

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. LIV.

Copyright, 1896, by the AMERICAN ARCHITECT AND BUILDING NEWS COMPANY, Boston, Mass.

No. 1087.

Entered at the Post-Office at Boston as second-class matter.

OCTOBER 24, 1896.



SUMMARY:—

The Examination for Draughtsmen in the Office of the Supervising Architect — William Morris and his Work. — Result of the Chicago Workmen's Mission to Mexico. — The Lazarus-Scholarship Examination. — The Outbreak of Ruskinism in France. — The Writings of Ruskin of most Value to Architects. — Title Deeds should be examined before Building Operations begin. — Torrent-regulation in Bohemia.	25
HISTORY OF THE UNITED STATES CAPITOL. — VIII.	27
LETTER FROM LONDON.	29
POLAND'S ANCIENT CAPITAL.	30
ILLUSTRATIONS:—	
Accessories of Landscape Architecture, No. XXXIII: Garden of J. C. Hoagland, Esq., Seabright, N. J. — Convent of the Sisters of Mercy of Loretto, Cresson, Pa. — Engine-house No. 14, East 18th St., New York, N. Y. — Home for Colored Orphans, Allegheny, Pa. — Sketches at Newport, R. I.	
Accessories of Landscape Architecture, No. XXXIV: Le Presbytère [Marie Antoinette's Cottage], Petit Trianon, Versailles, France. — Park Building, Rear View, Pittsburgh, Pa. — A Group of Palaces.	
Additional: Houses in the Altmärkt, Stralsund, Prussia. — Schloss Willanow, Warsaw, Poland. — Competitive Design for New Water-tower, Hanover, Ger. — New Buildings in the Haymarket, London, Eng. — Some of the Buildings of the Berlin Exhibition of 1896. — "Love," a Study for Decoration. — Old Hotel Dieu, Compiègne, France. — Sketches at Salcombe, Eng. — A Door-head, Lund, Sweden: Chapel Door, Palermo, Sicily.	31
COMMUNICATION:—	
Trade Unions and their Methods.	31
NOTES AND CLIPPINGS	32

WE hope that such of our readers as desire to appear as candidates in the examinations for positions in the Supervising Architect's office at Washington have duly filed their application blanks. If not, they should do so without delay, as the examinations begin October 28th. Application blanks must be obtained from the United States Civil Service Commission, Washington, D. C., and filed, after being properly filled out, at the office of the Commission. The positions open are those of Junior Architectural Draughtsman, Architectural Draughtsman, Structural Iron Draughtsman, Heating and Ventilating Draughtsman, Computer and Senior Architectural Draughtsman, the salaries ranging from six hundred to two thousand dollars per annum.

WILLIAM MORRIS, one of the most remarkable men of the present age, died in London on October 3, in his sixty-third year, leaving behind him a curious memory, as of an artist who could not paint, but who did more toward the advancement of art than any Englishman of modern times; a rich capitalist and employer of labor, who preached that capital was a crime; and a Socialist of extreme, if not revolutionary views, who, nevertheless, attracted the most conservative people by the beauty of the ideals which he hoped might some day be realized. Morris was the son of a well-to-do merchant, and was educated at Marlborough School, and at Oxford. On leaving college, he studied painting, and also architecture, but abandoned these arts for literature. After he had won fame by the publication of the "Defense of Guenevere" and other poems, he returned to his early love, and, in connection with Rossetti, Burne-Jones, and Ford Madox-Brown, and some others, established a factory for the designing and production of artistic objects, such as wall-paper, stained-glass windows, printed and woven fabrics of cotton, silk and wool, carpets, furniture and so on. This enterprise met with great and deserved success. Morris himself was the general manager of the business, but, at the same time, furnished designs for portions of the work, pursuing this comparatively humble employment until within a few weeks of his death. No architect needs to be told how deeply the Morris manufactures modified and developed the public taste in matters of decoration. Although use was probably made of Oriental ideas in combining colors, the Morris designers, as a rule, held faithfully to nature as a source of inspiration, and they had their reward. Many

of our readers are probably old enough to remember the first appearance of the famous "Daisy Carpet," which came out in 1864 or 1865. Up to this time, the designs of carpets had consisted mostly of vast bouquets of gigantic roses, tied with knots of Brobdingnagian ribbon, or of imitations of the beautifully colored, but expressionless, Oriental rugs. To a market brought up on such artistic aliment, Morris & Company offered a carpet of dull greens, sprinkled with little pink and white spots, just as the green English meadows are sprinkled with pink and white daisies in May; and, to suggest more vividly the soft turf, the green ground of the carpet was covered with raised clusters of lines, suggesting the tufted growth of grass. Novel as the carpet was, it was a true work of art, fulfilling the object of a work of art by suggesting to the mind the feelings incident to walking over a daisy-covered meadow; and it received immediate recognition. The demand for it was enormous. It was used not only for carpets, but for hangings, and was counterfeited by carpet-weavers all over the world. The area of flooring covered by it or its imitations must have extended into the thousands of acres, and it is probably still kept in stock; or, if not, it ought to be, for no carpet has ever been produced, before or since, which, to our mind, can compare with it.

THE Morris Company was accused by its competitors, many of whom made their appearance after the first great success of the firm, of repeating its designs too frequently, but the care with which they were prepared made it necessary to use them to the best advantage, and the firm probably profited by the familiarity which the public soon gained with its work, while the public was none the worse off for seeing beautiful things often. By degrees, however, the peculiar coloring of the Morris stuffs, and the style of pattern, were imitated, with or without variations, until the whole system of English textile design was changed, and the impulse given to the artistic movement which has lasted until now.

THE commission sent to Mexico by the Chicago Trade and Labor Assembly, to investigate the condition of workmen in a silver-standard country, has returned, and made its report. According to this, the commission found Mexico a much less delightful country for working-people than for the speculators who employ them, and who find a very substantial profit in paying their operatives low wages in silver, and selling their cottons or other products at the price of similar goods imported from gold-standard countries. In Guanajuato, where the commission compiled a schedule of wages, tailors, waiters, teamsters, plasterers, laborers and bakers receive from thirty-seven and one-half cents to fifty cents per day; bricklayers, stone-masons, carpenters, painters and street-car drivers get seventy-five cents a day, and iron-moulders and barbers earn eighty-seven and one-half cents. These wages are paid at the silver standard, while imported goods, and native goods which can be sold abroad for gold, are priced by the gold standard. The consequence is that the Mexican workmen and their families live in what our citizens would consider abject misery. Their houses are usually adobe huts, containing one room, with a mud floor, on which all the members of the family sleep together, wrapped in shawls or blankets. The miserable pittance that the head of the household earns is just enough to keep them all from starving, and the gentle, unambitious Mexicans are satisfied with this. What the Chicago workmen on the commission thought of it is sufficiently indicated in the closing sentence of their report, in which they say that "the American workman is a prince compared to the workman of Mexico."

THE frankness of this expression accords well with the straightforward and unsparing comparison of wages which the report makes; and the document will undoubtedly be widely read. It is to be hoped that similar statistics may be gathered in the same way from other silver-standard countries, but the fact that in Japan, where there is at present an enormous speculative activity in manufactures, and railway and other works, an earnest appeal has just been made to the Government in behalf of the operatives in the cotton-mills, where, it is declared, young children are kept at work eleven

hours a day, indicates that the conditions there resemble those which prevail in Mexico. Curiously enough, although the Chicago workmen have had the good sense to wish to learn for themselves the condition of their fellows under a silver-standard, and are not likely to be attracted by the picture, it is said that every professed "labor organ" in the country advocates the free coinage of silver, that is, the silver standard for the United States. Why these periodicals should unanimously support a system which appears to favor speculators at the expense of workmen, it would be interesting to know; but, fortunately, the true workmen of this country have begun to discover how little their real interest concerns the heartless schemers who get their living by pretending to be "friends of labor."

THE examinations for the Lazarus Scholarship for mural painting will begin in New York, November 2d. The scholarship is given for three years, and an income of a thousand dollars a year is attached to it. The recipient of the scholarship is required to spend the first two years of the term in Italy, sixteen months to be passed in Rome, and eight months in other parts of the peninsula. The scholarship is open to any unmarried male citizen of the United States. The preliminary examinations cover perspective and artistic anatomy, and each candidate is required to paint a nude figure from life. Those candidates who pass the preliminary examinations in a satisfactory manner are admitted, a week later, to the second examinations, which include the history of architecture; freehand drawing from memory, of Classical and Renaissance ornament; freehand drawing from memory, of the architectural orders, and elementary French and Italian; and each candidate must submit a sketch for a mural figure-composition, with an ornamental border. The candidates selected in the second examinations will be allowed until November 28th to carry out their sketches into fuller development; and the final award will be made from these, by majority vote of the jury; with the reservation that the jury is empowered to declare all the work unworthy, and to withhold the scholarship until next year. The committee in charge of the scholarship includes Messrs. Frederic Crowninshield, J. Carroll Beckwith, Edwin H. Blashfield, Will H. Low, George W. Maynard, C. F. McKim, H. Siddons Mowbray, Walter Shirlaw and Edgar M. Ward.

ACCORDING to *La Construction Moderne*, which has been reading an article on Ruskin, by M. Robert de la Sizeranne, which appeared in the *Revue des Deux Mondes* last June, there is danger of an outbreak of Ruskinism in France, where the ideas of the great Englishman on art and nature appear to have fallen, rather late in the day, on receptive soil. We are inclined to think that the Ruskin cult in France would be materially chilled by the reading of some of the remarks about Frenchmen in the *Fors Clavigera*, but the wanderings dignified by that name are hardly worthy of serious attention, and the noble thoughts on things in general contained in Mr. Ruskin's earlier books would hardly be anywhere better appreciated than among the sympathetic and ardent people of Republican France. *La Construction Moderne* says that the "*Seven Lamps of Architecture*" is the only work of Ruskin on architecture, "current opinion" not having encouraged him to write anything else on the subject. This is, of course, an error. The "*Lectures on Architecture and Painting*" contain the most ridiculous of all Mr. Ruskin's deliverances on architecture, for which the author himself apologized, later, saying that he had not understood the difficulty of the work that he criticised; and the "*Stones of Venice*," the most delightful, to us, of all Mr. Ruskin's books, is a treatise on architecture of the most valuable kind, containing a multitude of facts, recorded with modest fidelity by one of the keenest and most sympathetic observers of the age, and enlivened by *à priori* speculations which, however fantastic they may seem, are full of suggestion and inspiration.

WE do not know how likely French architects are to read much of Ruskin, but, if a suggestion would not be unwelcome from an American brother who is tolerably familiar with everything that he has published, we should say that, next to the "*Stones of Venice*," the "*Aratra Pentelici*" is likely to be most useful to the profession. Although strictly a book on sculpture, its suggestions in regard to that art are just those which architects need most, and can best understand;

and the principle which it lays down at the outset, that sculpture is primarily the art of producing an agreeable roughening of a surface, is the very key to the successful application of sculpture to architecture. Another very practical and useful book is the "*Elements of Drawing*." We should hardly dare to guess how many copies of this work we have presented to our pupils and draughtsmen, and, for architectural drawing and sketching, particularly, its series of exercises, faithfully followed, gives a better preparation, in a shorter time, than any course of instruction that we know. Mr. Ruskin, himself, it must be remembered, was the favorite pupil of Turner, and was himself for many years one of the best draughtsmen in Europe, so that his teachings are the fruit of great skill, analyzing its own work with the highest intelligence. After these, if the professional reader makes his art a matter of conscience, as most Frenchmen do, let him read the "*Two Paths*," not for practical suggestions, but for the moral inspiration which it contains, an inspiration which, applied to other things than art, is to be found again in those noblest of books for young people, the "*King of the Golden River*," the "*Ethics of the Dust*," and "*Sesame and Lilies*." Whatever doubts we may entertain of the value of Mr. Ruskin's essays in political economy, or of some of his later criticisms of people and things, the greatness of his artistic and moral ideals must always make his earlier works precious to artists; and if the French artists are, as some people think, in need of a fresh impetus to keep them from falling into inanity, they could hardly go to a better source for new inspirations.

ANOTHER high-building trouble has come up in Philadelphia. A man named Deakyns bought a lot in the business part of the city, and had the title insured by the Real Estate Title and Trust Company, and then went on to build an addition, increasing the height of the structure. As it happened, an old deed of the land contained a clause, restricting the height of buildings to be erected on it. Deakyns's new addition carried his building above the prescribed limit, and some one, knowing of the restriction, petitioned the courts to have the building reduced to the authorized height. As a result of this, Deakyns was compelled to take down and remove the upper part of the structure, at a cost of about twenty-five thousand dollars, and he now seeks to recover this sum from the Title and Trust Company. What the defence will be remains to be seen, but the idea that a title-insurance policy protects the insured against the consequences of violating the conditions under which he holds his land is a new one. In many cases, the courts will set aside conditions in deeds, when they are no longer applicable to the circumstances; and a consideration of this kind would add a fine confusion to such a controversy.

AN interesting application of the principles of forest management was recently made to a region in Bohemia, known as the Runsengebiet, or, as we may translate it, the Gully District. This district forms part of an elevated region, presenting a formation of soft sandstone, traversed by a brook, which, in times of storm, is swollen to a torrent. The effect of the erosion caused by this torrent, as well as that due to the tributary brooks, is to cut the sandstone rock into many deep gullies, and to carry vast quantities of sand and mud into the fertile valleys below. The necessity for checking the latter became so pressing that in 1891 an appropriation was made for works to remedy the trouble, and the matter was placed in the hands of the Section of Torrent-Regulation of the Imperial Forestry Department. The first thing done was to try to interrupt the flow of the sand-laden storm waters by making bars or terraces at short intervals across the bed of the stream. In a few cases these bars consisted of strong stone walls, but, as a rule, the barriers opposed to the water were made of bushes, partly planted in the ground, and partly woven together, and in many instances a simple layer of turf was considered sufficient to hold back the current. Grass seed was sown, for the sake of economy, in places where it was not likely to be washed away, and the whole was left to itself. In a very short time the grass had spread, protecting the sand banks under it, so that larger plants could take root. These, in turn, still more consolidated the soft ground; and at the end of 1895, four years after operations were begun, sixty-four of the gullies were securely covered with grass and shrubbery, and nearly four thousand acres of land, once exposed to ruin from the sand-laden waters, were protected from danger.

HISTORY OF THE UNITED STATES CAPITOL.¹—VIII.

Fig. 53. George Blagden, Superintendent of Stonework.

BULFINCH was employed during 1826 and 1827 in charge of what is called new work and in landscape work on the grounds. The latter had reference to designs for the steps and approaches made necessary by the hill on which the Capitol stands. The sculptors were actively at work.

June 4, 1826, while Bulfinch was away from the city, the Commissioner wrote to him saying, "We have met with an irreparable loss—Mr. Blagden was killed last evening at the falling of the bank at the south angle of the Capitol." (Fig. 53.)²

We learn from Robert Mills that the original design for the Senate Chamber had an upper gallery on the east, supported by an attic colonnade. But because this obstructed the light, it was removed in 1828 and a light circular gallery on the west was erected.

Although an Act was passed May 2, 1828, abolishing the office of architect of the Capitol, Bulfinch held his position until the end of June, 1829.

[From J. Elgar to Charles Bulfinch.]

WASHINGTON, D. C., June 25, 1829.

Sir,—I am directed by the President to inform you that the office of Architect of the Capitol will terminate with the present month.

