradictory when I say (Line 14, p. 18¹) that he [Jefferson] directed that I should deviate as little as possible from the plan approved by General Washington," and that "he [Jefferson] approved of the present plan in which by this recess I block out the dome [In another place he calls it the principal dome, to distinguish it from the dome which Hallet placed over the circular portico], which the General [Washington] directed should be restored when left out by Mr. Hallet. [See Figs. 16 and 17.] But if you consider what use this was intended for after his death was announced to a Federal Congress you will not blame me."

After Washington's death Congress proposed to place a statue to him under the dome. This plan to omit the dome does not appear to have been seriously considered, as it was probably opposed by others in authority.

The country in 1811 was on unfriendly terms with Great Britain and a war was impending. The Congress sitting in that year ceased to make appropriations for Public Buildings.

The Capitol at this period consisted of two wings, connected by a corridor made of rough boards. (See Fig. 29.) The greater part of the foundation of the central portion was in place.

The surroundings of the Capitol at this time must have been truly forlorn. The grounds and apparently the sidewalks and driveways uncared for, even if they had ever been made. The Chairman of the Committee on Public Buildings and Grounds wrote to Latrobe, February 8, 1811, suggesting the importance of levelling an area of 60 feet wide in front for carriages, "which ought to be a hundred feet wide," and carrying a permanent platform on the south wing as far as the gallery door on the southeast corner and on the north to the north door to facilitate entrance into the Court-room. "Except for motives of economy he would advise the extension of platforms to the western angles of both wings."

J. H. B. Latrobe [son of the architect], who had a personal recollection of the city at that time, says, "Pennsylvania Avenue was little better than a common country road. On either side were two rows of Lombardy poplars, between which was a ditch often filled with stagnant water, with crossing-places at the intersecting streets. Outside of the poplars was a narrow footway, on which carriages

often intruded to deposit their occupants at the brick pavements on which the few houses scattered along the Avenue abutted. In dry weather the Avenue was all dust; in wet weather, all mud. . .

"The Capitol itself stood on a steep declivity, clothed with old oaks and seamed with numerous gullies. Between it and the Navy Yard were few buildings, here and there, over an arid common;

following the amphitheatre of hills from the southeast around to the heights of Georgetown, houses few and far between indicated the beginning of the present city.

"The Patent and Post Offices in one huge, unornamental, barn-like, brick edifice occupied the place of their successors [This was Blodgett's Hotel on E and 8th Streets], and at the other end of the Avenue the White House had become a conspicuous object with the adjacent public offices. Still following the amphitheatre around, the eye caught a glimpse of Alexandria and rested upon the broad expanse of water where the eastern branch joined the Potomac."

In the month of August, 1814, the British captured Washington, and on August 24th the Capitol and White House were burned. The British intended the complete destruction of these buildings. Happily, their efforts were only partially successful. The greater part of the exterior and the principal divisions of the interior resisted their efforts. The soldiers piled the interior of the Senate and House Chambers, as well as the wooden corridor between the wings, with inflammable material and made a great blaze. All the woodwork and some of the stone and brick work was damaged. Andrei, one of the sculptors on the Capitol when the work stopped, made a very interesting drawing, showing the effect of the fire on the sandstone columns in the Hall of Representatives. A reproduction cannot do justice to the delicacy of the original, which is in pencil, emphasized wherever necessary by a delicate wash. The workmen in repairing or pulling down were afraid to work until the most dangerous portions of this part of the building were shored up. This drawing indicates the method adopted for shoring, as well as the damage done to the stonework. At this period a Mr. Chittenden, a miniature painter, was in Washington and he made interesting colored drawings of both the Capitol and President's House, showing the damage produced by the fire on the exterior of the buildings. Figure 30 shows a reproduction of the former.

Latrobe gives the following graphic description of the effect of

¹ Reference to a private letter to Congressmen. A pamphlet by Latrobe.

the fire: "In the Hall of Representatives the devastation has been dreadful. There was no want of materials for the conflagration, for when the number of members of Congress was increased, the old platform was left in its place and another raised over it, giving an additional quantity of dry and loose timber. All the stages and seats of the galleries were of timber and yellow pine. The mahogany desks, tables and chairs were in their places. At first, rockets were fired through the roof, but they did not set fire to it. They sent men on it, but it was covered with sheet-iron. At last they made a great pile in the centre of the room of the furniture and, retiring, set fire to a quantity of rocket stuff in the middle. The whole was soon in a blaze, and so intense was the flame that the glass of the lights was melted and I have now lumps weighing many pounds, run into a mass. The stone is like most freestone, unable to resist the force of flame, and I believe no known material would have been able to resist so sudden and intense a heat. The exterior of the columns and entablature scaled off and not a vestige of sculpture or fluting remained."

The damage done by the fire was not investigated until the war with Great Britain was at an end.

The burning of the Capitol left Congress and the Supreme Court no suitable place for the transaction of business.

The thirteenth Congress met September 19, 1814, in a building erected for a hotel on the corner of 8th and E Streets (the site of the United States Post-office) by Samuel Blodgett which in 1814 was used as the Government Patent and Post Office. This building was saved by Dr. Wm. Thornton's exertions, he having been able to persuade the British officers, Ross and Cockburn, that science would sustain a serious loss by the destruction of the patent models and records which were at this time in his charge.

This was the only available building, but the accommodation it afforded was inadequate.

The prominent citizens of the District, for fear that Congress might leave the city, organized a stock company known as the "Capitol Hotel Company," to erect a building for the temporary accommodation of Congress. This structure was commenced July 4, 1815, and occupied by Congress from December, 1815 to 1819, while the Capitol was being rebuilt. This building, which is on the corner of North A and 1st Streets, has since that period been called the "Old Capitol." It again became noted during the Civil War as a prison for Southern sympathizers. GLENN BROWN.

(To be continued.)

THE ART OF BRONZE CASTING IN EUROPE.¹—II.

IN the twelfth century we once more find the bronze founder to the front. Borisanno of Trani, Simone di Ragusa, Bonnano of Pisa and Jacopo of Innsbruck, were all busy as builders, carvers and bronze founders, and cast bronze gates for several of the religious buildings of Italy and Sicily.

In the thirteenth century again we have the names, not only of foreign, but also I am glad to say of English, artist founders; unfortunately most of their works have been destroyed.

There are records of statuettes in bronze and also in silver by Simon of Wells, A. D. 1257, and by William of Gloucester, about the same date. A few years later, in 1281, we have the statue of Henry III, followed in 1290 by that of Eleanor of Castile, both by William Torell, or Turell, who was a sculptor, goldsmith and a citizen of London. At the close of the fourteenth century we had Nicholas Broker and Godfrey Prest, who, in 1397, erected the statues of Richard II and of Anne of Bohemia, both on one tomb in Westminster Abbey.

