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CONTENTS.

SUMMARY:—

Death of General Francis A. Walker, Educator and Economist.	
—The Character of Buildings outside the Fire-limits.—Enforcing the Building-Laws as they stand.—The Passaic County Court-house Competition Scandal.—Injustice and Favoritism in Awarding Public Contracts.—The Danger of Signing Forms in Blank.—The Lazarus Scholarship.—Human Sacrifice as an Accompaniment of Naval and Terrestrial Architecture.—A New French Periodical.—Electricity applied to Fishing.	9
BACCHO ET MUSIS.	11
LETTER FROM CHICAGO.	11
LETTER FROM AUSTRALIA.	13
BOOKS AND PAPERS.	14
ILLUSTRATIONS:—	
The Schiller Theatre and Borden Block, Chicago, Ill.—Section of the Cathedral of SS. Peter and Paul, Philadelphia, Pa.—Interior of the Same Building.—Plan of the Same Building.—Church of the Gate of Heaven, South Boston, Mass.—Apsidal Treatment, Nos. 1 and 2: S. Maria in Trastevere, Rome, Italy.	
Mantels and Cornices in Houses at Newport, R. I.: Two Plates.—A Group of Windmills.	
Additional: Entrance to the Manhattan Life Building, Broadway, New York, N. Y.—A View up Broadway, New York, N. Y.—“Woodside,” Stanmore, Eng.: The Drawing-room.—Grove Hall Cottage, Harrow, Eng.: The Drawing-room.—The Organ: St. Giles's Cathedral, Edinburgh, Scotland.	14
COMMUNICATION:—	
An Improved Skeleton Construction.	15
NOTES AND CLIPPINGS.	16

unless the building ordinances of the future are radical enough to compel the removal of existing buildings which are not in conformity with them, the more solid structures which will gradually replace the wooden dwellings will be for centuries endangered by the proximity of the old fire-traps which still remain. Every insurance man knows that brick dwelling-houses in blocks are the safest of all city risks, while wooden structures, crowded together over a vast area, constitute a menace to everything about them; and however disagreeable it may be to poor people to think of building their houses of brick instead of wood, there can be no doubt that, including the saving of the strip of land between the houses, with insurance and depreciation, and, perhaps, the lower rate at which money can be borrowed on mortgage on brick buildings, the latter are, in the end, much the cheaper of the two for crowded localities. Of course, a quiet country district may come to be in a few years a crowded suburb, but it should be made discretionary with the Inspector of Buildings, or some other official, to extend the fire-limits from time to time, so as to cover streets or districts that were, in his opinion, becoming dangerously crowded, without the years of delay and wire-pulling which attend the definition of such boundaries by legislative action.

ANOTHER matter has, we are glad to say, been taken vigorously in hand by the municipal authorities, both of New York and Boston. This matter is the enforcement of the building-laws against people who try to evade or violate them. Among the latter are, unfortunately, some of the wealthier real-estate owners, but this only makes it the more important to prosecute violations the more rigidly. People do not always realize that, in building-matters especially, every undetected or unpunished violation of the law works as an oppression to honest and conscientious citizens. If one of the latter, for example, builds a tenement-house in strict accordance with the excellent statutes regulating the construction of such buildings in both cities, while his neighbor evades them in such a way as to build at a smaller cost, or to get more rooms in a given space, the former, who must compete with his unscrupulous neighbor for tenants, does so at a disadvantage, and the result is that he is compelled to suffer loss in rents or interest, as a penalty for having conscientiously obeyed the law. A few examples of this sort soon demoralize owners and builders, who thereafter vie with each other in devising means for evading the statutes which they have found to have been violated with impunity by others. Architects know well the force of the argument which their clients employ, in telling them of instances where owners have saved a large amount of money by deceiving or defying the inspectors, and it is sometimes a matter of no small difficulty to convince a thrifty investor that his best interest lies, in the end, in strict compliance with the law. A vigorous enforcement of the statutes, which should be retroactive in effect, so that a person who had successfully completed his building could not then claim immunity for the misdemeanors committed in erecting it, would be a relief to many architects, and an important benefit, not only to the public, for whose advantage the statutes were framed, but to the honest and conscientious people who have tried to comply with them as good citizens should.

THE competition for the Passaic (N. J.) County Court-House bids fair to become a *cause célèbre*, since the twelve architects who were juggled out of the awards placed within their reach by the report of the building-committee's expert adviser, Professor Ware, have joined hands and have instituted legal proceedings against the building committee. In case the decision of the lower court goes against the architects, it is clearly their duty to carry the case up on successive appeals to the court of last resort, and it is as clearly the duty of the architectural societies throughout the country to join with the plaintiffs in meeting the costs of the successive trials. It is really high time to determine whether or not there is any means of compelling the honest conduct of competitions by public bodies. In this case some fifty sets of drawings were procured, largely in consequence of an excellent programme and rules of competition, and the announced pre-engagement of an expert of acknowledged honesty and experience. Yet the building-committee absolutely set aside the recommendations of their adviser, and selected by the light of political expediency six designs, only one of which was mentioned by the expert — and that one not the one approved by the committee for execution.

EVERY one who is interested in the Massachusetts Institute of Technology will hear with grief of the sudden death of its President, General Francis A. Walker, who was stricken with apoplexy on Monday night, and died in a few hours. President Walker was only fifty-six years old, and in the very prime of his reputation and of his usefulness as a citizen, and as the head of the great institution of learning which he had done so much to build up, his place will be hard indeed to fill. To the Architectural Department of the Institute, whose graduates now take the highest rank in their profession all over the country, General Walker had been for sixteen years a faithful and judicious friend; and the art of architecture in the United States owes to him at least grateful remembrance for the appreciative consideration with which he studied the needs of the great architectural school under his care, and the executive ability with which he found ways of providing for them. Although General Walker always modestly disclaimed any knowledge of art, he was in many respects a good, because unprejudiced judge of artistic matters, and, in his duties as *ex-officio* member of the Boston Art Commission, he rendered no small service to the public.

NOW that the discussion about restricting the height of city buildings has been fairly launched in the daily papers, it seems to us that the professional journals, which have already said about all that there is to say on the subject, might take up another matter, which, to our mind, is far more threatening to life and property in cities than the construction of a few “sky-scrapers,” more or less. This matter is the crowding of wooden buildings in the suburban portion of our large cities, outside the so-called “fire-limits.” The theory has been in our towns that it ought to be permitted to build wooden houses outside a given boundary, because wooden houses were cheap, and it was a hardship to poor people not to allow them to build or live in cheap houses. How many innocent lives will be sacrificed, within the next twenty years, to this notion, it is impossible to say, but no architect can ride in the electric cars through the outskirts of New York, or Brooklyn, or Boston, without being convinced that the number will be an appalling one. He will travel through mile after mile of streets lined with cheap wooden structures, crowded as closely together as the law will allow, which, once well kindled, would be swept away by hundreds before a fire among them could be checked. In Boston, outside the fire-limits, it is lawful to build houses all of wood, three feet apart, and many acres of land in Dorchester and Roxbury and Brighton are substantially covered with such structures, crowded together as closely as the statute will permit. Before long, these districts will be taken into the fire-limits, but the mischief has been done, and,

Naturally the committee took care that more prizes fell to the share of New Jersey citizens than could possibly have fallen to them under the expert's award.

