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THE Convention of the American Institute of Architects, which meets in Nashville, Tennessee, October 20, will have brought before it an amendment to the By-Laws, under which Fellows of the Institute, who have been in good standing for ten years, and have been compelled to retire from the active practice of Architecture by reason of physical disability, may retain their membership, provided they do not engage in any other profession or business, and shall be exempt from the payment of dues; thus extending to persons who retire from practice on account of disability the same privileges now enjoyed by members who have attained the age of seventy years. It may be questioned whether a person who had retired from the profession at an earlier age than seventy would be able to vote so intelligently, perhaps for a long series of years, on matters relating to the profession, as the veterans placed on the exempted list by reason of age simply; but the class of architects who will leave the profession in middle life on account of ill-health, and will be able to support themselves without engaging in any other profession or business, is never likely to be a large one, and the element of what we might call architects *emeriti* in the Institute would be by no means without its usefulness.

THE superiority of the Americans in the practice of heating and ventilating buildings is nowhere better indicated than in the criticisms which are devoted, in the foreign journals, to American books on the subject. Even the *Builder*, to the editor of which very few details of the science of construction are unfamiliar, reviews Professor Carpenter's new book, and the recent edition of Dr. Billings's standard work, with a sort of intelligent wonder which is rather amusing to the profession in this country. Speaking of the practice which is almost universal in America, of ventilating school-rooms by bringing in the fresh, warm air in the wall opposite the windows, about eight feet from the floor, and removing foul air by an outlet at or near the floor in the same wall, the *Builder* says that "The very obvious condition, at least to an Englishman, of air admitted at the side, near the bottom of the wall, and discharged at the ceiling, does not appear to have been included in the experiments, whilst the deductions are evidently entirely contingent on the admission of the air at a high temperature, as is the usual American practice, and the use of electricity or other non-vitiating sources of artificial light." As to the use of electric-lighting, it is hardly necessary to say that this does not enter into the question, as no American architect would think of using this sort of circulation in a large hall, or a public assembly-room, without fan-power enough to overcome the ascending tendency of air heated by the breath, or by gas. It is for school-rooms and small hospital wards that this system is used here, and considering the thousands of experiments which have been made in such rooms, with inlet and outlet registers

placed in every conceivable position in floors, walls and ceilings, it is rather amusing to find that the *Builder* attributes our partiality for the downward system to our ignorance of the advantages of that which consists in bringing in the fresh air near the floor, and exhausting the foul air at the ceiling. American readers hardly need to be told that the result of such a disposition of the inlets and outlets, in rooms of less than a thousand square feet floor area, and not more than thirteen or fourteen feet high, is to establish a current directly from the inlet register in or near the floor to the outlet at the ceiling, through which the fresh, warm air escapes, without much affecting the portions of the room outside its course; and that, after many years of the most careful experimenting, it has been found that, in the rooms of our large school-houses, which are, or should be lighted mainly from one side, the most thorough aëration, with the least liability to injurious draughts, is obtained by introducing the fresh, warm air above the heads of the occupants of the room, on the side opposite the windows, letting it spread along the ceiling to the window side of the room, and there, cooled by contact with the glass, descend to the floor, and pass at the lower level, to the outlet, in the same wall as the inlet, but in or near the floor. There is no doubt that the warm breath of the people in the room to a certain extent rises and mingles with the fresh air flowing across the ceiling, but, notwithstanding this, the atmosphere of the room, as shown by the unanswerable testimony of analyses, made at different times, of the air in the various corners, is more uniformly pure under this system than under any other. The *Builder* probably does not know that the inspectors of the Massachusetts State Police make, every year, hundreds of analyses of this kind of the air in school-rooms occupied by children, and that the results of their analyses are impressed upon the minds of the public and the profession by imperative orders to change any system of ventilation which is not found to give results in accordance with the high standard fixed by the authorities whose duty it is to enforce the law. It is obvious that, in our school-room system, a very important part is played by the large window surface, which, by cooling the air on one side only of the room, produces a rapid circulation of all the air in the room, and without this aid the results might be very different; but the utilization of this potent factor in distributing the fresh air evenly in school-rooms certainly does not indicate that the American architects have adopted their present practice only because they had never heard of any other.

AS to the observations that "An American likes to breathe air at 70 degrees Fahrenheit, or even at 90 degrees," and that this may account for the American preference for putting the warm-air registers in school-rooms eight feet from the floor, instead of at the floor line, it would be interesting to know whether an English architect would think it advisable to bring fifteen hundred cubic feet of air per minute, at a temperature below 70°, through a register near the floor, into a school-room occupied by fifty children. American practice would require the air coming at such a velocity, through a register so placed that the direct current could come in contact with any person, to be warmed to 110°, at least, in order that those exposed to it might not suffer from cold, due to the chilling effect of the rapid evaporation from the skin caused by such a draught; and it is partly with the object of permitting currents of comparatively low temperature to be used that the inlet registers in school-rooms are now always placed far above the children's heads. In theatres and public halls, as the *Builder* mentions, but, apparently without understanding the reason, our architects generally subdivide the inlets or outlets, or both, into a very large number of small openings, so that fresh air, at a moderate temperature, can be conveyed directly to each seat, but in such restricted quantity that no one is exposed to a strong draught. Whether these individual registers shall be inlets or outlets depends upon the judgment of the architect or engineer. Both are used successfully.

HERR MORITZ KADISCH concludes, in the *Oesterreiche Monatschrift für öffentlichen Baudienst*, his study of the Workingmen's Colonies which have become so important a feature of public charity in Germany. These colonies receive applicants for food and shelter, put them at such work as they can do, and feed and house them comfortably, subjecting

them, however, to strict, though wholesome discipline; and the particulars of the character and antecedents of the applicants for such relief, and the way in which they submit to the conditions upon which it is furnished, are extremely interesting. At the Berlin Colony, with its sub-colony, eight hundred and sixty-five persons were cared for last year, and this seems to be about the average number. As the system is, to a great extent, the work of the Evangelical Church, it is not surprising to find that seven hundred and seventeen of the persons relieved professed the Evangelical creed; one hundred and forty-one were Catholics; six Jews, and one is classed as a "Heathen." Three hundred and eleven were under thirty years of age; two hundred and fifty-four were between thirty and forty; two hundred and eighty-nine were between forty and fifty, and only eleven were over fifty. About half the total number were mechanics, and one-fourth laborers. The rest were of various professions. Twenty of them were teachers; fifteen were civil engineers; ten were artists; ten more were theological students; fifteen were apothecaries; one was a lieutenant in the army; another was a minister; three were actors; one was a physician, and one a Doctor of Philosophy. All these poor people were given work on probation. Twenty-three of them were sent away for drunkenness; forty-eight for laziness, and eighty-four for insubordination. Three hundred and ninety-one were discharged at their own wish, and one hundred and ninety-two found employment outside the institution.

AT Berlin, as in the other similar establishments in Germany, applicants for relief are received, as a rule, only for a short time, four months being the ordinary limit; but some of the people, it appears, who are without friends or family, become so attached to the regular, wholesome and orderly life of the Colony, with its intellectual and spiritual comfort, that they are unwilling to leave it, and these are sometimes allowed to remain for a longer period. In any case, participation in the advantages of the Colony is only retained by the strictest industry and discipline. Every inmate is allotted work within his physical capacity, but sufficiently exacting to demand steady attention. Any one who neglects to do his task, or idles away his time, is summarily excluded; and the same result follows any infraction of good morals. Strict regulations are laid down for the government of the Colony, and the first infraction of these is followed by a warning; the second by expulsion. Those, however, who do their work diligently, and conform to the necessary discipline of the place, are not without their reward. After working-hours, they are free to amuse themselves properly together, and may read the books in a well-stocked library. A certain small sum is charged to them for their maintenance. If they are physically unable to earn this amount, but show willingness, and conduct themselves well, they are not driven away, but all able-bodied inmates are expected to earn enough to pay the regular charge. If any one earns more, he is credited with the surplus, which is paid to him when he is honorably discharged, but which he forfeits if he runs away without permission, or is expelled for any misconduct. In this way the thoughtful Germans, and particularly the clergy, who have been foremost in the work, are trying to combat the fearful evil of mendicancy, and there are many indications that they are beginning to succeed. If they have accomplished no other purpose, the Colonies have, at least, made more clear the distinction between real misfortune and wilful poverty. As in many of our own cities, persons interested are provided with tickets of introduction to the Colonies, which they can give to persons who ask for charity, and who seem to them to be deserving. Many of these tickets are distributed in this way, but it is the universal experience of the Colonies that not one in a hundred is ever presented. In nearly all cases the ticket is immediately thrown away by the recipient, who has no desire to avail himself of any opportunity for getting a living by working. Moreover, the managers of the Colonies find that the habit of professional mendicancy is one which grows with frightful rapidity in persons originally well-meaning. Bishop Potter, of New York, once told an instructive story of a man, a carpenter, as we recollect, who was partly crippled by an accident. He came to the Bishop's father, who knew him, for a letter, by means of which he might obtain temporary assistance from charitable people. Once furnished with this letter, as the Bishop said, he soon became a declared beggar. He was still quite capable of earning a living, but the charm of getting a living without working was more than he could

resist, and he devoted his sole attention subsequently to collecting alms by means of his letter. In the same way, the managers of the German Colonies find that people who have been supplied with food or money simply because they asked for it, soon become absolutely incapable of working profitably, or from any other motive than fear. Occasionally men of this sort find their way to a Colony, but the begging habit so quickly destroys all moral force that they have not the strength of will necessary to keep themselves within the bounds of the required discipline. The effort to do so, which to the industrious part of the colonists is easy and pleasant, is to the newcomers an intolerable burden, and they soon allow themselves to be expelled for misconduct, or seize an opportunity to run away, to free themselves from the unendurable atmosphere of usefulness and self-restraint. These people, it is found, prefer a prison to the free Colony, apparently because, in the former, they are driven to their work like cattle, and do not have to force their atrophied moral sense to choose for itself between idleness and industry. It is not surprising that the people most familiar with such matters in Germany, as in England, and in our own country, say in the most emphatic and earnest manner that the deadliest enemy of the poor is the thoughtless giver of alms.