It is perhaps not uninteresting to note by the erection of bronzes in Westminster Abbey the fluctuating fortunes of the art. Thus in the thirteenth century we have recorded the erection of six works; fourteenth century, twelve; fifteenth century, ten; sixteenth century, nine; seventeenth century, six; eighteenth century, two; nineteenth century, six; total, fifty-one works. The above list begins with the year 1246, monument to Abbot Berkyng, and ends in 1887, Mr. Alfred Gilbert's monument to Mr. Fawcett. Of these fifty-one bronzes, many are no longer extant, and others are not, strictly speaking, bronze, but are incised work, generally known as "brasses."

For the present I shall only speak of the bronzes by Torell, Broker and Prest. The earlier ones, those by Torell, are most interesting works, and as examples of early English statue-founding, invaluable. They are cast in one piece and are enormously thick, almost solid. A few years ago, when some repairs were required to the stonework, I had an opportunity of examining the under side, which showed a shallow depression with a rough surface. It looked as if the metal had been poured into an open mould and that some sort of core, heavily weighted, had been pressed down upon the molten metal so as to force it to rise to the exact level of the edge of the mould, or as if whilst the metal was still fluid, or partially so, a portion had been scooped out.

I have been much puzzled to guess how the models for these figures were produced, and whether the wax process was employed. On the whole, I incline to the belief that the models were carved in wood, without any undercutting, and that any necessary projections were fashioned in wax and attached to the wood models. After the

completion of the mould the wax could be melted, and the wooden patterns easily withdrawn. A process on this principle was used for casting cannon and bells. I am certain that these statues were cast in one piece, and unless some modification of the wax process was used, we must conclude them to have been piece-moulded, which I think most improbable.

The other two statues, of Richard II and of Anne of Bohemia, show us what progress had been made during the past century. These statues, by Broker and by Prest, were probably cast in 1397. They are fine works of art and excellent castings. They are properly cored, and, although the casting is rather heavy and thick, it is not excessively so.

I have no doubt as to the process here employed. I believe the statues to have been modelled in loam, which was then dried and pared down to form a core. This was then overlaid with a suitable thickness of wax, to represent the bronze statue, and was finished to whatever degree the artist thought requisite. The whole was then moulded in loam and the wax was burned out.

There is one more point to be noticed, that is, that in these statues the hands were cast separately, whereas, in those by Torell they are in one piece. This may be accounted for by another reason than the difficulty of moulding, for the hands of Richard and Anne were clasped, but some thief stole them. The hands were probably added after the statues were finished and placed in position. None of these works are left from the mould, but are chased over and richly gilded.

About a century later William Austen cast in bronze a statue of the Earl of Warwick, still extant.

A few years after Torell had completed his statues in Westminster, Andrea Pisano, one of the most noted of the Italian bronze founders, was born, and in 1330 he completed the models of his chief masterpiece, the bronze gates of the Baptistery at Florence. The casting of these works occupied him for nine years more.

It would be tedious to quote a long list of more or less able founders and their works through all the years of the Italian revival. It will be enough to mention a few of the best known amongst them, as Ghiberti, Donatello, Michael Angelo Buonarroti, John of Bologna, Benvenuto Cellini, etc.

Of Ghiberti, it is sufficient to say that he was a most famous and successful founder. The bronze gates which he made for the Baptistery at Florence are a lasting monument to his fame. Besides these, he modelled and cast the statues of St. John and St. Matthew for the Church of Or San Michele. The Baptistery gates occupied him for nearly fifty years; they were begun in 1403, and the second gate was not finished until about three years before his death in 1455. The wax process was employed for these as for all early Italian bronze work.

Donatello, born about five years later than Ghiberti, was his only rival in the bronze founders' art of that day. For the sake of brevity, I shall only mention a few of his works:—The group of "Judith and Holofernes," which stands in the Loggia dei Lanzi, at Florence; the "David with the Head of Goliath," in the Museo Nazionale, at Florence, and the colossal equestrian statue of "Gattamelata," at Padua. This statue which, although a very fine work, is decidedly inferior to another similar one by Verocchio, seems to have given him much trouble; it was executed between the years 1451 and 1456. At first he began to make a full-sized model of the horse in wood, but he abandoned that plan, and the incomplete wooden model is still to be seen at Padua. It is probable that the work was finally carried out in wax over a loam core, and that the casting was made in several pieces. In 1456 he returned to Florence, where he died ten years later.

The most celebrated pupil of Donatello was Andrea Verocchio, born at Florence in 1432. He executed many works, of which but few remain to us. All that he did in silver has disappeared, and we have only a few bronzes, amongst which is the charming fountain in the court-yard of the Palazzo Vecchio, and the incomparable statue of Bartolomeo Colleoni, at Venice. Apart from its merit as a work of art, the history of this statue is full of interest.

The Signory of Venice do not seem to have behaved very well to Verocchio, at least in the beginning, for after bringing him to Venice to execute this statue they seem to have wished to have his pupil, Vellano, of Padua, joined with him in the work. Verocchio, not unreasonably considering this as a slight on the part of his employers, broke up the head and legs of the horse on which he had been working and fled to Florence. On this the Signory, unable to lay hands on him, published a decree banishing him for ever from Venetian territory under pain of death. Verocchio replied that he would certainly never return, since if they were foolish enough to cut off his head they could neither put it on again nor get another as good, but that he could at any time make a new and a better head for his horse. The Venetians came to the conclusion that he was right about this, for shortly afterwards they rescinded their hasty decree and recalled Verocchio, doubling his pay, and promising that his work should in no way be interfered with. Unfortunately, he did not live to complete it, and at his request the Signory entrusted his pupil, Leopardi, with the task of bringing the work to a conclusion.

It has never been known, and probably never will be known, how much of the work was finished at Verocchio's death. In his will he speaks of it as *Opus equi per me principiatu*, making no mention of the rider, from which Perkins concludes, I think rather hastily, that

¹ A paper read before the Society of Arts by Mr. George Simonds and published in the *Journal* of the Society. Continued from No. 1073, page 23.

he had very little to do with it except as design. Had Perkins been more familiar with the insides of sculptors' studios and foundries, and above all with the colloquial Italian, he would have known that nothing is more usual than for an equestrian statue to be spoken of as "Il Cavallo." I have frequently heard my own Italian assistants in London so speak of the statue of the Duke of Wellington, although there was certainly no doubt about the duke being on the horse's back. In any case it is believed that Leopardi cast the statue and made the pedestal. Verocchio began the horse in 1479 and died in 1488.

