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PROFESSOR HILPRECHT, of the University of Pennsylvania, has certainly made one of the greatest archaeological achievements of modern times, in the discovery of inscriptions dating, at least, as far back as 6500 B. C., and written in a character which seems to be the rudimentary original of the cuneiform writing. It is only a few years since Rawlinson discovered the key to the translation of the cuneiform inscriptions, and Layard, who first brought these inscriptions to light, has been dead but a few months; yet, already at least fifty thousand inscriptions in cuneiform writing are in the possession of the great museums, and Professor Hilprecht is adding to them documents which bear about the same relation to them that the Phœnician inscriptions of the Mediterranean Islands do to modern English books; while, in Greece, we have been put in possession of numberless remains of people who had no alphabet or writing of any sort whatever. It is hardly necessary to say that the view of the infancy of the race afforded by the comparison of the works of men who had no conception of the art of writing with those of contemporary tribes which had just begun to work out a method of recording their words by a system of permanent marks, is a very interesting one. Professor Hilprecht's investigations have been made in the ruins of Nippur, in Mesopotamia, about one hundred and fifty miles south of Bagdad. Like all the towns of Mesopotamia, Nippur was built of sun-dried brick, and, as the buildings of one generation were succeeded by those of another, standing on the debris of the previous ones, the ground has risen, until the crest of the mound which marks the spot is about one hundred feet above the level of the surrounding plain. To see how far into antiquity the succession of superposed strata would lead him, Professor Hilprecht's party cut trenches down to the virgin soil, which they found at the level of the plain, a hundred feet below the summit of the mound of ruins. At the level which, from the inscriptions, is judged to belong to a period five thousand years before Christ, was found a sewer, arched over with brick, and a bridge, with two pointed arches, undoubtedly the oldest specimens of the arch yet discovered. So far, the earliest inscriptions, which probably date from 6500 B. C. have not been read, but, with the help of the transitional writing, which is found in all stages up to the perfected cuneiform character, there can be no doubt that they will soon be deciphered.

THE matter of encroachments upon the sidewalks, which has given so much trouble in New York for many years, is to be decided, according to the newspapers, by the summary revocation of all ordinances and permits for the obstruc-

tion of the space properly belonging to the sidewalks, and the enforcement of the regulations relating to the subject. These regulations, which date as far back as 1805, provided that in certain streets, which were occupied for residences, and which were laid out of special width for the purpose, a space fifteen feet wide, in front of the walls of the houses, might be enclosed and planted with grass or shrubs, for the pleasure of the abutting owners, and that "stoops," meaning the flights of outside front steps, characteristic of New York, with the porches which often crown their tops, might project not more than nine feet into this reserved space, and areas, for basement entrances, might also be constructed in them, within a space of five feet in width, adjacent to the front wall of the house. As New York houses have no rear entrances, the approach to the basement door must be contrived in front, and this plan provided ingeniously and effectively for accommodating the principal and basement entrances, and, at the same time, for securing spaciousness and a certain amount of rural beauty for the streets. For many years, such infractions of the ordinances as occurred consisted mainly in projecting stoops beyond the nine-foot limit, or in making them higher than the seven feet permitted by the ordinance; but when the residential streets began to be used for mercantile purposes, encroachments were attempted. The original ordinance wisely prescribed that "in case the said courtyard" (or reserved space) "should hereafter, in the opinion of the Common Council, be required for street, the same shall be thrown open for street." In conformity with this last clause, the courtyard fences were taken down on many streets, and the old grass-plots paved and added to the sidewalks, giving footways of magnificent widths. Meanwhile, however, the abutting owners, remembering that they had been entitled to put stoops and area steps in the reserved space, interpreted this as a license to set up glass show-cases, ornamental porches and other structures in what had now reverted to street uses. For a long time these objects have disfigured the sidewalks and annoyed the public, and the efforts of the Department of Public Works to compel their removal will have the sympathy of every one who has no private interest in them.

ON the plea, seemingly, that the "Bacchante" is to be placed where her hot coppers can surely be kept cool by fountain jets, the Boston Art Commission has reconsidered its verdict and now accepts the statue for placing in the courtyard of the Public Library. In view of this occurrence, Bostonians may, perhaps, discover before long that Leda and her swan have been placed in the cloister garth of Trinity Church, over the way, where she will be as consistently in harmony with the Thirty-nine Articles as the Bacchante is in keeping with the cloistral character of a library. The precedent that has thus been established is one which will give much trouble hereafter, as all future action of the Commission is likely to be attended by a newspaper clamor, which happily has not in the past been invoked against the body legally empowered to decide what works of art the municipality may accept. It is a great misfortune that the simple question of suitability has been forced by the thoughtless to masquerade in the newspapers as a question of decency. As to the statue itself when seen in place, we find it no less pleasing, but no more suitable than we anticipated. However excellent the figure may be as a work of sculpture, the theme is unsuitable. It would have been quite easy for the architect to have selected a suitable theme, which would have permitted the sculptor to produce just as much grace and no less nakedness.

AN accident took place a few days ago in a twenty-three-story building in New York. One of the elevator cylinders leaked, in such a way as to let a car descend with abnormal speed, although at a far slower rate than if it had fallen by the breaking of the ropes. It seems that the safety-clutches on the car, which, as we suppose, were controlled by a governor, in the usual way, had been set to suit the high speed which is necessarily maintained, both in ascending and descending, in such lofty buildings, and, as the movement of the car did not exceed the limit to which the governor was set, they did not act, and the car, in consequence, descended to the bottom of the shaft, stopping with such a shock as to throw the passengers down, breaking the limbs of several of them.

While the public will see in this mishap only an evidence of carelessness on somebody's part, architects will understand it as a warning that the present elevator system needs reconsideration for the needs of very high buildings. Already, elevator-builders generally arrange to run their cars down much more slowly than they run upward, on account of the greater danger of accidents from a sudden stoppage in a downward than an upward course; but, with structures more than twenty stories high, the rapidity, even of the descending trip, must be made as great as is consistent with safety, in order to give proper accommodation, and it is hardly yet known what the limit of safety is.

SUCH of our readers as may be interested in the price of structural iron will do well to prepare themselves for the advance which seems likely to be made before long. In this country, as readers of the market reports know, while the increased demand following the result of the election has, as yet, only been sufficient to start mills which had long been idle, prices are rather firmly held than advancing; but, curiously enough, the demand abroad has increased within a few weeks even more than it has here, and prices there already show an appreciable advance. In England, it is reported that exports of iron for the past year have been forty-five per cent greater than in any preceding year, and prices of pig-iron have advanced, while the rolling-mills are full of orders, at two or three per cent advance over recent prices. In France, although the output of pig-iron is now about four thousand tons a day in the two districts of Longwy and Nancy, it is taken up faster than it is produced, and stocks are diminishing, while the active consumption of manufactured iron portends a speedy advance in price. In Paris, during the month of July, 7,050 metric tons of structural iron and steel were brought in for use, against 5,220 tons in July of last year. In Belgium and Germany, demand is active, and the mills are busy. In Belgium prices have not been officially advanced, but no concessions are made, while, in Germany, the manufacturers of sheet-iron and steel wire have recently met and advanced the price of both these products. Although the prices of foreign iron do not, as was once the case, influence ours by competition in our own markets, since American structural steel is sold here, considering the quality, about as cheaply as the foreign material could be if there were no duty on it, the American mills have begun to export iron to such an extent that an advance in the foreign price may make this part of the business profitable; while, indirectly, the prosperity of the foreign manufacturers and consumers of iron means a greater demand for goods which the United States can still more advantageously furnish.

THE newspapers give a rather indistinct account of a plan undertaken by the Van Cortlandt family, to set apart ten acres of land belonging to the old Van Cortlandt Manor, at Croton, on the Hudson River, as a sort of historical cemetery, where ancient gravestones, dispossessed by modern improvements, can be placed in safety, and where they will be properly cared for. A beginning is already made, inasmuch as a part of the ground is formed by the family cemetery of the Van Cortlandt family, where lie buried many generations, not only of Van Cortlandts, but of Beekmans, Livingstons, Clintons, Van Wycks and others belonging to the great families of New York which have in times past intermarried with the Van Cortlandts. What will be the regulations under which the memorials of other people will be admitted to this august company we are not informed; but, as the history of the occupants of the Van Cortlandt Manor and their near relatives is practically that of the most patriotic and intelligent people who had to do with the formation of our Government, it is likely that nothing connected with the early days of the Republic would be rejected.

WE wonder if it has ever occurred to any one else, in wondering about the old graveyards in our Eastern States, that, in a certain way, no people, except possibly the French, are so aristocratic in feeling as the Americans. The French and Americans are very much alike in their conviction of the essential equality of all men, and in the unembarrassed frankness and good feeling among all classes which comes from that conviction, but with both that modified form, perhaps, of ancestor-worship which consists in the feeling that a person, whose ancestors have for many generations been honored in

the community, ought to conduct himself in a manner which would be pleasing to those ancestors, is strong, and is undoubtedly becoming stronger in this country, as the differentiation becomes more marked between the families whose names appear on the tomb-stones in the Colonial cemeteries, and those whose grandfathers were citizens of some foreign country. To a certain extent, this feeling is a good one, and is worthy of cultivation by such means as, for instance, the gathering of historical gravestones in the Van Cortlandt cemetery, and it is not likely, that, in this country, it will ever be accompanied by special privileges in such a way as to make it formidable.

THE recent exhibition of the Arts and Crafts Society, in London, has called out a good deal of criticism from people who do not appreciate furniture made up of what one of them calls "a mixture of T-squares and drawing-boards," and who are unable to discover the advantages, for persons clothed in modern dress, of rush-bottomed seats, and chair-backs constructed of "laths." If it were only English people who were concerned in the question of the beauty or utility of these objects, we could leave them to admire them or not, as they saw fit; but one of the critics informs the readers of the *Builder* that art of this sort "apparently came, like a good many other questionable advantages, from America, and it is time it returned to the land of its birth"; and patriotism requires us to repudiate the idea that, because anything is ugly or ridiculous, it must have been designed in America. It is true that a mantel, illustrated by the *Builder*, the essential portions of which consist of two stoutish detached columns, square in plan, but with an elaborate entasis, and a base consisting only of a huge *congé* and fillet, each carrying a group of four precarious-looking spindles, on which rests a heavy shelf, recalls the ready-made monstrosities which were sold in American furniture-stores twenty years ago; but architects in America, if they ever designed such things, do so no longer. Another treasure of the exhibition, consisting of a circular board, held up by three other boards, plain, except for notches at the lower end, and tied together by another plain board, of triangular shape, secured to the vertical boards by tenons, two-thirds of which must be cross-grained, recalls the days when Eastlake's "*Hints on Household Taste*" filled the souls of furniture designers with such ardor for the true, if not the beautiful, that the manufacturers used to keep on hand stacks of imitation tenon-ends, complete with pins, which they glued in appropriate places over the surface of the "art furniture" of the period. That "art furniture," with us, has long been split up into kindling-wood, for which it was admirably adapted, and it is curious to see it reappear as a product of the most recent development of the "Arts and Crafts" of England. Of course, we do not mean to say that there were not, judging from the *Builder's* illustrations, many beautiful and interesting objects in the exhibition, but it must be confessed that the modern English tendency to exhibit, side by side with such things, all sorts of preposterous creations, clamoring for admiration because they are so queer, or so anarchistic, or so fleshly, or so shocking in one way or another, does not appear, so far as can be judged from this small bit of evidence, to have suffered any diminution.

THE electric-power from Niagara Falls has been successfully turned over the transmission lines to Buffalo, and is now at work propelling the Buffalo street-cars, and doing other work in the city, and the towns between it and the Falls. The system used does not seem to differ very materially from that employed, although on a much smaller scale, in several places in Europe. The current is an alternating one, and is brought over the wires from the Falls under a pressure of nearly eleven thousand volts. Arriving at the city limits, it is carried into a transformer-house, and reduced to three hundred and seventy volts; and the current for the street-cars is raised from this, by another transformer, to five hundred and fifty volts, which is the standard pressure for street-car service in Buffalo. The power is sold to customers in the ordinary way. The Buffalo Street Railway Company buys one thousand horse-power, which it uses as an addition to the four thousand horse-power produced by its own plant. There will be, however, within five years, fifty thousand horse-power available from the Buffalo wires, and the owners of the line are experimenting to determine the loss in transmission, and other conditions, upon which to base a tariff of prices for Buffalo consumers.

GERMAN CASTLES.¹—IX.

THE PALACE EXTERIOR.