THE Corporation of Liverpool is studying the question of a new building ordinance, and the bold proposition has been made to it, with the endorsement of the Health Committee of the Corporation, that it should be henceforth forbidden to carry any building to a height greater than the width of the street on which it fronts, except by special permission of the Corporation. It is hardly necessary to say that the architects and builders of the city think such a provision unreasonable, and it will undoubtedly be modified; but it may be worth while to consider what will be the probable effect on building of the tendency which is showing itself almost everywhere to limit the height of city buildings in proportion to the width of the streets on which they abut. Obviously, such restrictions will make it necessary for those who wish to build high to seek sites on wide streets. Now it is practically the universal opinion of real-estate agents that narrow streets are better for business than wide ones. Hence, the person who proposes to erect a structure for business purposes must reckon, in the first place, how high he can build in a given locality; and, secondly, whether, if he builds on a wide street, he can find tenants enough to fill a building carried to the limit of height. This problem is already confronting architects and owners in New York, where, although there are no legal restrictions, there is the practical difficulty that the multiplication of lofty buildings on the narrow streets of the lower part of the town, where tenants for offices can most easily be found, tend to darken the streets so much that the lower stories, which bring the highest rents, are made undesirable. In Paris, as we all know, the effect of a restriction somewhat similar to that proposed for Liverpool, but much less severe, has been to scatter business over a wide area, instead of allowing it to concentrate in a single small district; and, on the whole, this is probably a desirable condition for a large city.

IT is a matter of considerable interest to know that a company has been formed in Paris for the purpose of undertaking, by contract or otherwise, constructions of all kinds on the system of mixed metal and concrete. This would not, of itself, be very remarkable, since several firms and corporations do the same sort of work in different parts of the world; but the Paris company is remarkable for the distinction of the persons who administer its affairs. The two engineers are M. de Tedesco, whose name is very familiar to people who have had occasion to study the theory of concrete work; and M. Zschokke; while among the members of the Managing Council are M. Coignet and M. E. Candlot, both of whom bear names renowned in connection with the science of cements and concretes. M. Coignet, with M. Bonna, who is also a director of the company, have turned over to the company all their patents, and they will henceforth contract only in the name of the company. There can be no doubt of the skill and science of the engineers and managers of the new company, and it is much to be hoped that they may succeed in their purpose, of extending in France, as well as in foreign countries, the use of the strong, cheap, incombustible and almost imperishable methods of construction which the new materials and combinations connected with concrete work have placed at our service.

HISTORY OF THE UNITED STATES CAPITOL.¹—VII.

THE resignation of Latrobe placed the position of Architect of the Capitol at the disposal of the Commissioner of Public Buildings and Grounds.

President Monroe, who was now in the White House, became acquainted with Charles Bulfinch when on a visit to Boston, July, 1817. On this occasion Bulfinch was Chairman of Selectmen, as well as of the reception-committee which received the President. Miss Ellen S. Bulfinch, in the life² of her grandfather, Charles Bulfinch, which was recently published, gives several letters and other data, from which I have taken extracts, throwing light upon this period in the history of the Capitol.

Bulfinch in his brief manuscript autobiography, says "About November, 1817, following the visit of the President, I received a letter from William Lee, Esq., one of the auditors at Washington, and in the confidence of the President, stating the probability of the removal of Mr. Latrobe, the architect of the Capitol, and proposing that I should apply for the place. I declined making any application that might lead to Mr. Latrobe's removal, but, before the end of the year, disagreements between him and the Commissioner became so serious that he determined to resign, and his resignation was immediately

General Mason, Mr. Graham and Colonel Bomford, to examine and report upon the state of the Capitol.

Mr. Lee wrote to Bulfinch that either Commissioner Lane or Latrobe must go out, and he thought the Commissioner would be retained as he had more friends than the architect.

The three commissioners reported in favor of retaining Latrobe. Wm. Lee still urged Bulfinch to apply for the place, telling him that with the assistance of his friends he would undoubtedly be appointed. But after the report in favor of Latrobe, Bulfinch declined to make an effort, writing a letter to that effect November 15.

Latrobe's resignation, two days later, left the position open. Bulfinch's friends, Wm. Lee, H. G. Otis and J. Q. Adams, urged the appointment of Bulfinch. Monroe said to Mr. Otis, "Sir, we are looking to him [Bulfinch], but Mr. Latrobe is a great loss and it will require two persons to supply his place, and we think also of a Mr. Macomb [architect of the City-hall, New York]." Several letters passed between Bulfinch and his friends bearing upon the salary, expenses, climate of Washington, etc.

He was tendered the position at \$2,500 per annum, and in addition to his salary and travelling expenses, he was allowed \$500 a year for a draughtsman.

Through John Quincy Adams, Bulfinch informed the authorities

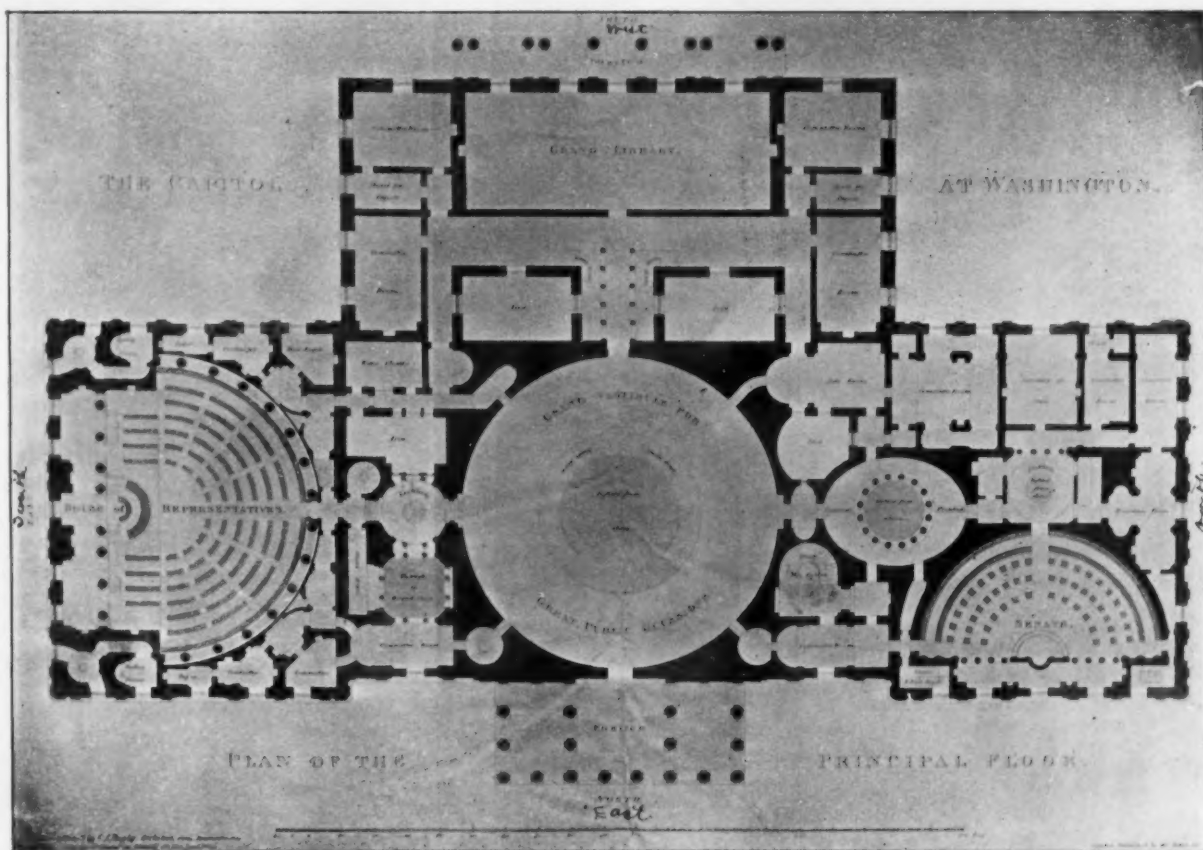


Fig. 47. Plan made by C. A. Busby, Architect, from measurements and drawings obtained on the spot, 1819, presumptively showing Bulfinch's Changes on West Front and Alteration of East Front.

accepted. On receiving information of this in another letter from Mr. Lee, I made regular application through J. Q. A. [John Quincy Adams], Secretary of State, and by return of post received notice from him of my appointment, with a salary of \$2,500, and expenses paid of removal of family and furniture."

The letter of Mr. Wm. Lee, referred to by Bulfinch, shows that the friction between Latrobe, the Commissioner and the President, was at the point of rupture before September, 1817. He says, "I am sorry for Latrobe, who is an amiable man, possesses genius and a large family, but in addition to the President not being satisfied with him, there is an unaccountable, and I think unjust, prejudice against him by many members of the Government, Senate and Congress."

Bulfinch says that, although he would be pleased to have the situation, "I have always endeavored to avoid unpleasant competition with others, that by opposing their interests would excite enmity and ill will. I should much regret being the instrument of depriving a man of undoubted talents of an employment which places him at the head of his profession."

The President on his return appointed a commission, consisting of

that he would not be able to remove to Washington before January, 1818.

His official appointment was made out January, 1818.

TO CHARLES BULFINCH, ESQ.:—

Sir,—Having entire confidence in your professional talents and integrity, I have appointed you Architect of the Capitol of the United States, to discharge all the duties and to receive the emoluments attached to this appointment.

Your salary to commence the 11th day of December, last past.

Given under my hand at the City of Washington, the 8th day of January, 1818.

SAMUEL LANE, Commissioner of Public Buildings.

A letter of Bulfinch's, in his granddaughter's book, gives an interesting description of his feelings and what he found upon taking possession of his office: "I have received from Colonel Lane a great number of drawings, exhibiting the work already done, and other parts proposed but not decided upon.

"At the first view of these drawings, my courage almost failed me—they are beautifully executed, and the design is in the boldest style. After longer study I feel better satisfied and more confidence in meeting public expectation. There are certainly faults enough in Latrobe's designs to justify the opposition to him. His style is

¹ All rights reserved. Continued from No. 1086, page 78.

² "Life and Letters of Charles Bulfinch, Architect," by Ellen S. Bulfinch: 1896.

calculated for display in the greater parts, but I think his staircases in general are crowded, and not easy of access, and the passages are intricate and dark. Indeed, the whole interior, except the two great rooms, has a sombre appearance. I feel the responsibility resting on me, and should have no resolution to proceed if the work was not so far commenced as to make it necessary to follow the plans already prepared for the wings; as to the centre building, a general conformity to the other parts must be maintained. I shall not have credit for invention, but must be content to follow in the prescribed path; as my employers have experienced so much uneasiness of late, they are disposed to view me and my efforts with complacency."

The first report Bulfinch made gives a clear statement of the condition of the work when he took charge, as he had spent his time between arrival and writing his report in viewing the building and studying the original plans and designs for the work.

"Great progress has been made towards rebuilding the north and south wings. It will be necessary to complete them according to the designs already adopted and on the foundations already made.

"I have been engaged in preparing several designs for the central portion, from which the President may choose one."