We have now reached a period in the history of European bronze casting, when the art was so well understood and so widely diffused that it is quite impossible for me at present to give anything like a complete list of names and to do more would require a volume which I have neither the ability nor the leisure to undertake.

Leonardo da Vinci and Michael Angelo were both engaged on works of the higher order, and although we have no bronze statue left to us by the former, we have much information concerning his great work, the equestrian statue of Francesco Sforza, the sketches and notes concerning which are preserved in the Royal Library at Windsor. We know that for this work he made no less than fourteen designs, and two full-sized models, the first of which did not please him, and the second was never cast, for although it is beyond doubt that the model was nearly, if not entirely, finished, Leonardo was busy at the same time with the fresco of the "Last Supper," and, consequently, put off casting the statue until it was too late. In 1499, Ludovico Sforza was overthrown by Louis XII, who permitted his soldiers wantonly to destroy the model.

Some have thought that the bronze group of "St. John and the Doctors," over the door of the Baptistery at Florence, was in part, at least, his work, but there seems to be but little doubt that it is entirely the work of his friend Rustici.

Michael Angelo himself was also a bronze founder, and once, at least, an unfortunate one, since we find in his letters bitter complaints of his want of success in casting the statue of Pope Julius at Bologna, which he ascribes to his having too confidently entrusted the conduct of the process to a cannon founder instead of attending to it himself. He amended this error, and the second time he cast it successfully, in the year 1508. Three years later it was destroyed by the populace, and melted down to cast cannon.

Of this greatest of sculptors I need say no more, but pass on at once to the lesser men—Torregiano, born 1472, and Rovezzano, probably about the same time. Both of these artists came to England, and were engaged, the former on the tomb of Henry VII, and the latter on a tomb which Cardinal Wolsey had ordered for himself. This tomb was never finished, and all the bronze work about it was melted down by the Commonwealth, after the execution of Charles I. The sarcophagus alone was left, and was, it is said, used to receive the body of Lord Nelson. Considerably younger than these men, having been born in 1500, Benvenuto Cellini, the artist, whose name is most familiar to us all as a bronze founder, appears on the scene, and after this time the accumulations of experience in this art were apparently first reduced to writing; at least, I have found no earlier treatise on bronze casting than a work entitled "*Pirotecnica in dieci Libri*," which contains, amongst other matter, some information on casting. It was published at Venice in 1558. Besides this, there is a most admirable little work by Cellini, called "*Due Trattate*," etc., published in Florence in 1568, which consists of a series of most admirably written articles on the various processes employed by himself in his profession. This work, which, strange to say, is almost unknown, is of far greater technical value than his autobiography, which contains but little technical information of importance, yet his life has been through many editions, and has been translated into many languages, while the "*Due Trattate*" was, as far as I know, never reprinted until 1852, when a very poor edition was published at Milan. Some years ago I was so fortunate as to obtain a perfect copy of the first edition, and my wife undertook, at my request, the very difficult work of an English translation. This is now finished, and I hope that before long I may be able to arrange for its publication.

About the year 1540 Cellini went to Paris, where he spent five years executing many important works in silver and one in bronze, a relief known as "The Nymph of Fontainebleau." In the "*Due Trattate*," the method of casting this work is described with much detail. The silver statues were all melted down a few years later. On his return to Florence, he was fortunate enough to receive a commission from Duke Cosimo, in 1545, to model and cast in bronze a statue of Perseus, to be placed in the Loggia dei Lanzi. This work he finished in 1548, casting it in two parts, one being the base with the body of Medusa, and the other the statue of Perseus himself. One of the feet of Perseus did not come, and was added afterwards. It is interesting to know that 300 years later, Clemente Papi, of Florence, made a replica of this celebrated group in bronze at one single casting, which was entirely successful.

(To be continued.)

A LARGE STEEL PLATE.—A steel plate, said to be the longest ever made, has just been turned out by a Stockton (Eng.) iron company. It measures, after shearing, 70' 8" x 5' x 6-10" in thickness, weighs five-and-a-half tons, and is without a flaw.—*Boston Transcript*.

LONDON PICTURES FROM THE "COMPOSITION" POINT-OF-VIEW.

IN Sir Joshua Reynolds's day, composition was one, if not the principal, element of a picture. That a combination of lines should form an harmonious whole, was as important a matter as that the various tones employed should be welded into a color harmony. But many an artist now thinks no more of harmonious composition than of harmonious coloring; the eye is as often focussed upon some spot up in a corner of the canvas, as it is shocked by a chessboard of tints which are apparently chosen because they, technically speaking, swear at each other. The laws of art, as understood by the ancients, are not observed; and often, for sake of eccentricity and notoriety, they are discarded, or left to be indulged in by the old-fashioned. Mr. Watts is not one of these. Most of his works give us intense pleasure, not only as color and tone studies, or for their exquisite draughtsmanship, but also for their beauty of form and composition. His picture at the Academy, of the "Infancy of Jupiter," is an example of his method, and might, when only studied from the black-and-white reproductions, be taken for a Tintoretto or a Titian by reason of its exquisite refinement of line.

Sir John Millais's "Forerunner" (why not have named it the "Baptist"?) is severe in its repetition of perpendicular lines, broken by the cross the Saint is binding together, thereby intensifying the solemnity of the expression, as becomes the subject. A secular subject, full of dainty grace, is Mr. Solomon's "Birth of Love," a tall, somewhat over-tall female figure encircled by three little Cupids and nebulous drapery.

Mr. Gotch's "Alleluna" is a composition after the heart of an early Florentine, but the position of the figures holding scrolls in their hands form an harmonious composition. Mrs. Normand's "Summer" is a graceful nudity, but somewhat suggestive of Cabanel's "Venus rising from the Sea"—the goddess is lying down in much the same attitude.

As an example of a perfectly composed landscape without an atom of conventionality, Mr. Waterlow's "Where early falls the Dew" is exquisitely beautiful. It is well balanced, not crowded, but sufficiently filled with interest by the woman and child, and the group of sheep; above all, it is poetic. The composition of Mr. Dicksee's "Harmony" is imitated by "The Victor vanquished" and, therefore, need not be discussed. An instance of division of interest may be seen in Mr. Gloag's "Miracle of the Roses." The eye should be centered upon the Saint's face and the supporting angel behind the stake; but down below, close to the frame, some heads unpleasantly divide the interest. "The Waning Light," by Mr. C. Eastlake, is a scrap of Holland or Belgium, with uprights (trees) and horizontals—banks and cottage roofs. It is quaint, but cannot be called graceful, and with equal truth some of the lines might have been broken, or the hill-line raised at one side. M. Caffieri's "Children Bathing" is, on the other hand, full of grace—the composition being that of a triangle.