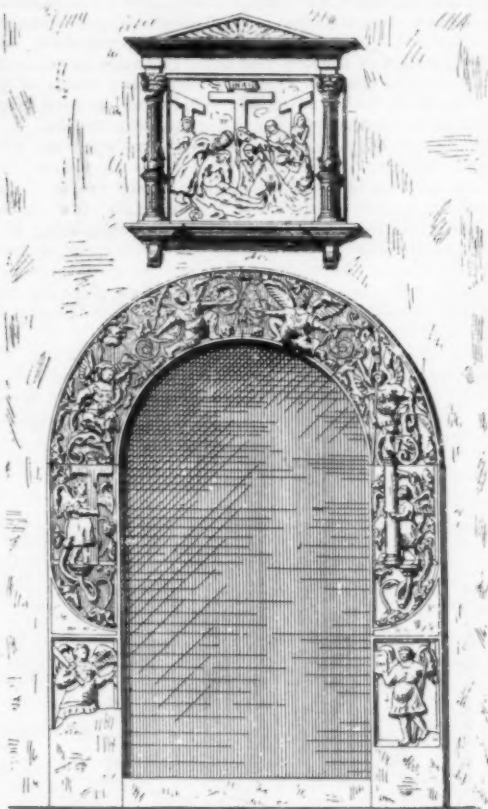


Fig. 66. Doorway to Chapel of Castle Hartenfels.

IN the Protestant sections of the country, comparatively few castles have a palace chapel, but where such chapels do exist, or once existed, some feature in the architecture of the façade betrays it. If there be no turret or choir-like projection, as in Castle Hartenfels, there is a portal inscribed with sacred symbols, or a portion of the wall is buttressed after the fashion of Gothic ecclesiastical buildings. The last is the case, for instance, in Castle Schlieffenberg, the seat of the Counts of Schlieffen, in Mecklenburg. In Castle Hartenfels, at Torgau, besides the bay-window of the chapel choir, that marks the place of the sanctuary to the view, there is an arched doorway, enclosed within a broad, flat, band-moulding, sculptured with angels and vegetable ornaments (See Fig. 66). The door is of historical interest as being that of the first Protestant chapel dedicated by Martin Luther. Hartenfels Castle itself has undergone a multitude of vicissitudes: it was a *castrum* in the thirteenth century, the seat of the Ascanian Electors in the fourteenth century, of the Margraves of Saxe-Thüringen in the fifteenth and of the Electors of Saxony in the sixteenth and seventeenth centuries. Here the dethroned king of Denmark and Sweden, Christian II, was hospitably housed in 1523. Here the first Protestant Alliance, which developed into the Schmalkaldic Union, was signed between Elector John of Saxony and Landgrave Philip of Hesse. Here the Torgau Articles, so-called, the fundamental draught of the Augsburg Confession, were drawn up and presented to Elector Johann Friedrich. The religious wars that broke out in consequence of the division of opinion which these Torgau Articles and other pronouncements of their like promulgated, proved disastrous and almost ruinous to the cradle of those writings, for Hartenfels Castle was repeatedly taken, occupied and evacuated during the Thirty Years' War, each time with some diminution in the splendor of its architecture and interior furnishings. But in 1694, when Augustus the Strong, the voluptuous and shameless first Saxon King of Poland, came into the inheritance of Hartenfels, it had been restored and beautified "as in its pristine glory." Augustus, however, the renegade of his family, who turned Catholic in order to become Polish King, disliked the Protestant reminiscences of Hartenfels, and exposed himself to them but seldom. In 1711, Princess Charlotte Christina Sophie, of Braunschweig, was to be married to the son of Peter the Great of Russia, and as the patroness of the princess, the Electress Eberhardina, declined to attend the wedding at her husband's court in Dresden, which was full of his mistresses, the ceremony of the marriage was arranged to take place in Torgau. And the chroniclers tell us further, that at this festive occasion it was that the great Tzar with all his men could not exhaust seven bottles of wine, "for the admirable and sly

reason that Elector Augustus caused his men continually to renew the bottles through the well-hole in the floor of the tower under the table where their majesties did sit." The tower goes still by the name of the Bottle Tower, and the historic well-hole descends straight through two wine-cellar beneath. rest of the wine which could not exhaust trans-Dresden?

His court came no Hartenfels was left Silesian campaign of it was garrisoned by as the number of the and of sickness in-course of the Seven fels was transformed pital. In 1770, the gustus III, relinquished and permanently to

floors, like a flue, to the Did Augustus have the Peter and his knights ported to his schloss in

more to Torgau. Castle unused. In the second Fredrick the Great, Prussian troops. And victims of the sword creased during the Years' War, Hartenfels by degrees into a hos-Saxon Elector, Au-the palace altogether the public use, by



Fig. 67. Detail of Castle Hartenfels, Torgau, showing long Balconies.

having it fitted up for a poor-house, jail and mad asylum. A mad-house it remained until the wars of Napoleon Bonaparte, when it was occupied by Saxon troops, only to be besieged promptly by the French and taken. Marshal Ney housed his wounded in the castle; Napoleon sent his thither, too—several thousand they were in number, the victims of the battles of Dresden and Dennewitz, and as the typhus fever broke out among them, the palace by the time the animosities came to an end was in such a condition that no contractor could be hired to clean it. The Government was obliged to command chain-gangs of criminals to perform the work. These gangs scraped off the walls and floors of the castle, nothing being left un-

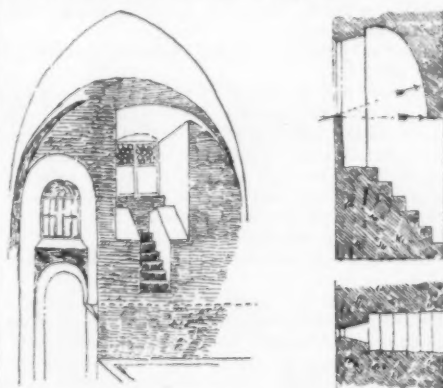


Fig. 68. Stufen-Scharte or Step-window.

engineers and other officers; a large number were used as cells for state-prisoners, and a great portion was used, also, as barracks for soldiers. Hartenfels became Prussian property in 1815, as a result of the Napoleonic wars and it has remained so.

¹ Continued from No. 1977, page 52.

Its history is worth the quoting in passing, because so similar to that of many of the great castles in the country belonging to princes whose chief seats were distant and in larger towns. If wars broke out and the enemy invaded the country, the lesser palace was naturally neglected to the advantage of the prime residence of a prince. Then, in Germany, another fact is to be remembered when castles are met with, some of which are restored and kept as show places, while others, of much greater artistic importance, are left in desolation and fast-advancing ruin. That fact is the change of ownership; as, for instance, at Hartenfels. It was a primitive seat of the Wettins and is the booty of the Hohenzollerns. The Wettins may not restore it, proud as they feel at having it recognized by art historians as being one of the finest Renaissance palaces in the whole country; and the Hohenzollerns will not! They expend two thousand or so to preserve a relic of the first chapel dedicated by Martin Luther, and for the preservation of other single bits of sculpture. But why should they make a show-place of Hartenfels, as they have done with the (inferior) seats of their family? Hartenfels is Saxon by origin, not Prussian!

The historic situation in respect to works of art is not analogous in Germany to that in other countries. *The royal seats are not national.* For this reason restoration does not go on according to a large liberal insight as to what is of the first importance: it goes on unsystematically, according to a family feeling of what may conduce to its distinction. If it were otherwise, if national funds were contributed to the restoration of what is intrinsically precious, not

the public. The gilded iron balcony above the portal of the Royal Castle in Berlin was used as a "stump" by Frederick William IV, from which to harangue the revolutionary crowds that threatened to destroy the monarchical throne, in 1848. And similar services, of bringing the inmates of palaces face to face with the populace, have been performed by most of the lowly-situated balconies on princely seats. The long balconies that run along the court-yard fronts of palaces, as in Figure 67, served as an outside corridor, as has been mentioned, and distinguish genuine old palaces from modern copies.

A fifth feature of palace façades is in some cases the windows: not in all, however. In Romanesque burgs they are commonly arched and the two lights of which they consist are separated by a small column. But these burgs are naturally few in number. Gothic castle palaces have insignificant windows, being as a rule mere rectangular holes in the façade—in a few cases, arched holes without mouldings. Occasionally they are grouped in pairs with a stone post between them, and are adorned with a plain section of an arch built in the masonry above. Of this style are the ancient windows of Castle Neuenstein, Figure 58.

Most old castles have windows of various styles, dating from the different renovations which they have undergone, and the small, Gothic ones are to be found left only in obscure parts of the palace, those of the *salons* and chambers having always been enlarged, at some period or another, in order to let in more light and sunshine. Thus, while the majority of the windows in the Albrechtsburg and Hartenfels castles are windows of the transition period, half Gothic,

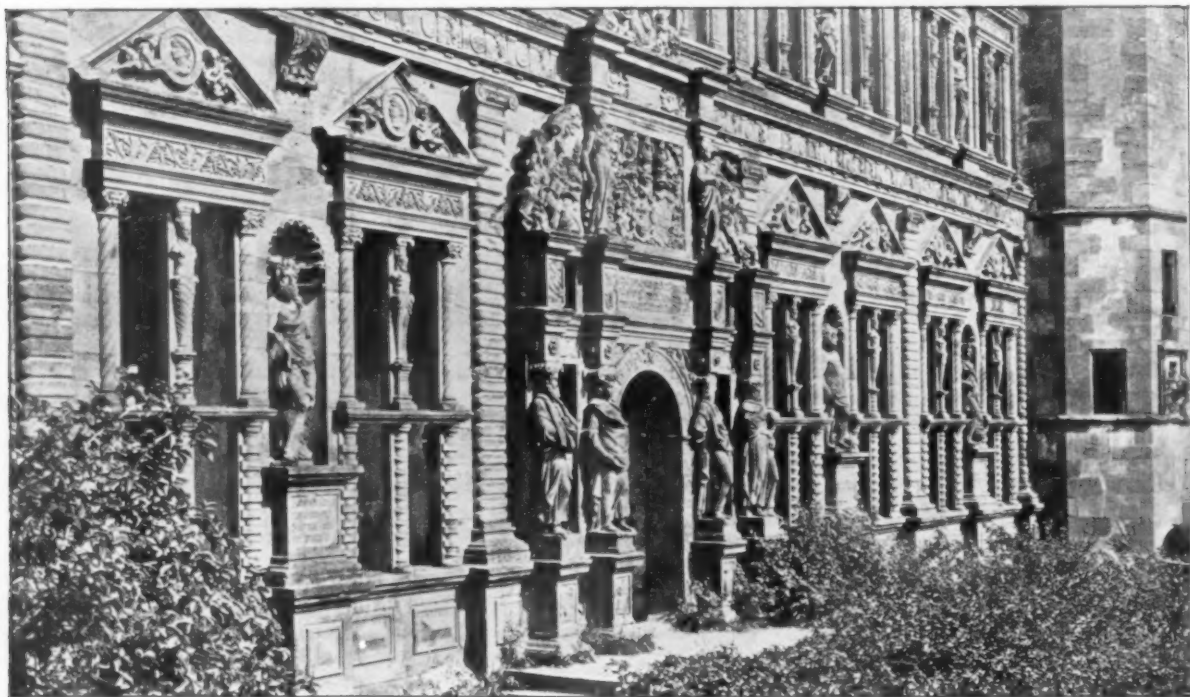


Fig. 69. Otto Heinrich Building, Heidelberg Castle.

hereditarily so, then Heidelberg Castle, then Würzburg, then Castle Hartenfels would be made to appear in the splendor that once clothed them, inside and out.

But to go back to our subject, the exterior members that adorn the façades of German palaces.

As a rule, balconies are not rare, but they are inconspicuous. The exceptions to the rule are two: the first being in the case of the earliest, and the second, of the latest (rococo) period of building. In the first, they are covered, and are less balconies than galleries proper. In the second, or in the case of low, one-story palaces, they are wanting altogether. There was no need for them, no possibility of their finding a foothold on the building. The office of the balcony was to facilitate communication from one point to another on the outside of a wall; so, naturally, the early balconies are attached to the *burgfrieds* or keeps.

In palaces of the fourteenth and fifteenth centuries they are extended along the court-yard front, and are supported by the projecting beam ends of floors or by stone or wooden corbels. A common form in castles of the early Renaissance is that of the Italian loggia; a motif adopted from Italy; that is, galleries one above the other supported by columns (see Fig. 36, the court-yard façade of the Dresden Castle). Nearly always they were perched very high on old castles, and according to my reckoning they were five centuries in descending to the first story. Like so many other architectural bits, their history is an epitome of the history of society; their descent, a symbol of the descent of princes from their lofty, divine position far above the masses to a closer proximity to the street and

half-Renaissance in style (See Fig. 67), I found several in the corner to the right of the staircase-tower in Albrechtsburg, of the ancient "step-window" form, a form for which I have a profound interest because of a notion I entertain that it is the origin of a singular German custom of building the seat of the *hausfrau* on a platform at a window—a custom I do not know how else to account for. Certainly it was not to elevate her symbolically that the steps are constructed. Such an elevation of woman was not in accordance with German practice. And the dais was for the lord of the house, and at the end of the *saal*, while these *hausfrau* windows are in the sides of rooms. No; originally the step-window was an outcome of early military construction, as we know from the examples of them which are found abundantly in ruins of the twelfth and thirteenth centuries, as Figure 68, which is a drawing of a loop-hole step-window from the keep of Castle Liebenzell. And by the force of tradition they held their own, down through centuries, during which long course of time the *hausfrau* and her maidens learned their usefulness in lifting them very near the light when sewing and stitching. Windows, we must remember, were built high above the floor down to the last century. And hence, while the step-window lost its usefulness for defence comparatively early, it long retained it as a good spot to work in. And when the stone steps ceased to be constructed between the window-jambs, wooden ones took their place outside the jambs.