It is strange that none of Bulfinch's drawings of the Capitol have been preserved.

C. A. Busby,¹ an English architect, made drawings in 1819 (a short

stairways of the north wing. Only three of the marble columns, and two pilasters for the House of Representatives were complete, while the others were in various stages of progress. Fifty mantels (Figs. 49 to 51), marble doorways for Senate and House, all window-frames, sashes and parts of doors were completed.

Bulfinch in this report mentions a piazza on the north and south ends which Latrobe had proposed.

One of the first problems Bulfinch had to solve was to discover the cause of the accident to the brick arch which was intended to carry the cupola over the flat dome on the Senate wing. May 1, 1818, he made a report on the accident, saying that, having confidence in his predecessor, he instructed the workmen to complete the arch as directed by Latrobe; on loosening the centre "the arch moved four inches, the workmen left in alarm, and the Clerk-of-works [Lenox] informed me of the fact and I immediately went to the roof to view it with the Clerk, the principal of the stone department [Blagden], and the master mason."

The arch was forty feet in span, running from the north to the south, and thirty feet in width. It was to support a stone cupola intended to light the space beneath. The piers between the windows (see Fig. 41, plan, elevation) were intended to contain eighteen flues, twelve of which were carried over the arch from the west, three from the south and three from the north to this outlet.

Bulfinch attributed the failure, first, to the location of the fifteen-

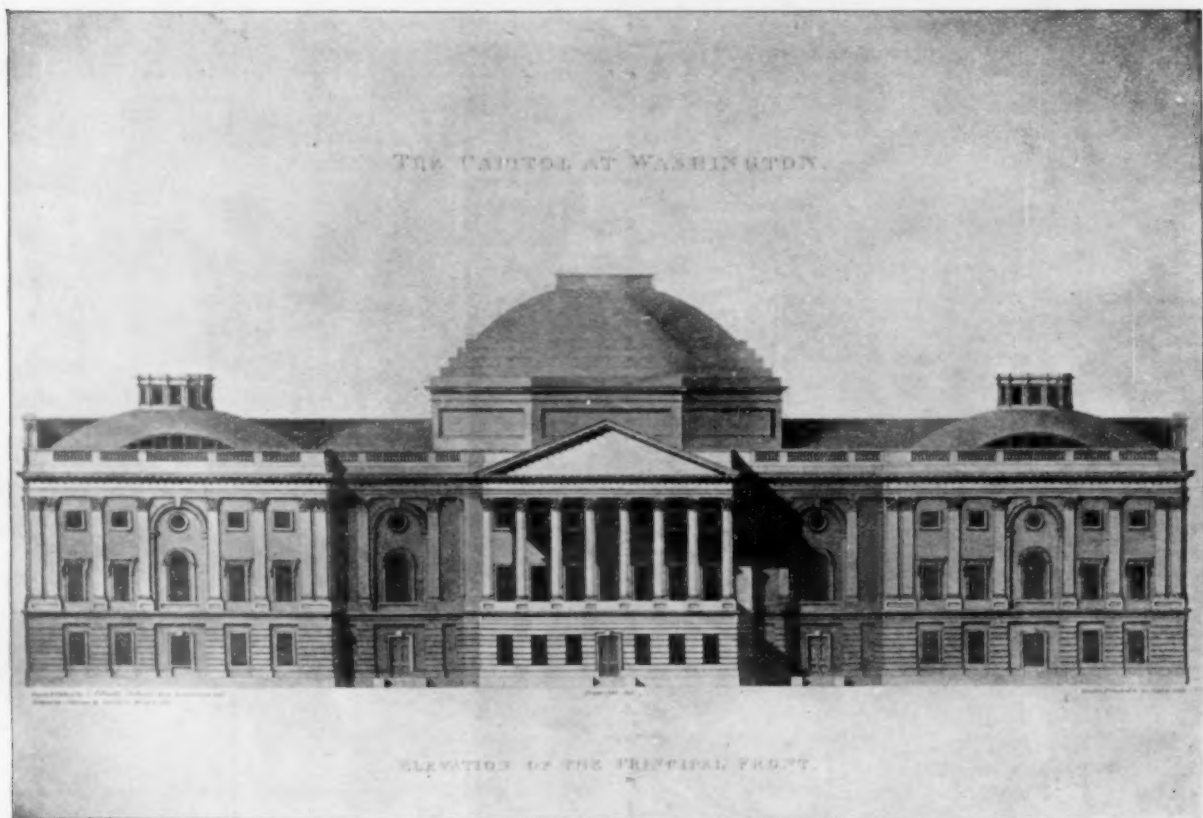


Fig. 48. Elevation made in 1819, by C. A. Busby, from data obtained on the spot, probably showing Bulfinch's Design.

time after Latrobe retired) and published them in 1822, from measurements and drawings obtained on the spot.

As this elevation and plan show a different treatment from the ones of Latrobe's, we can assume that they present one of the designs made by Bulfinch. The plan and elevation have been carefully executed, although the points of the compass have been transposed on the original engraving (Figs. 47 and 48). This plan shows a circular opening and stairway in rotunda from the principal story to the crypt or basement story below, in addition to the alteration of the west piazza made by Bulfinch, which was executed.

To better explain his ideas to the President and Congress, Bulfinch had a model made of the Capitol.

"I have been engaged the past week and still continue so, in giving directions to a young man from Boston, Mr. Willard, who is making a model of our great building. He works in my room. I hope this will prove a satisfactory mode of conveying clear ideas of the several plans for finishing the centre, and enable the President and the Committees of Congress to select the one that on all considerations shall promise best."

When Bulfinch took charge, a large amount of stone had been accumulated for the Hall of Representatives, and marble for the

foot opening—ten feet nearer one side of the arch than it was to the other, also to the unequal distribution of loads produced by the chimneys. General Swift and Colonel Bomford, Engineers, were called in consultation. They agreed with Bulfinch that the arch would not bear any additional weight, and approved of his method of using a brick cone as a foundation for a cupola.

This report of Bulfinch's on the arch was not published until he sent in his report to Congress in the latter part of November, 1818.

Latrobe wrote an elaborate reply in December, 1818.² He states that the arch was not begun when he resigned, but from his interest in the matter he examined the stone and directed the beginning of the work.

The change from a vaulted ceiling to a wooden roof in the Senate Chamber made the arch necessary to support the cupola, which was required to light the vestibule of Senate and attic stairway, and to conceal the numerous chimneys which it was necessary to carry above the roof.

Although Latrobe thought the changes in Senate made this arch necessary, Bulfinch seems to have contrived a simpler method. Latrobe attributes the failure of the arch to improper haunches, or lack of any loading, and the error of the workmen in not putting

¹ "The Capitol at Washington," by C. A. Busby, Architect, 1 pg. letter-press plan and elevation. London, 1822.

² American State Papers. Miscellaneous Documents, Vol. II.

any hoop around the circular opening, which he had uniformly done in similar cases. He justifies the use of iron by quoting its use in the domes of St. Paul's, St. Geneviève, and the Cathedral of Baltimore.

The question of the location, he justly says, could have had nothing to do with the problem if, as he says, the weakest side was ample to support the cupola.

The report of Bulfinch, November 21, 1818, gives an idea of the progress on the Capitol at that date. On the north wing the stone balustrade over the cornice, on the east and west side, the attic on the north and the stone cupola were complete. The roof was covered with copper. On the interior, the marble staircase was laid to the principal floor. The colonnade to the vestibule and part of gallery of Senate Chamber was completed. The apartments of upper story and the committee-rooms and offices on the principal floor were plastered and paved and the carpenter's work finished.

It was expected that the Court-room would

be finished in December. The Senate-room was delayed by the difficulty in getting the marblework.

On the south wing the balustrade on roof was nearly complete. On the interior the columns of Brescia were completed and in place and the entablature and stone enclosure for gallery was built. The ribs of the domed ceiling were raised and secured, and the exterior roof was completed. In the centre, excavation had been completed for the "new work on the west of centre" (Fig. 47.). The foundations were laid and the cellar carried up to the level of the ground-floor arches. The external walls of basement were commenced.

The report of Mr. Cobb, Member of Congress, February 16, 1820, states that everything in the north and south wings was completed with the exception of painting, and a few changes desired by Congress.

The first appropriation for the purpose of commencing the central portion was made April 20, 1818. "Upon the request of a former committee of the House, the plan of the central portion has been changed from the design of the late architect, Mr. Latrobe, so as to afford more convenience and a greater number of necessary rooms. This alteration has been approved by the President [Monroe], and it is believed that it will not affect either the beauty or increase the cost of the erection, inasmuch as its external is substantially preserved, and its size diminished."¹

Congress must have taken its seat in the new Hall of Representatives in the latter part of 1819, or the first part of 1820, for at this period we find members complaining of the acoustic properties of the Hall.



Fig. 49. Mantel under West Gallery in Senate Chamber.

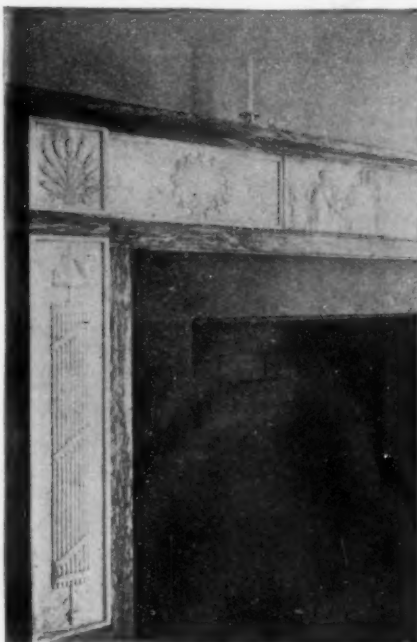


Fig. 50. Mantel under West Gallery in the Senate Chamber.

April 13, 1820, the House sent the following questions to Bulfinch in reference to preventing echo:

"1. Whether it can be remedied without total alteration?"

"2. Whether anything can be added without destroying the beauty of the Hall?"

"3. Would partial benefit justify the expense?"

I have not been able to find the answer of Bulfinch to these questions, but the presumption is that no change was advocated unless it was a total change.

During the same year, 1820, Dr. Thornton was called on for advice on the same subject. He, a second time, advised hangings, and took the opportunity to call the attention of Congress to the deviations from his original scheme and to state how they had affected both the utility and beauty of the building.

During the year 1821, the number of mechanics employed on the central portion of the building varied from eighty in December to two hundred and twenty-nine in July.

About this period Samuel Lane was replaced by Joseph Elgar as Commissioner of Public Buildings, who, to effect an economy, proposed to reduce the salary of the architect.

Miss Bulfinch gives the correspondence between Bulfinch and his friends in reference to this proposed reduction.