ARCHITECTS and engineers have to look on in silence at so much injustice and favoritism, to call it by no worse name, in matters relating to public contracts, that there is a satisfaction in seeing an occasional exposure in the newspapers of the practices from which honest contractors suffer so much. Just now, the public is interesting itself in the way in which paving contracts have been managed in New York. The reports of the Commissioner of Public Works show that asphalt pavement costs the tax-payers less than two-thirds as much now as it did two years ago. Putting it in another way, within the two years since the inauguration of Mayor Strong, the city has saved more than eight hundred thousand dollars by the diminished cost of asphalt paving alone. The work is quite as well done as before, the same contractors bid for the work, and the public wonders what became of the millions of dollars paid under the old régime which might have been saved by the present system. A story in the *Evening Post* suggests the explanation. A paving contractor came one day to see Mr. Brookfield, the first Commissioner of Public Works under Mayor Strong, and asked for a chance at the paving contracts. Being told that bidding was open to all the world, he went on to say that, formerly, a contractor who had not made certain arrangements was sure to be tormented, however well he might do his work, by delays in issuing his permits, pretended condemnation of the pavement by the inspectors, and the other petty annoyances which corrupt officials understand so well, until he acted upon a hint which was at the proper time communicated to him, and betook himself to the Commissioner's office. Here he was told that the only trouble with him was that he had employed the wrong sub-contractor, and that if he would arrange with a certain person, who was well known in the office to do good work without much supervision, everything would go smoothly. If he did as suggested, paying the favored sub-contractor what he demanded, the affair took a new aspect. Permits were ready for him when wanted, the inspectors spent their time more usefully somewhere else, payments were promptly made, and the contract was finished to the satisfaction of the Commissioner and the sub-contractor, if not of the principal contractor and the tax-payers.

HOW far the people in the Commissioner's office shared in the sub-contractor's profits, which must have been enormous, is uncertain. Very possibly they did not share at all in them, for officials frequently use their position to favor their personal friends, without corrupt intent, and without receiving any of the latter's gains; but the presumption is always that people who abuse a public trust to put money in their friends' pockets will not be over-scrupulous about diverting some of it into their own. As another instance of the carelessness, to say the least, of the former administration, the *Evening Post* relates that, quite recently, the present Commissioner of Public Works was struck with the similarity of handwriting between the applications from a certain gas-company to open the streets, and the certificates signed by the inspector, which attested, later, that the work had been satisfactorily done. Sending for the inspector, he discovered that he had never been near the works which he certified to have been correctly performed, and it appeared that the certificates were furnished in quantity, signed by the inspector in blank, to the officials of the gas-company, who filled them out to suit the occasion. Such abuses as these, as the members of the building professions know, are altogether too characteristic of the administration of many corporations besides that of New York. The remedy for them is, of course, publicity. If the people who suffer from official favoritism or corruption could safely pour their woes into the public ear, a way would be found to remedy them, but the present condition of the bribery and libel laws makes such publication dangerous. In New York, the statute attaches severe penalties to the offence of offering a bribe to a person in office, so that the latter is tolerably sure that corrupt transactions in which he takes part will not be betrayed; and unpleasant disclosures concerning private individuals are checked by the statutes relating to libel. Of course, it would be objectionable to have the daily papers filled with attacks on the character of people, but, while false assertions should be more severely punished than they are now, the truth of a disclosure tending to show the character of a person holding public office ought to justify its publication.

THE Lazarus Scholarship for the study of mural painting for this year has been awarded to Mr. George W. Breck, of New York. The scholarship carries with it an income of one thousand dollars a year for three years, the first two of which must be spent in Italy. The committee in charge of the scholarship has made the excellent suggestion that Mr. Breck and his successors should join, during their stay in Italy, the new American Academy at Rome, which is to hold, it is hoped, something such a relation to American art as the Villa Medici and its colony do to that of France, and should reside at the Villa Ludovisi, which the American Academy will occupy.

THE people who go to see ships launched, and gaze in admiration at the beautiful young lady who smashes a bottle of what is supposed to be champagne against the bows may, perhaps, be surprised to learn that, in the opinion of one of the editors of *Le Génie Civil*, who devotes an interesting article to the subject of dedicatory ceremonies of this sort, the so-called "christening" of a ship with wine is simply a modified form of the prehistoric custom of bathing war-vessels, at their launching, with the blood of a human sacrifice. Among the savages of Polynesia, some miserable captive is still slain to consecrate the completion of a war-canoe, and the Northern pirates, from whom we claim descent, were quite as ferocious in their manners as any South Sea cannibals. Curiously enough, although there is no historical evidence of the connection of a human sacrifice with the building of a bridge, unless the straw effigies thrown annually into the Tiber from one of the ancient bridges may indicate some such tradition, it has been a common belief among the peasants of Europe, even down to our own day, that human beings were buried under the foundations of important bridges. In 1843, when a new bridge was to be built in a town so civilized as Halle, in Germany, a report was current among the poorer people that the authorities wanted a child, to bury alive under the corner-stone; and, when a railroad bridge was built over the river Gœlseh, at about the same time, the peasants believed that a child had actually been immolated. In England, also, not very long ago, when a bridge was built at Stoneleigh, Lord Leigh, the owner, was accused of having had one of his servants walled up in a pier. In the Herzegovina, so lately as 1872, when a bridge was to be built, a ceremony of dedication took place after the footings were in place, a part of which consisted in the slaughtering by the lord of the district of a black sheep on each footing-stone. On this occasion, a gold coin was placed under each angle, and it seems quite likely that our common custom of enclosing coins and other objects in cavities in the corner-stones of buildings may be really a sacrificial rite, handed down from the remotest antiquity.

THE new French periodical, *Art et Décoration*, invited competitive designs for a cover, with a most distinguished jury, comprising MM. Puvis de Chavannes, Vaudremer, Frémiet, Cazin, Luc-Olivier Merson, Grasset and Lucien Magne. The award was made to M. Gossard, a pupil of the School of Decorative Art. A young lady, Mlle. Juliette Milesi, a pupil of the School of Industrial Art at Reims, received an honorable mention.

THE disciples of Isaak Walton will be delighted to hear of a new apparatus, which not only saves the trouble of baiting hooks and throwing lines, but furnishes by steam-power a perpetual supply of fish, with no labor on the part of any one except the fireman and engineer. This unsportsmanlike device consists of a sort of basket, in which are set two powerful centrifugal pumps, driven by electricity, and an electric-light of great brilliancy. To bring it into use, it is lowered over the side of a steamboat, by means of a derrick, until it reaches a depth suited to the sort of fish to be caught. The cables for conveying current to the lamp and the pumps run out at the same time, and a tube of network, which encloses the top of the basket, is connected with the walls of the steamer. As soon as the electricity is turned on, the lamp begins to shine, and the pumps to work; and, as fast as the fishes, attracted by the light, venture within the meshes of the basket, they are caught by the current from the pumps, and propelled rapidly upward, until they reach the tanks of the ship. It is obvious that, where fish are plenty, there is hardly any limit to the rapidity with which a vessel can be filled in this way, and, while the fishes will mourn more than ever the ingenuity of man, the lovers of Friday dinners have reason to rejoice.

BACCHO ET MUSIS.



is hard to believe that an Art Commission that has once possessed the good judgment and the moral courage to reject, on the simple ground of unfitness, an excellent work of art, presented under distinguished auspices, will ever be able to reconcile their consciences to a subsequent yielding of such a decision to the pressure of personal and other less worthy considerations.