For the rest, the peculiar arch form of the windows in Hartenfels is worthy of notice. It is the invention of Arnold of Westphalia, the builder of Albrechtsburg, who died in 1481, and was copied by

the architects of the elder (Gothic) portion of the Royal Castle in Berlin.

Where windows appear in elaborate framing, as a decorative part of German façades, then the palace is either late Renaissance in



Fig. 71. Gateway: Castle Hartenfels, Torgau.

date or modern. The most famous castle windows in Germany, from an architectural point-of-view, are those on the court façade of Otto Heinrich's palace in Heidelberg castle. (See Fig. 69.)

Doorways are more frequently elaborated than windows. Sometimes you find nothing else in a palace façade worth looking at. Stress was laid on having handsome portals down through every period of castle-building in Germany to our own days, except in the

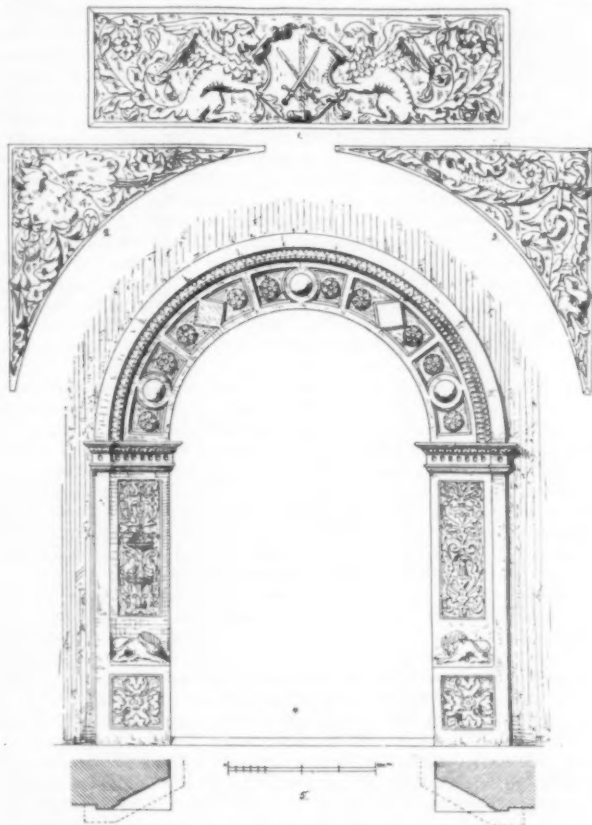


Fig. 72. Doorway: Castle Hartenfels, Torgau.

cases where princes built *à la rococo*, and even in such cases portals were not so much objects of neglect as of emulation.

Extremely few portals display bright coloring, and those few are modern restorations or outright imitations of Gothic doors. As a

rule, doorways are made to depend upon their sculptures for beauty, these sculptures being shallow, scratched work or very flat reliefs in doorways of the early period of the Renaissance; or high relief, in vegetable patterns in doorways of the middle period of the Renaissance, and of arabesques and so-called scroll and metal patterns in those of late Renaissance. Doorways of the past two hundred years are recognized by their motley construction and decoration as well as by their great height. All through the Renaissance, German architects designed low doorways. The frame of the famous portal of Otto Heinrich's palace in Heidelberg Castle is lofty, the top piece resting on the moulding that divides the first story from the ground-floor, but the doorway itself is much lower than the windows. (See Fig. 69.) And this lowness is the rule in genuine old palace-portals. As a rule, too, palace doorways are not deep. The exterior jambs are a great deal narrower than the walls in which they are set; see the portal of Heidelberg Castle, illustrated in Figure 69, and the portal of Hartenfels Castle, in Figure 70. Figure 71 is a cleverly-designed sally door in the last-mentioned castle, now used for the passage of horses to their bathing place in the Elbe River; while Figure 72 is a second example of the palace doorways in the castle. A comparison between the four specimens of portals in this one castle—the chapel doorway, Figure 66, the palace doorways

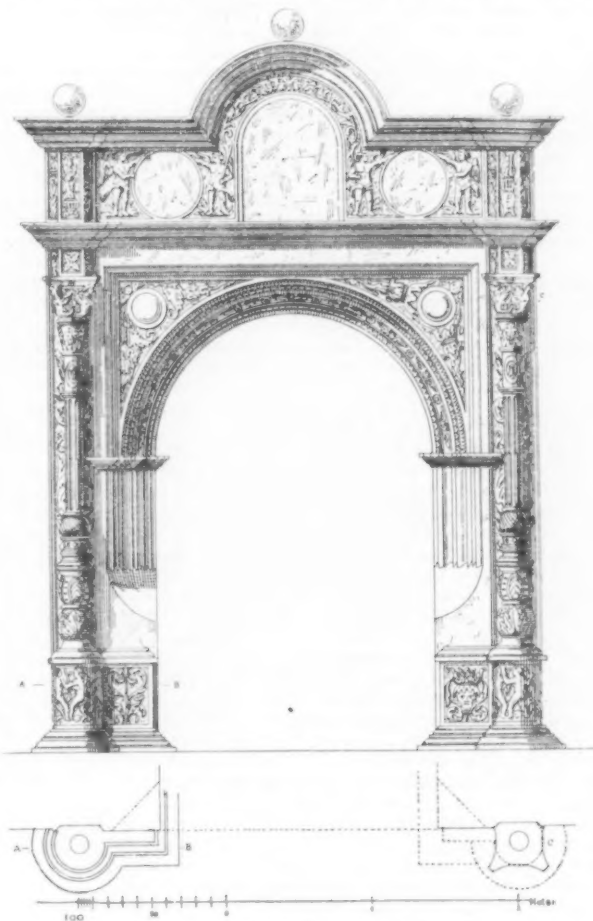


Fig. 70. Portal: Castle Hartenfels, Torgau.

illustrated in Figures 70 and 72, and the sally porte, Figure 71, will exhibit another and the last fact about old German castle doors, the fact, namely, that they vary in date and style. It is only in modern palaces that portals are few in number, and are lofty and deep.

L. VON KROCKOW.

CHICAGO

NEW BUILDINGS, STATUES AND OTHER IMPROVEMENTS IN THE SEVERAL CITY PARKS.—THE ART INSTITUTE AND ITS WORK.—THE POST-OFFICE PROBLEM.

EVEN amid the unusual quiet in building-matters that prevailed before the election, several large buildings were going forward, which gave an occasional busy appearance to certain districts. On the site of the old Grand Pacific Hotel, the Illinois Trust and

Savings Bank is putting up its curious two-story building, fashioned somewhat after the Bank of England, and which has before been spoken of in these letters. The Trade Building is now nearing completion, as well as that known as the Stewart. Numerous large apartment-houses are also on the boards or in process of construction and the naturally numerous smaller buildings make a goodly number, though as compared with that of former years, or with the number of architects' offices in the city, the total seems distressingly small.

In the City Parks, however, a greater number of improvements of an architectural or semi-architectural nature have been going on. Some are of recent date, while some have been in existence for some time. An interesting feature in Douglas Park, in the southwestern part of the city, is the new gymnasium and natatorium, which has only recently been dedicated. It is the first free resort of its kind ever built in the West, and, if one could judge by the enthusiasm which was evinced by the youngsters one cold afternoon this month, as they hung and swung on the trapezes and generally shook the kinks out of their little bodies, it will prove a most useful and beneficial thing to the people in that vicinity. The building is over three hundred by one hundred feet and the general plan of it is four corner pavilions connected on the east and west sides by long colonnaded verandas, the one on the front or eastern side being broken by two small central pavilions. The interior court thus formed is divided into two parts and contains swimming-pools, one for the men and one for the women. The men's pool is considerably larger than the women's, the former being 120' x 60', while the latter is only 60' x 60'. Both are open above, and vary in depth from 3 to 8 feet. Seventy-five dressing-rooms surround the pool for women and 120 are placed around the other one for men and boys. Directly west of the natatorium courts the gymnasium grounds are being laid out, the Park Board having purchased a full equipment for all sorts of athletic games. At the west of the natatorium and overlooking these grounds is a broad piazza, from which the games can be viewed. The material of the structure is light reddish brick, with gray stone trimmings and red tile roof. The long eastern veranda, which is of wood with not entirely satisfactory wooden columns, is painted a cold gray to match the stone used in the building, and with the present rough surrounding of the place does not present a pleasing color-scheme. However, when it is set off by green grass, rather than, as it is at present, encircled by rough plowed earth, it will doubtless appear better. The corner pavilions are the only architectural features of the building and, being two stories, give the effect of greater height to the whole composition.

The western parks in our city seem to be, in the matter of providing chances for athletic amusement for the people, in advance of those in other parts of the city. Garfield Park, the pleasure-ground midway between Humboldt and Douglas Parks, has just finished a very successful bicycle track. In view of the fact that there seems to be in the average man or boy a superfluous amount of energy that has to be worked off in bicycle speeding, it has been considered wise to set aside a place for just this sort of thing, and to make the place so attractive that there will be not only no objection to its being confined to this special part of the park but the preference will be given to it. In this way more freedom will be gained in the driveways for people who do not care or are not able to rush things so. The track is located in a sixty-acre tract of land, in which there has this year been extensive improvements aside from those for the wheeling interests. The track is 18 inches from the pole and one-half mile in length. Blue clay was used for the foundation and banking of the track; next comes a certain grade of cinders, which when crushed down by rollers are ready to receive the concrete, consisting of crushed granite and Portland cement. A subway affords admission to the course and is in itself quite an architectural feature, built of buff Bedford stone, with some ornamental details and carving on it. A race-course for horses will surround the cycling track, and a field prepared for base-ball and foot-ball will occupy the central portion.

Not connected with the amusement features of the park system, a new building has been erected in Humboldt Park, that is unusually successful in character. This is what is known as the Receptory, designed by Frohman & Jepsen. The building is 163 feet long by 563 feet wide and incloses an open court. Sheds surround the court on the interior for the storing of wagons and vehicles used around the parks; toilet-rooms, the superintendent's office, storage-rooms and a carpenter's shop will occupy chiefly the space in the building. Few buildings in this part of the country can compare with it in general picturesque quality of outline and the success with which the color-scheme is carried out. The building, which is entirely old German in feeling, is most excellently designed, and in detail as well as general effect is extremely successful. The foundation is of rough boulders, as well as the trimmings of some of the arches, and the balustrades to uncovered porches and steps. The material above is red brick, while the second story, when such story occurs, is of open-timber construction, the amber-stained wood contrasting well with the pinkish brick, which is here used, and the light-red tile roof. One curious feature in the color-scheme is the introducing of blue lining on the woodwork, but unusual as it may sound, the effect is very good, giving only a mellowing effect at a distance, and not being too striking near to. The inner court is reached through an arched driveway, which is closed by some iron gates of most excellent design and workmanship.

In Humboldt Park a German spirit seems to prevail, perhaps out of regard to the man whose name it bears and whose statue stands

on one of the principal drives. The "Humboldt" is by Gorling, both base and statue being considerably above the average in point of excellence. Humboldt stands in front of a tree-trunk with a globe by his side, and a plant in his hand. The modelling of the lower part of the figure is not all that could be desired, but the upper part and head are excellent. The design of the pedestal is good, though a little weakened by the upper member, which does not seem to harmonize with the whole.

Not far from this another statue has been raised to another German, Fritz Reuter, the Platt Deutsch poet. The sculptor was Franz Engelsmann. This is nothing very recent, but its many excellent points attract the attention of the passer-by; but the pedestal, although evidently designed by an architect, is unworthy the work placed upon it. The proportions of the pedestal are bad, but on a close examination one's entire attention is absorbed by the charming little bas-reliefs which have been introduced into it. Two of the reliefs are exceptionally good, one where an old man, a wig-maker, perhaps, is showing two children a wig, and the second, some convivial souls sitting in front of the village tavern, both subjects being presumably scenes from some of the poet's works. A less successful bas-relief is on the eastern side, while a bronze tablet to Reuter, bearing an inscription in Platt Deutsch, apparently to the effect that if a man has done his best he has done all he can, fills the fourth space. The bronze figure of the poet which surmounts the whole lacks originality of pose, but is strongly modelled about the head and shoulders and good in drawing. Especially successful is the head, of unmistakable German characteristics. A stump of a tree serves the poet for a possible prop in his long watch, a feature which is introduced as an accessory into several of the statues in the parks, especially in those from the hands of German sculptors. A tree-stump does not seem from an artistic standpoint to be the most desirable object for a composition, as it smacks too much of the iron dog and stag style of statuary.