[From J. Elgar to Charles Bulfinch.]

OFFICE OF COMMISSIONER OF PUBLIC BUILDINGS,
WASHINGTON, D. C., September 30, 1822.

Sir,—I have a painful duty to perform. It is that of announcing a general reduction of salaries, to take place at the end of the present year. Subsequently to that period yours will be \$2,000 per annum.

Very respectfully, your most obedient servant,
J. ELGAR, Commissioner of Public Buildings.

Bulfinch protested through J. Q. Adams, making the claim that his salary was fixed by contract.

President Monroe referred the question to Attorney-General Wirt, who decided in favor of Bulfinch.

[President Monroe to Attorney-General Wirt.]

January 31, 1823.

Dear Sir,—I send you a paper, the claim of Mr. Bulfinch, which will not require five minutes' attention. The question evolved in it is whether the invitation to him to come here at a given salary formed a contract not to be altered, supposing his conduct to be correct, until the Capitol should be finished?

I wish an immediate answer, as I promised one on my part this morning.
J. M.

[Attorney-General Wirt to President Monroe.]

January 31, 1823.

Sir,—I am of the opinion that Mr. Adams's letter of 4th December, 1817, and Mr. Bulfinch's answer thereto, make a contract between the Government and that individual, which is unalterable by the mere will of either party, as if it had been, instead of a salary, a contract for a fixed sum to be paid for the whole work.

I have the honor to remain, sir, very respectfully,
Your obedient servant, WM. WIRT.

The report of Bulfinch in 1823 gives a clear synopsis of the state of the building at this period:

WASHINGTON, D. C., December 9, 1822.

JOSEPH ELGAR, Esq., Commissioner of Public Buildings.

Sir,—The season for continuing the external work on the Capitol being near its close, I present a statement of the progress made thereon during the past year.

The exterior of the western projection [central portion] has been completed, by finishing the copper covering, painting the walls, and inserting the window-frames and sashes; the scaffolding is

¹ American State Papers. Miscellaneous Documents, Vol. II.

removed, and this front of the building exhibits the appearance it is intended to retain, being deficient only in the iron railings between the columns of the loggia, which are in forwardness, and will soon be executed. The two principal stories of committee-rooms, with their extensive passages or corridors, are plastered, and a great portion of the carpenters' work is finished. The principal labor of the season has been devoted to raising the dome of the centre. For this purpose, the interior walls of the rotunda were continued; as soon as appropriations were made in the spring, they were raised to the full height, and covered with entablature and blocking course. The exterior walls were carried up with stone, formed into large panels, and crowned with a cornice and four receding gradings; about two-thirds of the interior dome is built of stone and brick, and the summit of wood. The whole is covered with a wooden dome of more lofty elevation, serving as a roof; it is hoped that a few days of favorable weather will enable the workmen to sheath it securely, when it will be in readiness for the copper covering. It will be finally crowned with a balustrade, to surround a skylight of twenty-four feet diameter, intended to admit light into the great rotunda. This work has required a great effort to complete it, from the mass of stone and other materials employed in it, and raised and secured at so great a height. I cannot omit this occasion to mention the ingenuity, and persevering diligence of the superintendents of each branch of the work, and cheerful and unremitting exertions of the workmen, in their endeavors to execute their orders, and to bring this part of their labors to a close. I sincerely hope that the effects of our joint efforts will meet the approbation of the President of the United States, and the Representatives of the Nation.

Respectfully submitted,
CHARLES BULFINCH,
Architect of the Capitol of the United States.

We find Bulfinch requesting a guard and guides as the Capitol approaches completion.

On December 10, 1824, the fact is recorded that the interior of the Capitol is finished, with the exception of some painting on the stonework "which is not sufficiently seasoned to receive it."

The colonnade of the east portico was incomplete.

May, 1825, it was determined to hold a competition for the figures in the pediment of the eastern or principal portico. A premium was



Fig. 52. Pediment of Western Central Portico, showing Group by Persico.

offered, probably at the suggestion of President J. Q. Adams, for these pieces of sculpture.

The following extract from a letter of Bulfinch's gives an idea of the method and cause for the adoption of the present sculpture in the pediment of the eastern portico (Fig. 52).

"Our work at the Capitol proceeds but slowly, owing to the delay of contractors in delivering the large blocks for columns. We have received only four this season, which are raised into their places, and must have seven more before the much-talked-of pediment can be commenced. With respect to the ornament proposed to decorate this, the artists in general feel much disappointed; about thirty persons presented thirty-six designs, some well and others badly executed, but none answering the President's idea of a suitable decoration for a legislative building. He disclaimed all wish to exhibit triumphal cars and emblems of victory, and all allusions to heathen mythology, and thought that the duties of the Nation or its Legislators should be expressed in an obvious and intelligent manner. After several attempts the following has been agreed upon: a figure of 'America' occupies the centre, her right arm resting on the shield, supported by an altar or pedestal bearing the inscription, 'July 4th, 1776,' her left hand pointing to the figure of 'Justice,' who, with unveiled face, is viewing the scales, and the right hand presenting an open scroll inscribed 'Constitution, March 4th, 1789.' On the right hand of the principal figure is the eagle, and a figure of 'Hope' resting on her anchor, with face and right hand uplifted,—the whole intended to convey that while we cultivate justice we may hope for success. The figures are bold, of nine feet in height, and gracefully drawn by Mr. Persico, an Italian artist."

GLENN BROWN.

[To be continued.]

A MURAL DECORATIVE COMPETITION IN CINCINNATI.—The Municipal Art Society of Cincinnati has opened a competition for the decoration of the entrance hall of the new Cincinnati City-hall. Twenty-five hundred dollars have been raised for this purpose, of which sum two prizes of \$200 and \$100 will be given for the two best designs entered, leaving \$2,200 for carrying out the work selected. Designs must be sent in before December 31, addressed to the secretary, J. H. Gest, Cincinnati Art Museum. The circulars furnish further particulars, and should be consulted by artists intending to compete.—*Boston Transcript.*

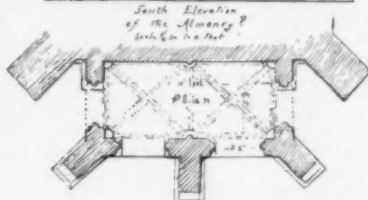
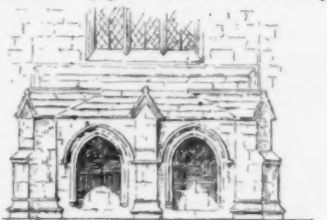
JONES'S PORTICO OF OLD ST. PAUL'S.

WHERE is an unprofitable controversy as to the exact date of Jones's commission for the repairing of St. Paul's. It is sufficient for us that the work of restoration was active in 1633, and proceeded without interruption till the great Civil War. All writers concur in admitting that restoration was necessary, though few allow that this was done in a way creditable to the genius of the architect. The cathedral, according to the unimpeachable testimony of Wren, was in a sad state of dilapidation and decay; indeed, it does not appear that any material addition or even repair had been made since the days of Henry III. The houses of London, chiefly in those days composed of wood and built as suited the fancy or the purse of the proprietors, were huddled close and high; and the fresh air, the free sun, and, what was perhaps worse in the eyes of an architect, a complete view of the church, were little thought of. To give scope for improvement and secure a view of the cathedral to the citizens, the removal of a number of houses was recommended, and armed with power, Inigo cut away to his new work with less ceremony than many thought decorous. Some were offended at having a fireside, where they and their ancestors had sat for generations, rudely shovelled away; others were enraged because the shop in which they carried on a lucrative trade was pulled down and "a compensation" awarded, which they regarded rather as a contemptuous acknowledgment than even an imperfect repayment of the injury sustained; while a third class, and a much more numerous one, saw with no good-will the re-edification of what all of them termed a steeple house, and not a few the chief stronghold of Dagon. The demolition of these houses and the restoration of the cathedral were both bitterly remembered afterwards. "In the restoration of St. Paul's," says Walpole, "Inigo made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier." Of this splendid mistake—this Grecian portico to a Gothic structure—there is a ground-plan and elevation to scale in Kent's "Designs of Inigo Jones." The entire west front measures 161 feet long and 162 feet high from the ground to the top of the cross; a tower at each angle rises 140 feet, while over these ascends the central peak, ornamented with pinnacles terminating in a cross, and forming a screen to the end of the main roof of the building. The whole of this front is of the Corinthian order rusticated, and may be described as cumbrous in form, but picturesque in its effect. It is far otherwise with that noble portico to which the work described serves at once as a background and a contrast. This reaches in length 120 feet over the bases of the columns, and rises 66 feet, measuring from the first step—of which there are five—to the summit of the balustrade. There is no pediment, inasmuch as the picturesque rusticated peak performs, in some degree, the part of a pediment; nor is the effect, though startling at first, at all unpleasant, though it rises nearly 100 feet above the balustrade. There are in all fourteen fluted columns, of which eight stand in front and three on either side; nor are these last crowded, for the projection measures 42 feet. At each angle there is a square pilaster, proportioned and diminished like its circular companions, with half pilasters to correspond, where the portico unites with the wall. On the front line, and on the return of these pilasters, a column stands so close that the capitals and bases are all but touching; in the centre of the portico the space between the columns measures 11 feet, while that which separates the others is only 9 feet; thus giving air and access to the principal door. The columns, including capitals and bases, measure 46 feet high. On the parapet corresponding with each column a pedestal is inserted, breaking forward, and rising nine inches above the cornice, serving at once as a blocking to the balusters and a support to a statue, of which the architect had designed ten, all princes and benefactors of the church. Nothing in this country was seen so nobly proportioned and so simply splendid as this portico. The pilasters, coupled to columns at each corner, are a great beauty—varying the sameness of the design, and preserving the perpendicular profile of the angles, which the square projections above and below seem to require, and which circular columns sacrifice. Such are the dimensions of this far-famed portico; they differ materially from the measurements given in Walpole. "The great repair, or restoration, of St. Paul's by Jones," says a note in Dallaway's edition, "presented a pile of massive ugliness, which neither before nor since has been imagined or executed, resembling the Egyptian pyramids in style, much more than any ecclesiastical building in Europe. Perhaps he might intend that such heavy plainness should contrast more strongly with the portico, which was the redeeming feature of the whole design, and which for grandeur and extent must be considered as an admirable example of his talent. This portico, according to the scale of Harris's plan, was 200 feet in length, 50 feet in depth and 40 feet at the least in height to the top of the balustrade and parapet—there was no pediment." A pair of compasses and a little consideration might have shown that a portico of these proportions would be much more squat than stately; that though the extent was great, the grandeur could be but little, and that in fact the elevation, according to the number of columns, was not likely to be attempted in this or any other country. The columns, with their capitals and bases, according to this distribution would be about 25 feet high instead of 46 feet, and the spaces between them 20 feet instead of 9 feet,