If the Boston Art Commissioners knew how many earnest lovers of good art, and friends of a healthy artistic growth in our country, miles away from Boston, were deeply interested in this discussion, and could know of the mortification caused by their weak yielding of a point so admirably taken at first, they would feel less and less satisfied with their consenting to the erection of the Bacchante statue in the cloister of the Public Library.

Had the work been one of less distinguished technical and even artistic merit; had it come from another than an acknowledged master; had it been presented by some well-meaning, but obscure donor, the decision of the Art Commission not to accept it would have been shorn of its real dignity and high significance as a step in our public artistic culture. It was that which made it a proud moment for American art-lovers, when on the simple but final and decisive ground of *fitness*, adaptation to its use and its place, the Boston Commissioners dared to set aside a work of unquestioned value and the gift of the architect himself of a building distinguished for its harmonious beauty and fitness, and which this gift was in the donor's judgment to adorn. It required no ordinary sense of the fitness of things, and no slight courage for laymen to withstand the clamor of the profession, and to adhere simply to this sound and eternal and, after all, most essential standard of artistic merit — its suitability for the use intended; for, after all, there is no other final basis of aesthetics than this. It was the Commission's brave assuming of this position that gave us hope of seeing all our public art monuments in time brought up to a true standard. After the humiliations recently suffered in Washington in the instance of the Sherman statue award, it was refreshing and reassuring to find a body of men acting with such true insight and conscientious regard for the highest interest of art among us.

How great has, therefore, been our disappointment in this miserable yielding, after all, to what is apparently the same old obstacle — personal influence and personal consideration and the awe of great names! Was it that Boston was afraid of being twitted for her prudery, her lingering "Puritan" prejudice, her failing in courage to face the advanced aesthetics of to-day, especially as determined by the Parisian standard, that those men of sound sense and true judgment, after all, lost courage and meekly looked on to see the Bacchante led in triumph to sport eternally in the classic naos of New England's intellectual temple! Is this like the spirit of the old Boston of our youth, that seemed at least to stand for something like a high ideal in the midst of the rather severe and prosaic life of our practical Yankee land? Alas! that it should savor so much, rather, of what the Germans so fittingly and untranslatably name *Klein-städigkeit*, so remorsefully exposed in Wieland's humorous letters.

There are others besides Bostonians who have felt a pride in the Public Library achievement, who have watched its progress and its completion with a degree of patriotic pride, feeling that here was being accomplished, something for architectural and decorative art which had more than a local significance. Possibly more minds out of Boston than in it have pondered that question of the proper sort of fountain for that dignified and attractive inner court! They have waited, probably, with a certain sense of security that what had been, on the whole, so well begun would be well done, even to the placing of this final conspicuous feature. For myself, I have often gone over in my mind the various subjects that might have been chosen for such a position, ranging from that immortal Scriptural theme that Michael Angelo would not have despised — Moses commanding water from the rock, to the mythological Prometheus stealing the lightning of Jove, or even a symbolic figure of Poetry, or Literature, or Art. But the entrance, without apology, of this drunken and rather scrawny woman from the streets in the wild joy of her inebriety and sheer animality, is such a culmination of this high artistic enterprise as I think I may call a truly national disappointment. The anti-climax would be really ridiculous were it not so saddening as another reminder of the vanity of our boast of an advance in public art-sentiment, and of our trust in even a Boston Art Commission.

The discussion that has been waging in the columns of the newspapers, and elsewhere, about the merits of MacMonnies's work or the morality of the nude is entirely wide of the mark. Nobody, or at least not the present writer, would question the technical excellence of a work which had passed the criticism of the most exacting judges in the world's art-centre, Paris: and the accident of nudity or of any other feature of the work is what must be judged by the true motive of the artist. From this point-of-view, the motive of this work as the free expression of purely animal joy has an artistic worth of its own and will appeal to certain artistic instincts apart from any real pleasure in the work itself as *beautiful*. But these are surely not the considerations that should have weight in so important a selection as this. We have Bacchantes in large numbers in the galleries of Florence, Rome and Naples, some of them of the wild and scrawny type of that now adopted by Boston: but I am not

aware that in the days of Phidias or of the Medici, these were the chosen ornaments for the courts of high literature. Somehow, in thinking of the court of the Boston Library, my mind has always reverted to that grand and grave, and impressive old building — the Bargello in Florence. Who will ever forget, who has ever seen and rested in, the quiet cloisters of that splendid monument and museum of the art glories of the Florentine Golden Age? But to think of a Bacchante dancing there, or of the Florentines, pleasure-loving and Hellenic as they are in their tastes, choosing such a subject to give the artistic halo to the place! It will doubtless be said, it is true, that Boston is still in the lead, and that even in this step we are enjoying a kind of higher emancipation than we know — that even the quintessence of all that that library possesses in high idealism, truth, beauty and honor, and love, is to find itself reducible in time to this animal joy — the genius that presides and reigns over all, even in Boston, the dancing Bacchante! Shades of those old Bostonians who labored and strove for other things than this, be still! Bones of that old kinsman of mine, resting under your heavy slab in the Granary Burying-ground, turn not for wrath, but rest quiet in thankfulness that your diary did not reach the date for this strange entry!

Years ago, when a student in the Berlin University, I remember a building which stood, and perhaps still stands, at the head of the Avenue "Unter-den-Linden," the ground floor of which was devoted to the royal stables — it was before the Empire — and the upper story to a temporary museum for sculpture and other works of art belonging to the Government awaiting permanent location. It was suggested that to enlighten the public as to the use for which the building was employed, there should be inscribed over the entrance this dedication

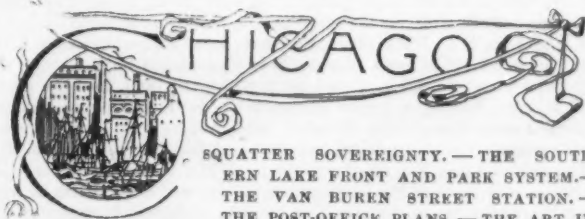
"MUSIS ET MULIS."

It now occurs to me that to make their consecration of the new Library Building complete the Art Commissioners, or the city authorities who are governed by their decree, may not inappropriately add to the inscriptions now on the façade, this significant one,

"BACCHO ET MUSIS"

— to Bacchus and the Muses.

FRANK SEWALL.



SQUATTER SOVEREIGNTY.—THE SOUTHERN LAKE FRONT AND PARK SYSTEM.—THE VAN BUREN STREET STATION.—THE POST-OFFICE PLANS.—THE ART INSTITUTE EXHIBITION.—OTHER EXHIBITIONS.—THE BOARD OF EDUCATION ARCHITECT.—A COMPETITION CODE.

WHAT part of the city around which centres the chief architectural and real-estate interest seems to be that closely adjoining the Lake Shore. Extending as far south as Jackson Park and as far north as Lincoln is the tract of land about which all sorts of rumors are afloat, rumors and talk which sound like plans from fairy-land, rather than the sober schemes of the inhabitants of a city whose chief occupation is supposed to be pig-sticking. The excitement on the North Side does not partake of that character of planning for castles in Spain so much as those most interested in it might wish. It consists largely of dread caused by alarming rumors over the invasion by undesirable features of some of the best home districts.