The "Burial of St. Catherine" is scarcely new in composition—many painters having done it, and the apotheosis of Marguerite in Gounod's "Faust" has made it as familiar to us as any household god.

Mr. Hacker's "Cloister and the World" is a triangular composition dealing in perpendiculars—that is to say, the triangle stands on its apex. Turning to Mr. Wyllie's "Silent Highway," we find another perfect composition: "St. Maria della Salute" is the keynote; a procession of gondolas float away to the right; one gives the balance on the left. Very beautiful, also, is Mr. Edward Stote's "Golden Moon," and likewise Mr. Walter Crane's "Rainbow and the Wave." These are examples of the simplest but the most graceful compositions, as well as teeming with poetic feeling. In character, "Blinded by Love" is almost a Henner, but it is Mrs. H. M. Stanley's contribution.

The question as to whether action is paintable may be answered by Mr. G. Gascoyne's "Field Labour," at the New English Art Club, and probably by most people in the negative. Who does not remember the "Atalanta" by the late President of the Royal Academy? and who, remembering it, has forgotten its failure as a decorative work? Momentary action cannot be a happy subject to live with. True, the passing cloud and the raging sea do not offend us, but violent action in a human being, or an animal (in a less degree, possibly), forms an unquiet and disagreeable subject for art. Here, in Mr. Gascoyne's picture, we see a man in the act of throwing earth off his fork, with a distant view of horses ploughing (cut off by the hill which obscures their legs), which is hardly happy in composition, but it is "new," as the drapers say. The "Adoration of the Three Kings" is one of the few religious pictures which tell their errand, and in composition it is pleasing. The Blessed Virgin sits in a shed, and between her and a standing king is an open window showing a snowy landscape. Opposite the Holy Mother kneels another of the Magi, St. Joseph and the third king forming pendants at each side.

It is curious that a nation which is decidedly of a religious turn of mind, should care so little for religious pictures. The new development of that branch of art, which has so stirred the heart of French painters, has made but little mark here; and when such works are hung upon our walls, the public takes but little heed of them. Hence, Mr. Hitchcock finds but few admirers beyond artists, and art amateurs; and yet, what poetic, what consummate art his is!

Decorative art, as such, finds but few votaries in this country; and anything like the grand style of M. Puvis de Chavannes is unknown. When a public building has to be decorated, we place what might be framed pictures upon the walls; indeed, all art here in England is too little decorative. Even small pictures should be painted to look well upon a wall, not as a miniature to handle; but certainly a large work, to cover a large space, should be more so. The painters of the Renaissance in Italy understood this, and some of the modern Frenchmen understand it — indeed, one may truly say that Puvis de Chavannes, Maignan, Montenard and others form a new and Christian Renaissance as regards decorative art.

The Japanese set us a grand example, for nowhere under the sun is decorative art understood as in Japan; but whether we shall go on in our own way, whether we shall learn of Japan, or whether Japan will be perverted by Europe, is a question to be solved only in the future.

S. BEALE.

ILLUSTRATIONS

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

THE MARTIN BUILDING, ST. LOUIS, MO. MR. GEORGE R. MANN, ARCHITECT, ST. LOUIS, MO.

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

LINCOLN SCHOOL-HOUSE, EVANSTON, ILL. MESSRS. J. T. W. JENNINGS & H. J. ROSS, ARCHITECTS, CHICAGO, ILL.

This structure, now building at the corner of Forest and Main Sts., is to cost about \$50,000.

BEREAN BAPTIST CHURCH, READING, PA. MR. J. M. MACQUEEN, ARCHITECT, HARRISBURG, PA.

PROPOSED HOUSE, ENGLEWOOD, N. J. MESSRS. MOWRAY & UFFINGER, ARCHITECTS, NEW YORK, N. Y.

DESIGN FOR A FOUR-ROOM SCHOOL-HOUSE ON BOYLSTON ST., BROOKLINE, MASS. MR. W. ATKINSON, ARCHITECT, BOSTON, MASS.

TWO COMPETITIVE DESIGNS FOR GRAMMAR SCHOOL-HOUSES, MELROSE, MASS. MR. G. H. INGRAHAM, ARCHITECT, BOSTON, MASS.

ACCEPTED DESIGN FOR HIGH SCHOOL-HOUSE, MELROSE, MASS. MR. CHARLES BRIGHAM, ARCHITECT, BOSTON, MASS.

[The following named illustrations may be found by reference to our advertising pages.]

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XXIII: FOUNTAIN OF ST. GEORGE, CANNES, FRANCE.

PAINTED FRIEZES, ROME.

A GROUP OF SUBURBAN CHURCHES.

[Additional Illustrations in the International Edition.]

THE PORTICO OF THE FRAUENKIRCHE, COPENHAGEN, DENMARK. CHRISTIAN FREDERIK HANSEN, ARCHITECT.

[Gelatine Print.]

THE old wooden church which is mentioned as existing early in the twelfth century was replaced about 1316 by a great stone edifice with high tower and spire. By a fire which, in 1728, destroyed the greater part of the town this church was also destroyed; but soon after, 1731-38, it was rebuilt in the same style by King Christian VI; the richly gilded spire, 394 feet high, so that it was visible within a radius of six miles, and prized as one of the highest and most sumptuous in all Europe, was added in 1741-45 after the design of G. V. Lerche. But, alas, this noble and famous church in its turn came to the ground. During the bombardment of Copenhagen by the English fleet in 1807, the tower was set afire by a congreve rocket and the church was consumed. Christian Frederik Hansen, to whom the work of rebuilding was entrusted, influenced by the scantiness of funds and his own predilection for the antique, designed the building in the Roman style. The work of rebuilding continued between 1811-29. The sides and choir end are devoid of all ornamentation, but the front and tower are carefully membered, although there is no rightful connection between the general style of the building and the Grecian Doric entrance porch.

The interior shows a nave terminating in a semicircular apse and around the two sides and front end run galleries, with great Doric columns supporting the barrel vault over the nave. This interior is impressive, restful and strong with religious suggestiveness.