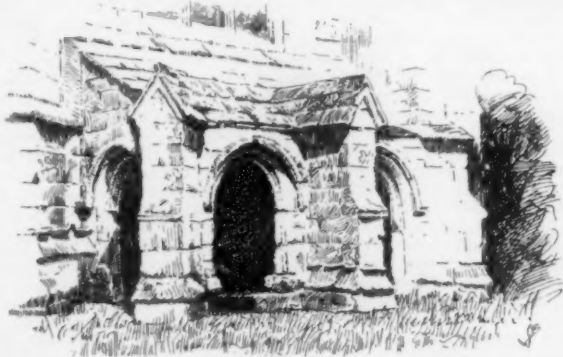
supposing the corner pilaster and the companion column to be coupled as the design evidently requires. Had this portico exhibited such squat columns and extensive openings it would have little merited the praise of Dugdale, who says:—"This most magnificent and stately portico the king erected at his own charge at the west, and here he placed the statues of his father and himself for a lasting memorial of this their advancement of so glorious a work, which portico was intended to be as an ambulatory for such as usually walk in the body of the church and disturb the solemn service of the choir." The columns of the Temple of Diana at Ephesus weighed one hundred and ten tons each, and the central stone of the vast entablature, covering an opening of 22 feet, was not less than one hundred and fifty tons, the setting of which in its place the wondering architect imputed to the goddess herself, for he declared it surpassed human skill. Now the central opening of the St. Paul's portico, according to Walpole's scale, could not be less than that of Ephesus, but we have a sure authority for saying that the stone which lintelled it did not weigh twenty tons. Webb, speaking of this very architrave stone, says:—"It is much less in bulk than any of those which at Stonehenge lie over the pilasters of the greater hexagon, and was two years at least before it could be come at and drawn forth of the vast quarries of Portland, notwithstanding that they were bared and wrought in many years before. And after that it was drawn forth and landed at Paul's Wharf, more than a fortnight's time was spent ere it came into the churchyard, though as many men were employed about the same as the greatness of the weight required, and might reasonably be set on work." Now the architrave stones of the greater hexagon of Stonehenge weigh something under sixteen tons each, for they contain no more than about 200 cubic feet. It is needless to enter further into the refutation of this portico of the imagination. — *The Architect*.

BISHOPSTONE CHURCH, WILTS, ENG.

THIS noble parish church, nestled in a hollow surrounded by chalk downs, was dedicated in the thirteenth century to the memory of St. John the Baptist. Externally, it stands with its square tower close to the rectory garden, an oasis of beauty

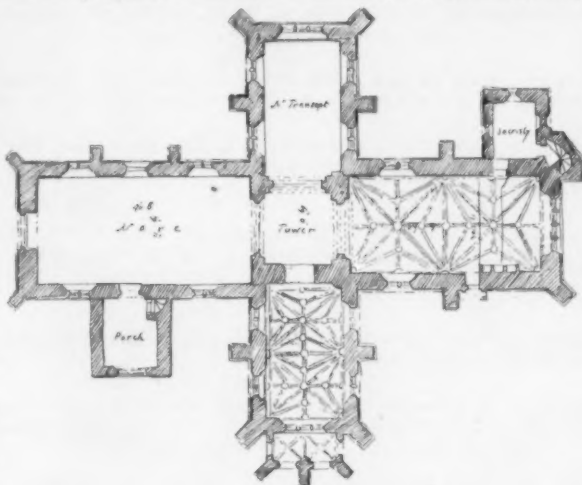


in a desert of bleak hills. But it has a special peculiarity of its own, interesting, at once, to the antiquary, the architect and the archaeologist. This is a singular erection attached to the end of the south transept, variously called a lich-ward, a tomb and an almonry — the latter being the most favored solution. It contains a flat stone coffin,



but most probably this was placed there in later years. As will be seen from the plan, the edifice is a species of double-arched porch, with arched ends and a groined roof. The arches are pointed, and of elegant proportions; the side against the church is arcaded, the other three sides being open.

Another peculiar feature of the church is the priest's door, leading into the chancel, which is sheltered by a beautiful porch or hood. It is elegantly groined, and exhibits in elevation, a foliated arch under an ogee gable, crocketed, finialled and springing from grotesque



Ground Plan

heads, similar to those upon the sedilia within the chancel with which the door communicates.

The church dates from the thirteenth and the fifteenth century. The ceiling of the nave is flat; the tie-beams being supported by brackets and spandrels resting upon small corbels. The north transept ceiling is also flat; but the roof of the south transept and the choir are vaulted. The position of two chantry altars may be seen by the remains of the *piscinae* and niches — ogee-headed, trifoliated, with a hood finialled.

The so-called "Founder's tomb" is a huge recess at the end of the north transept, under a multifoliated, segmental arch, stretching entirely across the transept; the canopy terminating on either side with pinnacles. Under the opposite window is a modern canopied tomb, erected to the memory of the late rector, George Augustus Montgomery (a member of the Pembroke family), a very beautiful specimen of Pugin's artistic work. The pulpit contains some fine carved-oak panels, brought from Flanders and Spain by Mr. Montgomery — the latter of seventeenth-century workmanship, and colored.

From the sacristy, a spiral staircase (the outer walls of which form a circular turret) leads to the vaulting over the chancel and to the tower.

The sedilia are very fine, each of the three seats having a gable with finialled and crocketed gables, somewhat heavy in character and wanting in grace; but this cannot be said of the windows of the chancel, which are exquisitely beautiful — trifoliated with spherical sides — pear-shaped.

The plans and sectional drawings are taken from the account of the church by Owen Carter. 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.]

FRONT OF THE URSULINE CONVENT, NEW ORLEANS, LA.

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

We are told that this group of buildings dates from about 1824.

ST. PHILIP'S ROMAN CATHOLIC CHURCH, BOSTON, MASS. MR. P. W. FORD, ARCHITECT, BOSTON, MASS.

This new Roman Catholic Church is now being erected on Harrison Avenue, Lenox and Reed Streets. The building, when completed, on the exterior will be a brick structure liberally trimmed with Longmeadow brownstone, and will be roofed with Brownville, Me., slates. The following will be the external dimensions, viz: total length, 104'; total width across back end, 102' 2"; total width at front, 113' 6"; width across transepts, 106' 2", and width across nave, 77' 10". The height of ridge of roof over front sidewalk will be 70', and the height to top of cross on spire will be 148'. The church is Cruciform in plan and viewed from the outside, in perspective, the building will show a nave, transepts and apsidal sanctuary of equal height, a tower and spire of harmonious proportions and twin sacristies. The interior will have full groined ceilings in

plaster, quartered-oak pews and standing finish, clustered marble pillars and hardwood floors. The seating-capacity of the church will be 1,280; it will be heated by steam.

THE MINNESOTA STATE-HOUSE, ST. PAUL, MINN. MR. CASS GILBERT, ARCHITECT, ST. PAUL, MINN.

INTERIOR VIEW IN THE HOUSE OF B. F. SMITH, ESQ., WASHINGTON, D. C. MR. ROBERT HEAD, ARCHITECT, WASHINGTON, D. C.

INTERIOR VIEW IN THE HOUSE OF M. M. CRENSHAW, ESQ., WASHINGTON, D. C. MR. ROBERT HEAD, ARCHITECT, WASHINGTON, D. C.

HALL IN THE HOUSE OF A. P. WOOLBRIDGE, ESQ., AUSTIN, TEX. MR. J. RIELY GORDON, ARCHITECT, SAN ANTONIO, TEX.

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

SPECIMEN OF PEN-AND-INK RENDERING, SUBMITTED FOR THE HENRY PERRY LELAND PRIZE, BY JANE HOVEY ALLEN, SCHOOL OF INDUSTRIAL ART OF THE PENNSYLVANIA MUSEUM.

WE have been requested by a member of the jury of award to publish these three drawings which were held to be, under the circumstances, of "unusual merit."

SPECIMEN OF PEN-AND-INK RENDERING, SUBMITTED FOR THE HENRY PERRY LELAND PRIZE, BY MARTHA WALTER, SCHOOL OF INDUSTRIAL ART OF THE PENNSYLVANIA MUSEUM.

SPECIMEN OF PEN-AND-INK RENDERING, SUBMITTED FOR THE HENRY PERRY LELAND PRIZE, BY LEON DEMO, SCHOOL OF INDUSTRIAL ART OF THE PENNSYLVANIA MUSEUM.

A GROUP OF GATEWAYS.

[Additional Illustrations in the International Edition.]

REAR VIEW AND CHAPEL OF THE URSULINE CONVENT, NEW ORLEANS, LA.

[Gelatine Print.]

COURT-YARD OF THE URSULINE CONVENT, NEW ORLEANS, LA.

[Gelatine Print.]

COMPETITIVE DESIGN FOR NATIONAL TELEPHONE CO.'S OFFICES, WELLINGTON ST., LONDON, ENG. MR. THOMAS MANLY DEANE, ARCHITECT.

CASTLE PARK, LINLITHGOW, NORTH BRITAIN. MR. J. GRAHAM FAIRLEY, ARCHITECT.

NEW PARISH CHURCH, UPHALL, ENG. MR. J. GRAHAM FAIRLEY, ARCHITECT.



[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.]

THE FIGURE OF ST. JOSEPH ON THE ROCHER D'ESPALY, LE PUY.

MILWAUKEE, WIS., September 22, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In your article on "Le Puy," published last week in the *American Architect*, there appears a passage upon which I may be able to say something of interest.

The statue on top of the Rocher d'Espaly, of which you make remark and concerning the nature of which you are uncertain, is not a statue at all, but a silhouette of sheet-iron supported by stays from behind! Your photograph is taken from a position fortunate enough, not to make this apparent.

And the main statue of the Virgin above the Cathedral, whether of iron or bronze, has just been painted the most undesirable color imaginable.