Respectfully, I remain

Your faithful and obedient servant,

J. ELGAR.

Bulfinch sent a memorial to President Jackson, saying that the building was not in a condition to leave it without the supervision of an architect. He inferred from Act of Congress (March, 1829) and the statement of the Congressional Committee that he would be retained until the work was complete, which he thought would be sometime in September, 1829.

He ends his memorial as follows:

"I most respectfully suggest, that if the President should think proper to recall his orders, and continue my employment for another

quarter, it would ensure the right execution of the work; it would gratify my feelings, in closing my labors, with satisfaction, and my time would be at the command of the Government to visit the Navy hospital at Norfolk, if the public services should seem to require it, and to make inquiry into its actual situation, and report of the



Fig. 55. Charles Bulfinch, Architect.

proceedings there as might lead to more correct prosecution of the distant works in future.

"The above is respectfully submitted to the consideration of the President of the United States, by one who feels a pride in his profession, and who would regret the appearance of censure more than the loss of the emoluments of office.

"With great respect,
CHARLES BULFINCH,
"Architect of Capitol of the United States.

"June 27, 1829."

President Jackson answered as follows:

WASHINGTON, June 27, 1829.

Sir,—Your note of this morning has been received. As the law under which you have been employed makes the period of your services depend upon your necessity, it became the duty of the President, as soon as he was advised that the public buildings had so far advanced as no longer to require them, to notify you accordingly. But it was far from his intention in so doing to manifest the slightest disap-

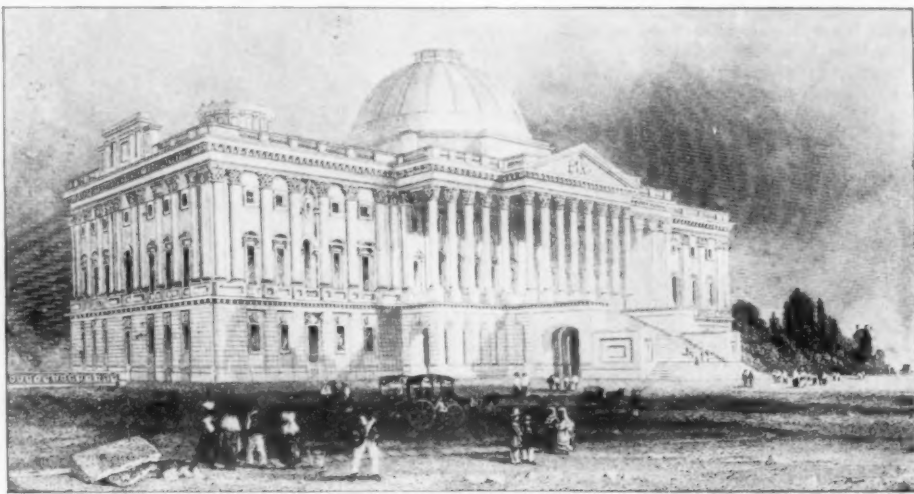


Fig. 54. Western View of Central Portion of the U. S. Capitol, designed by Charles Bulfinch.

probation of the manner in which you had discharged your duties. The superintendent of the buildings had reported that they were so far advanced as not to require the employment of the architect. Of course, the President whose duty it is to guard against a wasteful expenditure of the public money, was bound to direct his discharge.

¹All rights reserved. Continued from No. 1084, page 6.

²Geo. Blagden came from England to the United States before 1794, and he was employed on the Capitol from that date until his death, as superintendent of stonework and quarries.

Your suggestion in regard to the work at Norfolk will receive the most respectful consideration.

Your obedient servant,

ANDREW JACKSON.

After his connection with the Capitol ceased, Charles Bulfinch¹ (Fig. 55) evidently remained in Washington about a year. Ashton



Fig. 56. Bulfinch's Design for Dome, as finished.

R. Willard, in the *New England Magazine* (1890), quotes from a letter of Bulfinch in the possession of a member of his family, written June 3, 1830: "I date from this place [Washington] for the last time. We have taken places on the stage and leave for Baltimore at two o'clock. We have not time to regret at leaving friends. . . and a place which has given us a pleasant and respectable home for twelve years, and where we leave memorials of us which we trust will long endure."²

Charles Bulfinch designed and planned the modified form of the western extension of the building as finished (Fig. 54), made slight alterations in the interior arrangements of the wings, the galleries in the Senate Chamber being one of the changes. Otherwise he carried out Latrobe's ideas according to the drawings. He planned the terrace on the east, with rooms beneath. He altered the form of the dome, making it much higher than it had been indicated on either Thornton's or Latrobe's drawings (Fig. 56).

The three men who deserve credit for the rebuilding of the old Capitol, as assistants to the architect, were Peter Lenox³ (Fig. 57), Clerk-of-works; George Blagden, superintendent of stonework and quarries, and Giovanni Andrei, in charge of the carvers and sculptors.

In 1822, each received a salary of \$1,500 per annum. Blagden was killed in 1826. Andrei died in December, 1824, on which

¹ Charles Bulfinch was the first architect of the Capitol born on American soil. Adino Bulfinch came to Boston in 1681. His son, Thomas, was educated as a physician in Paris and practised successfully in Boston. A second Thomas, son of the first, also a physician educated abroad, was the father of Charles Bulfinch, who was born in 1763, graduated at Harvard, 1781, and received his professional training in Europe. He returned to Boston, 1786, when he began the active practice of his profession.

He soon became the foremost man in his profession in New England. He built many residences and business buildings in Boston. Among the churches he designed were the New North Church, Hanover Street, the New South Church and Hollis Street Church in Boston; the old Unitarian Church in Washington; the Unitarian Church, Lancaster, Mass.; Meeting-house, Charlestown, Mass. The old Boston Theatre was also his work.

Among the many public buildings of which he was the architect may be mentioned the old Court-house and City-hall, Boston; enlargement of Faneuil Hall; Court-houses at Cambridge and Worcester, Mass.; Massachusetts State Prison, Massachusetts General Hospital, McLean Asylum, University Hall, Harvard; State-houses at Augusta, Maine, and Boston. His connection with the Capitol is given in the article above.

In 1817, Bulfinch was Chairman of Selectmen in Boston. He died in Boston, April 15, 1844.

² See *New England Magazine*, November, 1890, "Life and Letters of Charles Bulfinch," by Ellen S. Bulfinch. 1896.

³ Walter Lenox, whose father came from Scotland early in 1700, married Miss Carter in Williamsburgh, Va., where Peter Lenox, their son, was born, March, 1771. (Fig. 57.)

His father's property was destroyed and lost in the Revolution. He came to Washington in 1792. He was Clerk-of-works on the President's House and finally on the Capitol. In the War of 1812, he was commissioned a Captain. By investments in real estate and private business he became wealthy before his death in December, 1832.

occasion Bulfinch paid a high tribute to his merit. Congress allowed \$400 to send Andrei's family back to Italy, according to agreement.

Francis Iardella, who came from Italy to work on the Capitol in 1816, succeeded Andrei, April 25, 1825, at \$1,250 per annum.

It seems proper to give here a recapitulation of the facts in reference to the men in charge and result of their work in the building.

That a structure as interesting and harmonious as the old Capitol proved to be, should have been produced, when we consider the various hands through which it passed, is remarkable. This was due both to the skill of the architects employed, and the determination of the many Presidents, who took a personal interest in the work to see it executed, if not in strict conformity, at least in harmony, with the original design.

Hallet and Hadfield were both discharged by order of General Washington, because they persisted in attempting to introduce changes in Thornton's scheme.

No changes were allowed until Latrobe's entrance into office, and the only material change he made in the plans or elevations was on the eastern and western central porticos, Jefferson insisting that everything should agree with the original design. After the destruction of the building by the British, in 1814, Latrobe changed completely the interior of the south wing or old Hall of Representatives, but over this Madison held a restraining hand.

Bulfinch can only be credited with planning and designing the western central portico, and the terraces and landscape work, as shown in the steps leading up the hill.

The result produced is to be attributed to the employment of the most skillful architects that could be obtained in the country, combined with the good conservative judgment and personal interest of such cultivated men as Washington, Jefferson, Madison, Adams and Munroe.

Thornton, Latrobe and Bulfinch deserve the distinction of being the architects of the building. Each designed and planned. Of the three, Thornton deserves the greatest praise, as the originator; Latrobe next, doing much original work in detail as well as planning and general arrangement. Bulfinch executed Latrobe's drawing, with the exception of the western portico as noted above. Hallet, Hadfield and Hoban were simply employed as and were called "superintendents," and deserve probably less credit than Lenthall and Lenox, who were called in the documents of the day, "clerks-of-work" or "principal surveyor."

Thornton showed an appreciation of the needs of the American people, and a confidence in the growth of the country, which his

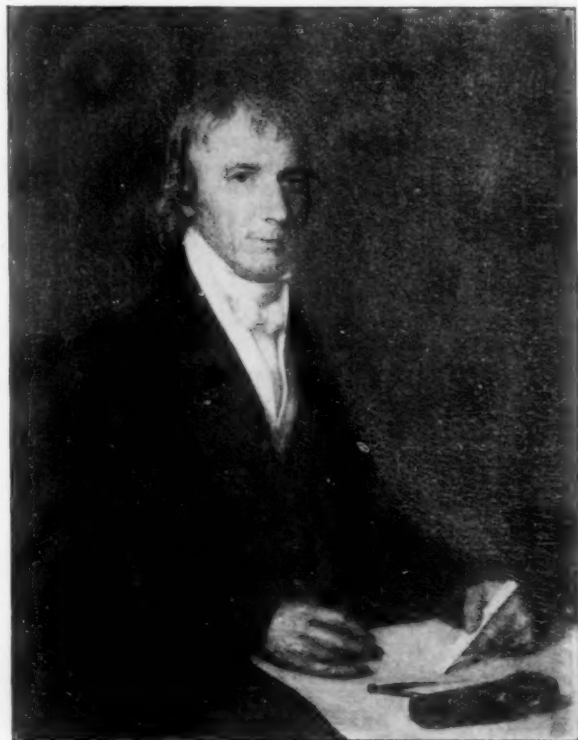


Fig. 57. Peter Lenox, Clerk-of-Works.

contemporaries did not appreciate, and his original plan was materially curtailed in scale and material under his direction. Latrobe, when he was employed, made changes which could not be considered as satisfactory as the original design.

He left out the grand semicircular portico on the west, and changed the form of the Hall of Representatives from an ellipse to semicircular ends with parallel connecting lines, and omitted the

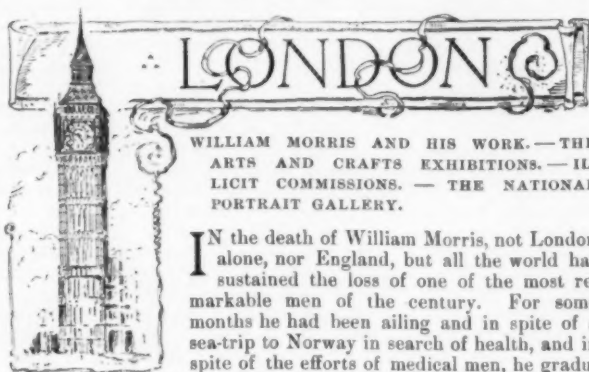
grand staircases in prominent view, relegating them to out-of-the-way corners where only those familiar with the building could find them.

His curtailment of the number and size of entrances to the rotunda was also unfortunate. He, however, made the eastern portico more imposing, but it is a question whether it is as thoroughly in harmony with the building as the original portico. This change made the western the principal front, whereas the most imposing design should have been towards the east, where it shows from the river and city, and overlooks the broad expanse of country toward the President's House and Potomac River.

Bulfinch by his alteration gave a better plan for the central western part of the building, without improving on Latrobe's design.

GLENN BROWN.

[To be continued.]



IN the death of William Morris, not London alone, nor England, but all the world has sustained the loss of one of the most remarkable men of the century. For some months he had been ailing and in spite of a sea-trip to Norway in search of health, and in spite of the efforts of medical men, he gradually sank and after three days' unconsciousness, died peacefully, at the age of 62, on

October 3d. Until within a few days of his death, and as long as he retained his faculties, he continued his work, completing on September 8th the dictation of a romance upon which he had been engaged, and from that time, as he was able, proceeding with his book illuminations. Poet, designer, craftsman—in a word, artist, combining also in his character a strong element of socialism, he possessed that individuality which transforms and stamps all that a life of energy can bring into contact with it. Of his very varied types of work it is beyond my province to notice in these columns other than those having a direct bearing upon art. Educated at Marlborough and Exeter College, Oxford, he at first contemplated seeking Holy Orders, but eventually abandoned this intention, perhaps at that early age foreseeing a life of productive art, and relishing the attractions of manual labor and the keen joy of the creation of the beautiful. But it appears probable that his early years were of an unsettled nature and without a very clear line of guidance. He turned towards painting, and afterwards was articled to the great Gothickist, Mr. George Edmund Street, R. A. He did not, however, carry out his articles. His poetic gifts and attraction to mediævalism drew him aside from architecture into wider and freer fields of idealism. His successes in literature introduced him to printing, and his own enthusiasm coupled with the influence of Ruskin, Dante Gabriel Rossetti and Ford Madox-Brown, produced as the first declared work of his life the Kelmscott Press. The influence of William Morris's work on the printing and making of books has been felt all the world over. Paper, type, arrangement, illustration, ornament and binding of modern books of the best type all bear marks of his influence. Contrary to his main principle, that only that which is appropriate and useful can be beautiful, his "style" has been plagiarized far and wide, at times with extravagant and ridiculous disregard of conditions; but his worth and merits in this branch of work are not on this account the less to be acknowledged. His connection with the handicraft of book-making was, perhaps, the one of which the world is least cognizant. As a poet, Morris is well known; the Morris wall-papers are a household word; and as a designer and craftsman in furniture and fabrics, ecclesiastical and domestic, he is famous. This is due, perhaps, to the facts that the books which he produced were always costly, sumptuously bound and luxuriously finished. And a curious matter of comparison in this connection, between Morris and Whistler, has been pointed out: the former was in views a democrat, but his works were entirely beyond the reach of the poorer classes who, for the greater part, probably do not know him as an artist; while on the other hand, Mr. Whistler, who is an aristocrat, obtains his most masterly effects from simple and inexpensive mediums.

In 1863, William Morris joined Burne-Jones, Madox-Brown, Rossetti and three others in an establishment in Red Lion Square, Holborn, for the production of stained-glass and wall-papers. At first the scope of the work was small, but with remarkable speed the movement became known and was very rapidly enlarged. Looms for tapestry were set up at Merton Abbey, near London; and at Hammersmith, and in many a studio and workshop in London is now produced furniture of all kinds, leather and metal work, textile fabrics and every type of decorative medium. The headquarters and show-rooms in Oxford Street of the firm Morris, Marshall, Faulkner & Co., latterly entirely in the hands of William Morris, form a source from which issue a large part of the richest and

worthiest, albeit expensive, furniture and decoration of to-day. But though his work was thus spread over a large area, and in quantity was so considerable, he was ever watchful of the progress of every detail; he possessed a most remarkable memory, and was himself a master craftsman, constantly working with the tools appropriate to the many crafts he followed.

As a socialist, William Morris was not very widely known. Englishmen have steadily refused to notice any efforts which he may have made in political matters. He favored the nationalization of land and the levelling of the classes. But he cannot be said to have been a leader of socialists; his socialism was always rather a protest against the commercialism and sordidness of to-day than a genuine leaning towards the extended brotherhood of man. But though the result was less marked, into his socialism he threw the same energy and thoroughness which characterized all his actions.