East of the present shore line from Chicago Avenue to the river, land has been in process of filling-in for the last few years. A great deal of refuse has been used in the filling and it has been a question in the minds of many how desirable such property would be for residence lots. This doubt has not existed in the minds of every one, however, as could be seen by the value put upon the unsightly tract by its owners. Several cases of litigation have arisen between the supposed owners and certain squatters, who, having held on to the place for years, determined not to give up their claim without a struggle. One particularly notorious character of this latter class, "Captain" Streeter, a few weeks ago, granted a lease for several blocks of this land to an Eiffel Tower Company, and this act, together with the fact that a hearing is now in progress before the United States Commissioner at Washington to pass upon the Matthew Breen scrip claim, seeking the possession of a good share of these different claims, has so alarmed the so-called owners, that high barb-wire fences are being placed around these desolate tracts, so that later claimants may be treated as trespassers and turned over to the full severity of the law. These lots extend from the present house-line to the new artificial shore-line, recently located by the city and along which it is purposed to extend the Lake Shore Drive. Though neither the title nor the soil may be clean, these lots without doubt will be most valuable after the shore improvements, which have already been begun, are completed. The idea is to connect this drive with the South Side by a bridge or tunnel of

an imposing character. This is naturally a thing in the far future, but Mr. Yerkes, a shrewd street-railroad magnate, seeing the possibility of such an event, is working hard to get the right-of-way down Rush Street and across Rush-Street Bridge for a trolley system. The bridge is the only one of the North and South Side bridges left free from trolley cars for the use of carriages and light vehicles, and Rush Street itself is the site of some of the finest residences in the northern section of the city, so naturally a great deal of opposition is shown to the scheme. It is thought Mr. Yerkes would not use his right-of-way immediately, but would have it in reserve to use when the line farther east began to be settled with homes, and the new passageway across or under the river had become something besides a visionary structure hanging midway between earth and sky, or lying deep down under the murky waters of the Chicago River.

But the most dreamlike plans are those which are being advanced by Mr. D. H. Burnham for the beautifying of the southern Lake-front and the south park system. Mr. Burnham is leaving no stone unturned to arouse enthusiasm in this scheme, and enthusiasm in the idea that he is the man to do it, irrespective of the fact that the two men who, as his partners, made the name of the firm noted for its artistic work are now beyond giving any help in making Chicago a beautiful city. Mr. Burnham may have discovered some other genius whose work will some day delight us as that of Mr. Root's and Mr. Atwood's has done, but it would seem a little risky to trust such a tremendous undertaking as this would be to less tried hands.

Mr. Burnham delivered an illustrated lecture on this subject recently at the Art Institute, calculated to fire any one who was not a property-owner and, so, liable to special assessments, with glowing enthusiasm. The distinguished architect began by describing the various beauties of our lake shore, and regretting the loss of the low, sandy beaches, half overgrown with stunted bushes and low willows, where human nature, old and young, could enjoy itself in amphibious fashion. In a few brief words he prophesied the glorious possibilities of this same lake shore, now swallowed up in breakwater and railway tracks, possibilities so great that the Riviera, in his judgment, would be a poor and unattractive spot compared to the shore of this inland sea. So beautiful would it be, that our fellow-citizens would cease to visit the places affected by "those who live on a view," but the tide of pilgrims would turn towards our own town, bringing "wealth to our hotel-keepers and railway systems."

The idea is to fill-in the Lake-front, from Fifty-sixth Street, the northern line of the old World's Fair grounds, to Park Row, a distance of about six miles, with a narrow strip of land, forming a sort of isthmus, leaving a lagoon between the land thus made and the present shore line. This "made" land will be wide enough to not only contain the shore drive, but the finest building lots in the city. The sale of these lots on the made land Mr. Burnham not only estimates will pay for the improvements, but will also furnish a fund for keeping them in shape. The present unsightly breakwater will be torn away, islands will be detached from the main land, and everything made beautiful with plants, flowers and trees. Part of the scheme is to transplant many of the most beautiful old trees from the neighboring bluffs and country. The lecture, with the exception of the plan and a colored sunset view of the contemplated improvements, was entirely illustrated by excellent photographs of the many beautiful trees, which nearly every one knows, in these days of country excursions and bicycles, exist around Chicago. Pictures were shown of the monarch of the forest even, whose leafy branches rise against the sky as far north as sixteen or eighteen miles north of Chicago and its smoke-laden atmosphere.

Some of the islands formed in the lagoon would be devoted to special purposes: that at Fifty-fourth Street would be the home of the boathouse and sculling headquarters of the Chicago University.

Mr. Burnham said Chicago was a commercial city. So was Athens. But commercial Athens died years ago, while the Athens of Pericles yet lived. Great was Pericles that he beautified Athens. Great were the Doges that they made immortal in her beauty the Pearl of the Adriatic, and great was Louis Napoleon that he was wise enough to adorn Paris as he did. Chicago offers a chance for similar immortal laurels to those who will take them.

It is proposed to eventually place the Field Columbian Museum on what is now known as the Lake-front Park. Drill-grounds, encampments, an exhibition building, statues galore, a fountain in lasting material similar to the one in front of the Administration Building at the World's Fair (all by absolutely the most talented of modern sculptors) will ornament this park, whose character will be formal and stately rather than in accord with nature, as in most of the other parks of the city, and one might also add especially this one in its present condition, where pigweed and plantain flourish undisturbed. Not only will this be a park for the rich, but its influence will reach backward into the poorest quarters of our city.

The connection with the North Side would be by means of a tunnel under the bed of the river, the approach to this tunnel being monumental and imposing, the tunnel of marble and adorned with beautiful statues and mural tablets. Mr. Burnham said that given the right men to work with, the result would be all and more than he had described. At the end of his lecture he showed the colored picture before alluded to of the completed scene bathed in the light of the setting sun, and closed with a short apostrophe to the waves,

the clouds, the moon, etc., which would be feeble accessories to this enchanted scene.

One feature which has actually been accomplished, or rather, is well under way on the Lake-front is the new Van Buren-Street suburban station. The cost of this structure is in the neighborhood of eighty thousand dollars; its approach will be by an inclined walk between two sandstone walls leading from Michigan Avenue. The building will be about three hundred feet long and comparatively narrow in width. Two ticket-offices, one for express and one for suburban trains, have each their waiting, smoking and dressing rooms. Tiles and glazed brick will be used for the interior walls, and natural-gas and electricity will supply the heat and light of the place. Passengers will depart immediately from the station, but the arriving trains will have a different platform and will discharge their passengers directly from the platform onto a special viaduct.

Mr. Henry Ives Cobb, supervising architect for the new post-office in Chicago, and Mr. Hesing, the postmaster, seem not to have reached a common understanding about that building. Apparently, from letters exchanged between them, Mr. Hesing has not been consulted by the architect concerning the needs of the post-office, which Mr. Hesing is naturally more familiar with than Mr. Cobb. When the latter carried his plans to the Postmaster-General, he refused to accept or indorse them until they had been submitted to Postmaster Hesing and Inspector J. E. Stuart, who has charge of all rents and leases relating to the postal service. Mr. Cobb returned to Chicago, had several conferences with these two gentlemen, and the above-mentioned letter was the result. As Mr. Hesing's letter has a bearing on the general question of how to plan a post-office, it seems worth while to make the following extracts from it:

"I am compelled to state, from the standpoint of a practical post-office official, that while you have perfectly solved the question of light and ventilation, and have drawn plans for a building that are beautiful and that will be a monument to your genius as an architect from a strictly æsthetic point-of-view, the interior arrangements, as laid out, will not at all suffice.