Yours very truly,

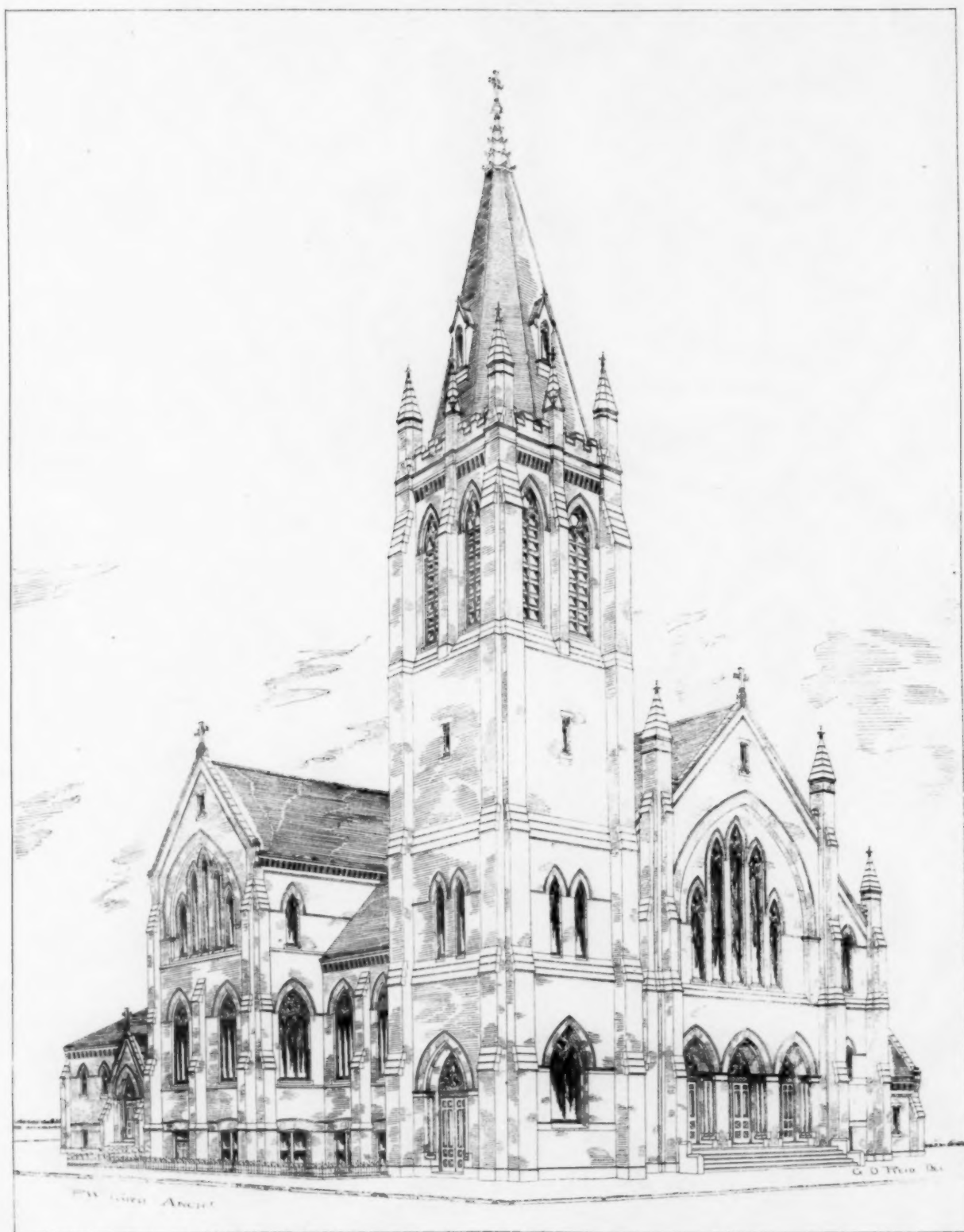
ELMER GREY.



A FORGOTTEN CHAPEL IN THE VATICAN.—The oldest decorated walls in the palace are those by Fra Angelico in the Chapel of Nicholas. One other such at least there is. High up in the Borgia Tower, above the Stanze of Raphael, is a suite of rooms once inhabited by Cardinal Bibbiena, of the Chigi family, and used since then by more than one assistant secretary of State. There is a small chapel there, with a window looking upon an inner court, which was once the luxurious cardinal's bath-room, and was beautifully painted by Raphael in fresco, with mythological subjects. In 1835, according to Crowe and Cavalcaselle, Passavant saw it as it had originally been, with the frescos, though much damaged, still beautiful, and the marble bath still in its place in a niche painted with river gods. In one of the Vatican's periodical fits of prudery, the frescos were completely hidden with a wooden wainscot, the bath-tub was taken away, and the room was turned into a chapel. It is believed, however, that the paintings still exist behind their present covering.—*The Vatican*, by F. Marion Crawford, in the August Century.

WELLS AND WELL-WATER.—It has been a widespread popular opinion that the purity of water obtained from deep wells, especially from deep wells of the kind known as "driven" wells, might be depended upon. Of late, however, there has arisen a doubt of the accuracy of this belief, and scientific investigation has now shown it to be erroneous. Examination of waters from a considerable number of springs and deep wells by the bacteriologist of the Massachusetts State Board of Health, has shown that bacteria are present in water taken not only from springs and open wells, but from carefully guarded wells of quite extraordinary depth. The results of the investigations prove that Sternberg, Abbott and other high authorities were in error in believing waters from deep sources to be free from bacteria. Frankland, in his *"Micro-Organisms in Water,"* evidently had doubts, but his investigations led him to believe that such waters, although, perhaps, not wholly free from micro-organisms, possessed a high degree of bacterial purity. It is difficult (says the report of the Board) to find deep wells in the uninhabited or country districts, and our results are all derived from populous areas. It is possible that other results might be obtained from wells driven in uninhabited regions. It is plain, however, that water absolutely free from bacteria is not ordinarily obtained from even deep wells, and that many deep wells contain as numerous bacteria as are found in many surface waters.—*The Churchman*.

THE "PETRIFIED CITY."—Among cities of fable the petrified variety was interesting. We have it in most parts of the world—our prosaic islands knew it, but as a submarine curiosity. In the days when London enjoyed the presence of an Ambassador from Tripoli, that personage astonished the Royal Society once at least. The famous traveller, Dr. Shaw, had mentioned the story of a petrified village near Cyrene. Scientific people derided it, scientific people upheld it—in short, a discussion arose. Some members of the Royal Society, recollecting that there were grave and responsible inhabitants of Tripoli within reach, put the question before the Ambassador. He explained with a vengeance. One of his friends, a person, of course, whose honor could not be impugned, was well acquainted with the spot. Shaw made a great mistake in describing it as a village. City was a proper word. The walls enclosed an exact circle, numerous streets crossed at right angles, with shops and avenues of trees, and a noble castle stood in the midst. In the shops and streets were people variously employed—the gentleman noted, in especial, a baker and his customers' loaves in hand, a woman suckling her baby, and so forth. He entered the castle and found a king, or somebody of rank, lying on a gorgeous bed with guards about him. Animals abounded, such as donkeys, camels, oxen, sheep and birds. But everything was stone of a peculiar bluish tint, even the money lying on shop counters and in people's hands; witness brought a quantity away, and the Ambassador regretted that he could not find some pieces presented to himself at the moment. A description was forthcoming, however; the coins were as large as English shillings, with a horse's head on one side and writing in unknown characters on the other. A happy little touch represented that many of the figures had lost head or limbs—petrifications will not endure forever, of course. The Royal Society expressed warm gratitude for this communication. It is scarcely worth while to seek the origin of a fable which is sufficiently explained by the vagaries of imagination. That it was localized at Cyrene—among countless other spots—may be due to the existence of a large and well-preserved necropolis there, with many statues erect in Shaw's time, if not now. He himself made a long and perilous journey to Harnam, in Numidia, where, as the Arabs avouched, a Bedouin encampment was on view, surrounded by oxen and sheep, all turned to stone. In this instance no shadow of foundation for the legend could be found. But it was so widely diffused in those days that rumors of the marvel reached the court of France, and M. le Maire, Consul at Tripoli, received instructions to inquire. He employed some Janissaries, who even undertook to bring away a petrified Bedouin; but they pointed out, very reasonably, that a full-grown specimen would be too heavy. The Consul declared that a baby would satisfy him, to begin with at any rate. After many months, during which his interest was kept up by frequent drafts for expenses, the Janissaries returned, and sure enough they had a stone baby—a very pretty one too, for it proved afterwards to be a little statue of Cupid found among the ruins of Leptis; they had broken off the wings and quiver. Bruce also was tempted to visit this spot, called Ras Sem; and Captain Smyth, of her Majesty's ship "Adventure," went in search of it, but in another direction. The Sultan of Fezzan told him a story much like the Ambassador's, and he travelled, full of hope, nine days through a desert country. In this case, however, there were really buildings and bas-reliefs of men and animals, if not statues.—*London Standard*.