It might be interesting to speculate on what William Morris would have done for architecture had he completed his articles and proceeded to practise. There is no doubt that his strength and virility would have appeared in every work he undertook, while his desire for beauty throughout would have rendered his detail fresh, appropriate and thoughtful. But perhaps his nature was of that unbending form that as a business man he would have met with poor success; at any rate, it is certain that the love for mediævalism, which was so great a part of him, would have tinged his work as architect, and in this sense, at least, he would have proved a worthy pupil of Mr. Street's, revelling in his beloved thirteenth-century atmosphere. Of Wren and all Wren's work William Morris had a low opinion and would ever find hard things to say of St. Paul's, whether of the interior or exterior. Yet, not a little inconsistently, he lived and rejoiced for years in a house obviously bearing the stamp of Wren's influence. A thorough faith in himself and contempt for consistency were very noticeable traits in his character.

Thoroughly to realize the importance of the movement which William Morris inaugurated, it is necessary to call to mind the final condition of poverty to which all design and disposition of texture and color had descended when Mr. Morris began work. It was just the period, between about 1830 and 1860, when furniture and decoration had reached its most dismal and repulsive condition. Into a time when all was dull, colorless or hideous, he introduced a new tradition, that not in a picture-frame or cabinet can the internal beauty of a house be concentrated, but that it may and must extend to its every nook and corner. And if his work strike a note of affectation or eccentricity at times, it must be borne with for the sake of the endless beauties of color and form to which he has introduced us.

A man of boundless energy, dogmatic, resolute to obstinacy, hopeful, persuasive, he had no lack of followers who hailed him master and formed his school. He disclaimed the impeachment that he was one to lament the past, despise the present, or despair of the future in art: yet to mediævalism he was almost entirely surrendered; it was his faith and his deliberate choice. "If a man wants to do anything beautiful," he said, "he must just choose the epoch which suits him, and identify himself with that—he must be a thirteenth-century man for instance." Here is a subtle distinction of sentiment. He was thought, and thought himself, to be steeped in mediævalism; but the projection of his own soul thereon, this alone it was that he and we admired. Knowing it or not, such was his individuality, he proved the word of your great countryman "The world is new, untried. Do not believe the past. I give you the Universe a virgin to-day." So whether his direct influence survive him or fail, such has been his life and such his work.

By a strange and melancholy coincidence the opening of the Arts and Crafts Exhibition, at the New Gallery, comes almost simultaneously with death of its prime mover and president, William Morris. It will be remembered that these exhibitions were begun in 1888, and have for their main object the bringing the worker into direct contact with the purchaser. Its originator hoped in this way that the belief that art is purchasable as an ordinary commodity might, to some extent, be uprooted, that the shop taint might be removed and the individuality of the craftsman might be distinguished from the firm for which he might work. All kinds of materials were introduced and all kinds of craft; and though the exhibition has always to some extent represented the views and tastes of a clique of artists, a great variety of very beautiful work has contributed to render the exhibitions interesting and attractive. It has not been held every year; the present is the fifth; the last was held some three years ago. The collection this year appears to be representative and includes much sound and thoughtful work from well-known hands. But of the precise merits of domestic and ecclesiastical furniture and fittings it is difficult to speak fairly, so long as it is possible to regard them only apart from the position they are destined to fill and for which they are designed. Mr. H. Wilson contributes some very remarkable choir-stalls which have been made for him for his Church of All Hallows, Southwark, but in this case, as with many others, it is the position, the surroundings, the light, the character of the building and other like local considerations which can only determine the exact value as a work of art. With wall-papers, textile fabrics, and small articles generally, this limitation is not so marked, as the conditions of surroundings or backgrounds are more mutable. One of the few contributors who show a total absence of the influence of William Morris is Mr. Hermann Obelst, who is represented this year for the first time, I think. The embroidery which he submits shows a breaking away from the

conventional, almost geometrical, character usual to embroidery work, and instead, we have a most effective treatment in mass and color. But by far the most important feature of this year's exhibition is a large and most representative collection of cartoons and decorative work of the late Ford Madox-Brown, the true founder of the pre-Raphaelite movement. Such an opportunity has not been given hitherto of studying the work of this great man, and this exhibition may do much to expand the narrow appreciation in which he is held, and attract an acknowledgment of the honor which attaches to his name. On the whole, this exhibition is the outcome and indication of a movement which is more than remarkable—it is unique in Europe. It is not the passing effort of a few individual artists, but from its flourishing condition has all the appearance of being a permanent record and appreciation of the triumph of craftsmen over manufacturers and of art over business.

A discussion of a somewhat heated character has lately taken place in some of the technical journals, and from thence has been continued in the columns of the *Times*. The subject has been the illicit commissions of professional men. At a recent business meeting of the R. I. B. A., to which reporters are not admitted, a Fellow who was present was reported in one of the building journals, while making an attack against the Council, to have proceeded to suggest that certain holders of the Fellowship were in the habit of accepting surreptitious commissions. This report naturally produced a sensation when it appeared in print, and the gentleman to whom the sentiments were attributed at once wrote, denying the assertion. Angry letters from many members of the R. I. B. A. followed in the journal in question, and these were accompanied by letters endeavoring to substantiate the charges which were reported to have been made. These latter communications, needless to say, bore as signature mere *noms-de-plume*. Here this matter dropped, so far as it concerned this particular incident. But almost directly afterwards, possibly by coincidence, a correspondence on the subject was begun in the columns of the *Times*. Sir Edward Fry, late Lord Justice Fry, opened this second discussion by calling attention to the recent observations of the Lord Chief Justice on the evils of secret commissions in commercial transactions. Sir Edward Fry attached these observations to the transactions in which engineers and architects are interested, and urged the great and reputable bodies of professional men to make every effort to stamp out the evil. "Is it not possible," he asked, "that the great professions of engineers and architects may bestir themselves, and consider whether something cannot be done to check practices which the honorable members of their callings admit and deplore?" A letter also appeared in the same issue from a large north-of-England manufacturing firm, who stated the difficulties into which this evil brought them. "We have met," they said, "with serious difficulties in connection with some architects, who will demand a commission from the manufacturers whose machinery is used, in cases where they prepare the plans, and who get paid for the same by the owners of the property." Other letters appeared from various sources, some denying and some confirming the statements. A letter from the Secretary of the R. I. B. A. appeared, giving the by-laws of the Institute and the clause of the declaration which every member is compelled to make, that he will not accept any trade discount or illicit commission. The Secretary could not, however, deny, and this is perhaps the most remarkable point in the discussion, that cases had occurred in which "the moral guilt of the parties concerned had been apparent, but upon which no action had been taken, simply because of the absolute refusal of witnesses to give evidence. In other words, because the general public are too willing to ignore their own obligations to society, even where their own protection is concerned." A grain of comfort was introduced by Prof. Roger Smith, who stated that in a large practice during forty years he had never heard of even an indirect suggestion of a bribe from any contractor, and only twice from tradesmen furnishing goods to the building-trades. Sir Edward Fry, however, in a further letter to the *Times*, fastened at once upon the statements of the Secretary of the R. I. B. A., and especially upon the cases in which "moral guilt" was "apparent," but where no definite action had been taken. He then went on to point out the law concerning bribes and bribery. Sir Alexander Rendel followed with a letter somewhat on the lines of that of Prof. Roger Smith, stating that in a practice as engineer of forty years' duration, he had been approached three times only on the subject of a commission, and of these only one was an English firm. "That firm," he adds, "paid dearly for its offence." An anonymous writer in the *Architect* has endeavored to show that the remedy for the evils, if such exist, lies in the hands of the public, who should beware of compelling architects to undertake work at small fees. Sir Edward Fry again instantly fell upon this rather lame letter, and this time in the pages of the *Saturday Review* manifestly feels secure in the statement he has made. Certainly, the attitude of the R. I. B. A., if it was necessary to assume one at all, has not been one calculated to inspire public opinion with a high sense of the Institute dignity, or the wisdom of its management. But so unsatisfactory is the general position of architects in respect to this correspondence, that there seems every probability of the subject being seriously revived when the business session of the R. I. B. A. recommences.

The report of the Trustees of the National Portrait Gallery, the first issued since the opening of the new buildings erected by Mr. Ewan Christian, shows a satisfactory and interesting increase in the public appreciation of the national portraits. But although the new

premises have only as yet been opened six months, the Report states that all the available wall-space is already occupied and that extension will be inevitable at some time not far remote from the immediate future. This, it may be mentioned, will not be difficult to arrange, as there is an available site, at present occupied by barracks, immediately in the rear of the National and National Portrait Galleries. The Report further states that the Sunday opening has been completely successful and that the number of visitors on Sundays has exceeded the general average on week-days. No doubt a similar statement could be made with regard to the Sunday visitors to the National Gallery itself. But, however this may be, the Trustees of both buildings have decided that the doors shall not be opened on Sunday during the winter months, and, in consequence, with September the privilege ended. Protests have been made against this rule and petitions are being presented, as it is rightly felt that it is during the dull Sunday afternoons of winter that access to the galleries is most particularly desirable. And if, as is stated, the reason for closing during the winter months is based on the fact that the galleries possess no means of artificial lighting, the question remains pertinent, "Are Sundays in the winter darker than other days of the week?" for of course the galleries are open daily throughout the winter, closing only on occasions of fog or exceedingly dull weather. A rather notable addition has lately been made to the fine collection of portraits painted and presented to the nation by Mr. G. F. Watts, R. A. This is the portrait of the late Lord Leighton. In December, 1895, Mr. Watts offered the Trustees any of his portraits that they cared to accept for the National Portrait Gallery. Seventeen in all were at that time chosen, and Lord Leighton's portrait is the eighteenth painting received by the nation from the hand of Mr. Watts. This remarkable series includes portraits of such men as Matthew Arnold, Robert Browning, Thomas Carlyle, Sir Andrew Clarke, M. D., Sir Charles Hallé, Cardinal Manning, John Stuart Mill, Dante Gabriel Rossetti, Earl Shaftesbury, Lord Tennyson and Lord Leighton. A great art critic once said that "the only portraits in which one believes, are portraits in which there is very little of the sitter and a very great deal of the artist. . . . Most of our modern portrait painters are doomed to absolute oblivion. They never paint what they see. They paint what the public sees, and the public never sees anything." The violence of the contrast between Mr. Watts's portraits and those of most of his contemporaries may easily have suggested to this critic the truth, which he has so bluntly written down.

POLAND'S ANCIENT CAPITAL.

CRACOW, supposed to have been founded by the mythical King Cracus, lies in a plain on the upper waters of the Vistula, near the eastern end of the Carpathians. There are about 80,000 inhabitants, of whom something like a quarter are Jews, the real Polish Jews, who in most cases have kept their old characteristics to an extent that is startling in these progressive times.

In the way of regular sights, such as appeal to the most ordinary tourists, Cracow is far richer than the few meagre pages devoted to it in Baedeker would lead us to expect. Many of the Polish sovereigns and of the great nobles lived magnificently enough, frequently importing artists from Germany or from Italy to supply the deficiencies of native talent. Both influences are well represented. Thus, on the one hand, we come across not only fine examples of Gothic architecture that suggest Danzig, but also splendid specimens of the sculpture of Veit Stoss and Peter Vischer; on the other we can see that Italian taste was prominent even before the marriage of Sigismund I and Bona Sforza (in the early part of the sixteenth century) brought from beyond the Alps men of southern genius, who proceeded to enrich their new home with some really great works of the Renaissance. The glory of the city is the Wawel, the hill on which stands the citadel commanding the town—a castle begun by Casimir the Great, later continued in the style of the Renaissance, with a beautiful *cortile*, but afterwards neglected, plundered of its pictures by the princes of the Saxon line, who sent them to Dresden, and finally turned into a barrack and military hospital by the Austrian government. Adjoining it is the Gothic cathedral, consecrated in 1359, where are to be found most of the tombs of the Polish kings and their families from Ladislas Lokietek (d. 1333), the father of Casimir; but the last sovereign of all, the weak and unfortunate Stanislas Poniatowski, who was deposed by Catherine the Second of Russia, lies buried in St. Petersburg. Many of these tombs rank high as works of art, forming as a whole a series nearly unequalled in the world. The most impressive are three of those in the Romanesque crypt, the oldest part of the church, the three graves of Poland's national heroes, John Sobieski, Kosciuszko and Joseph Poniatowski, who was drowned in the Elster after the battle of Leipsic. There is another monument to Kosciuszko, a mile or two away, inside a fort on a hill with an excellent view. It is a mound, sixty-five feet high, built in 1820-23 by the efforts of the entire population.

Descending from the Wawel into the streets below, we found much to interest us, and not a little to regret. The old walls were torn down between 1810 and 1820, as were, with one exception, the twenty gates, in place of which we have a promenade that, pleasant as it is, is an insufficient consolation. The heart of Cracow is the great Rynek (Ring) with the brick church of St. Mary, an imposing Gothic building, whose interior has recently been restored in a

manner which, though it has provoked much criticism, has a certain effectiveness. At any rate, one can turn aside from the fresh paint to admire some splendid specimens of mediæval sculpture and stained-glass windows. In the middle of the Rynek is the Sukiennice, the Cloth Hall, a masterpiece built in the fifteenth century and very satisfactorily restored some years ago; near by it stands the clock-tower, a remnant of the ancient city-hall demolished in 1820. Although fifteen churches were burned to the ground in a great fire in 1850, there are said still to be fifty left, several of them well worth a visit; but far better is the superb Gothic court-yard of the library of the University, formerly the University itself, begun by Casimir III in 1349. For good pictures, we must go to the two fine private galleries, that of Countess Potocka and the museum of Prince Czartoryski, the latter containing a Da Vinci and a Raphael, also a large collection of arms and antiquities. In the cathedral are works of Canova and Thorwaldsen. As regards native modern art there is not very much to be said. The various attempts at neo-Gothic architecture have not been uniformly successful, and in the galleries above the Sukiennice, the average visitor will find little to interest him, except Semiradski's "Living Torches of Nero," and two or three historical paintings by Matejko.

And yet all these works have their importance, as showing that Poland lives. Cracow is not merely a great Austrian fortress, with fifteen thousand men hidden away in invisible defences round about, nor is it only an ancient capital with the Westminster Abbey of an extinct nation. Its memories and monuments not only make past ages vivid; they spur on the men of to-day. It is the seat of a university, of an academy of sciences, a centre of art and thought, of literary activity and of national life. Even in practical politics the Poles of late years have shown a marked ability. The present Austrian Prime Minister, the Minister of Finance, and the special Minister for Galicia are Poles; so is the Minister of Foreign Affairs for the whole of the dual Empire. As a people the Poles have always been gifted, brave and patriotic; and in this century they have, under the most disastrous conditions, shown an astonishing vitality, a persistency that hardly seemed to belong to their character. Who, then, can maintain that their part in history is over, and that the time has come when we can say with truth, "Finis Polonia"?—Archibald Cary Coolidge, in the *New York Times*.



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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XXXIII: GARDEN OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS; MESSRS. OLMSTED, OLMSTED & ELIOT, LANDSCAPE ARCHITECTS, BOSTON, MASS.

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

CONVENT OF THE SISTERS OF MERCY OF LORETTO, CRESSON, PA. MESSRS. LONGFELLOW, ALDEN & HARLOW, ARCHITECTS, PITTSBURGH, PA.

THE convent is built of Ohio sandstone to the level of the first story, and above that of red brick and terra-cotta laid in white mortar with courses and diaper work in black brick headers. The roof is green slate. Total cost about \$150,000.

ENGINE-HOUSE NO. 14, EAST 18TH ST., NEW YORK, N. Y. MESSRS. N. LE BRUN & SONS, ARCHITECTS, NEW YORK, N. Y.