"I realize the great difficulties to be surmounted when you are asked to construct a building that will do, as it were, for a factory and for a residence. As I have always contended, the post-office should be in a building devoted solely to post-office purposes, where the entire business could be done on two floors.

"After a thorough study of the situation I am convinced that to make the best use of the plans submitted by you, the following points must be conceded, and if any one of these points is not conceded, the building, as far as the arrangements of the post-office department are concerned, will be a total failure.

"The points upon which I must insist are:—

"First.—The entire first and second floors and a portion of the basement must be given up to the post-office, to be arranged to suit its necessities. I mean to say by that, that this space must be kept absolutely clear of all partitions and obstructions not required for postal business.

"These two floors and basement should be left by you for the time-being simply as a great space. You cannot, as an architect, be expected to know what the post-office needs are, nor how it desires to lay out the floor-space. Give that department the space and it will cheerfully assist in laying it out.

"Second.—All mail must be received and despatched from the street level, and no mail shall be received or handled in the basement. The very idea of asking a man to work in the basement is itself enough to condemn the plans submitted. It was this fact more than any other that prompted me to take the interest I did in agitating for the erection of the new building. Men should not and must not be expected to do accurate post-office work and quick work in a basement. The basement can be utilized for file-rooms, lockers, cashier's stock-room, supplies, janitor's shops, and postal-card sub-agency.

"Third.—I insist that the Government should construct this building to suit its business, to satisfy its officials, and not to be mutilated to gratify the whims of adjoining property-owners.

"I know that architects are great sticklers for symmetry, but symmetry must sometimes give way to utility.

"Fourth.—The Railway Mail-service, Post-office Inspectors and Civil Service Board must have convenient quarters above the second floor, and some additional room may be required for the use of the post-office proper."

Mr. Hesing further stated, "I have always contended that the Government made a mistake in locating the new building on the old site. But it is too late to change that now, but the interior plans drawn by Mr. Cobb will have to be changed, as I refuse to 'O. K.' them.

"I insist that the basement and the first and second floors, which are designated for post-office use, shall be turned over to the practical official in charge of the office, without any walls, rooms, partitions, elevators or pillars. Then these practical men can divide the space allotted to the service to the best advantage."

The letter is called by one of the papers "friendly, but emphatic," which very accurately describes it, for to say that it breathes a spirit of firm determination is a mild manner of putting it.

The Art Institute is, as usual, keeping up the enthusiasm in matters artistic by lectures and exhibitions. The Ninth Annual Exhibition of Oil Painting and Sculpture by American artists has just

closed, the first part of this month, to make room for the exhibition of the Students' Art League and Western Artists' Association.

The oil-painting exhibition seemed to fall below the usual grade. There were almost no pictures which stood out conspicuously as good, but many examples of the crudest kind of impressionist work were very noticeable, several of them absolutely unintelligible at any distance or in any light. In a collection of the work of freaks these might have a place, but why they should be hung on the walls of an art institute which stands for the best work done in this country it is hard to tell.

One canvas, Number 229 in the catalogue and entitled "Still Life," was one of the worst examples of this class of work. In dusky, hardly distinguishable colors a part of a pottery jar and the rounds and legs of a chair gradually shape themselves before the eyes of the visitor, which are from the first glance dazzled by a brilliant green dab right in the centre of the composition across one of the rounds of the chair: it has a good deal the color of a fresh lettuce leaf, and one is divided between deciding it to be this and a feeling that it may possibly be a green satin bow, introduced in this place in an attempt to attain the "too pretty," as Mr. Raffaelli calls it.

Another equally mysterious picture is Number 190, before which many curious remarks are made, especially by those people who have no catalogues in their hands. Light is, however, thrown to a certain extent on this mystery by the title, "Grotto at Belle Isle — low tide."

One of the most charming pictures, in fact, the only picture which has attracted general favorable comment and attention, is one which bore the Number 260 in the catalogue, and was entitled "Au coin du feu," by Carl Newman. A man and woman lounging in the corner of a sofa, while the red glow from an unseen fire spreads its warm light over them and the corner of the room where they sit. It is most cleverly done. At first glance the picture seems dark, much as a fire-lighted room seems at first to eyes accustomed to brighter light; but as you become accustomed to it, everything seems warm and filled with a glow which is truly remarkable.

Following this exhibition, and side by side with one another, are the exhibitions of the Art Students' League and of the Society of Western Artists. The Students' League, as its name would indicate, is a society formed of the students of the Institute and others doing earnest and conscientious work. The exhibition in itself contains much that is excellent, and is very interesting as showing the kind of work being done by our art students. At times the display is a little perplexing, owing to the number and extreme smallness of the canvases.

The Society of Western Artists is a new association, this being its first exhibition. In a little sketch of the Society in the catalogue, we learn that "it is the outcome of a general feeling among the artists of the Western States, that they were at a disadvantage as compared to those more closely-connected communities in the East, in the fact that they were so widely separated. It was thought that by a united action and the organization of a society very much good could be effected and the work of Western artists brought before the public in a more satisfactory manner. . . . This exhibition, which started in Chicago, will go to St. Louis, Cincinnati, Indianapolis, Cleveland and Detroit. . . . From the artists represented, a number will be elected to membership in the Society each year, and so it is hoped will be started a movement which will grow larger and still larger, as time goes on, in its power for good in the cause of American art."

Some excellent work is shown under names which, in themselves, are a guaranty for good results, like Miss Pauline Dohn and H. G. Maratta. What is known here as the Indiana School, men from Muncie, South Bend and Indianapolis, have examples of work that are very disappointing. Some time ago this group of painters had a little exhibition in this city which was full of charming things, work broad and strong, yet free from affectation or attempt to imitate any prevailing method or style of painting. The spirit may have been willing, but the flesh was most certainly weak, and this charmingly original group has succumbed to the prevailing fad in art, and have adopted the pinky, purplely, flour-sieve method of interpreting nature.

A little pastel, full of the touch which speaks of that talent akin to genius, is Number 121 in the catalogue, by Cornelia Field Maury. It is simply a little tow-headed baby standing in front of a chair.

Duveneck has four canvases, not any of them realizing the promise which his early work gave, or equalling in strength the four etchings which he now exhibits.

The sculptors are represented by but few works, though some of them are especially good. Miss Julia Bracken has a high relief of a child's head, entitled "Kathleen"; a plaster intaglio, entitled "A Gentleman of ye olden School," by Ellen Rankin Copp, and a bas-relief by Will La Favor, entitled "Elder House," are especially attractive.

There has been quite noticeable in these exhibitions this winter the almost entire lack of any elaborate work. This can, without doubt, be laid to the depressed financial condition, for, mortifying as it may be to admit it, artists do put their best efforts into work which there is some probability of their selling, and hence, in this season of limited buying, come the large number of almost studies, the comparatively few finished pictures, or serious specimens of the sculptor's art.

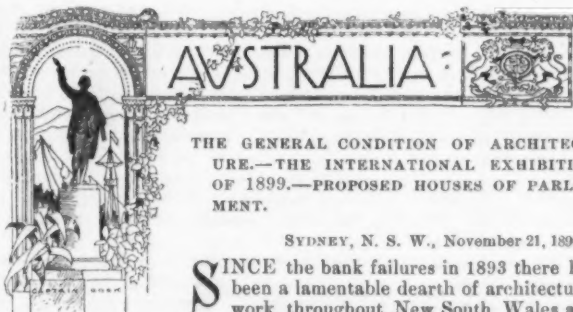
One of our daily papers, the *Chicago Record*, is issuing a series of articles, entitled "The Young Man and his Chances of Success," and in it one of our prominent architects has given his ideas of the chances awaiting the future architect. He feels most hopeful concerning the architectural education of the public in general, many of the clients of to-day knowing more than the architects themselves did thirty years ago. He feels that success is only assured the architectural student, who, graduating from a first-class technological school in this country, next tackles and conquers the *École des Beaux-Arts* in Paris, and finally adds to his other sheep-skins the diploma from the American School of Architecture in Rome. It will only be the bright man and brilliant student who will hold out through all these courses, and when he does appear among his fellow-workers he will be ready to solve all problems which shall come to him.