The pediment over the entrance porch is decorated with a group in white marble — now somewhat time-stained — representing John the Baptist preaching in the wilderness. Upon either side of the

nave within, stand statues of the twelve apostles, while the font in front of the altar is in the form of a kneeling angel holding a scallop-shell in her arms. Behind the altar, in a pedimented niche, stands the famous statue of the Saviour; all these figures are carved in white marble. Above, on the wall of the apse runs a marble frieze showing in relief the march to Golgotha; this frieze, two small reliefs on the outside and the frieze in the vestibule which represents Christ's entrance into Jerusalem, are the work of the sculptor Thorwaldsen. The bronze figure of Moses at one side of the entrance porch was modelled in 1859 by H. V. Bissen, while the corresponding figure of David, set up in 1861, is the work of the sculptor J. A. Jerichau.

INTERIOR OF THE SAME CHURCH.

[Gelatine Print.]

NO. 24 WIGMORE STREET, LONDON, ENG. MR. C. H. WORLEY, 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.]

WHAT IS A PORTE-COCHÈRE?

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—According to common usage in this country it would seem to be a carriage-shelter outside the building proper; a porch through which a carriage passes without entering within the walls of the building. This corresponds more nearly to what the French call a *descente à couvert*, and is not in any sense a *porte-cochère*, which I understand to be a doorway to admit vehicles to a court or passage within a building.

Would we not more properly call these external shelters carriage-porches?

W. E. CHAMBERLIN.

[Our correspondent is unquestionably right, and architects may do a little something to correct this misuse of a foreign term, by properly lettering their own drawings. — EDS. AMERICAN ARCHITECT.]

NOTES AND CLIPPINGS

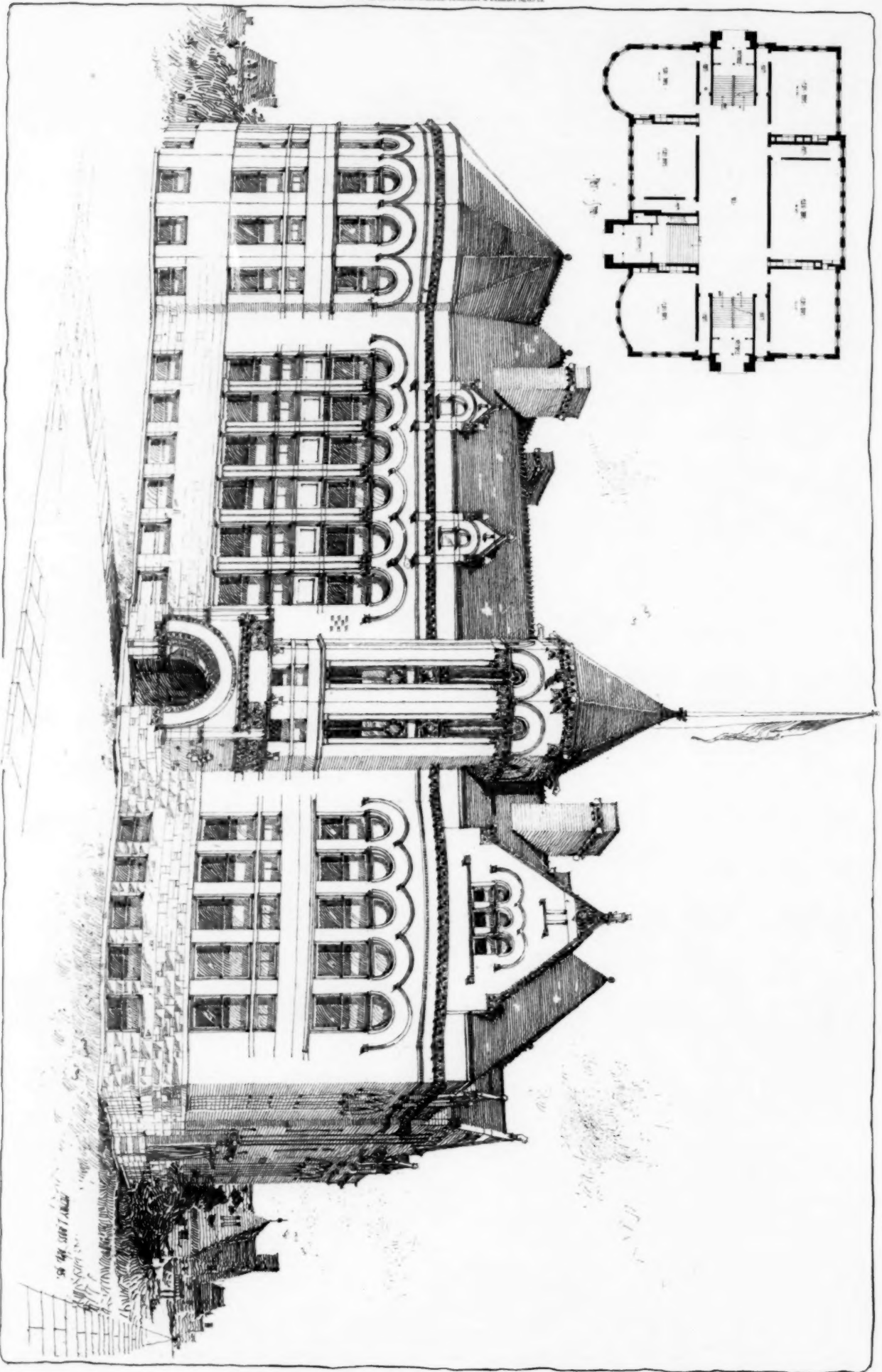
TO PRESERVE THE CALIFORNIA MISSION BUILDINGS. — Mrs. Jessie Benton Fremont is a member of the advisory board of the Landmarks Club, an organization formed at Los Angeles a few months ago, for the preservation and restoration of the old Mission buildings and other relics as monuments and landmarks. The club is now engaged in restoring the historical Mission of San Juan Capistrano the most beautiful and elaborate church of those built by the Franciscan Fathers. — *Boston Transcript*.

JAPANESE GARDEN IN AMERICA. — A miniature garden, 15 by 13 feet, representing a district in Arashi-Yama, west of Saikyo, the ancient capital of Japan, is being laid out upon the lawn of John H. A. Klauder's residence in Philadelphia. The garden, which is being arranged under the supervision of the Japanese artist, Teitoku Morimoto, is filled with miniature Japanese buildings, which represent a Buddhist temple, with its group of eight structures and its arch, or torii, and its toro lanterns. On the southwest corner of the garden is a representative of a Shinto temple, with its group of buildings, torii and toros. From the summit of Arashi-Yama is a waterfall and cascade, which is supplied from an inch pipe. The water tumbles down the rocky mountain side, and in one place represents a celebrated falls, known as Shirato-no Taki, or white thread, and flows into the Katsura River, in which there are a number of islands, and a representative of what is known as the shifting island. The river itself is a series of rapids. — *Philadelphia Record*.