HOME FOR COLORED ORPHANS, ALLEGHENY, PA. MESSRS. NEAL & HOPKINS, ARCHITECTS, PITTSBURGH, PA.

SKETCHES AT NEWPORT, R. I., BY MR. P. G. GULBRANSON, BOSTON, MASS.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XXXIV: LE PRESBYTÈRE [MARIE ANTOINETTE'S COTTAGE], PETIT TRIANON, VERSAILLES, FRANCE.

PARK BUILDING, REAR VIEW, PITTSBURGH, PA. MR. GEORGE B. POST, ARCHITECT.

A GROUP OF PALACES.

[Additional Illustrations in the International Edition.]

HOUSES IN THE ALTMARKT, STRALSUND, PRUSSIA.

[Gelatin Print.]

The architect of this fifteenth-century building is unknown.

SCHLOSS WILLANOW, WARSAW, POLAND.

This plate is copied from *Zeitschrift für Bauwesen*, as it throws some light on an article published elsewhere in this issue.

COMPETITIVE DESIGN FOR NEW WATER-TOWER, HANOVER, GER. PROF. HUBERT STIER, ARCHITECT.

This plate is copied from *Architektonische Rundschau*.

NEW BUILDINGS IN THE HAYMARKET, LONDON, ENG. MR. C. J. PHIPPS, ARCHITECT.

This plate is copied from *Building News*.

SOME OF THE BUILDINGS OF THE BERLIN EXHIBITION OF 1896.

THESE views are copied from *Deutsche Bauzeitung*.

"LOVE," A STUDY FOR DECORATION, BY MR. G. WOOLLISCROFT RHEAD.

This plate is copied from the *Builder*.

OLD HOTEL DIEU, COMPIÈGNE, FRANCE: RESTORATIONS BY M. FLUGEL.

THESE illustrations are copied from *La Construction Moderne*.

SKETCHES AT SALCOMBE, ENG.

THESE sketches are copied from the *British Architect*.

A DOOR-HEAD, LUND, SWEDEN: CHAPEL DOOR, PALERMO, SICILY.

THESE illustrations are copied from *Teknisk Tidskrift*.



[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.]

TRADE UNIONS AND THEIR METHODS.

BOSTON, MASS., October 13, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—We know by your words in the *American Architect*, you are against craft organizations and the progress for which they have been making war. Had your energies been justly used through the *American Architect and Building News* a better condition might have been established at Boston.

Trade Organizations are for progress, though they seemingly lose a battle, yet the war goes on.

Trade Organizations are fighting to escape a slavery as great as ever humans set up.

Cotton Mather was in favor of killing people for being witches and wizards; you are holding as honorable a position when you print tirades against people at war for good progress.

I send you some resolutions, trade organizations have indorsed, that I hope you will publish in the *American Architect and Building News*.

Yours truly, A. F. HILL.
22 Milford Street, Boston, Mass.

BOSTON, MASS., October 10, 1896.

Resolved, That it is the opinion of the Building Trade Council of Boston, that the lives of children should be protected in school-houses by having the heating-apparatus of the least dangerous kind, and all the dangerous steam-boilers be removed from under school-rooms or near school-houses.

Steam-boilers of the most dangerous kind has recently been placed under school-rooms at Boston. These boilers are dangerous, as the boiler in use is liable to explode even when in the care of skilled persons, as history of boiler explosions proves to us.

Indorsed by Boston Building Trades Council, October 11, 1896.

BOSTON, MASS., October 10, 1896.

Resolved, That it is the opinion of the Boston Building Trades Council that all school-houses in Boston should be built according to the laws of Boston for a first-class building.

Theatres, hotels, breweries, mercantile buildings, stock exchanges, banks, jails, city and town halls, county court-houses and state-house are built according to the laws for a first-class building, while school-houses for children are not any more safe than a second or third class building.

Indorsed by Boston Building Trades Council, October 11, 1896.

[ALTHOUGH our correspondent is clearly too careless a reader to realize that he is stating falsehoods, or to answer seriously, we will say that when trade unions cease to give cause for the publication of such statements as

the two which follow, it will give us pleasure to believe that all the aims and methods of trade unions are good and wholesome, as many of them even now certainly are. — EDS. AMERICAN ARCHITECT.]

"There may soon be two civil suits entered in the Newark courts by Charles W. Speer and W. R. Thompson, stone-cutters. Their case shows the peculiar oppression of the organized labor. Speer and Thompson worked for Payne & Coelkum, contractors. According to the complaint, Walking-delegate Robert Murray of the Steam Stone-cutters' and Mechanics' Union saw the men recently, and when he learned that they were not members of a union he asked them to join it. They were willing and were told that the initiation was \$20. They made application for membership, but were rejected. Then Murray called on the contractors and demanded the discharge of the two men. The contractors refused at first, but when a strike was threatened, they dismissed them. Late yesterday the men called on Police Justice Mott and asked whether they could bring criminal proceedings against Murray. The justice postponed the case until to-day and then advised that civil suits might be brought. The men are married. The action of the union debars them from earning a living at their trade, for the master masons are all union men." — *N. Y. Evening Post*, October 16th.

"The trial of a suit of especial interest to labor organizations and to workmen not members of unions was begun yesterday before Justice McCarthy and a jury in Trial Term, Part II, of the City Court. The question involved in the action is the right of labor organizations to boycott their members.

"The suit on trial is brought by Joseph Connell against George Peacock, president of the Journeymen Stone-cutters' Association of New York, Jersey City, East Chester and vicinity. The association has a membership of more than 1,000 men. The plaintiff, who has been the treasurer of the association, declares that he was out of employment for nine weeks, owing to the action of the association against him. It was brought out at the trial that certain members had demanded that Connell turn over the books to them, in order that they might make an investigation in regard to a certain bill. The witness refused to do this, unless six of his friends were present at the investigation.

"Connell sues for \$2,000 damages, and is represented by Alfred and Charles Steckler." — *N. Y. Tribune*, October 17th.

NOTES AND CLIPPINGS

ROUND CHURCHES. — In ecclesiastical architecture circular and polygonal structures were by no means uncommon among the early Christians, especially for baptisteries and sepulchral chapels. The tomb of Theodorici, or what is now called Santa Maria Rotunda, at Ravenna, is a singular example, having a flattish or segmental dome (about 34 feet in diameter) cut out of a single block of stone. San Stefano Rotundo, Santa Costanza and the rotunda or church of Santa Maria Maggiore at Nocera are works of about the same period. While the last greatly resembles Santa Costanza in plan, having coupled columns placed on the radiating lines from the centre, and with arches springing from them, it differs altogether in section from both those examples, there being no cylindrical wall or tambour above the colonnade, but the dome springs immediately from the columns and the arches groining into it. Consequently, the proportions are much lower, the diameter of the space enclosed by the columns being 39 feet and the height to the top of the dome 42 feet — proportions differing very little from those of the Pantheon. The extreme internal diameter is 78 feet. The earlier edifices of this class are, for the most part, of moderate dimensions, but others were afterwards erected on a larger scale, and among them is the celebrated Baptistery at Pisa, which is externally about 120 feet in diameter and 100 feet in height, exclusive of the dome. Besides being remarkable on account of its style, this edifice presents other architectural peculiarities, one of which is that the central area is covered by a conical roof, the upper part of which is carried up so as to pierce the external dome, and, except that it has no openings, to appear like a lantern placed upon it. Woods, therefore, conjectures that the interior core originally formed a spire, and that the external dome was an after addition to the structure. The rotunda became afterwards in a manner incorporated with or added to the cruciform plan, being raised aloft and placed over that part of it where the transepts intersect the body of the edifice. Nearly all modern cupolas may be described as rotundas elevated above the rest of the building and viewed by looking up into them from below. Thus, supposing there was a floor at the level of the whispering-gallery at St. Paul's, the dome and space beneath it would form a perfect and well-proportioned rotunda, whose height and diameter would vary nearly by the same. In itself alone the rotunda form does not accommodate itself to the purposes of a church; it does not afford space for the possessions and occasional ceremonies required by the Roman Catholic worship; nor is it the better fitted for the Protestant service, since, besides that nearly all its beauty would be destroyed by the floor being covered with pews, it requires an amphitheatrical arrangement of seats in concentric curves. Neither is it a form that can be enlarged to any required capacity, for 140 feet is almost the maximum of diameter that can be adopted for a space to be covered by a dome. Even the Pantheon at Rome, which may be taken as that maximum, is but of moderate size — an area scarcely at all exceeding the core of St. Peter's, the Duomo at Florence, etc., that is, merely the central part beneath the cupola. Rotundas are accordingly rare even in Roman Catholic churches, yet although such structures are necessarily limited by their form to a moderate size, they derive from it also a grandeur which would not be produced by the same scale according to any other plan. Neither grandeur nor beauty, however, results, as a matter of course, from the plan alone, because whatever charm that possesses may be nullified by other circumstances. — *The Architect*.

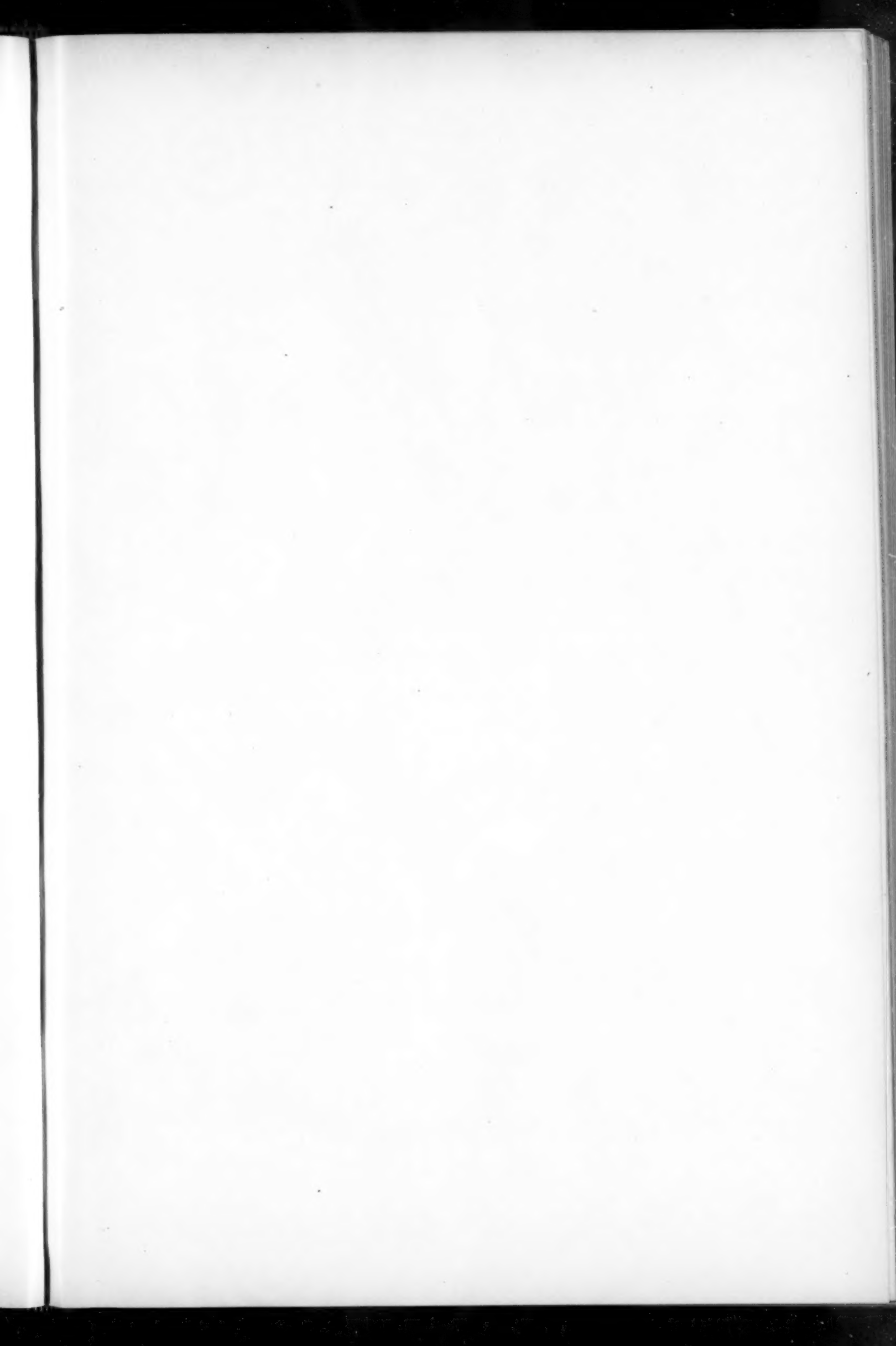
SWINDLING WITH TOY-HOUSES. — Here is the real-estate man's story: "Talk about swindles; the best one I ever came across was down in the State at a town called Bingham, or something like that. The town isn't any good, and never will be, but, just the same, a fellow has been selling subdivision lots. He got hold of a run-down farm lying at the edge of the town, and cut it up into lots. Then at one corner of the tract he built up a toy residence addition to the town. He laid out a little roadway about two feet wide, and stuck up little trees along

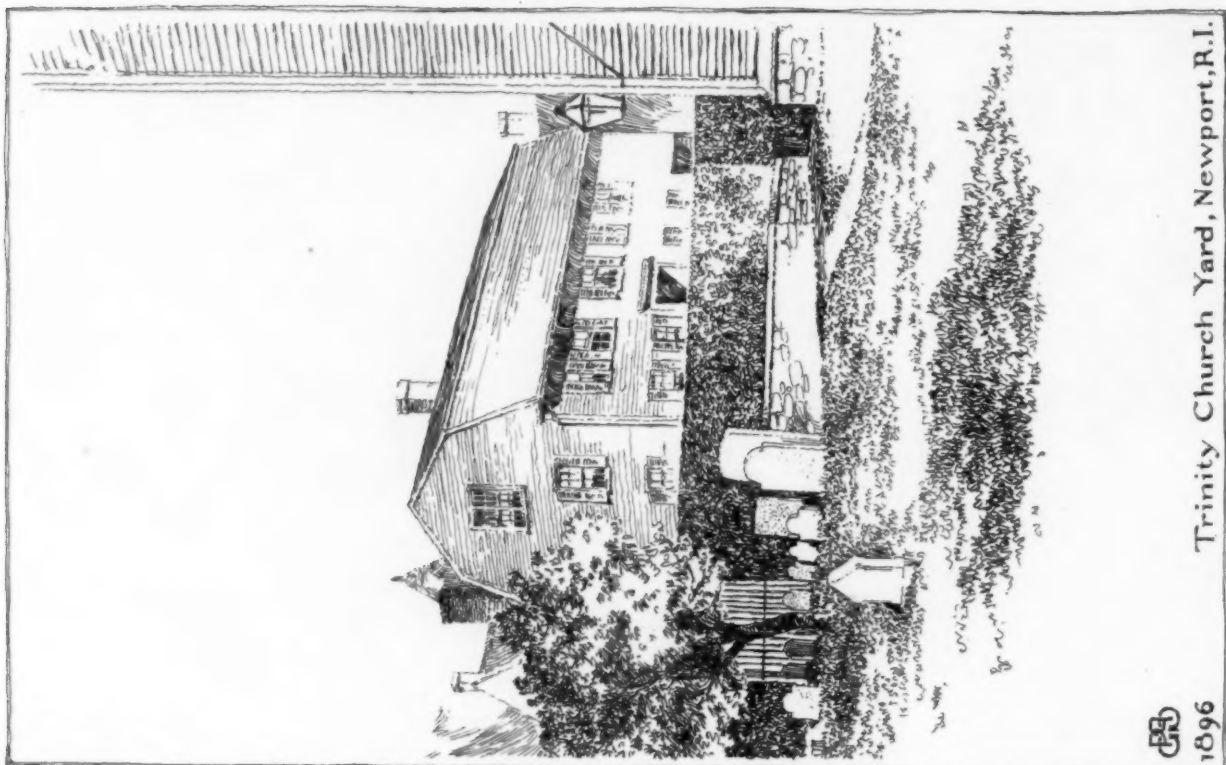
each side of it. On this road he put some houses, each one foot high. He put in a factory-building that was nearly three feet high, and laid water-pipes about the size of pipe-stems. He had the whole thing photographed, and after the photographer had touched up the picture it indicated a beautiful driveway at least sixty feet wide, with big houses on either side of it. He took these photographs with him when he went on the road to sell the lots. He would say, 'Now, here is a picture of one corner of the subdivision. I have already built twenty houses out there. We have water-pipes laid and the street is gravelled. Your lot is less than 600 feet from the corner of the factory-building here.' You see, he wanted to protect himself in case he was arrested for fraud. The photograph was genuine, and it was true, as he said, that water-pipes were laid and houses built. Of course, he did not take the trouble to explain that the houses were no larger than bird-cages, and the street not much wider than a plow furrow. Well, he traded four of these lots to a farmer for a drove of young cattle. When that farmer went over to look at the lots he was the maddest man on earth. He had the real-estate man arrested for perpetrating a fraud, and I believe they're fighting it out now. The man who sold the lots insists that he told the truth, and backed up his statements with a photograph." — *Chicago Record*.