Undoubtedly, in architecture, as in everything else, a more thorough education is now demanded, but, with this architectural education prescribed by this very good authority, there should have been added the ability to work schemes and pull wires as an absolute necessity, else a knowledge which would make possible the building of the New Jerusalem in a single night would not avail the graduate of a dozen technical schools.

Very recently has come to us in America this tremendous amount of competition in all trades and professions, and hard enough of late years has been the lot of the young draughtsman of even more than ordinary ability.

It is a hopeful sign of not entire corruption in matters politic that so excellent a man as Normand S. Patton has been elected architect to the Board of Education. When the trouble arose between Mr. August Fiedler and the Board, it was feared it was simply an attempt to get rid of an honest man, who knew his business, but the election of a man of such established reputation as Mr. Patton makes one hope that good work on school buildings will not be a thing of the past.

The Illinois Chapter of the American Institute has just adopted a code to be used in competitions. This code was the outgrowth of a movement, which, had it been carried through, would have shorn the architectural profession in this part of the country of all dignity which it has been its aim to assume as a profession for the last number of years. It was no less a scheme than to make a contract with the Trades Unions and Amalgamated Mason Contractors, by which only those architects could erect buildings who belonged to the combination. Though looked upon first by most of the members as something that could not be considered serious, it finally came to be fully discussed and emphatically voted down. As an outgrowth of it, however, a protective code was adopted for the matter of competitions with the hope that it would be signed by enough first-class architects all over the State, whether belonging to the Chapter or not, to make it possible to give it a thorough trial for a year.



THE GENERAL CONDITION OF ARCHITECTURE.—THE INTERNATIONAL EXHIBITION OF 1899.—PROPOSED HOUSES OF PARLIAMENT.

SYDNEY, N. S. W., November 21, 1896.

SINCE the bank failures in 1893 there has been a lamentable dearth of architectural work throughout New South Wales and Victoria, and, as a consequence, during these three years a steady exodus of architects and mechanics has taken place. Nearly all have gone to Western Australia or South Africa, and so many have taken up their abode in those Lands of Promise that now when building is "booming" again in a small way, it is becoming difficult to procure the services of really skilled tradesmen. There is, however, a sufficient supply of architects still on hand for all immediate requirements; and they will probably be able to cope with the rush of business which all are fondly hoping will come in the train of the Sydney Exhibition. For it has been decided that an International Exhibition shall be held here in 1899, to celebrate the close of the century which has seen Australasia grow from a small prison settlement into a collection of seven great colonies which only await federation to become a powerful Dominion.

To the ordinary business mind it would seem that a show of this kind would more likely be successful if it were inaugurated after, instead of immediately before, the Paris Exhibition of 1900. But the people in power think differently. They have also evolved the brilliant idea of utilizing the shell of the new Houses of Parliament, which it is intended to erect forthwith, for the purposes of the Exhibition. Misguided architects have pointed out that the two things are not compatible; that a building designed for Parliamentary purposes cannot well be adapted for Exhibition purposes; but the ring of politicians who at present control the destiny of this colony waive aside all such trivial objections, and, accordingly, the slave of the

ring—in this case, Mr. W. Vernon, F. R. I. B. A., Govt. Super-
vising Architect—has prepared designs which, he says, can be used
for the dual purpose, and these designs have been the cause of much
perturbation in professional dovescotes. The architects clamored for
a competition; but a Parliamentary Committee, composed almost
exclusively of lawyers, and without professional assistance, decided
that the work could be done "just as well" in the Government offices.
As the Premier remarked, the Government Architect had the plans
of most of the Houses of Legislature throughout the world to refer
to; he had, besides, the premiated designs (prepared by a firm of
Dublin architects in 1861) for the same building; and that, further,
there was a "fetching" design in his possession,—that of the new
Japanese Houses of Assembly erected from the designs of a gentle-
man in Berlin—what more could any man want! From these
sources, the Premier thought, a first-rate design might be prepared.
A meeting of architects was held, and it was decided that they
should wait on the Minister for Works and put their views before
him; for, as one speaker put it, they, as architects, respectfully de-
clined to believe that hints from designs obtained a generation ago
from Ireland, combined with a study of a Japanese example from

tered papers and public addresses, in which he has stated clearly
the main defective features in such buildings as they usually exist,
how such defects can and should be avoided, and what safeguards in
the way of non-structural fire-fighting appliances should be intro-
duced.

As this little book contains a considerable amount of statistical in-
formation relating to theatre-fires in the past, it has a certain value
as a book of historical reference, while the bibliography at the end
of the volume indicates clearly where the student may turn for
fuller and more complete information as to the various branches of
theatre designing, construction and management.

This is a surprisingly compact and well-condensed treatise² upon
Chemistry as applied to the arts. It is very well up-to-date and
the theories upon which the manufactures are founded are often
concisely and felicitously handled. Its admirable index makes it
peculiarly useful as a book of reference for engineers or architects.
Questions such as often arise in regard to the hardening of plaster
and cement, the qualities of clays, etc., are here treated with an
apparent knowledge of the most advanced theories.



Mr. Vernon's Design for the New Houses of Parliament, Sydney, N. S. W.

drawings made in Germany, mixed with all the odds-and-ends that
could be collected from the various Colonial Houses of Legislature,
would ever produce an Australian building worthy of the first Aus-
tralian province. The deputation met the Minister, but failed to
alter the decision of committee, and so the work was entrusted to the
Government Architect. If the architects in private practice needed
a stronger argument than any they brought forward in favor of com-
petition, they could, I think, find none better or more convincing
than Mr. Vernon's published design. A more incongruous mass of
building, with regard to the elevation, it would be difficult to imag-
ine; certainly no government of modern times has ever contemplated
throwing away half a million of money on such a building as this is.
I have not seen the plan, but am told that the arrangement is fairly
good. It would need to be.

One of the largest buildings ever erected in Australia—the
Sydney Markets—is now approaching completion, but it hardly
comes out as well as one would expect. It would be, however, un-
fair to the city architect to criticise it adversely at present, because
the main features of the roof are still unfinished.

Another building here which is exciting some attention is Adams's
Theatre of Varieties in Pitt Street. This is still in an uncompleted
state, but in my next letter I hope to be able to supply a detailed de-
scription and some drawings of this building, which promises to be
equal, if not superior, to any theatre of its class in the Old World.

BOOKS AND PAPERS

SINCE the time of the burning of the Ring Theatre at Vienna
in 1881—a catastrophe which was peculiarly impressive, be-
cause of the nature of the audience which so largely suffered—
a large amount of valuable matter relating to the planning, building
and management of places of amusement has been laid before the
public, and made peculiarly accessible to architects and engineers
under whose direction these buildings are usually erected. Of this
matter our own columns have contained no inconsiderable amount,
and perhaps not the least valuable portion of this matter has been
contributed by Mr. Wm. Paul Gerhard, who has found it useful at
this time to bring together in one small volume¹ several of his scat-

¹ "Theatre Fires and Panics," their Causes and Prevention. By William Paul Gerhard, C. E. New York: John Wiley & Sons. 1896.