FROSTING GLASS. — The late Mr. Gibson, of Broadway and Thirteenth Street, New York, was the originator of the above mode of ornamenting glass. It was practised by him some fifteen years ago. The varnish referred to consists of glue. A new sort of ornamental glass is now made in Paris by M. Bay, which he calls by the name of hoar-frost glass, "*verre givré*," from the pattern upon it, which resembles the feathery forms traced by frost on the inside of windows in cold weather. The process of making the glass is simple. The surface is first ground, either by the sand blast or the ordinary method, and is then covered with a sort of varnish. On being dried, either in the sun or by artificial heat, the varnish contracts strongly, taking with it the particles of glass to which it adheres; and as the contraction takes place along definite lines, the pattern produced by the removal of the particles of glass resembles very closely the branching crystals of frost-work. The pattern may be varied in character by changing the thickness of the film of varnish. A single coat gives a small, delicate effect, while a thick film, formed by putting on two, three or more coats, contracts so strongly as to produce a large and bold design. By using colored glass a pattern in half-tint may be made on the colored ground, and after decorating white glass the back may be silvered or gilded. — *Illustrated Carpenter and Builder*.

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LINCOLN SCHOOL, EVANSTON, ILL.
J. T. W. JENNINGS and HENRY J. ROSS, Architects, Chicago, Ill.

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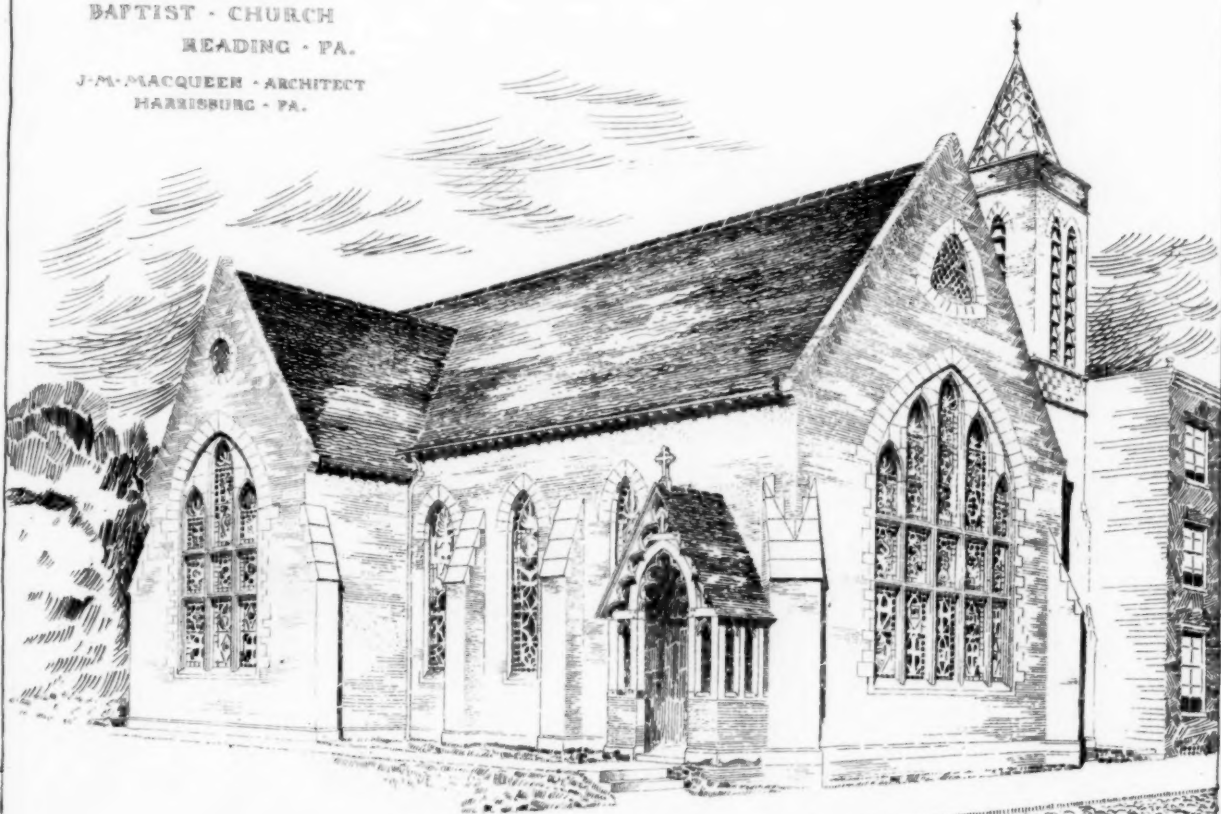
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Proposed Residence at
Englewood, N.J.
JAMES H. MACQUEEN - ARCHITECT.
107 West 23rd St. New York.