ST. PHILIP'S ROMAN CATHOLIC CHURCH, BOSTON, MASS

P. W. FORD, Architect

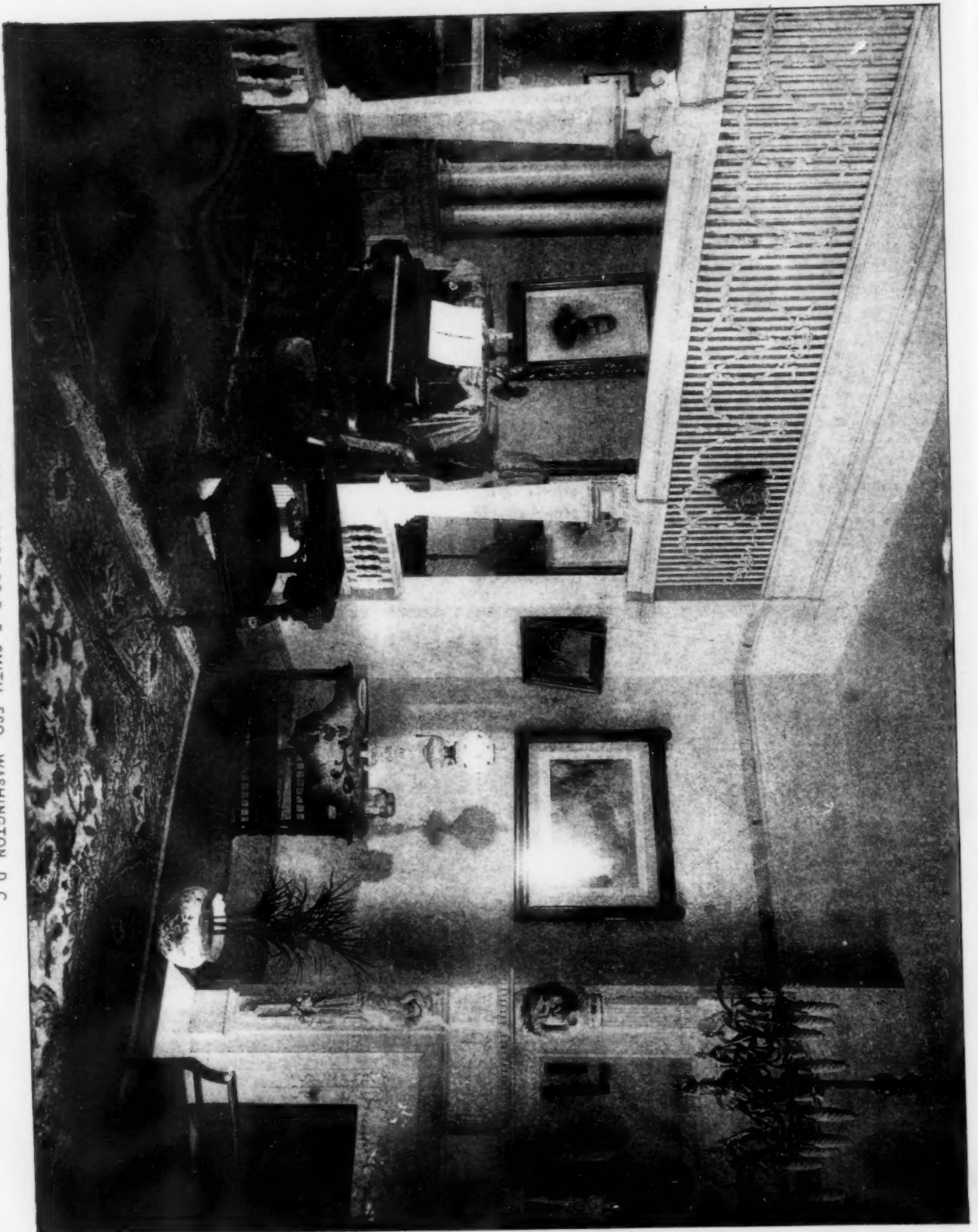
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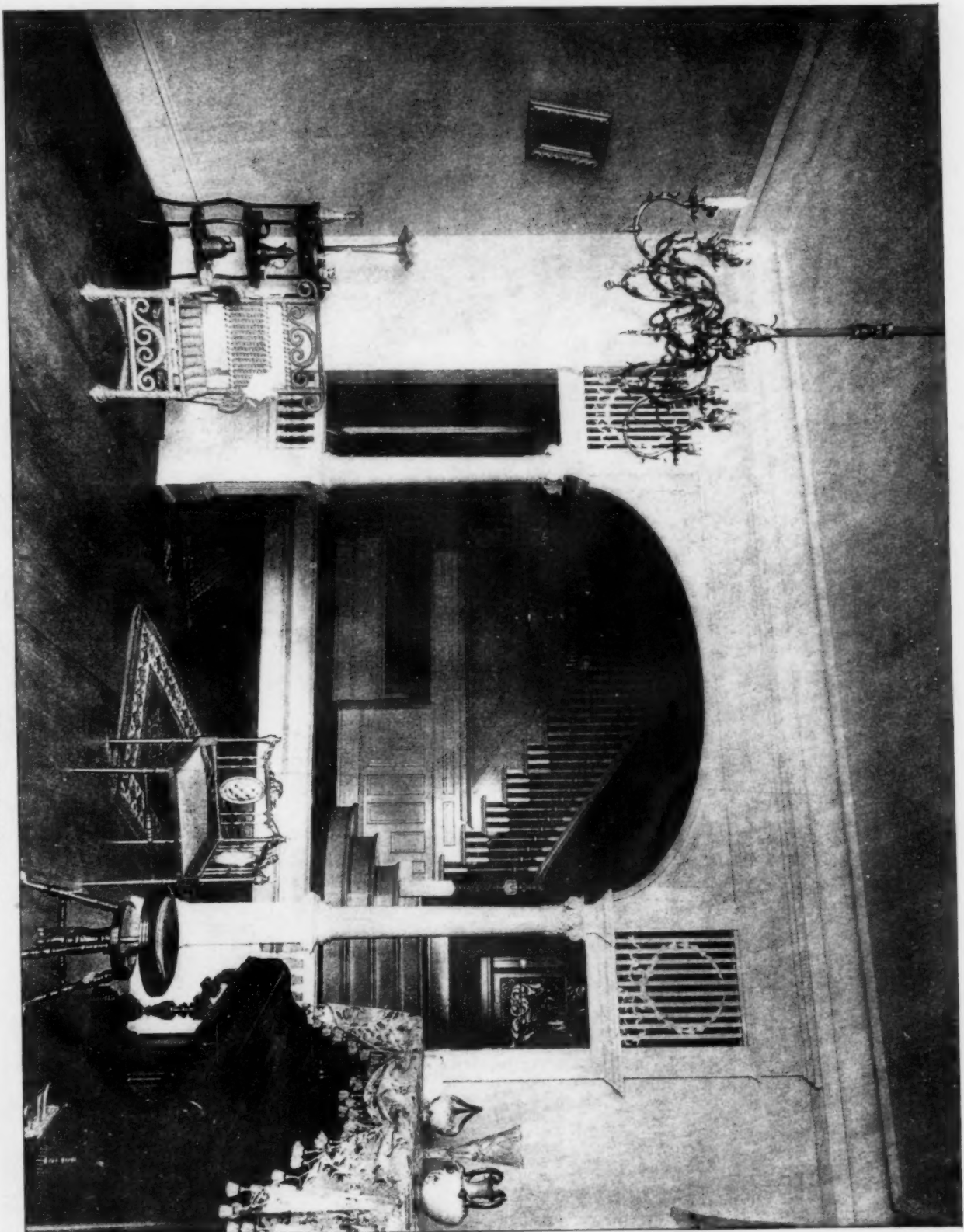
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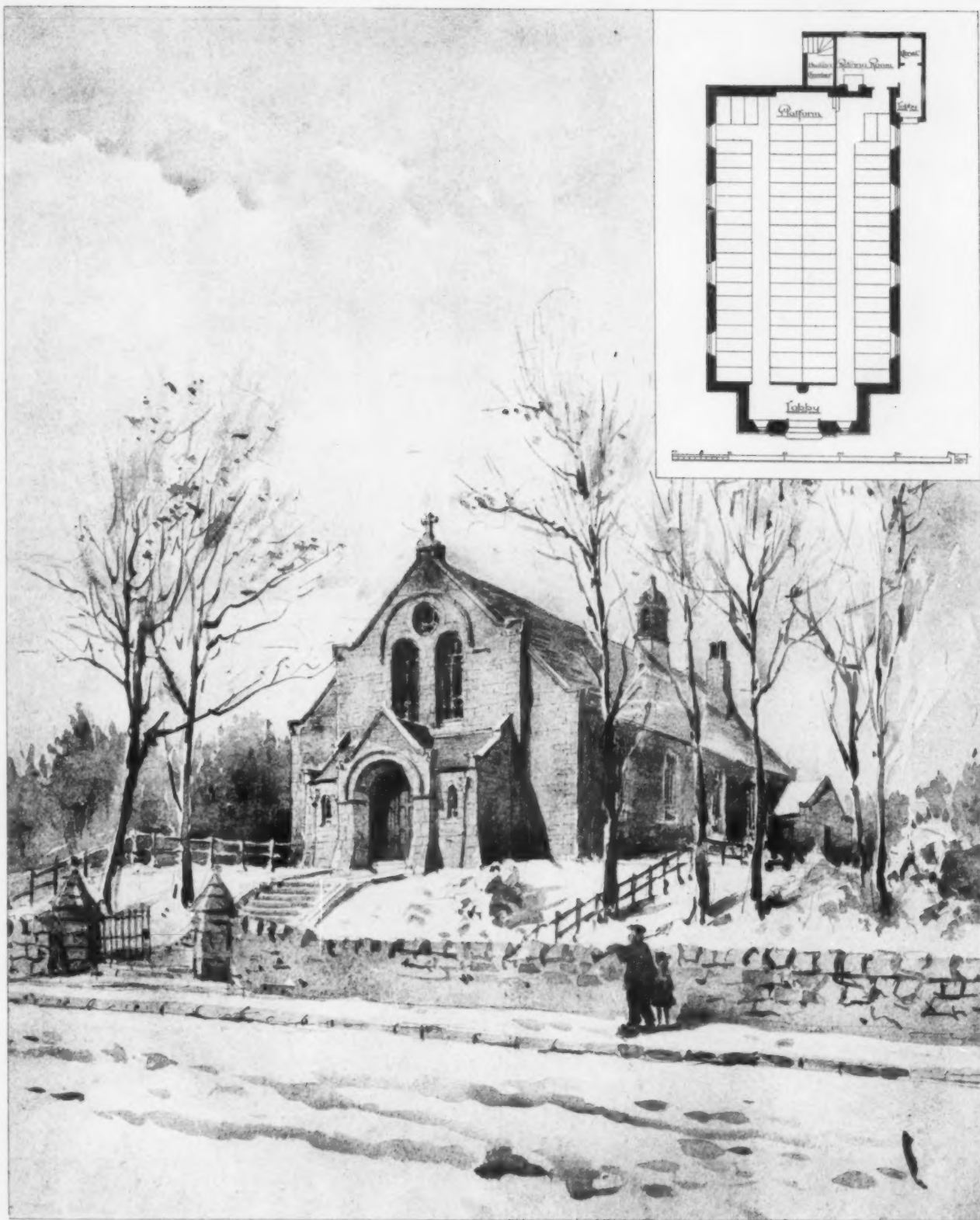


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ROBERT HEAD, Architect.