Of course, the whole range of Industrial Chemistry has to be epit-
omized to bring it within the compass of so small a volume, but this
has been done with rare ability and intelligence.

ILLUSTRATIONS

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

THE SCHILLER THEATRE AND BORDEN BLOCK, CHICAGO, ILL.
MESSRS. ADLER & SULLIVAN, ARCHITECTS, CHICAGO, ILL.

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

SECTION OF THE CATHEDRAL OF SS. PETER AND PAUL, PHILADEL-
PHIA, PA. MR. N. LE BRUN, ARCHITECT, NEW YORK, N. Y.

IN our issue for August 6, 1896, was published a measured draw-
ing of the façade of this building upon which the design of this
façade was ascribed, in consonance with common understanding, to
the hands of Mr. Le Brun. We now learn that while all other parts
of the building followed Mr. Le Brun's original design, this façade
as it now stands was designed by Mr. John Notman. Owing to
financial and other reasons, the construction occupied a number of
years. The corner-stone was laid in 1846 and the building was
dedicated in 1864. During this time several modifications were
made in the plans, and the section represents the work as it would
have appeared had the designs been fully carried out. The question
of cost alone prevented the construction of the higher dome and the
"baldachino." The church authorities did not originally own
the property at the rear, requisite for the apsidal extension, but
bought it after a suggestion, with a view of ultimately increasing the
depth of the building, which in its present dimensions is too short
for the best effect and proportion.

INTERIOR OF THE SAME BUILDING.

PLAN OF THE SAME BUILDING.

² "Chemistry for Engineers and Manufacturers," by Bertram Blount and A. C. Bloxam. London: Charles Griffin & Co., Ltd. Philadelphia: J. B. Lippincott Co.

CHURCH OF THE GATE OF HEAVEN, SOUTH BOSTON, MASS. MR. GEORGE A. CLOUGH, ARCHITECT, BOSTON, MASS.

APSIDAL TREATMENT, NOS. 1 AND 2: S. MARIA IN TRASTEVERE, ROME, ITALY.

THIS church, said to have been founded by Calixtus I in 222, and rebuilt or restored at various times, was almost wholly reconstructed in 1139 by Innocent II. The nave, which measures about forty feet in width by one hundred and twenty-five feet in length, is bordered by twenty-two irregular ancient columns, with bases and capitals of great variety. The pavement is laid with porphyry, verde antico and other marbles in the style known as Cosmato work. The mosaics on the upper part of the tribune date from the twelfth century, those below being ascribed to Pietro Cavallini, a pupil of Giotto.

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

MANTELS AND CORNICES IN HOUSES AT NEWPORT, R. I.: TWO PLATES. MEASURED AND DRAWN BY MR. P. G. GULBRANSON, ARCHITECT, BOSTON, MASS.

A GROUP OF WINDMILLS.

[Additional Illustrations in the International Edition.]

ENTRANCE TO THE MANHATTAN LIFE BUILDING, BROADWAY, NEW YORK, N. Y. MESSRS. KIMBALL & THOMPSON, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

A VIEW UP BROADWAY, NEW YORK, N. Y.

[Gelatine Print.]

"WOODSIDE," STANMORE, ENG.: THE DRAWING-ROOM. MR. ARNOLD MITCHELL, ARCHITECT.

GROVE HALL COTTAGE, HARROW, ENG.: THE DRAWING-ROOM. MR. ARNOLD MITCHELL, ARCHITECT.

THE ORGAN: ST. GILES'S CATHEDRAL, EDINBURGH, SCOTLAND. MR. J. W. JOHNSTONE, ARCHITECT.



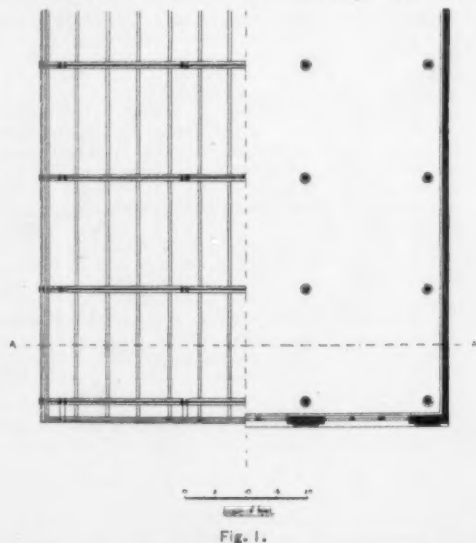
[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

AN IMPROVED SKELETON CONSTRUCTION.

BOSTON, December 26, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In most of the examples of steel-cage construction hitherto built, the outer columns are embedded in the exterior walls.



This method is open to serious objection. These columns are subjected to extreme variations of temperature, they are liable to become corroded from wet penetrating the wall, they are separated

from the heat of possible outside conflagrations by a few inches only (in many cases) of clay and mortar, they are out of sight and not easily inspected, and yet, upon their integrity the security of the building depends.

The failure of a steel column in a lower story of one of our "sky-scrapers" might involve serious disaster.

The accompanying drawings illustrate a method of construction whereby the dangers above-mentioned may be largely done away.

Figure 1 is a partial plan of a hypothetical building. One-half the drawing is a framing plan.

Figure 2 is a transverse section of the same, taken at the dotted line A—A'. One-half of the drawing shows the steel frame naked, the envelope being removed for this purpose.

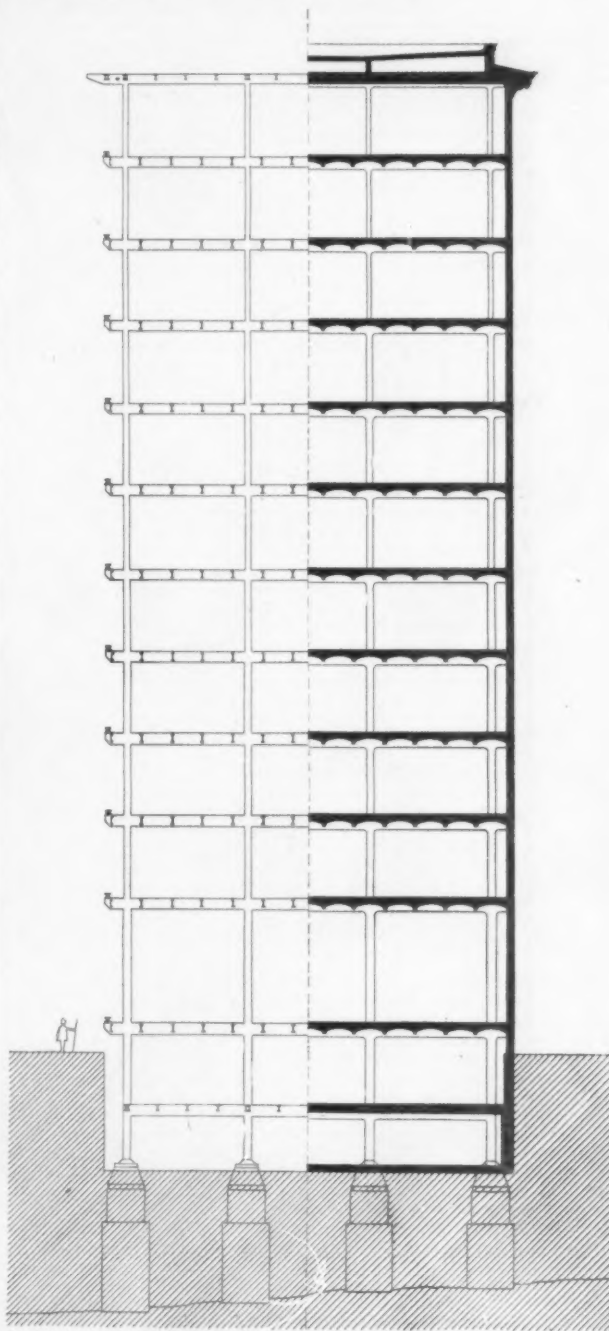


Fig. 2.