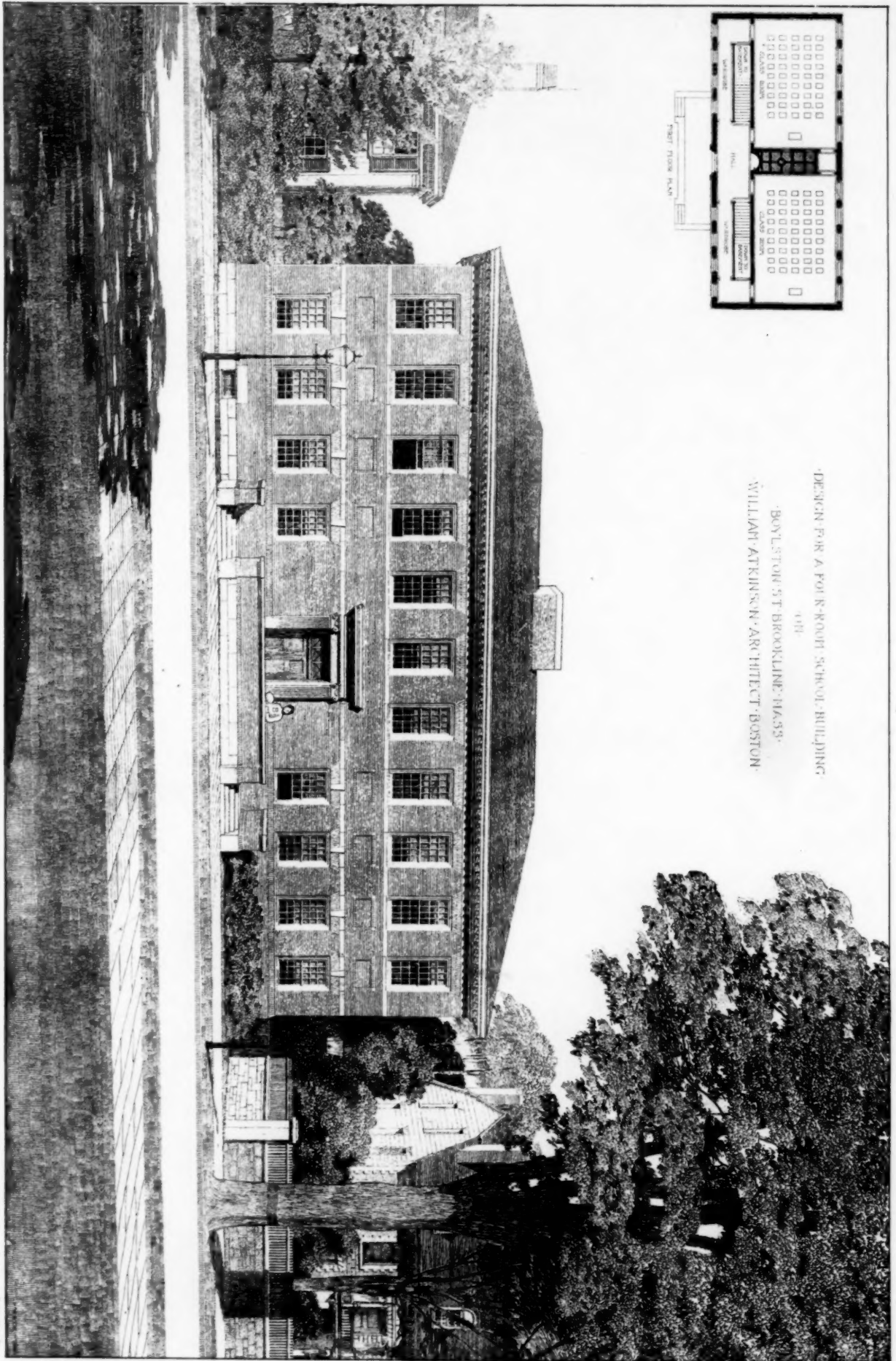
BEREAN
BAPTIST - CHURCH
READING - PA.

J. H. MACQUEEN - ARCHITECT
HARRISBURG - PA.

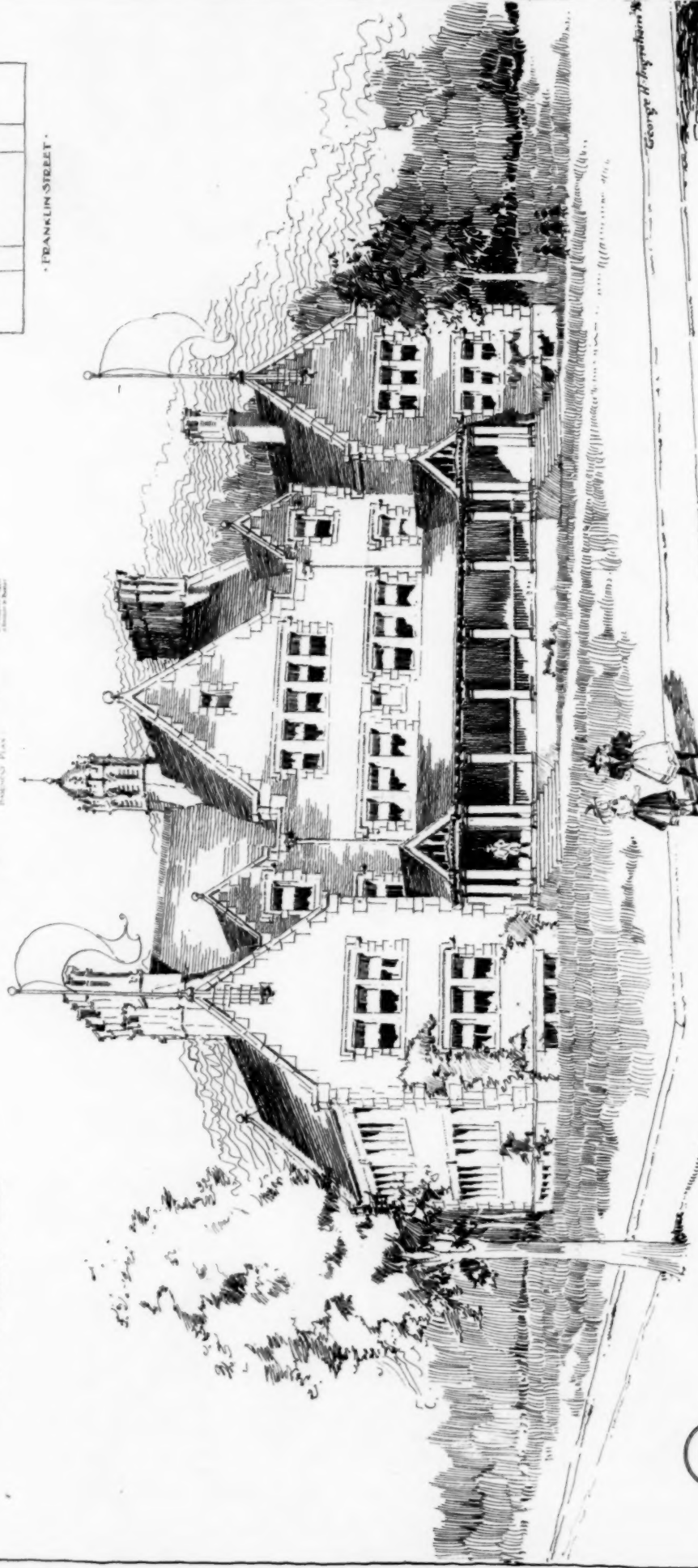
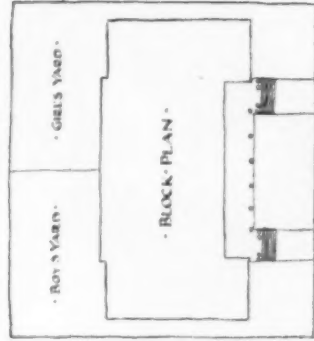
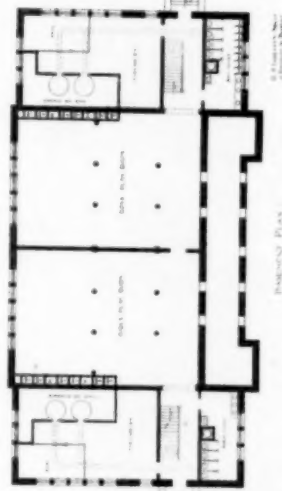
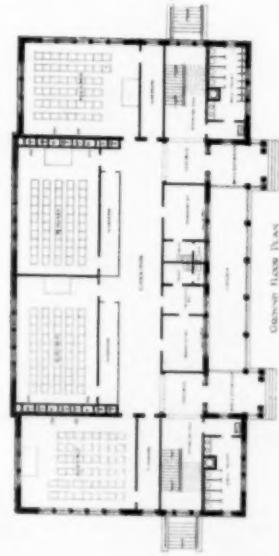