Lincoln Park has lately been the recipient of two most excellent statues, "Hans Christian Andersen," presented by the Hans Christian Andersen Society, composed of Danes all over the Union, and "Benjamin Franklin," given by Mr. Joseph Medill to the printers of the city.

The statue of Andersen, by Johannes Gelert, is very satisfactory. The gentle story-teller also sits on a stump, pen in hand, while the arm that holds it rests on a book. The "ugly duckling," now grown to be a swan, nestles by his side. The pose of the whole figure is good and free, and the kind, homely face is full of character and strength. Mr. Gelert can well feel that he has placed in the park a figure that will be a real delight to many, and a living creation to still others to whom Hans Christian Andersen has been a real friend from the days when they learned through him "What the moon saw," till the "Improvisatore" took them to the city of the seven hills.

Lacking, perhaps, in picturesque setting and sentiment, the "Benjamin Franklin" might not be judged to fall far short from an artistic standpoint. Straightforward of mien, with head slightly bent forward, our Colonial philosopher looks down with the same kindly gaze of brotherly love with which he looked at the old Quakers in the streets of Philadelphia over a hundred years ago, or on the gay Parisians in the capital of France. The sculptor, Mr. R. H. Park, has especially caught the strong spirit of gentleness which was so striking a characteristic of the old printer.

A very picturesque feature in this most beautiful of all the parks is the new boat-house, now nearing completion. It is most favorably situated at the northern head of the most northern lake, which from this point has a pretty stretch southward. To the east rises a low hill covered with stunted pines, while at the west the house is built directly into the side of another little rise. The materials are boulders for the foundation, red bricks of a rather rough variety laid in white mortar for the side walls, and red Conosera tile for the roof. The effect is that of a broad, low building, the basement with its arched openings on the water side giving an especially picturesque effect. The roof with its red tile is broad-eaved and gabled, and a good feature of the building, if one's symmetrical eye is not harrowed by the crooked lines which the tiles pursue across the broad expanse. These waves and inundations in the tile would seem to indicate a certain indulgence on the part of the superintendent of the building, not altogether desirable. However, the building is eminently satisfactory, and decidedly puts to shame the old wooden structures formerly erected in the parks for similar purposes.

South Park, too, boasts a new boat-house, which is said to rival that of Lincoln Park in beauty and convenience.

Lincoln Park is also to have a new animal-house, the present quarters having become too cramped for the creatures, who have multiplied in a manner quite surprising for animals living in captivity. The plans have already been drawn by Mr. J. Lyman Silsbee, though lack of money will prevent the completion of the entire building at once. The house, which is to be built against a small hill, as a protection for the animals against the north and northeast wind, will have for its shape the three sides of an octagon. The approximate size will be about 400 feet by 50 feet, though the building will not consist of one large building, but practically will be composed of several low pavilions, connected by walls or colonnades. It is planned that the material shall be either boulders or rock-faced stone with a roof of red tile. A central room, of generous proportions and facing the south, is destined to be the home of the carnivorous animals. Next, on the east, will come an aquarium, with the

elephants for neighbors, next door. There will also be a "lodging-house" for such circus animals as their owners are glad to lend to the park for the winter. Double cages are planned for the animals, which will much lighten the care of the keepers, as the changing from the fall to the spring cages is always dangerous and troublesome work. The two cages will be placed back to back, and in summer the animals will occupy the ones facing outward, while in winter they will occupy the inside cages. The aquarium, which will be fitted up on a plan similar to those at the World's Fair, will be something new at the Park, and if one can judge from the popularity of the one at the Exposition, will prove a great attraction. One excellent feature of the proposed building will be that the passages will be so arranged that the crowd can enter the building, pass entirely through and find an exit at the end. The dreadful ventilation of the former building will be improved upon by means of automatic fans.

Apocryphal of the improvements in Lincoln Park, one is led to inquire what has become of the monumental entrance, the competitive drawings for which were on exhibition and were mentioned in these letters.

A statue, which is to be given to the Lake-front Park, will, if it fulfil its promises, be an excellent piece of work and prove a relief to one's feelings on the score of the "Columbus," of unenviable reputation. This statue will be a monument to General John A. Logan and will be placed midway between Michigan Avenue and the Illinois Central tracks, at a point directly opposite Hubbard Court. As the site is good and the sculptor Augustus St. Gaudens, it goes almost without saying that the result will be something fine. The original site was one set apart in Jackson Park, but it was found that when Mr. Olmsted's plans in regard to that pleasure-ground should be carried-out, this site would be unfavorable and, consequently, the place was changed to the Lake-front. In a recent conference between the commissioners, Mrs. Logan and Mr. St. Gaudens, it was decided that the base of the monument, a granite structure 20 feet in height, should rest on a mound 30 to 40 feet high with a diameter 200 feet across. Mr. St. Gaudens has completed his model, which is that of an equestrian figure of heroic size. He expects soon to turn it over to the founders and it is assured the statue will be ready for dedication next summer. It is interesting to notice that much good casting is beginning to be done here in the West, the "Hans Christian Andersen," mentioned above, being an example of Western skill.

Another interesting feature which the Lake-front has in prospect, will be the house of the Illinois Naval Reserve, to be located at the foot of the Randolph Street viaduct. Though an inexpensive building, it will not be without a certain picturesque element, if one can judge from the cuts of it already published. The plan is to drive a row of piles 40 feet east of the sea-wall and parallel to it. Between this outer row and the sea-wall a second set will be driven down, and on top of these piles, which will be the same height as the sea-wall, the foundations of the structure will be laid. The house will be of one story with a covered gallery and tower on the roof. The boats will enter the structure through ten arched openings on the Lake side of the building, will be hoisted above the reach of the waves after entering the place and the openings will be closed by a lattice-work. But while talking of prospective glory of the Lake-front it should be stated that all plans pale before the possible scheme for the beautifying of the place itself. D. H. Burnham has recently brought forth an "idea," compared with which the former conceptions are but as motes on the eye to spots on the sun. The idea seems to be to take in the greater part of the outer harbor, as recently designed and finished by the Government.

Mr. Burnham says: "The building-lots and the streets that lie against the Illinois Central Railway on the west will each have extensive views of the lagoon and of Lake Michigan itself.

"The Illinois Central Railway banks will be planted at intervals with fruit trees, flowering shrubs and bright foliage plants. This plantation will slope gently into the lagoon from the level of the rails. The waters of the lagoon will be maintained at a given level, so that the finest and most delicate effects of aquatic growth can be maintained. Not only are the broad sweeps of the lagoon and of the Lake itself to be left open from the railway and shore dwellings, but also the water pageants and illuminations, summer and winter, will be visible, both those that occur by day and those that occur by night; all noiseless, but enchanting to see.

"From the above, the first object of Mr. Ellsworth in proposing the shore drive will be appreciated, namely: The realization of fairyland to those now living on the border of the Lake, and the passing to and fro by the suburban trains.

"Houses may be placed at long intervals apart on the green, between the lagoon and the shore drive, and their principal fronts will be towards the lagoon, of course. There will be no barns as such. There will be no walls or hedges running beside the railway or the lagoon. The prospect will be open in all directions and will be made as beautiful as human fancy can make it."

On the strength of such a description, which accompanied a cut of the proposed park and drive, one feels that an announcement is not without force which is made by the Art Institute, in its partial prospectus for 1896-7, that Daniel H. Burnham will, on December 15th, lecture on "The Lake Shore," such lecture to be illustrated by plans and drawings.

This programme for part of the lecture-work for the coming year is most interesting, and not least noticeable is a University-Extension

course of lectures on subjects relative to art, to be given every Monday evening, at which time the galleries will be open, a thing not heretofore done in the evening.

The seventeenth annual report of the Institute has just been published and, as has been the case for several years, shows a growth and advance in the affairs of the institution. The report shows evidence of a year of hard times, for the gifts to the museum and school have been most modest as compared with those of other years.

It is a curious fact that about the middle of last month, before the designs for the new post-office here had been formally accepted by the Government, plans and elevation of the structure were published in nearly all of the daily papers. This was done, so said Mr. Cobb, to invite friendly and beneficial criticism; but if that was the object, the publication was a total failure, as it did not call forth any criticism whatever, except in the case of one paper, which interviewed several of the prominent architects on the subject. The drawings were entirely too preliminary for serious criticism, and this fact alone, if other reasons had not existed, would have deterred architects from giving opinions in anything but a spirit of half railery.

The building is designed on Classic lines, so far as is possible for such a commercial structure, while a large ribbed dome, very similar in character to that of the Administration Building at the World's Fair, will crown the whole structure. The material is to be a light dressed granite and the dome will be gilded. The scheme is to cover the entire square on which the old Post-office formerly stood, to a height of two stories. These are to be surmounted in the central portion by a six-storied structure built in the form of a Greek cross, while above this is to rise the dome before alluded to. Entrances will be on all four sides of the building, all similar in character, except that on the Clark Street side there are to be two wagon-entrances at each side of the regular entrance.

The tearing-down of the old Post-office progresses very slowly, and if it is true as reported, that the work is contracted to be finished by the fifteenth of next month, a good deal more speed will have to be shown than heretofore in the work.



SKETCH-CLUB OF NEW YORK.

THE regular monthly meeting of the Sketch-Club of New York was held Saturday evening, November 7, 1896.

The President, Mr. J. Oliver Cummings, occupied the chair.

The attendance at this meeting was much smaller than usual, owing to a misunderstanding which delayed the mailing of notices.

The guest of the evening was Mr. Bruce Price, who after the dinner favored the Club with an address on the necessity of a thorough knowledge of the graceful lines and perfect proportion of the human form, and the application of color to exterior work. Mr. Price's suggestions were the result of a great deal of study and though his address was short, it was very instructive and well-appreciated.

Mr. Sconce, Vice-President, following Mr. Price, made a few timely remarks reminding the members that the advice which they had just received could best be carried out by attending one or more of the Life Classes which were being conducted so successfully under the leadership of Mr. Nolan, and the Water-color Classes under Mr. Robert Adams.

Those entering the Pen-and-ink Classes will be supplied with outline sketches especially reproduced for them, which they will render under the direction of Mr. J. J. McGinnis.

The announcement was made that the Class in Architectural Research would meet in the Club-rooms, Saturday evening, November 14th, when Mr. Partridge, who is directing the class, will be present.

Meeting adjourned 11.15 P. M.

HARRY P. KNOWLES, Recording Secretary.



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

FOUR COMPETITIVE DESIGNS FOR THE CASE MEMORIAL LIBRARY, AUBURN, N. Y. SUBMITTED BY MESSRS. E. A. KENT, BUFFALO, N. Y.; O. OSTERBURG, NEW YORK, N. Y.; J. L. FAXON, BOSTON, MASS., AND H. A. WALKER, NEW YORK, N. Y.

[Issued with the International and Imperial Editions only.]

BUILDING FOR THE YOUNG MEN'S CHRISTIAN ASSOCIATION, MADRAS, INDIA. MESSRS. MERRILL & CUTLER, ARCHITECTS, LOWELL, MASS.

SOME of the conditions peculiar to Madras and Southern India call for a few notes of explanation. The city is very near the level of the sea, and during the monsoons the streets are often overflowed to the depth of two or three feet near the water-front.

There are no sewers, the drainage being all on the surface in the street gutters. The building is to be constructed of brick, with stone dressings. The ground-floors are paved with concrete and tiles laid directly on the concrete. The other floors and roof are laid with two thicknesses of brick tiles, laid diagonally on wood-joists (which are exposed underneath) and finished on top with cement, tiles or mosaic. All partitions are of masonry, wood connections between the ground-floor and woodwork of floors above are avoided, on account of the ravages of the white ant. Indirect light through porches and verandas, high-studded rooms with the windows extending to near the ceiling, are necessary, owing to the excessive heat which exists during the entire year.

Baths for public use are either sprinkling or shower, owing to the different castes of the people, and the large number who are diseased. Water-closets are not used, for want of drainage, buckets being used in their place and the soil is daily removed by native servants, external or separate stairs being generally provided for their use.

ZION REFORMED CHURCH, YORK, PA. MR. B. F. WILLIS, ARCHITECT, YORK, PA.

ACCEPTED DESIGN FOR THE DALLAS FLATS, DALLAS, TEX. MR. J. RIKLY GORDON, ARCHITECT, SAN ANTONIO, TEX.

HOUSE OF J. A. HANLEY, ESQ., CLAYTON, MO. MR. F. C. BONSACK, ARCHITECT, ST. LOUIS, MO.

TWO HOUSES FOR THE NEWTON LAND CO., NEWTONVILLE, MASS. MR. S. J. BROWN, ARCHITECT, BOSTON, MASS.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NOS. XXXV AND XXXVI: THE ROMAN BATHS, NIMES, FRANCE.

WROUGHT-METAL GATE.