CLIMBING FOR WATER! — In the far southwest of America it is a current saying that "the natives climb for water and dig for wood," which, being interpreted, means that water for drinking-purposes is kept in an earthen jar or olla upon the top of the house, where, by means of the more rapid evaporation, the contents of the jar are kept continually cool. The digging for wood is explained by the fact that the only timber through much of that region is the mesquit, a low-growing shrub rather than a tree, the roots of which are very hard and make excellent fuel. The mesquit groves are a striking feature of the wide level expanses of these regions. From a distance they look like peach orchards. Besides producing fuel the mesquit tree bears a bean which is used as an important article of food among the Indians. The bean is produced in pods which are 7 to 9 inches long and of a buff color. They begin to ripen in midsummer, and have the quality of preventing thirst as well as of satisfying hunger. They are often of the greatest value to travellers through that desert country. The Indians who know their value do not hesitate to go a long distance away from water if they are sure of a supply of mesquit beans along their route. Among certain of the less civilized of the southern tribes of Indians — the Cucupahs, who live along the Colorado River in Lower California — mesquit beans form an important part of the winter food supply. The Indian women also make rope and twine of the bark of the tree and weave it into baskets. Horses and cattle also feed upon the beans. There are few regions of the earth so utterly sterile as to be without the means of supporting human life. — *Invention*.

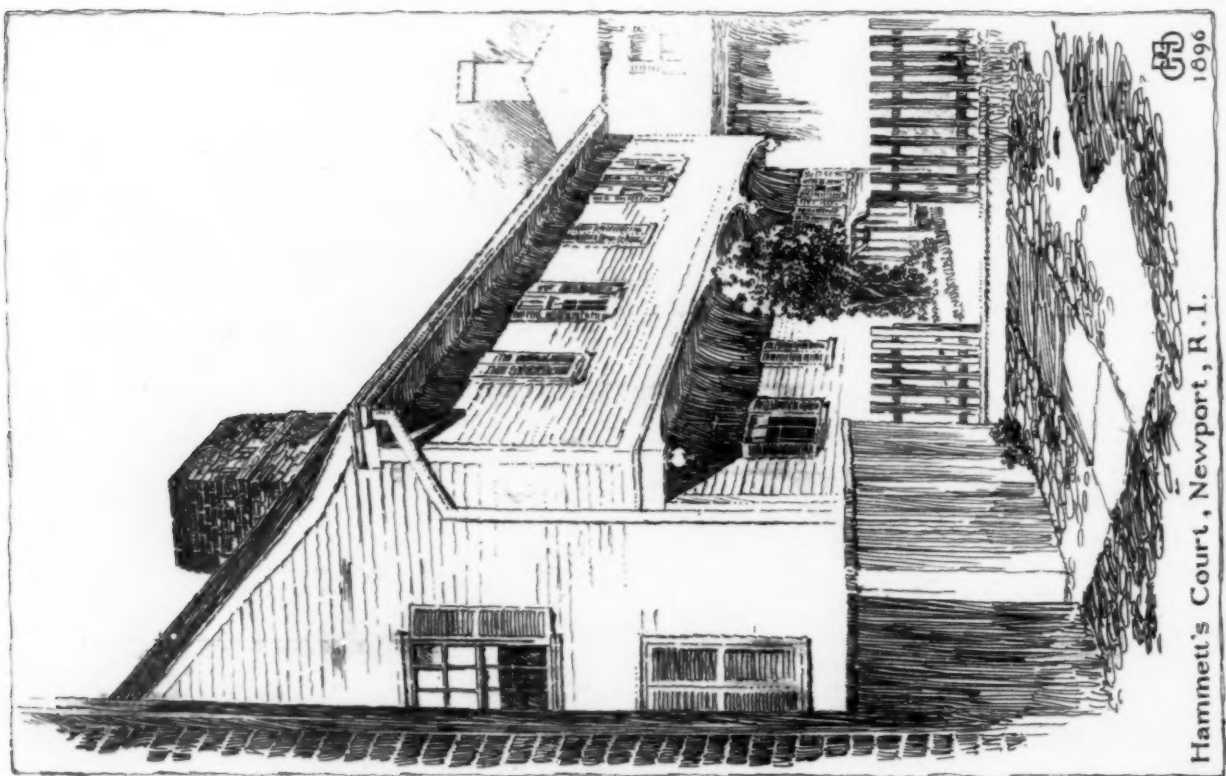
MALMAISON. — Malmaison Château, once the residence of the Empress Josephine, has been purchased, together with some of the grounds attaching to it, by M. Osiris, a Paris financier and philanthropist, for 132,000*f.*, or £5,280. Other portions of the property were bought by the Comtesse de Bari and by some nuns, while a billiard-table, supposed to have been used by the First Napoleon, fell to an American purchaser for £29. The pine planted by the Emperor and the peach tree which Josephine placed in the orchard still exist in the grounds. The château, which looks like a hospital or a barrack, is, as has already been stated, in a very dilapidated condition. The ceilings are full of holes, the damp has eaten into the tapestries and wall-papers of the salons and bedrooms, while in the chapel the altar is half demolished and the sculptured figures are almost unrecognizable. Malmaison was bought for the First Consul in 1798, and cost the Government 160,000*f.* M. Osiris, the new owner, does not intend to prepare the place for residential purposes, but he says that if it can be thoroughly restored he will offer it to the country as an historic place, which may also be utilized for some philanthropic purpose to be decided upon hereafter. The defenders of historic landmarks have now gained a victory, as the threatened demolition of the old residence of Napoleon and Josephine has been obviated by the munificence of M. Osiris. Patriots may also exult, for the purchaser of Malmaison had also, it appears, determined to acquire the place so as to prevent it from falling into the hands of an Englishman. The shade of Napoleon will thus be preserved from coming into contact near the historic pine tree with the substantial figure of some wealthy retired citizen of the so-called shopkeeping nation. — *Paris Correspondence London Telegraph*.

LABOR IN MEXICO. — The most senseless thing that any newspaper can be guilty of, is the comparison of the condition of Mexican labor with that of the United States. Our labor is not, as a rule, as efficient. We do not pretend that it is. Even in cotton-picking the American negro will do four times as much in a day as the Mexican. Agricultural labor here is slow and ineffective. In the mechanical arts the same indolence is noted. So if the laborer or mechanic is not as well rewarded as the American artisan or laborer, it is because he is not worth it. In some industries cheap labor is an advantage. There are mechanical arts, grades of factory labor, where the native labor is as good as foreign, and so, being on a silver basis of compensation, is profitable for the employers. The Mexican laborer and mechanic has not the wants of his counterpart in the United States. He has not inherited those traditions of comfort and physical well-being which are natural in a race accustomed to providing for hard winters and enduring a variable climate. The climatic environment of the workingman here tends to make him easy-going. It is not easy to starve. And, when you think of it, men in northern lands work because they fear hunger and discomfort. When it is easy to get food, and there is no peril from a rigorous winter, men will not work with the same diligence. So it is evident that it is foolish to compare Mexican with American labor, and to print long columns of comparative wages. — *Mexican Correspondence Boston Herald*.

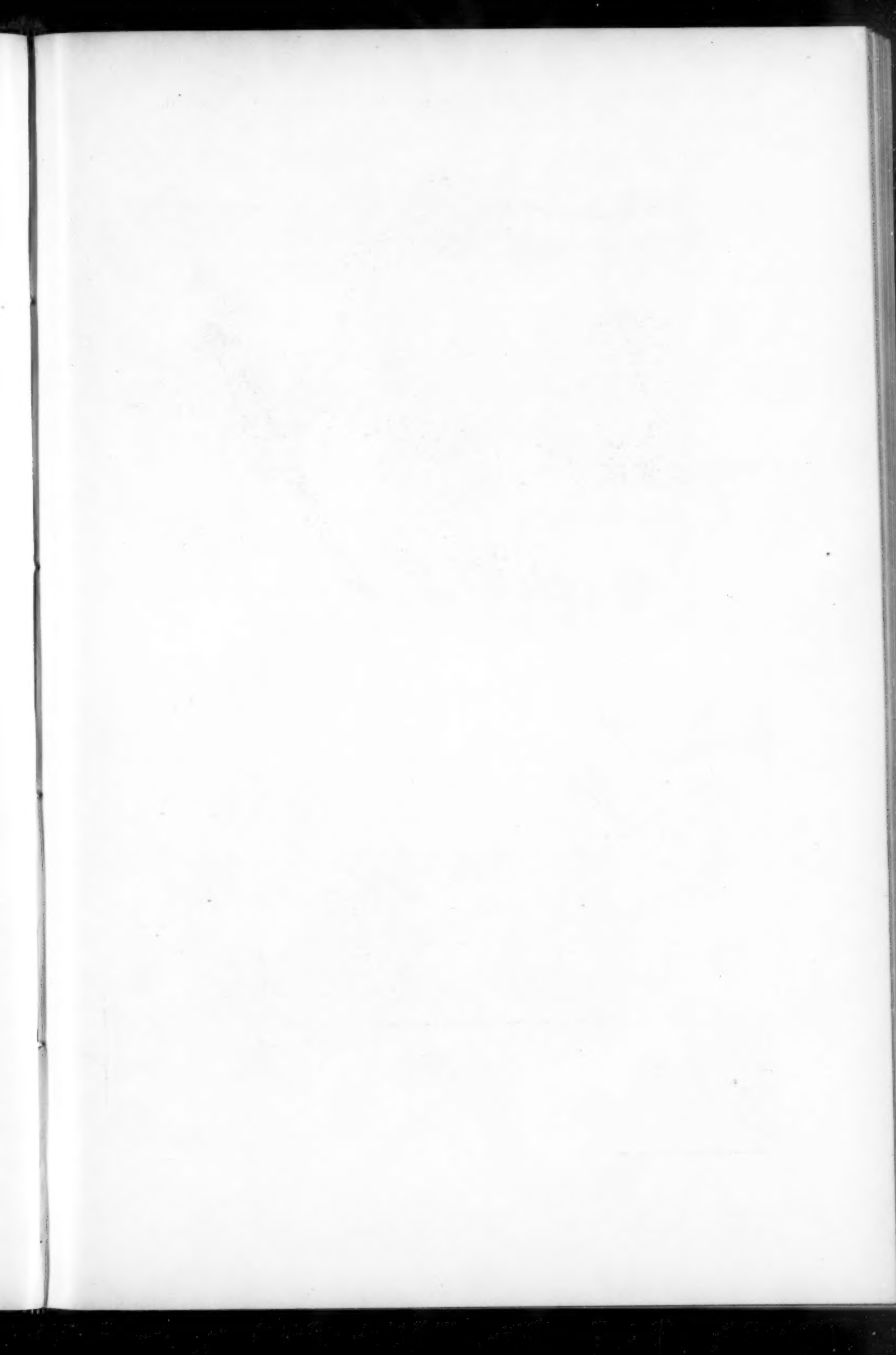




Trinity Church Yard, Newport, R.I.