WELLS & WELLS, PHOTODUPLICATION

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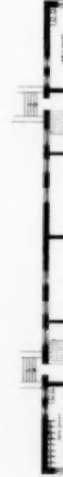
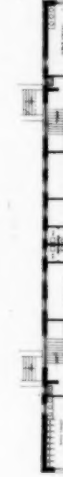


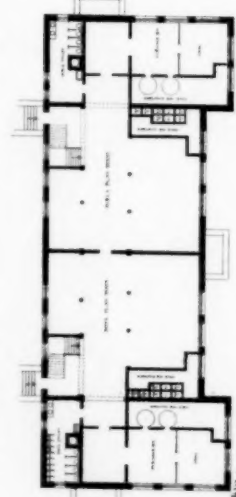
DESIGN FOR A FOUR-ROOM SCHOOL BUILDING
 411
 BOYLSTON ST. BROOKLINE, MASS.
 WILLIAM ATKINSON, ARCHTCT. BOSTON.



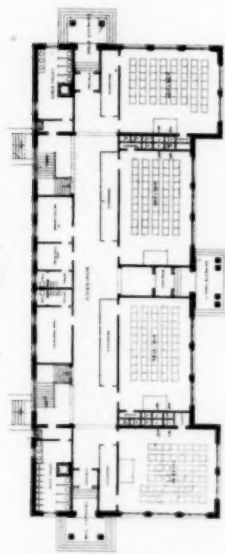
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PROPOSED GRAMMAR SCHOOLS.
MELROSE, MASS.





BASMENT PLAN



FIRST FLOOR PLAN



INDE STREET



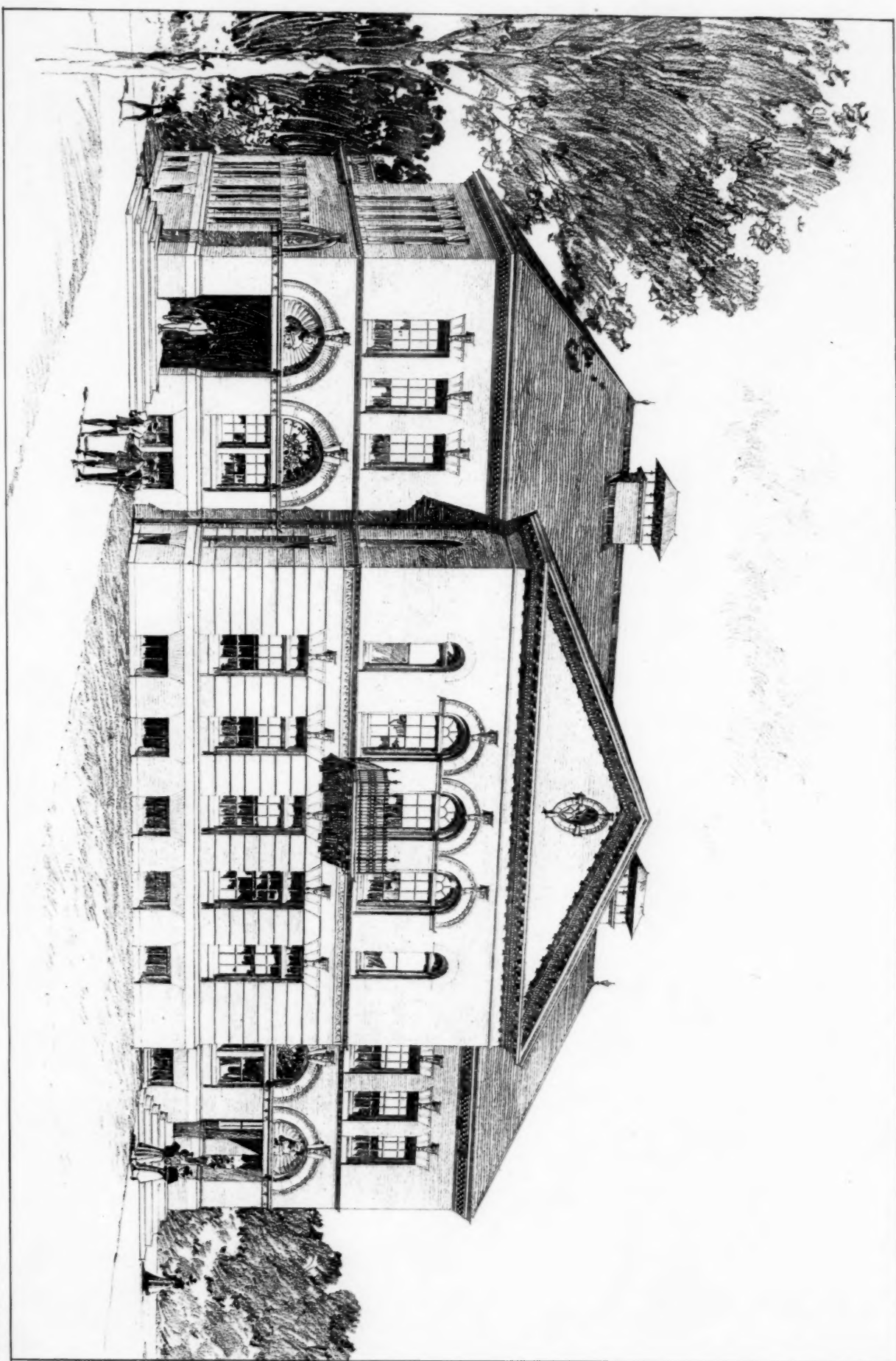
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GEORGE H. INGRAHAM ARCHITECT 6 BEACON ST. BOSTON

RECEIVED FEBRUARY 24 1875

ACCEPTED DESIGN FOR HIGH SCHOOL, NEEDHAM, MASS.
CHARLES BRIGHAM, Architect

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ACCEPTED DESIGN FOR HIGH SCHOOL, NEEDHAM, MASS.

CHARLES BRIGHAM, Architect

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