[Additional illustrations in the International Edition.]

DETAILS FROM THE NEW YORK CLEARING HOUSE, NEW YORK, N. Y. MR. R. W. GIBSON, ARCHITECT, NEW YORK, N. Y.: TWO PLATES.

[Gelatin Print.]

MAIN ENTRANCE TO THE RATHAUS, WITTENBERG, SAXONY.

[Gelatin Print.]

THE architect of this building, which was erected in 1573 and was restored in 1868, is now unknown.

CASA DEL VALLONE, BORDIGHERA, ITALY. MR. WILLIAM SCOTT, 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.]

PAYMENT FOR REJECTED PRELIMINARY WORK.

HOUSTON, TEXAS, November 7, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Kindly express an opinion on the following, as to the usual and customary charges pertaining to commissions:

An architect was engaged to furnish plans and specifications for a residence to cost \$10,000, the owner giving his views as to the amount of room that was required, general arrangement and style of finish, etc. The plans and specifications were finished to suit the owner, bids taken and it was found that the bids ran about \$15,000. The specifications were then changed, cheaper material substituted and bids again taken, which brought house down to \$12,000. This was yet too high to suit the owner and an entirely different set of plans and specifications was made, the house was built according to these and the architect paid 5 per cent for his services on the cost of the house as erected. Now the architect and the owner had a verbal understanding that if the house was not built, the architect was to re-

ceive 2½ per cent for his trouble in making the plans and specifications, and if built to receive 5 per cent, as usual and customary.

The architect claims that he is entitled to an additional 2½ per cent for the first set of plans and specifications made, but is only charging the owner 1 per cent. This the owner does not object to pay, but he wishes to know what is usual and customary in such cases.

Very truly yours, O. LOREHN.

[It is quite possible that there were circumstances which, under the "verbal understanding," would entitle our correspondent to expect and exact some compensation for the first set of drawings, but hardly as much as 2½ per cent under any probable conditions. An architect is expected to know enough about his business to be able to do one of two things when a client places work in his hands: either to explain to his client that the building under the stated requirements cannot be built for the sum named—in which case the architect, if required to make the attempt, can protect himself by effecting a specific contract for payment for work which he knows will be useless; or else to be able to so design his building as to so nearly meet the conditions of requirement and cost that the expense of modifying it could not possibly become a matter for an extra charge. In such cases as this, we usually advise the computing of a fair *per diem* charge for the discarded service. — Eds. AMERICAN ARCHITECT.]

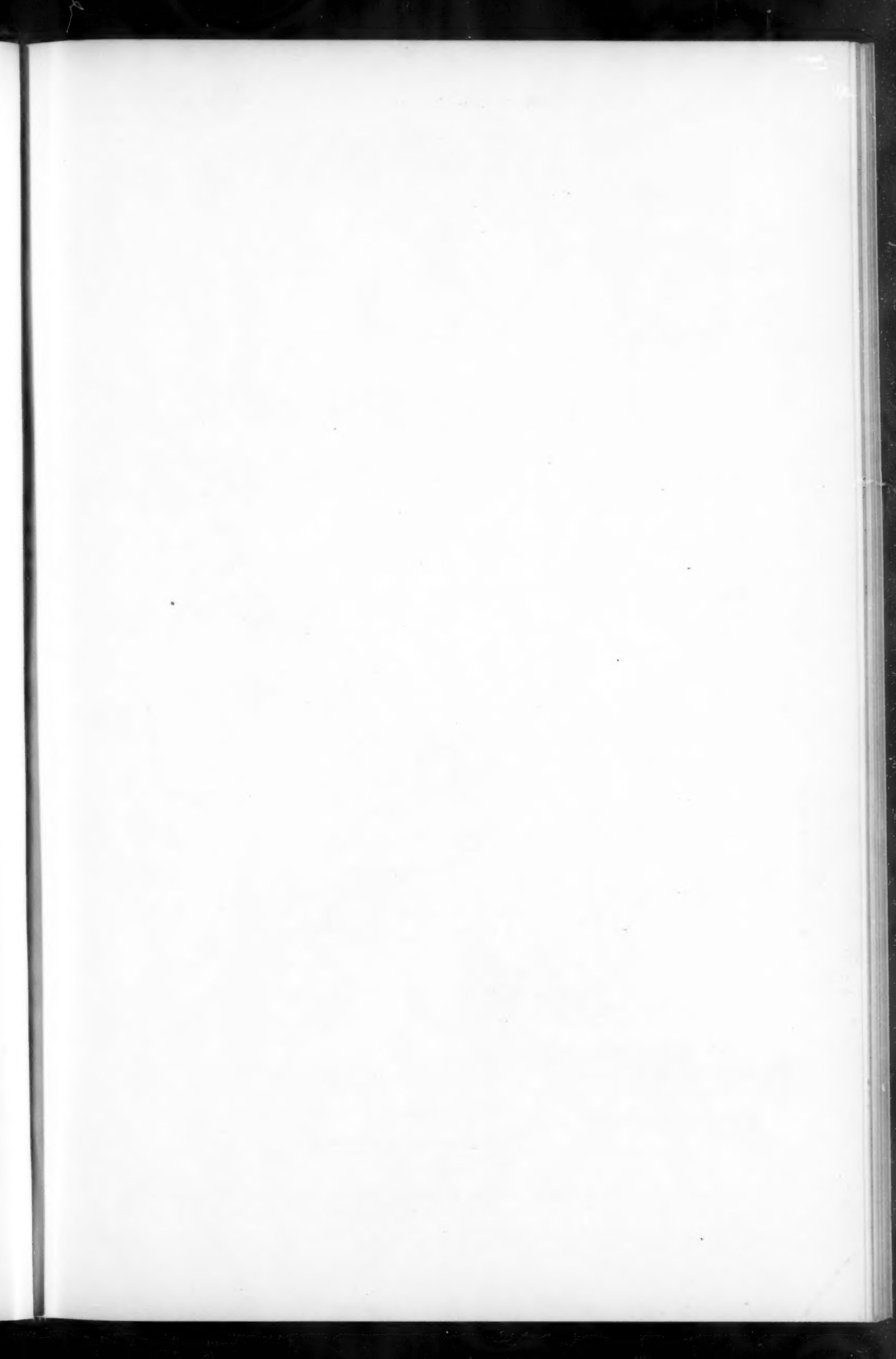


REPAIRING THE PARTHENON.—The works necessary for the immediate repair of the Parthenon, in order to secure it against such contingencies as might arise, are not neglected. M. Magne and Mr. Penrose, in coöperation with Professor Josef Dorn, the Oberbaudirector in Karlsruhe, have made arrangements for commencing operations. The weakest part of the temple is the architrave, which was shattered by the recent movement of the site, and on that part attention is concentrated. A scaffolding of American pine, which will extend the whole length of the peristyle of the opisthodomus, has been constructed, the work occupying a couple of months. A travelling crane was also obtained from Düsseldorf, which will run on two longitudinal pine barks, measuring 12 inches by 12 inches. Marble blocks from the Pentelic quarries are on the spot, and six clever masons are employed in preparing the stone. With a substantial scaffold to work on, all the difficulty of dealing with the injured masonry will be minimized, the men will be near their work and have a firm footing. They cannot by any accident in their operations increase the damage by pulling down fragments. There is careful superintendence, and we may be confident that not one cubic inch of new stone will be introduced which can be avoided. — *The Architect*.

STREET PAVING AND CLEANING IN BIRMINGHAM.—Most of the two hundred and fifty-seven miles of streets are paved with macadam varying from 6 to 18 inches in depth. It is well adapted for the less crowded residence districts, although somewhat costly to maintain. In the business quarter stone blocks are used, their average life being twenty-five years. This is done by the Public Works Committee, with laborers working by the day or week. Other streets in the same quarter are paved with wood blocks, insuring greater freedom from noise and more cleanliness. This is laid by contract, and is supposed to have an average life of fourteen years. Whatever material is used, the streets are kept in the best repair. Street-cleaning gangs meet in the business quarter at five o'clock each morning, sweep up and cart away the accumulated dirt, and water the streets before and after the operation, until those laid with wood look as if they had been carefully scrubbed. They are also kept clear of litter during the day. In residence districts they are swept once, twice or three times a week, as required. As a result, they are everywhere kept so clean as to cause surprise. It cannot, however, be said that the foot-paths are so well kept, the practice of every man sweeping before his own door not being common, except for the removal of snow. — *George F. Parker in the November Century*.

A CAST-IRON FOUNDATION.—A new way of constructing a solid foundation for a tall building has been tried with success in Berlin. It was necessary to find a solid base sufficiently strong to carry a building weighing more than ten thousand tons. The plot of ground upon which the building was to stand was adjoined on both sides by high buildings which rendered unsafe the digging to any depth for a foundation. The only way out of the difficulty was the sinking of a caisson in the centre of the plot, upon the cemented top of which a hollow form of cement was built. Into this form molten iron was poured, filling up the space, and upon this cast-iron foundation-plate the under-structure of the building now rests, while the side walls are supported by a cantilever structure. The full weight of the load upon the cast-iron foundation is estimated at more than twenty thousand tons. — *Boston Transcript*.

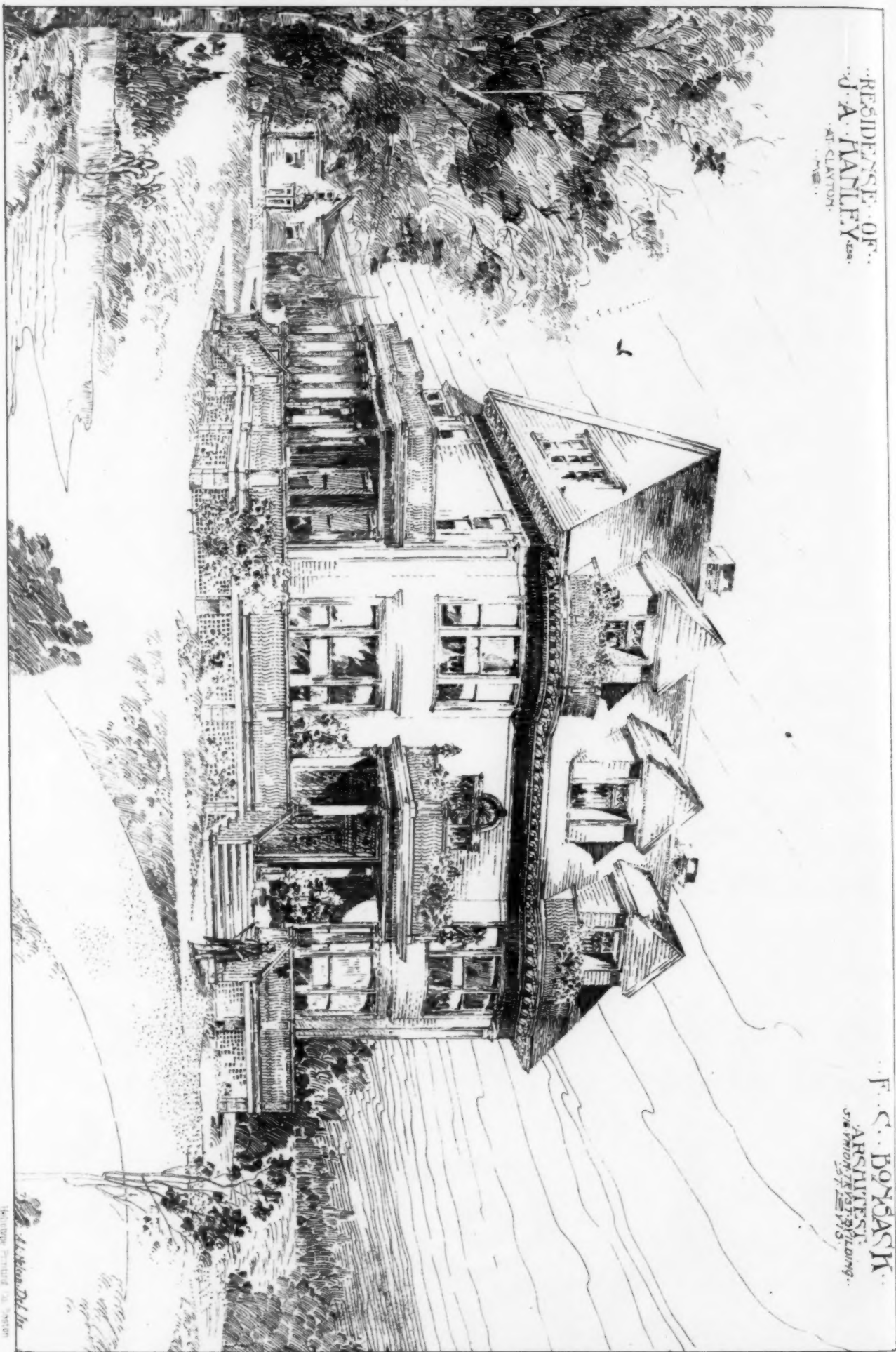
ANCIENT COPPER MINES.—The copper mines of Sinai, the most ancient mentioned in history, were the subject of a recent communication by M. Berthelot to the French Academy of Sciences. Authentic documents show that these mines were worked since the time of the Egyptian dynasty (about five thousand years B. C.) until the end of the Ramessides (about 1300 to 1200 B. C.). While their possession was the object of several wars, they have been abandoned for three thousand years on account of the poor quality of the ores. From these mines came the sceptre of Pepi I, a king of the sixth dynasty, which is now preserved in the British Museum, and which Berthelot's analysis showed to be of pure copper. The adits still exist, as do ruins of the furnaces, the crucibles, the huts of the miners and fragments of their tools. — *Boston Transcript*.