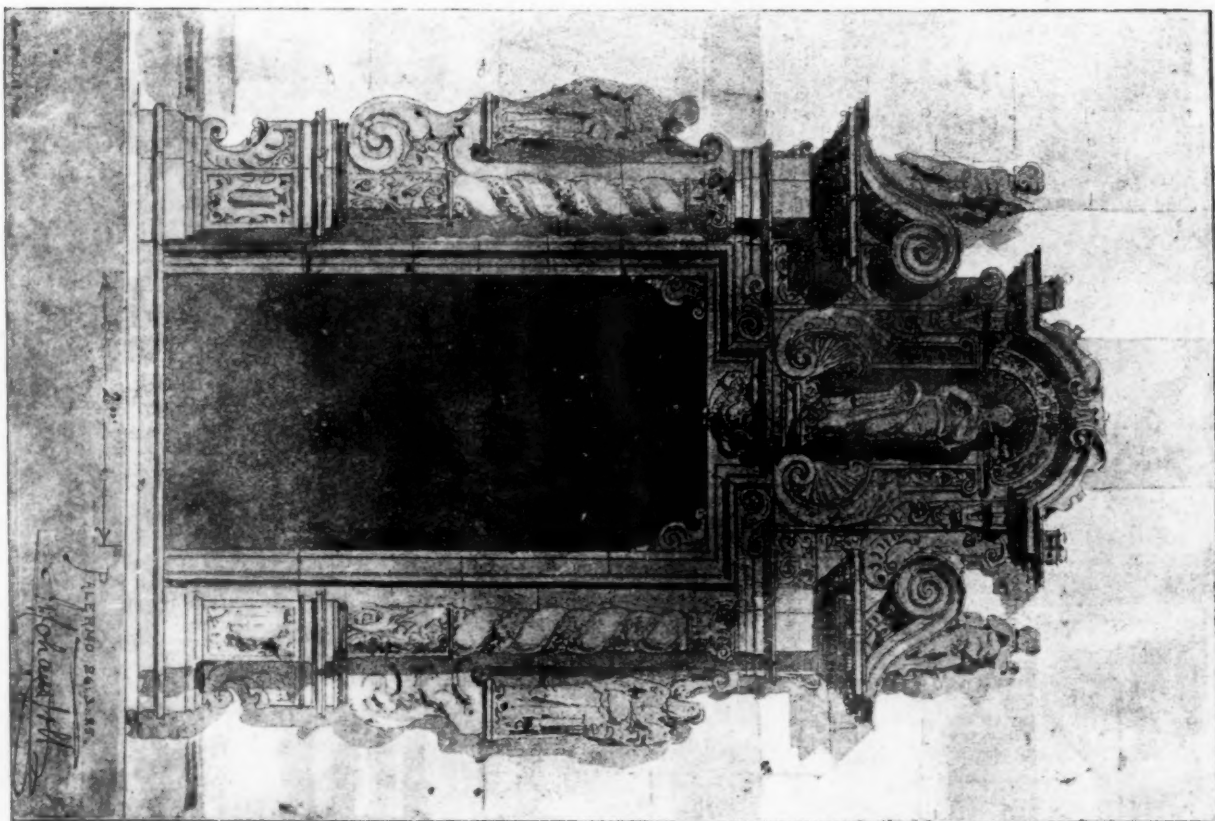
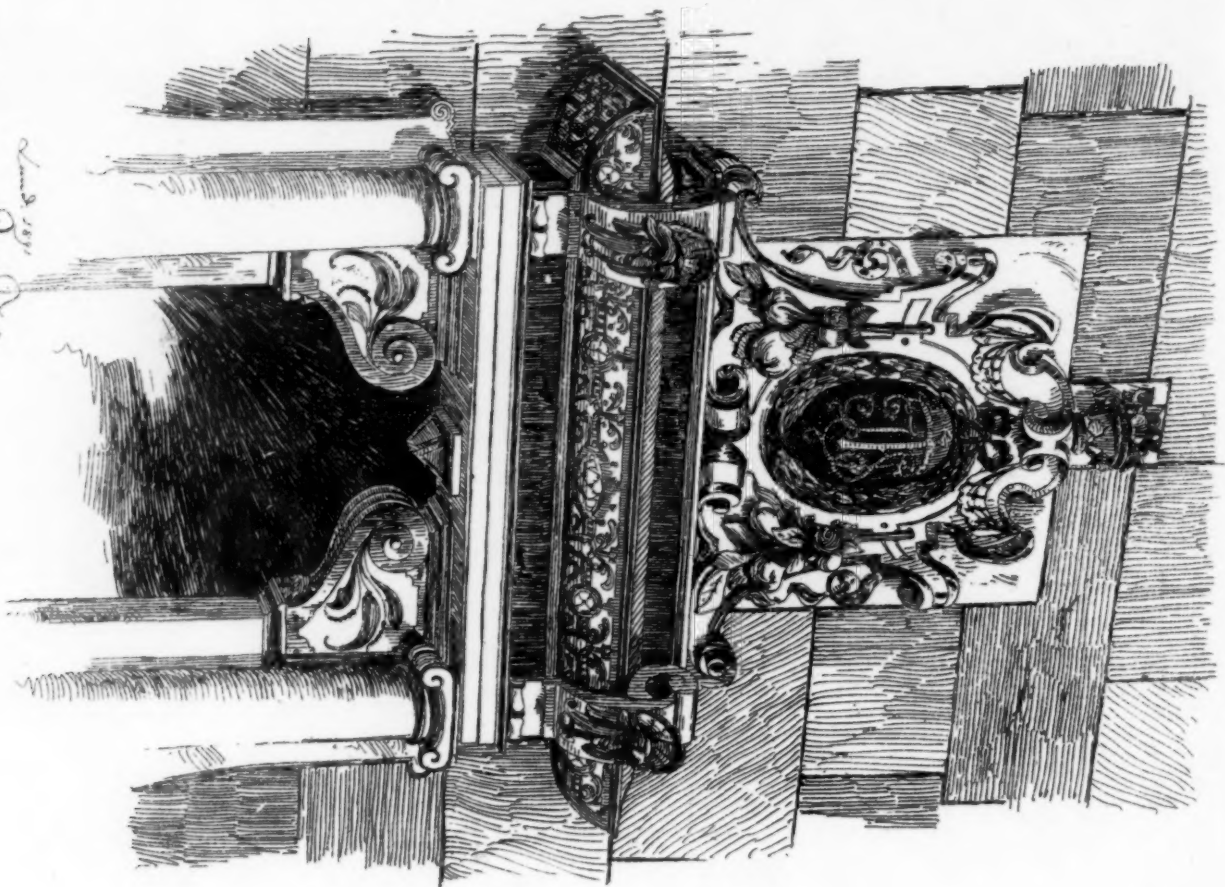
Hammett's Court, Newport, R.I.



COPYRIGHT 1896 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.

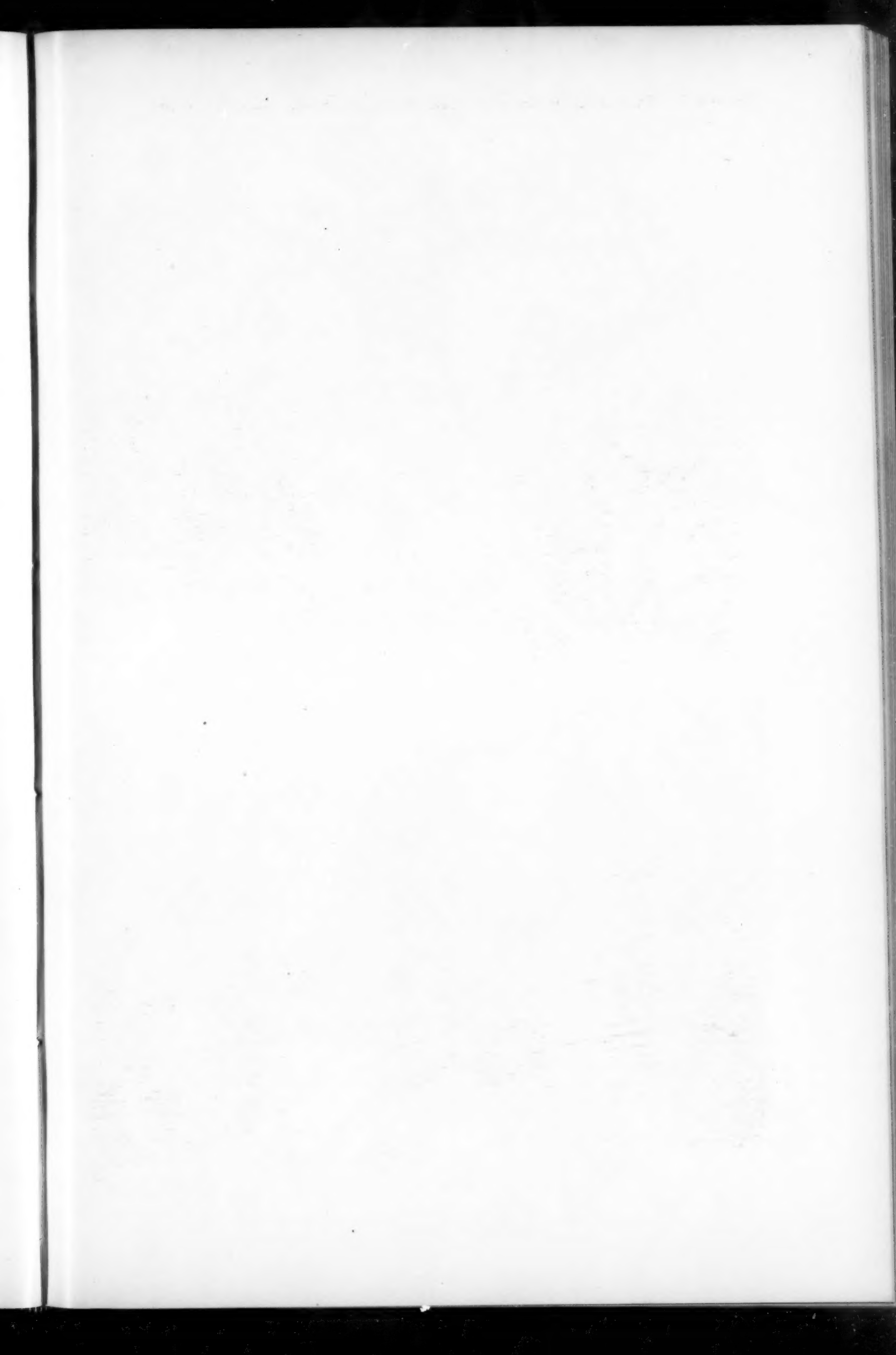
From South View

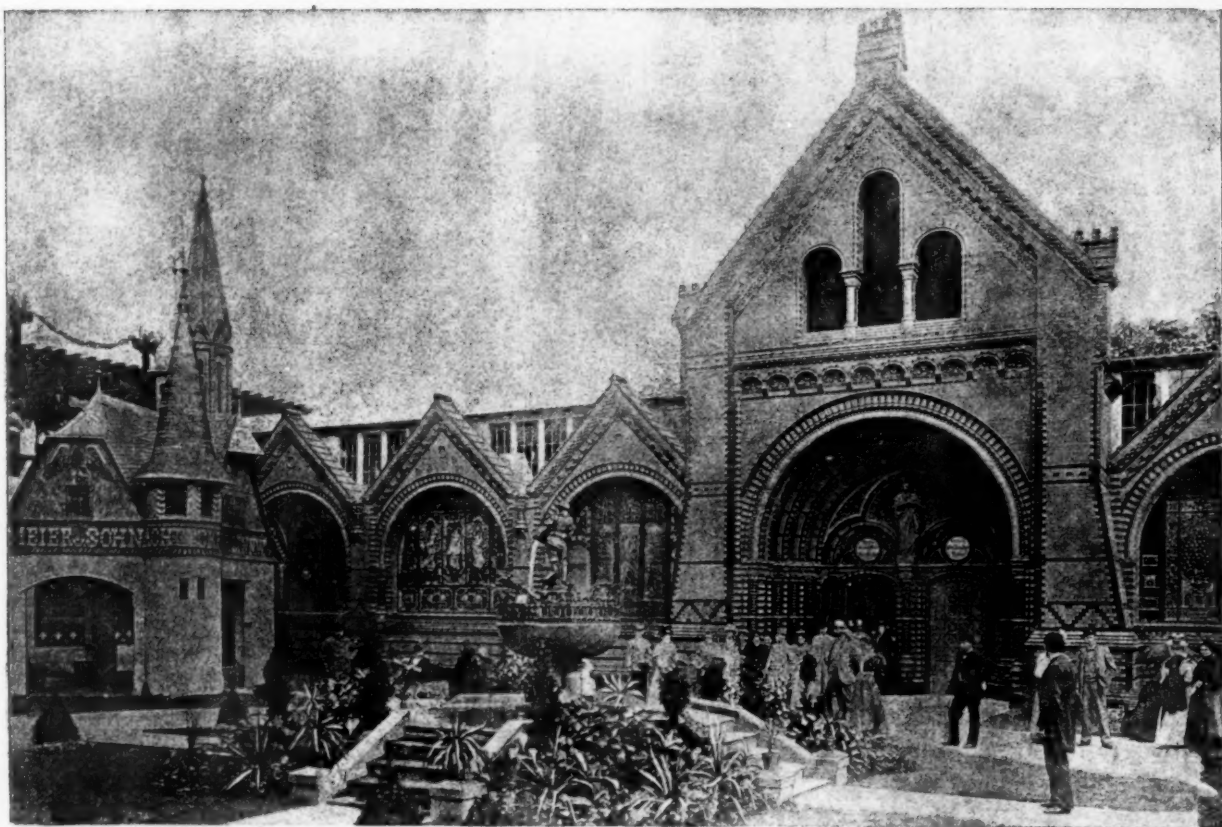
*Designed by
Charles D. Barry*



Kapell-Portal, PALERMO.

*Engraved by
H. G. P. P. P.*





Photogr. Aufn. von Zander & Labisch-Berlin.



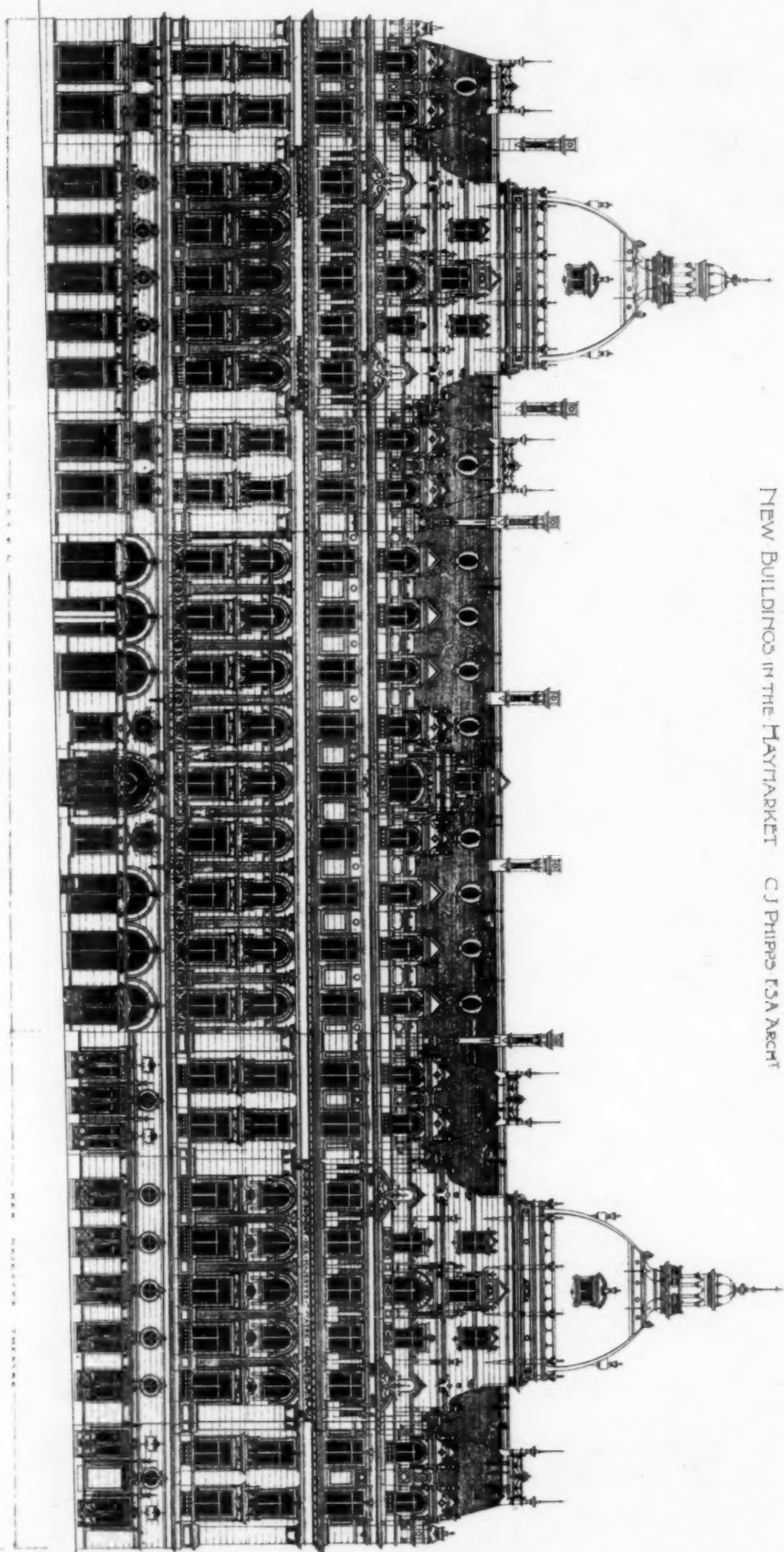
Photogr. Aufn. des Verbandes f. Photographie.
From Usufachas Bauernung

BERLINER GEWERBE-AUSSTELLUNG 1896. — DER BAUHOFF.

Helotype Printing Co. Boston.

COPYRIGHT 1896 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.

NEW BUILDINGS IN THE MAYFAKER C. J. PHIPPS F.S.A. ARCHT.



FACADE TOWARDS MAYFAKER



11/14/96
Architect
22, Rue de la Paix
Paris, W.C.

Helotype Printing Co. Boston



At Salcombe



From the Builder.