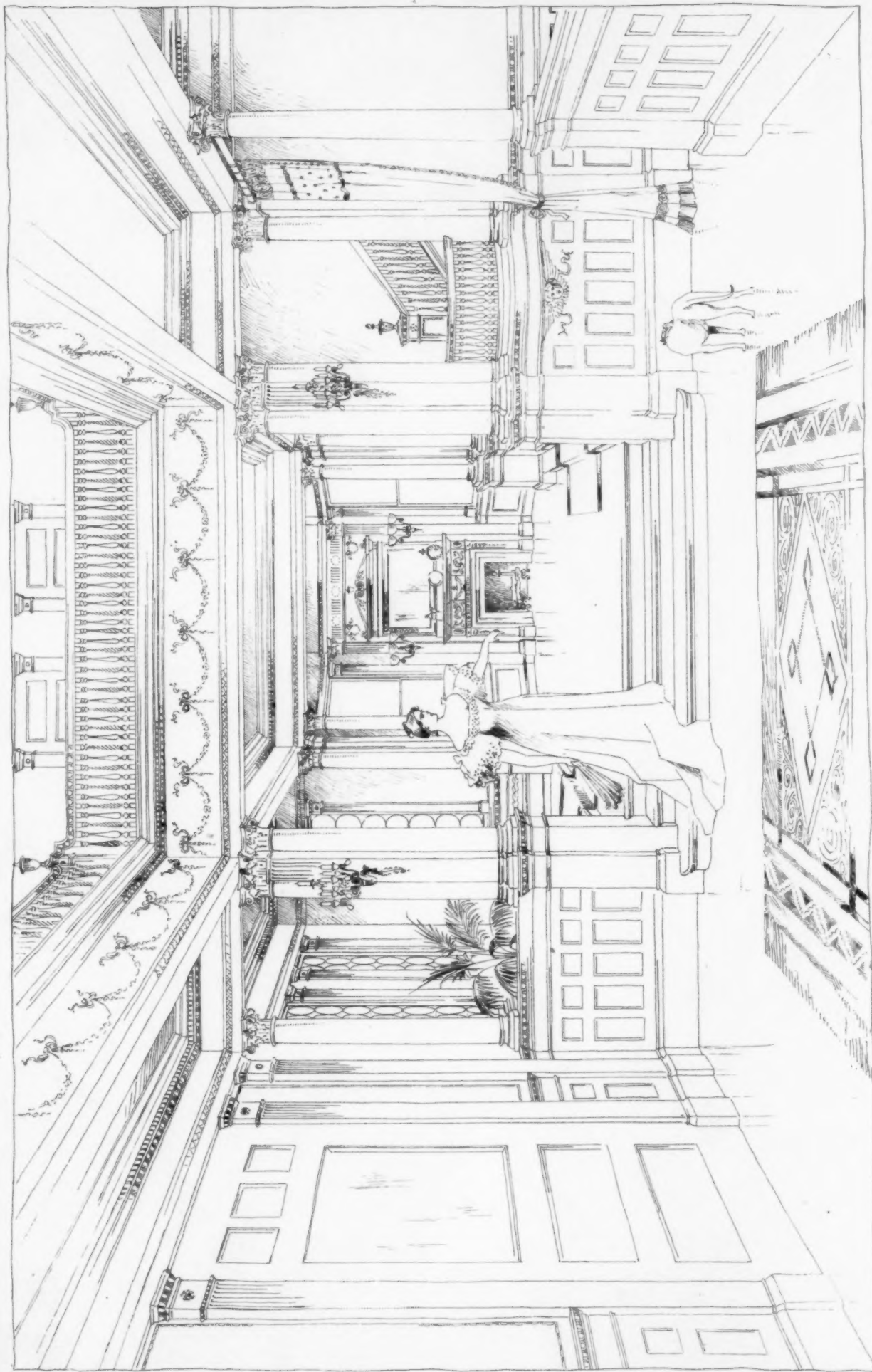
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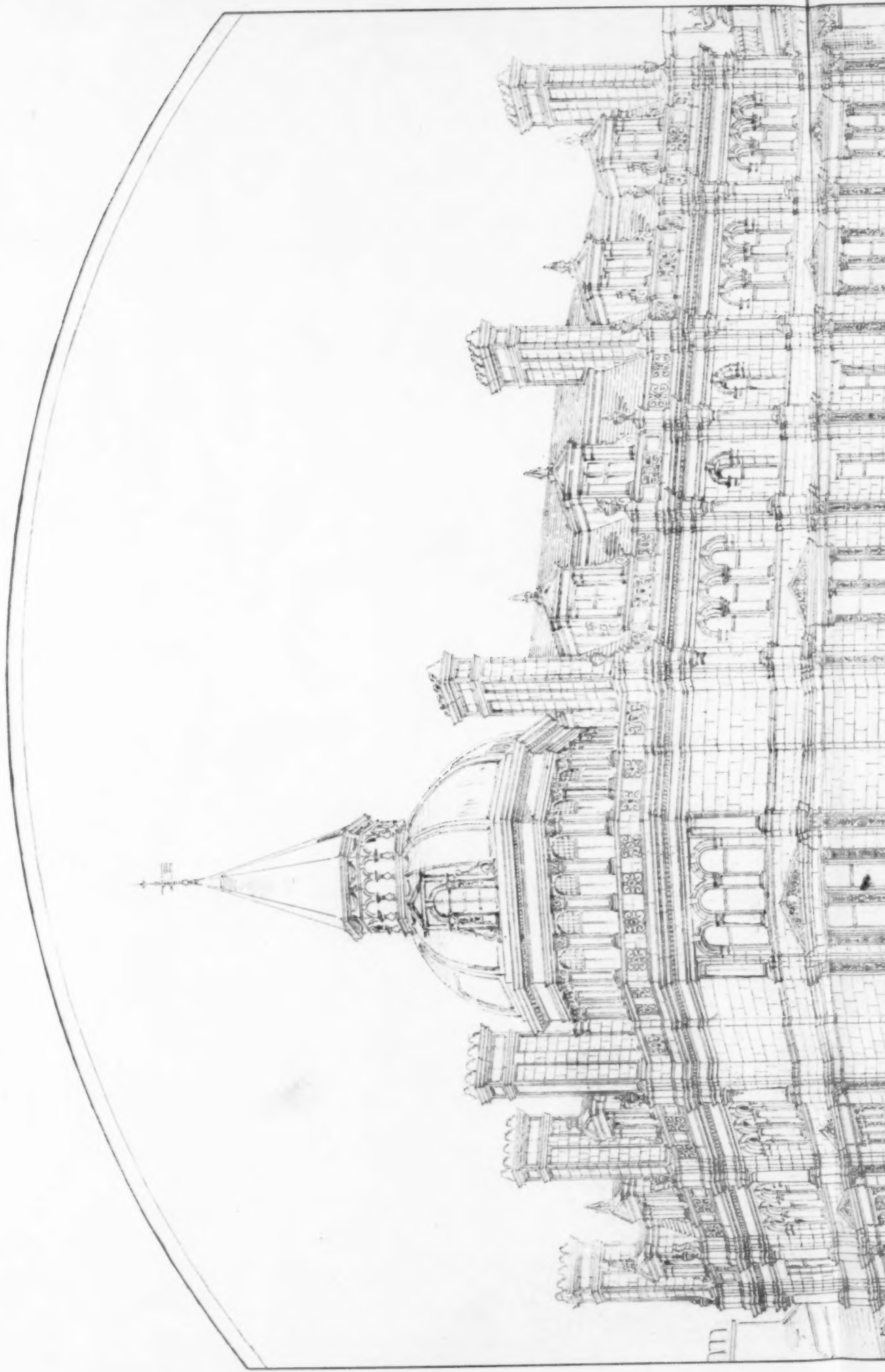
MINNESOTA STATE-HOUSE

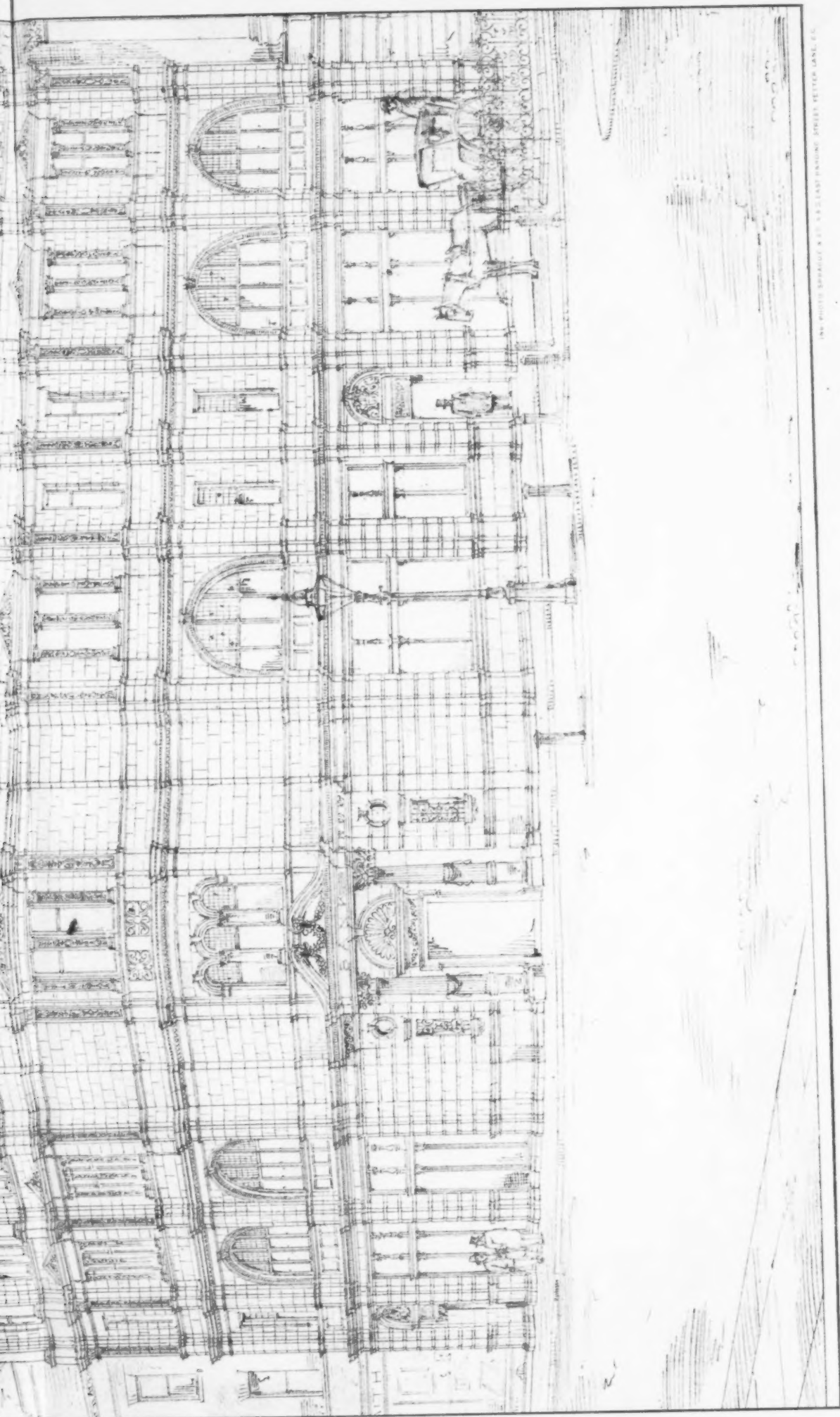
CASS GILBERT, ARCHT.



TE-HOUSE, ST. PAUL, MINN.

GILBERT, ARCHITECT.





COMPETITIVE DESIGN FOR NATIONAL TELEPHONE CO'S NEW OFFICES, WELLINGTON STREET, LONDON.
THOS. MANLY DEANE B.A. Architect

184 WHITE BRIDGE S.W. 35 EAST DRAGON STREET LONDON E.C. 4

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