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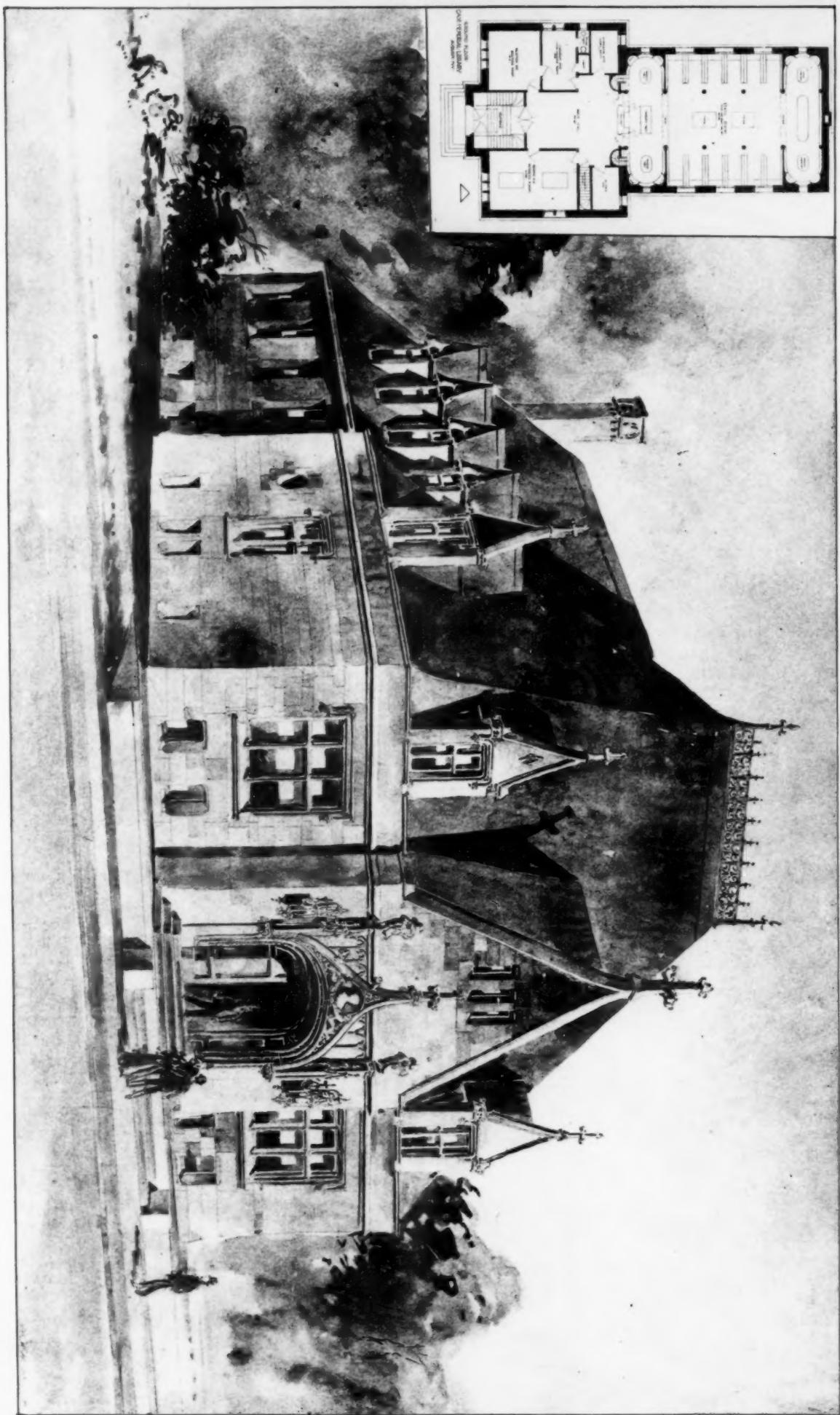
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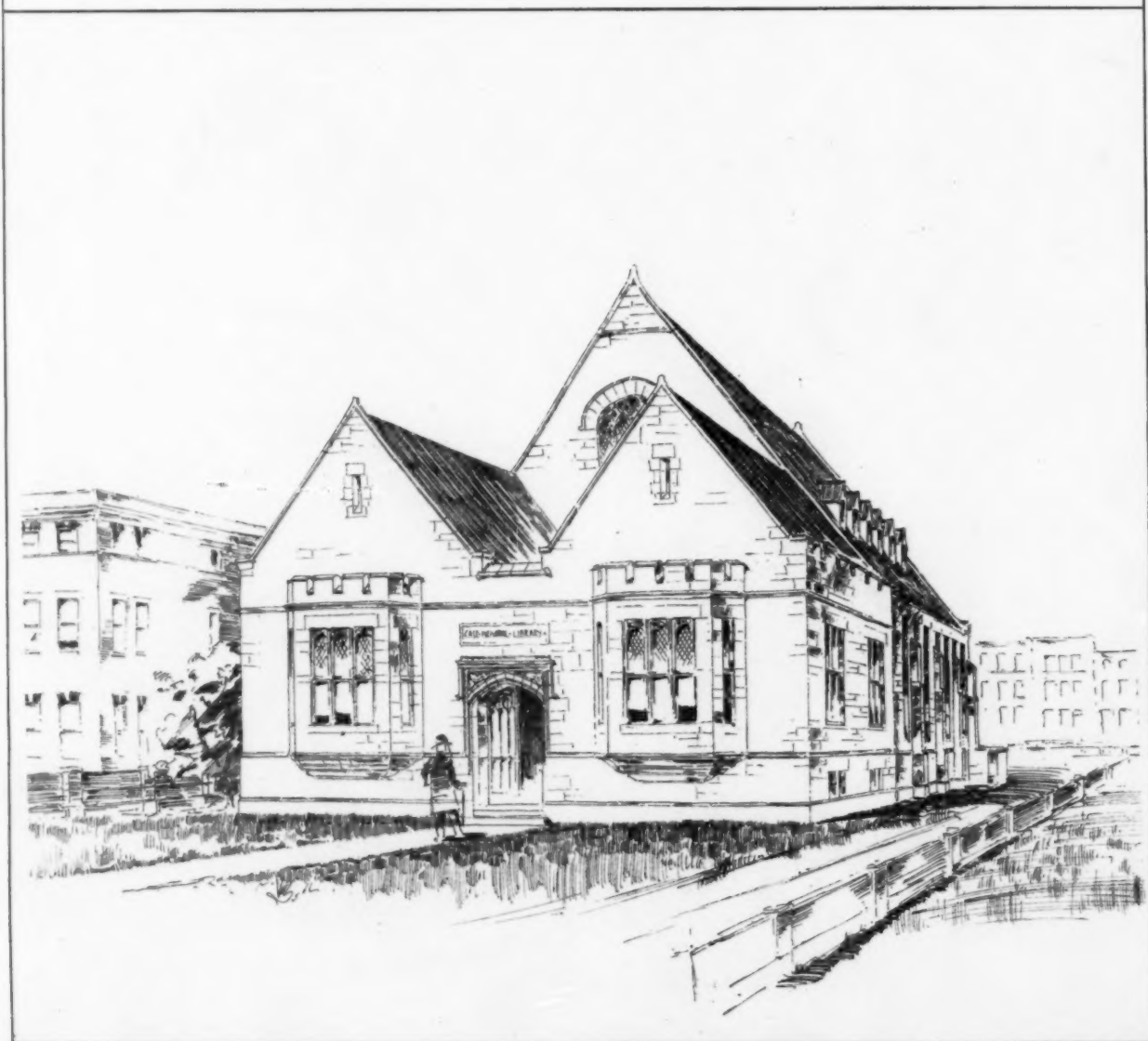
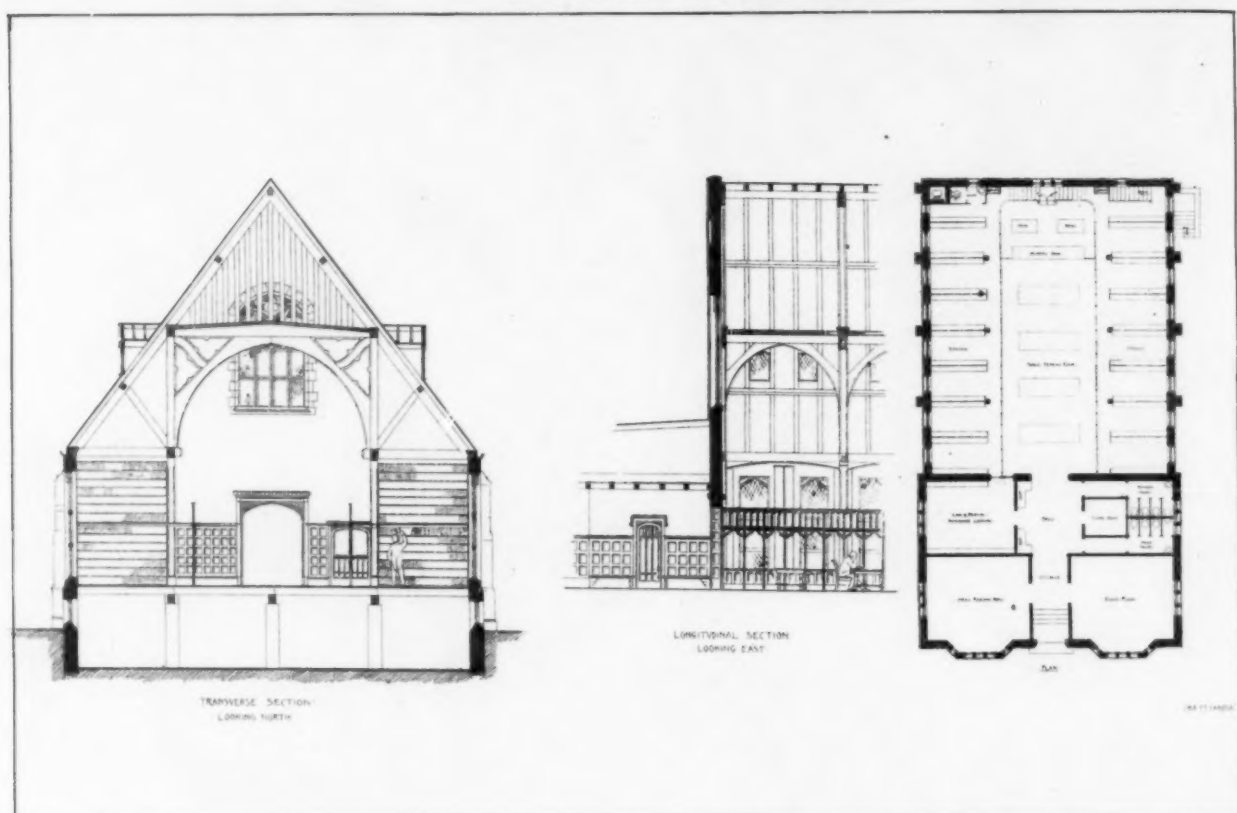