"LOVE": STUDY FOR DECORATION.—By M^r. G. WOOLLCROFT RHEAD

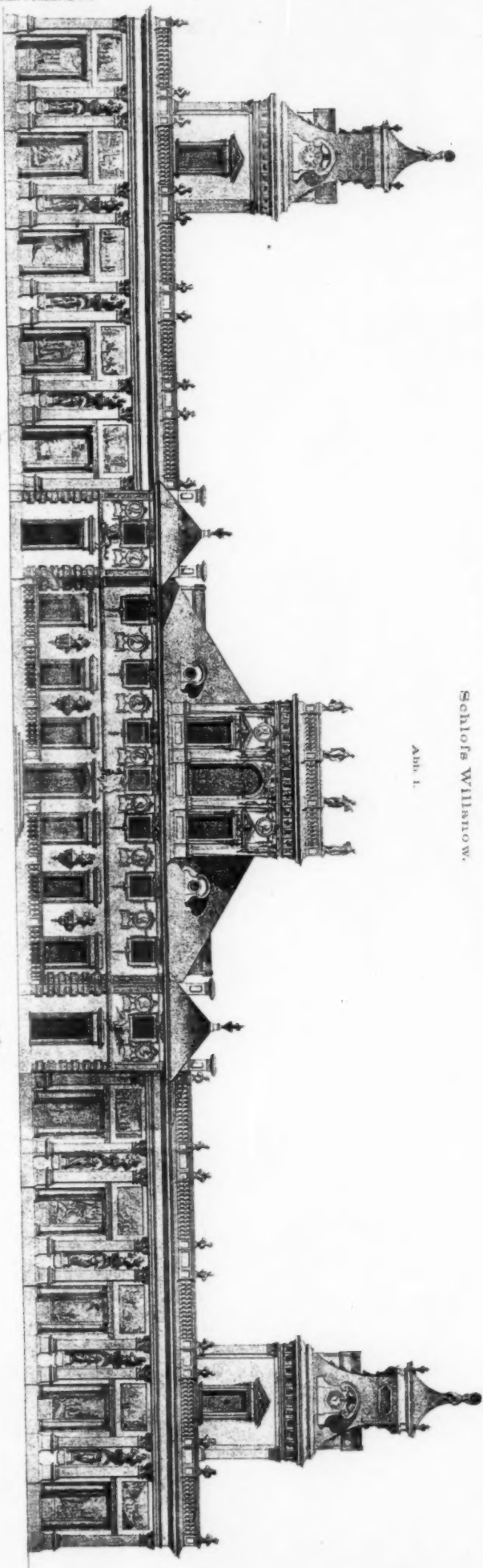
Heliotype Printing Co. Boston.

De Tante et Alceste en l'absence de son fils

COPYRIGHT 1896 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.

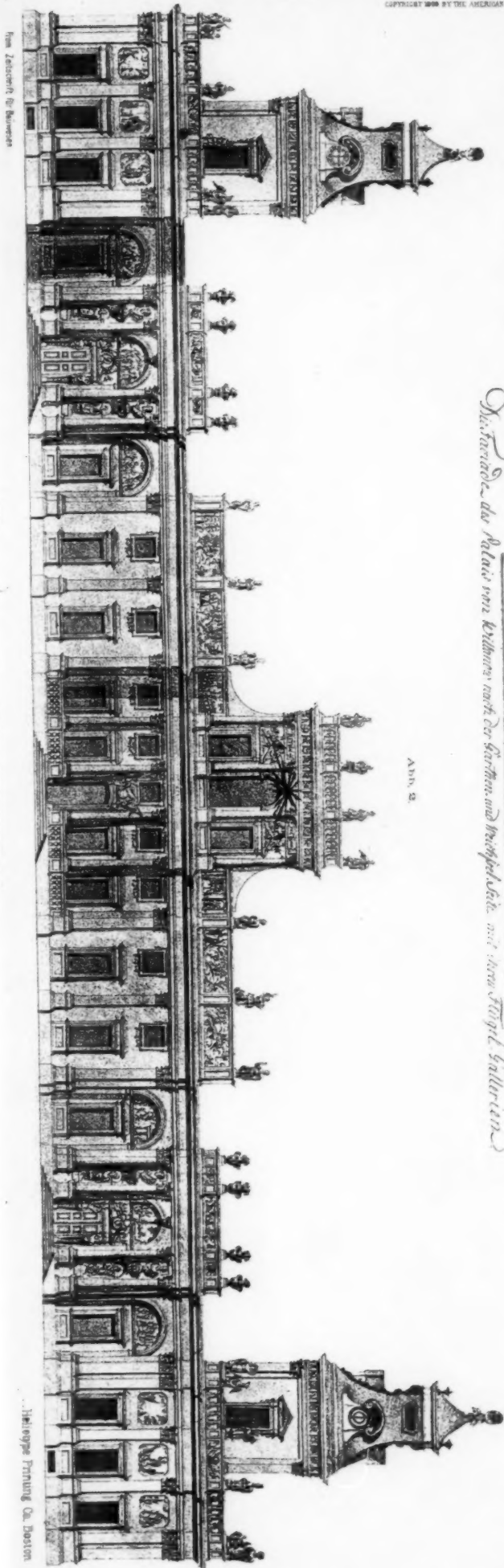
Bauten des Barockstils in Warschau.
Schloß Wilanow.

Abb. 1.



Die Fassade des Palais von Wilanow nach der Garten- und Hauptachse mit dem Torpallast.

Abb. 2.



Die Fassade des Palais von Wilanow nach der Seitenachse.

From Zeitschrift für Bauwesen

Harvard Printing Co. Boston

COPYRIGHT 1896 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.



From Architektoische Rundschau

Konkurrenzentwurf für ein neues Wasserwerk zu Hannover von Professor Hubert Stier daselbst.

I. Preis.

Developpement de la Salle Capitulaire

SALLE CAPITULAIRE

ATTENANTE à la CHAPELLE



Face vers la chapelle

Face laterale

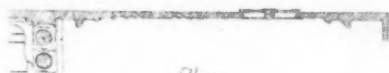
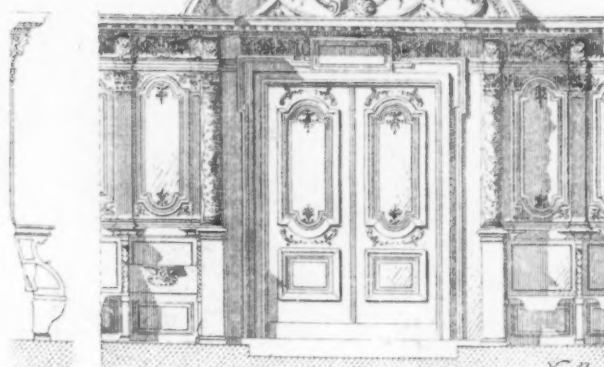
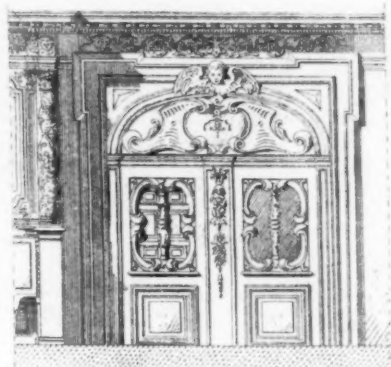
Face vers l'Hôtel-Dieu

PORTE
ouvrant sur les bâtiments de l'Hôtel-Dieu

Elevation

PORTE LATÉRALE

Elevation



Plan

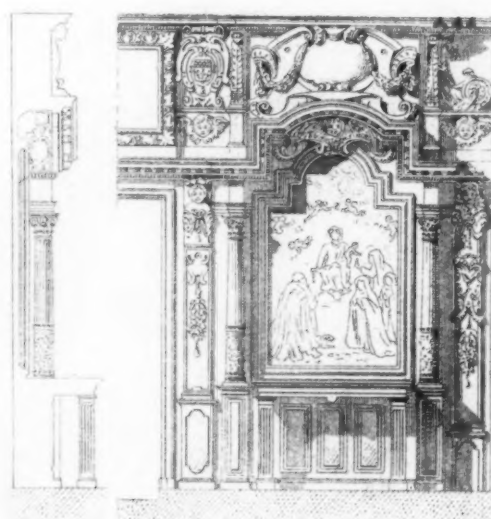
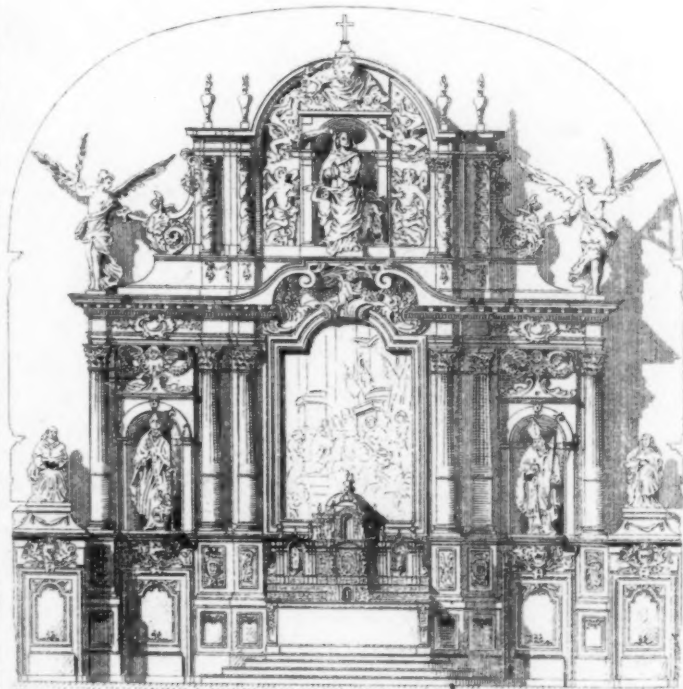