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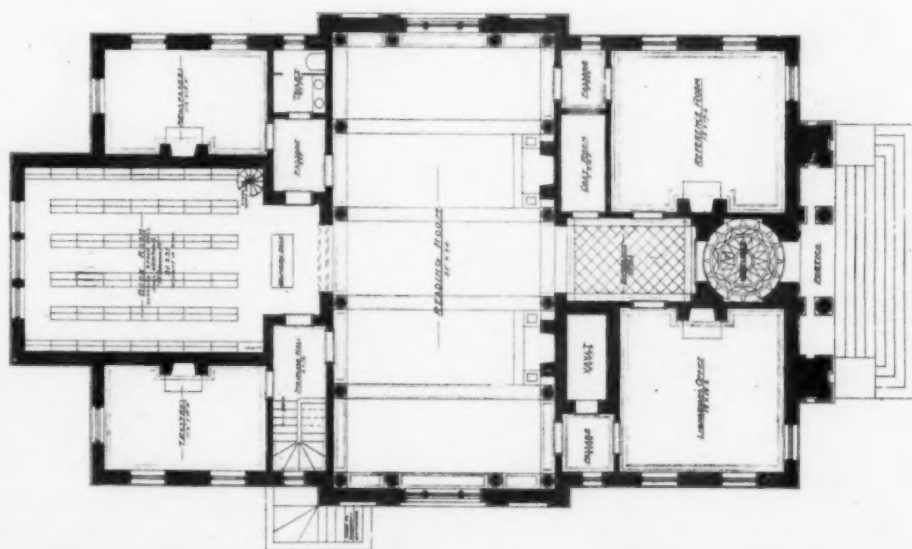
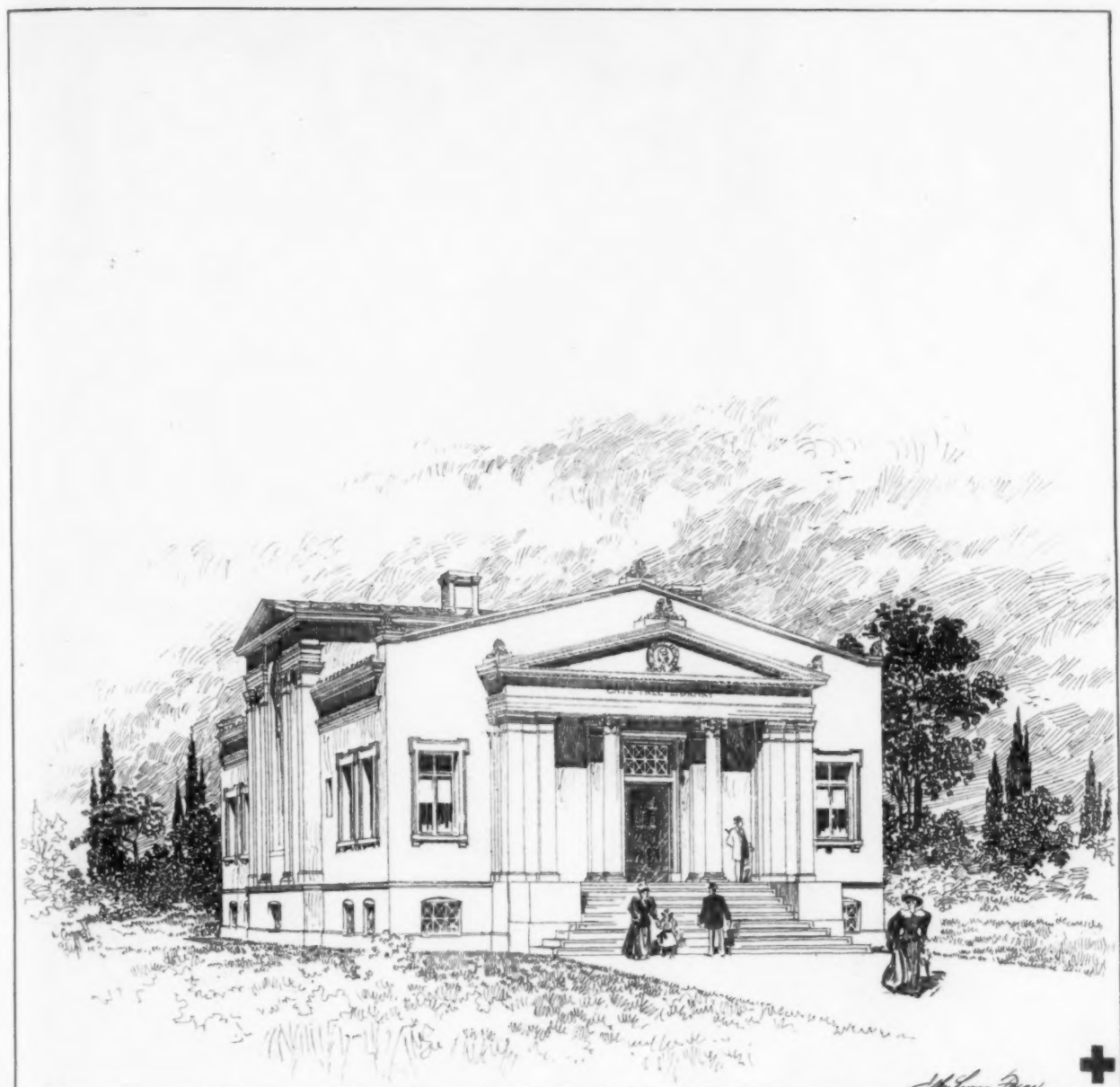
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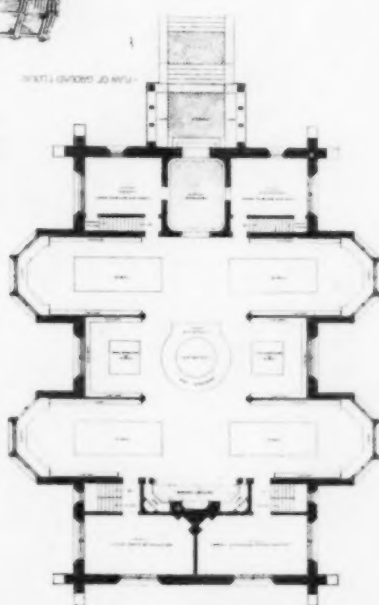
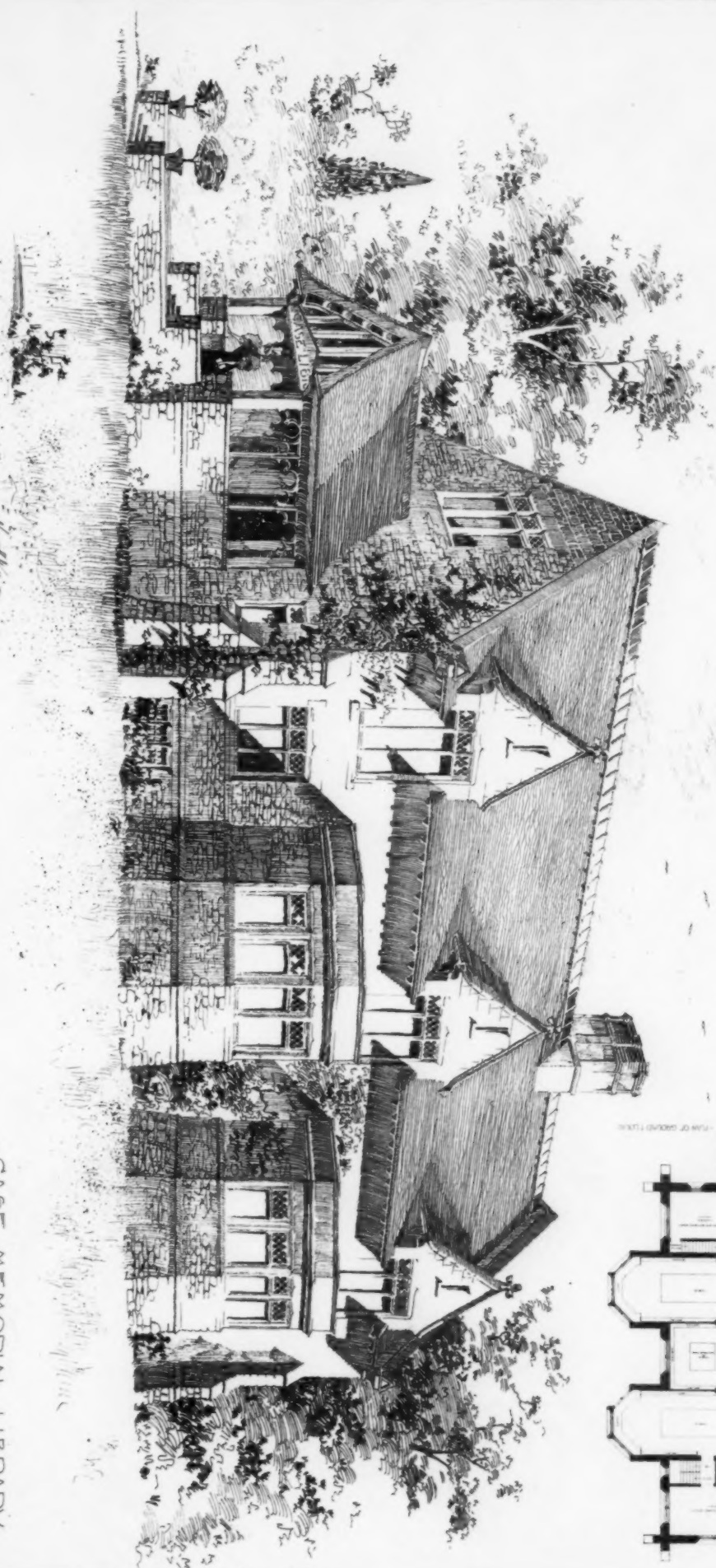
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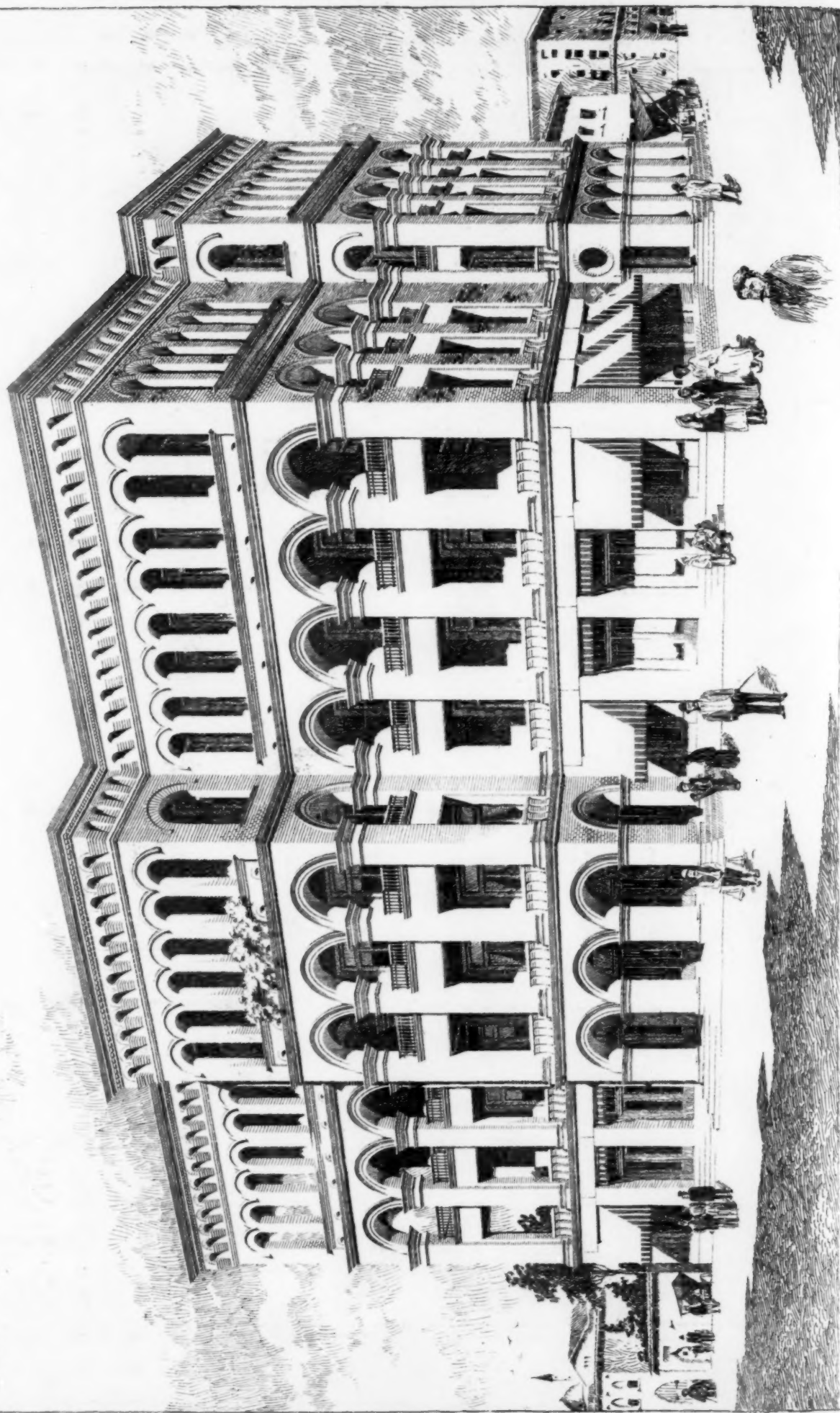


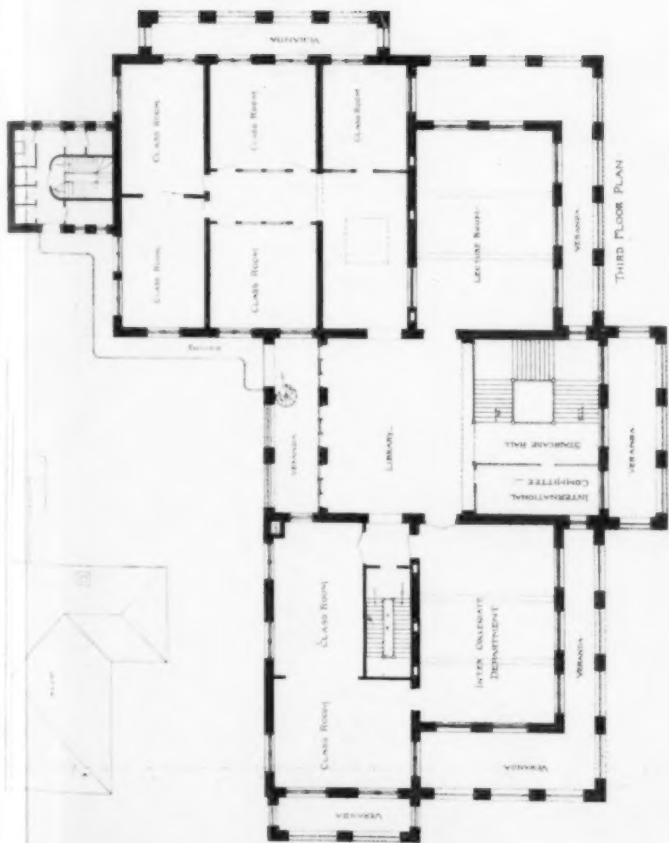
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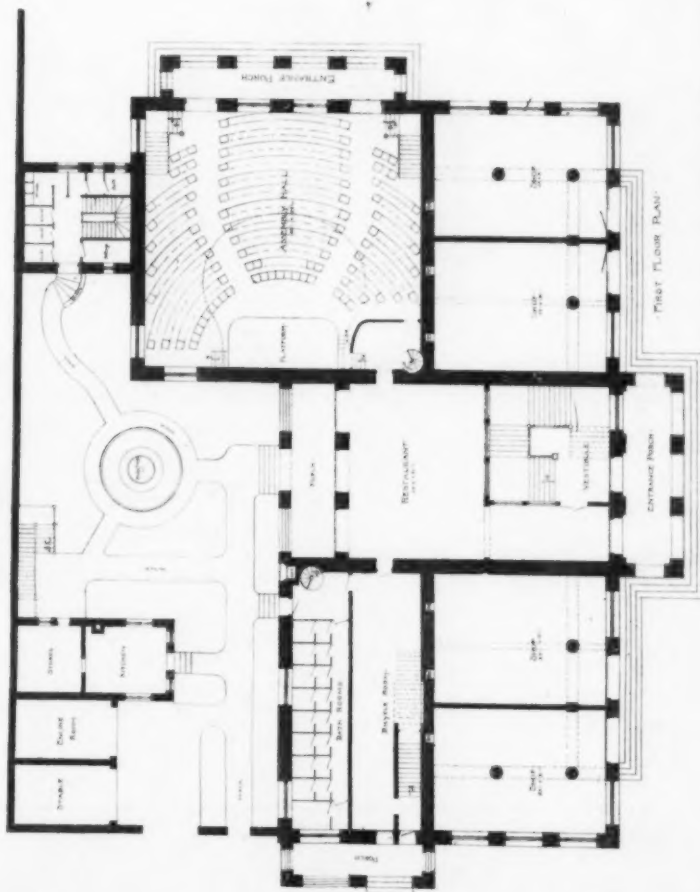




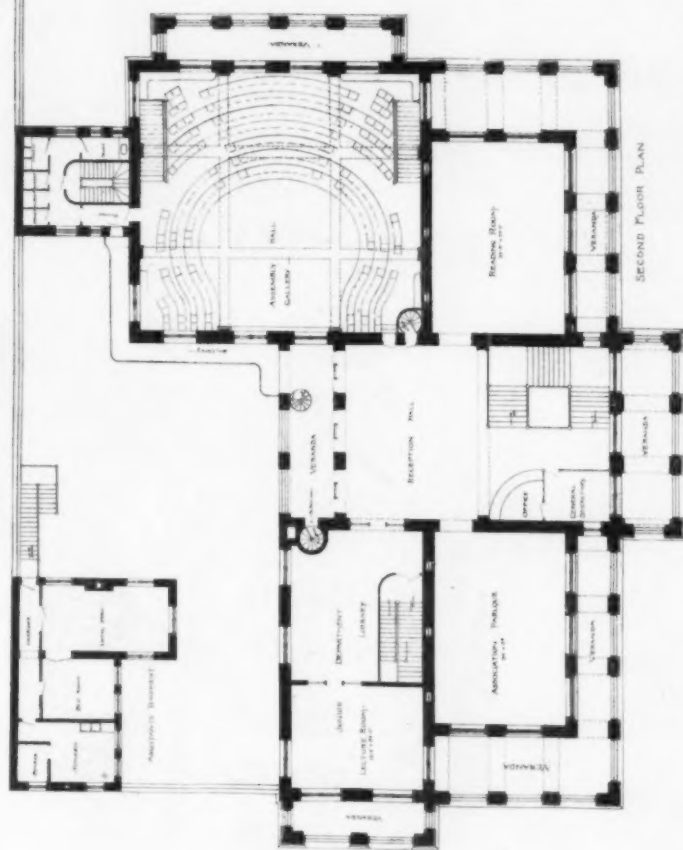
THIRD FLOOR PLAN



FOURTH FLOOR PLAN



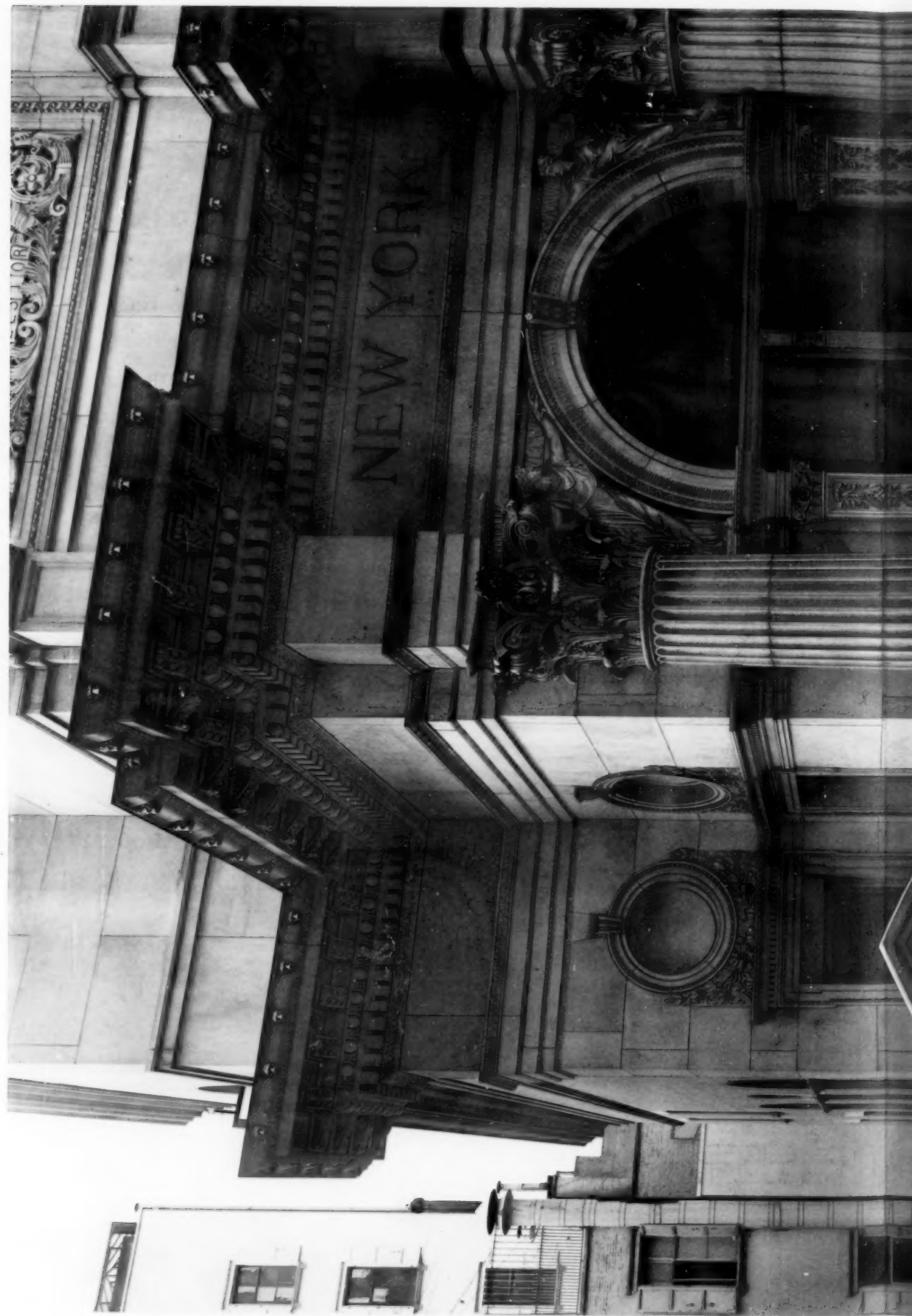
FIRST FLOOR PLAN



SECOND FLOOR PLAN

The American Architect and Building News, November 21, 1896. No. 1091.

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R. W. GIBSON, Architect.

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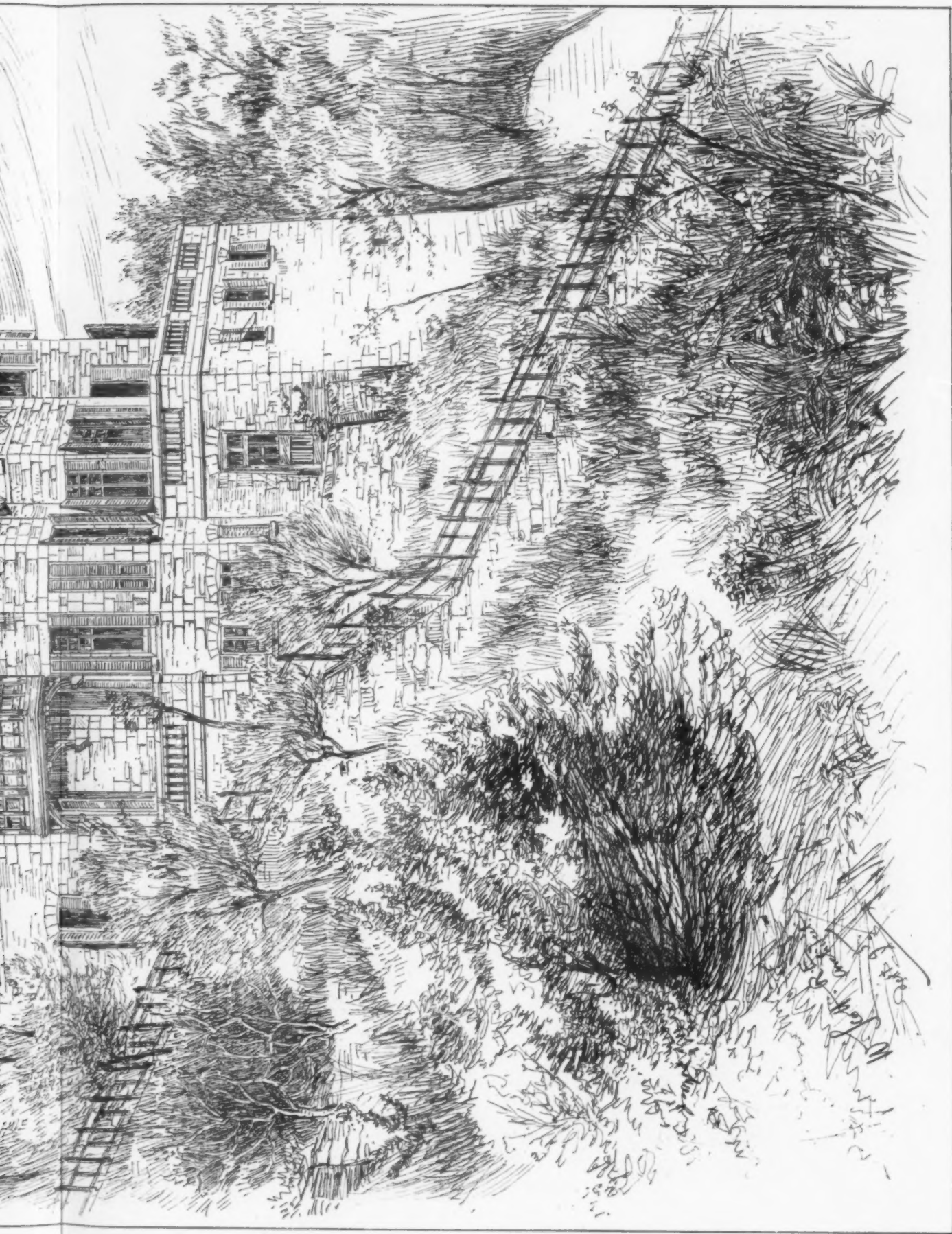


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