Plan

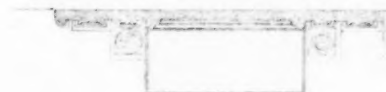
Echelle

AUTEL

RETABLE



Plan

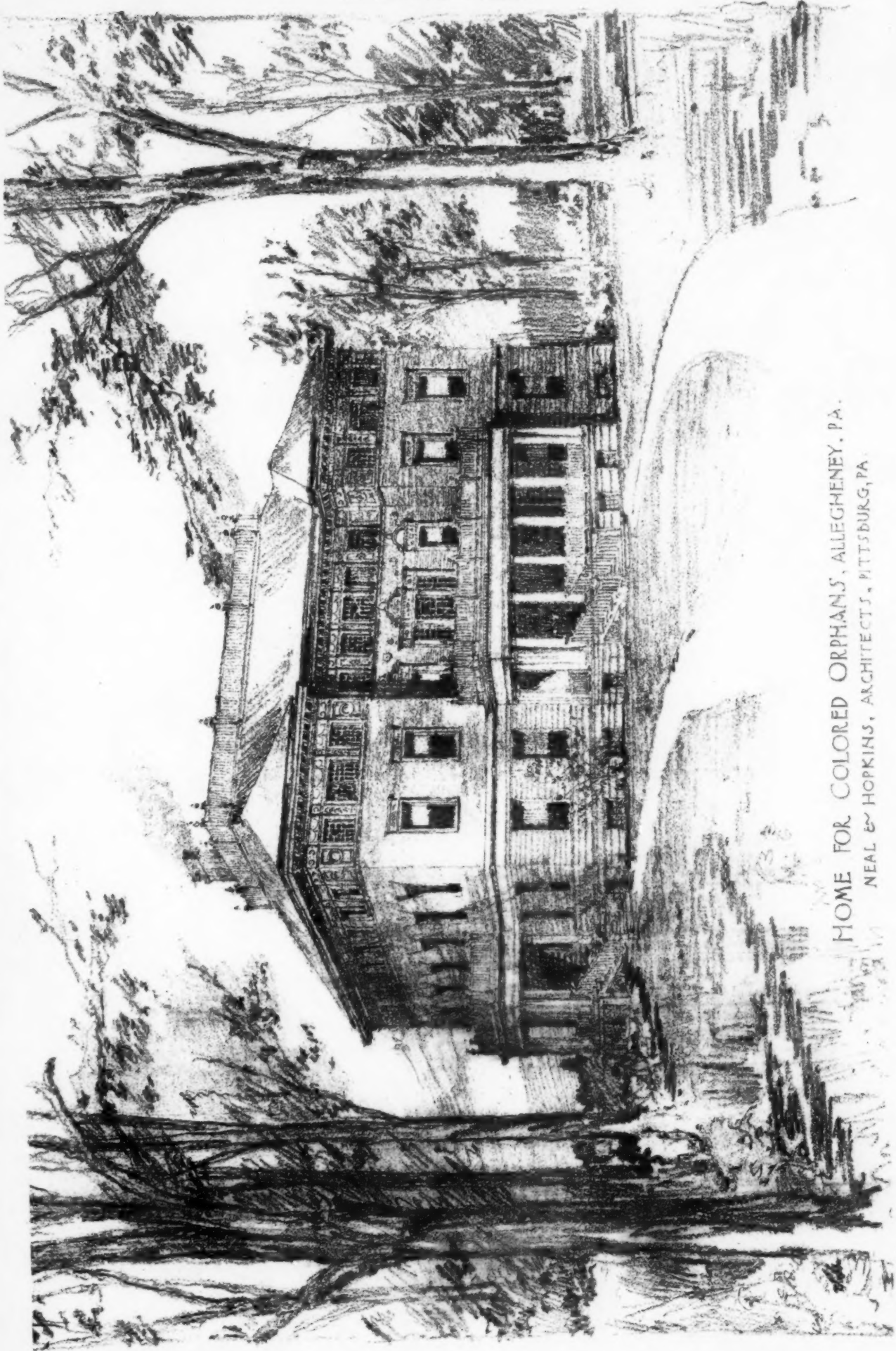


From La Construction Moderne

RELIOTYPE PRINTING CO. BOSTON

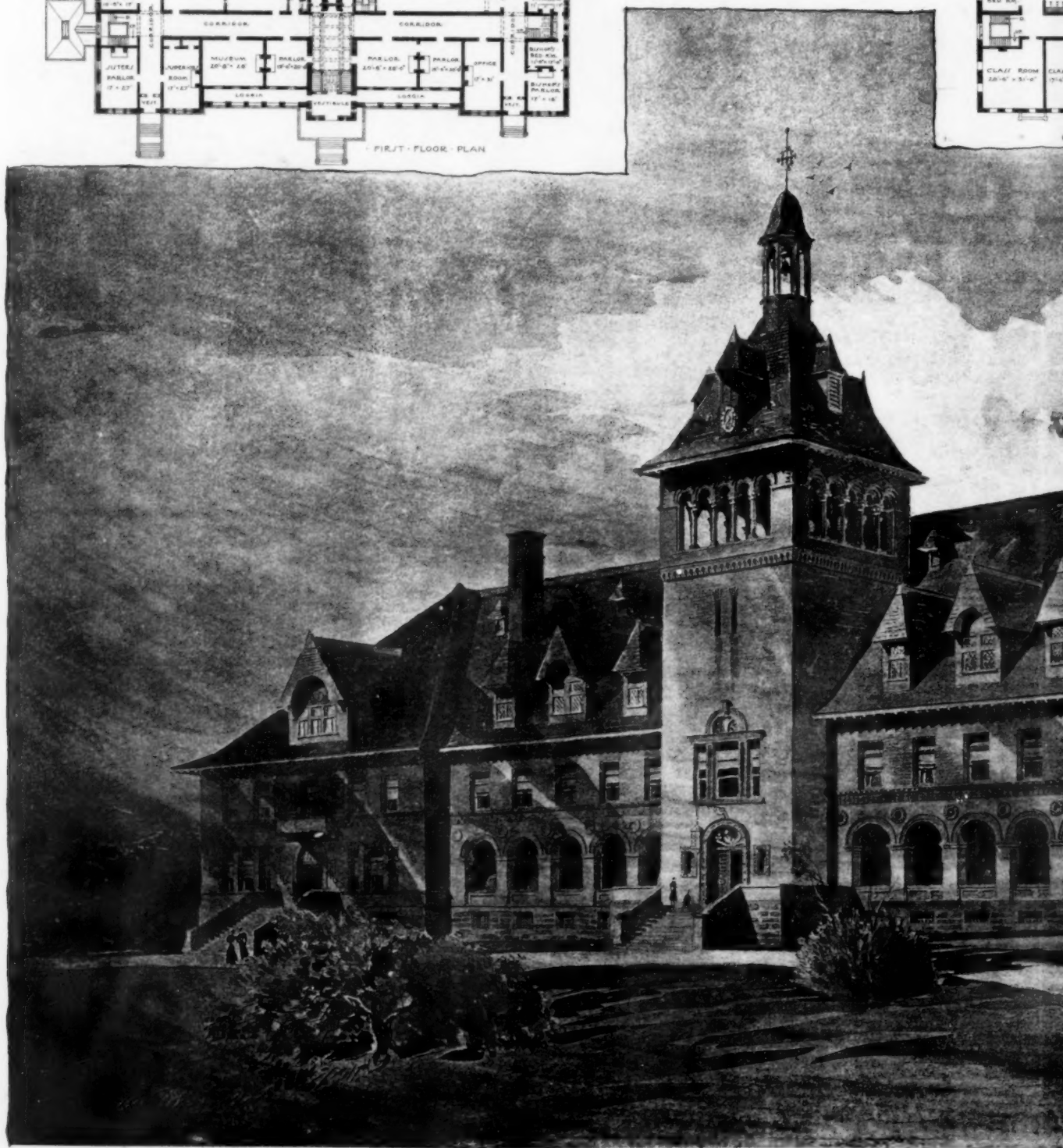
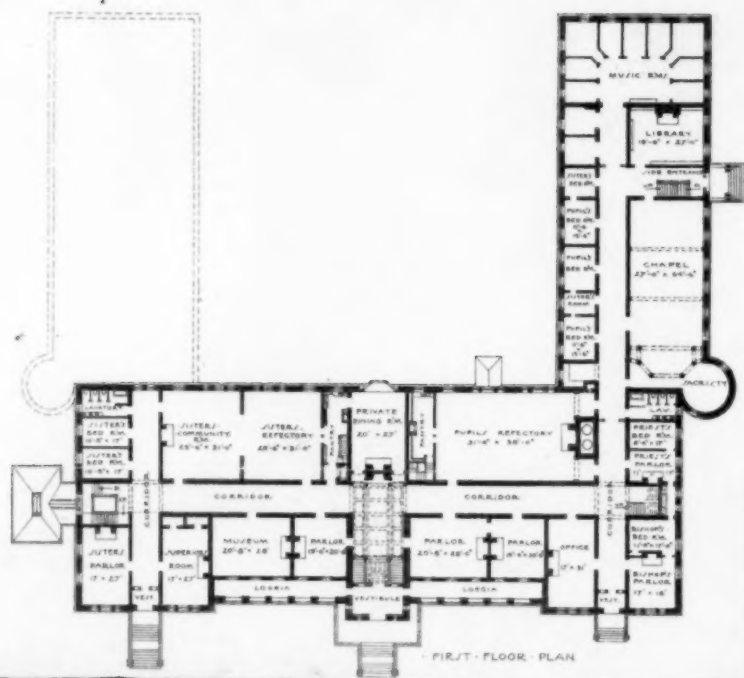
ANCIEN HÔTEL DIEU DE COMPIEGNE. RELEVÉ DE M FLUCEL

COPYRIGHT 1896 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.



HOME FOR COLORED ORPHANS, ALLEGHENY, PA.
NEAL & HOPKINS, ARCHITECTS, PITTSBURG, PA.

ILLUSTRATION BY J. H. B. 1896



CONVENT OF THE SISTERS OF ME

LONGFELLOW, ALDEN & I



SISTERS OF MERCY OF LORETTO, CRESSON, PA.

W. ALDEN & HARLOW, ARCHITECTS.

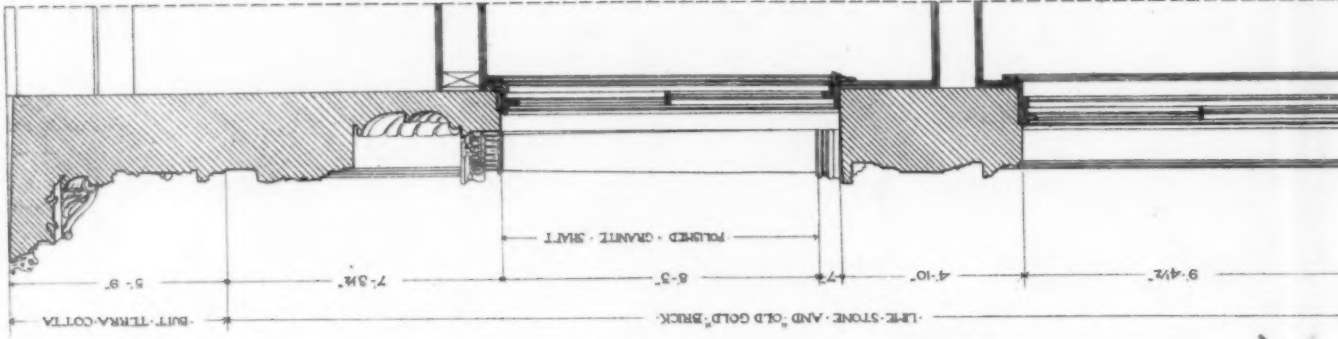
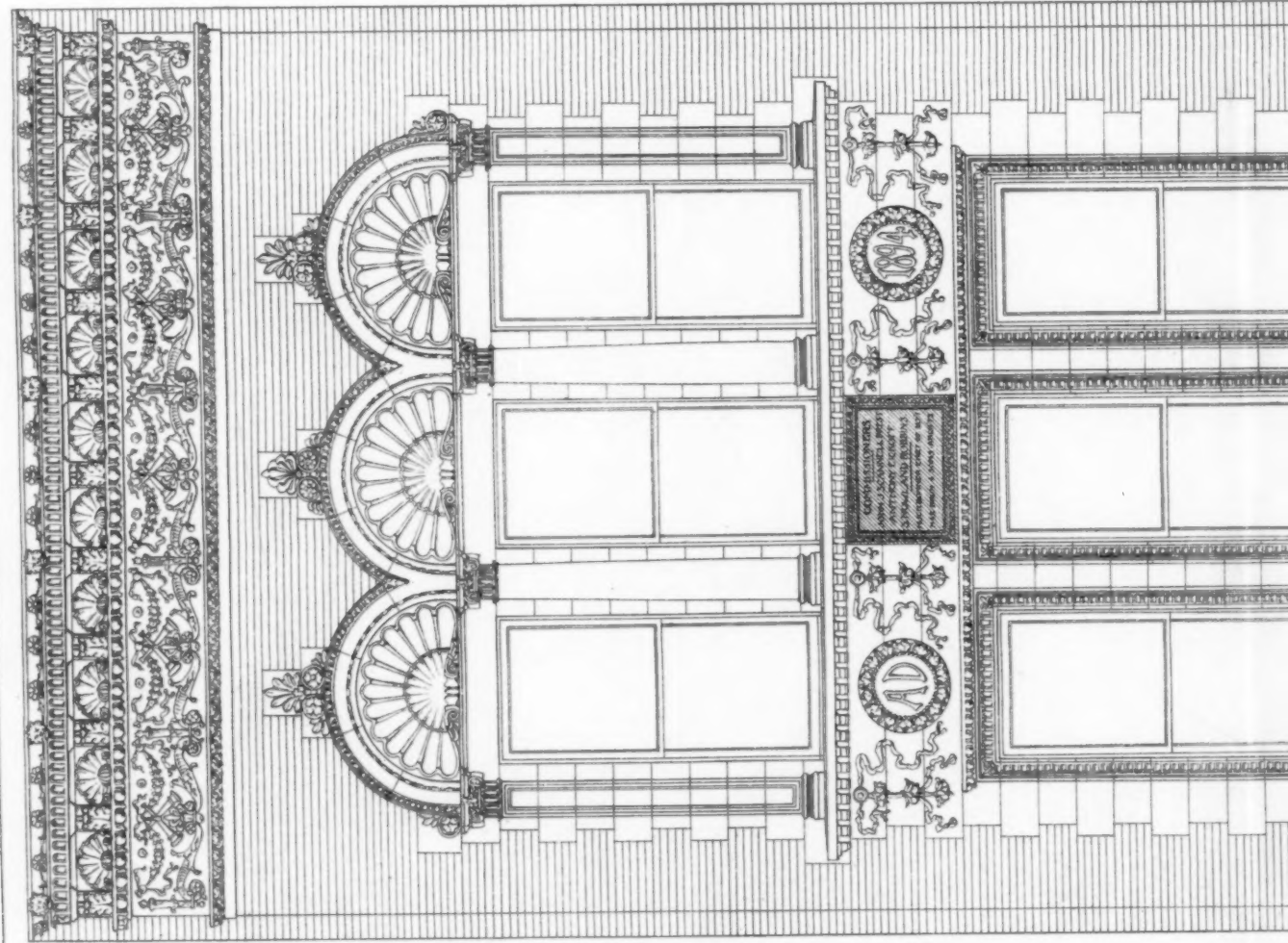
ILLUSTRATION BY H. B. HART

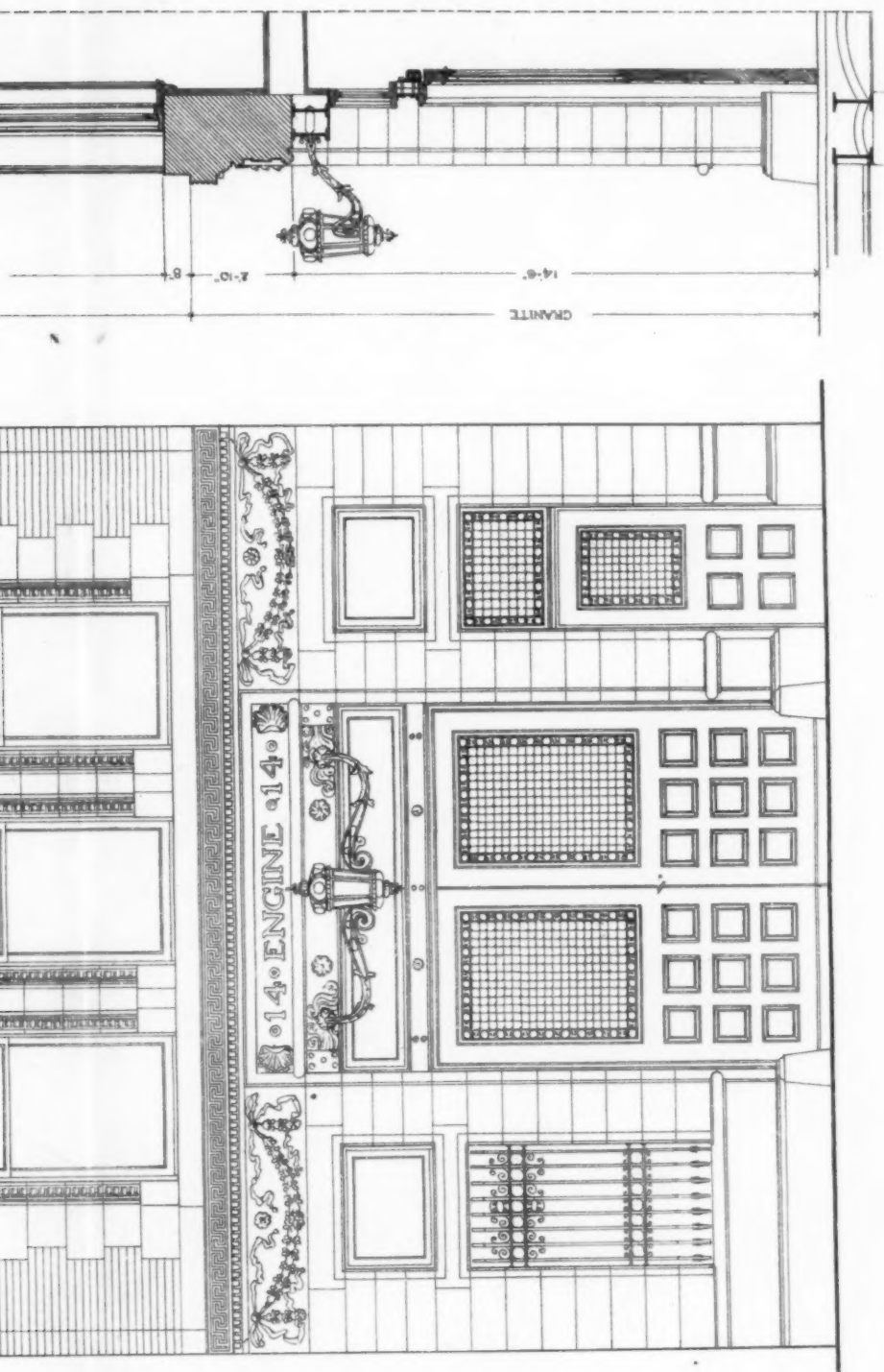
Copyright, 1896, by The American Architect and Building News Co.



ACCESSORIES OF LANDSCAPE ARCHITECTURE, No. XXXIII: GARDEN OF J. C. HOAGLAND, ESQ., SEABRIGHT, N. J.
SHEPLEY, RUTAN & COULDGE, Architects. OLWSTED, OLWSTED & ELLIOT, Landscape Architects.

THE HELIOTYPE PRINTING CO., BOSTON.

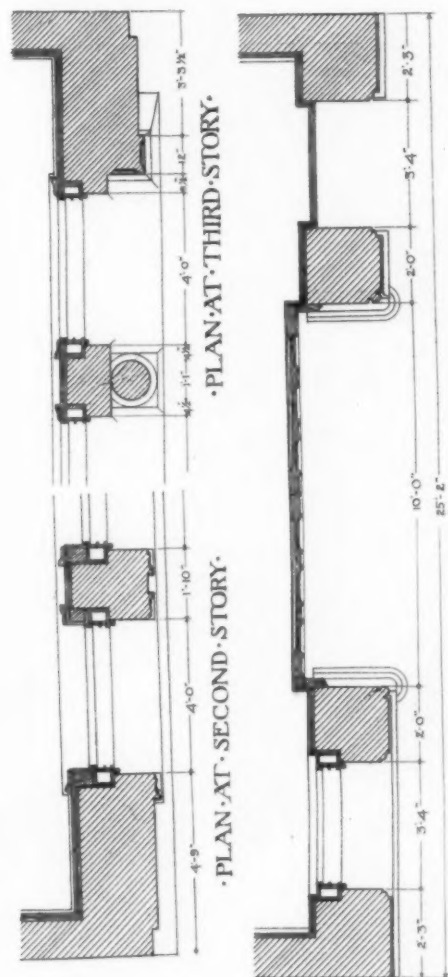




·ENGINE·HOUSE·NO·14·
·NO·14·EAST·18TH STREET·
·NEW YORK·

•N•L•E BRUN & SONS•
•ARCHITECTS•

SCALE. 0 1 2 3 4 5 ft



PLAN·AT·FIRST·STORY·



Blätter für Architektur.

Neumann & Co., Berlin.

HOUSES IN THE ALTMARKT, STRALSUND, PRUSSIA.