It will be observed that the outer columns are placed some distance inside the exterior walls, so as to be entirely free from them. The transverse girders project beyond the columns, forming cantilevers. The walls rest upon the ends of these cantilevers, each floor supporting its own section of wall. By this method the following advantages are obtained:

The columns are subjected to a uniform temperature the year round, they are safe from the wet and moisture of the exterior walls, they are well protected against outside fire hazard, they are easily inspected and easily repaired, and the foundations are brought well within the property lines. The only disadvantage is in the extra

floor space taken up by these columns, but by skilful planning the interior division walls could be so arranged as to obviate this.

I believe that our present methods of constructing tall buildings are in many respects unsafe, and these drawings are submitted to the consideration of the profession, in the belief that they point the way to improvement.

Yours truly, WILLIAM ATKINSON.



NELSON AND THE ELGIN MARBLES.—Everybody associates Lord Nelson's name with the battle of Trafalgar. How few associate it with the Elgin marbles! Yet the fruits of Trafalgar are gone, but the Elgin marbles remain. They remain not only the highest works of art, but articles whose mere cost value is at the present moment reckoned in millions. Their possession is due primarily to Lord Nelson, whose victory at the Nile began the ruin of the French rule in Egypt, and the French influence with the Sublime Porte. Turkey seized every opportunity to prove her good-will toward England, and at that time Greece was a province of Turkey. Lord Elgin, who was then English ambassador at Constantinople, finding that nothing was refused which was asked, and being an enthusiast in Greek art, obtained permission to rescue from complete destruction and oblivion the noble remains of sculpture and architecture scattered throughout Greece, which the French had been removing to the Louvre at Paris for some years past. While the French had been removing, the Turks had been destroying, for it was found, on incontestable evidence, that many of the statues from the Parthenon at Athens had been pounded up for mortar and used as cement. However, Lord Elgin worked assiduously for years, and completed the salvation of the statues of Phidias. But Lord Elgin himself owned that he never would have been allowed to remove or even dig for one stone had it not been for the victories of Nelson. Few are aware of this.—*Churchman*.

THE CHIGNECTO SHIP-RAILWAY.—Were it not for the Isthmus of Chignecto, which is low, level, and only fifteen miles wide, Nova Scotia would be an island, and vessels passing up and down the coast between the United States and the cities on the St. Lawrence, would be saved over one hundred miles of difficult and dangerous navigation. Many years ago there was talk of connecting the Bay of Fundy with the Gulf of St. Lawrence by means of a ship-canal. Later, a ship-railway was suggested, and after much discussion, stock and bonds to the amount of \$3,500,000 were sold in London. The Dominion Government promised a subsidy of \$150,000 a year for twenty-five years if the road should be completed within a decade. Work began, locked harbors at both termini were constructed, and most of the grading necessary was done. Then the money gave out, and though the time limit has been extended several times, recent applications for further renewals have been refused, and it now looks as though the millions spent might as well have been dropped into the ocean. The feasibility of the ship-railway is still admitted by all engineers, but what prevents the investment of any more capital is the fact that trade conditions and routes have changed since the road was started. The freight once carried by sailing vessels, now goes by land, and it is doubtful if it could ever be diverted back into the old channel. H. G. C. Ketchum, the engineer who planned the Chignecto ship-railway, and who supervised all the work that has been done on it, died last September, and, in obedience to a request made in his will, was buried with his face toward the dock at the Tidnish terminus.—*New York Times*.

CANADIAN ROUGH-CASTING.—The following method of rough-casting is practised in the district of Ontario:—Lath over the sheathing (or tarred paper, if used) diagonally with No. 1 pine laths, keeping 1 1/2 inches space between the lath; nail each lath with five nails and break joint every 18 inches; over this lath diagonally in the opposite direction, keeping the same space between the laths and breaking joint as before. Careful and solid nailing is required for this layer of lathing, as the permanency of the work depends to some extent on this portion of it being honestly done. The first coat should consist of rich lime mortar, with a large proportion of cow-hair, and should be mixed at least four days before using. The operator must see to it that the mortar be well pressed into the key or interstices of the lathing to make it hold good. The face of the work must be well scratched to form a key for the second coat, which must not be put on before the first or scratch coat is dry. The mortar for the second coat is made the same as for the first coat and is applied in a similar manner, with the exception that the scratch coat must be well damped before the second coat is put on, in order to keep the second coat moist and soft until the dash or rough-cast is thrown on. The dash, as it is called, is composed of fine gravel, clean washed from all earthy particles and mixed with pure lime and water till the whole is of a semi-fluid consistency. This is mixed in a shallow tub or pail and is thrown upon the plastered wall with a wooden float about 5 or 6 inches square. While the plasterer throws on the rough-cast with the float in his right hand, he holds in his left a common whitewash brush which he dips into the dash and then brushes over the mortar and rough-cast, which gives them, when finished, a regular uniform color and appearance. For 100 yards of rough-casting, done as above described, the following quantities will be required:—1,800 laths, 12 bushels of lime, 1 1/2 barrels best cow-hair, 1 3/4 yards of sand, 3/4 yard of prepared gravel and 16 pounds of cut lath-nails 1 1/4 inches long. A quarter barrel of lime putty should be mixed with every barrel of prepared gravel for the dash. The dash may be colored as desired by using the proper pigments. To color 100 yards in any of the tints named herewith, use the following quantities

of ingredients:—For a blue-black, 5 pounds of lampblack; for buff, 5 pounds of green copperas, to which add 1 pound of fresh cow-manure, strained and mixed with the dash. A fine terra-cotta is made by using 15 pounds of metallic oxide, mixed with 5 pounds of green copperas and 4 pounds of lamp-black. Many tints of these colors may be obtained by varying the quantities given. The colors obtained by these methods are permanent; they do not fade or change with time or atmospheric variations. Earthy colors, like Venetian red and umber, soon fade and have a sickly appearance.—*The Architect*.

THE ROMANCE OF A MEISSONIER.—William A. Coffin, in a paper entitled "Souvenirs of a Veteran Collector," in the *December Century*, describes the unique art treasures of Mr. Samuel P. Avery of New York. Mr. Coffin relates the following story of one of Meissonnier's most famous paintings: The picture shows Marshal Saxe, with a body of troops, interrogating a peasant at a cross-roads in the forest, and taking notes. In 1880 Mr. William H. Vanderbilt was sitting to Meissonnier for his portrait, and Mr. Avery and Mr. Lucas were invited by the artist to come to his studio during the sittings, as Mr. Vanderbilt did not speak French. One day Mr. Vanderbilt asked, "What picture does M. Meissonnier think is the best he ever painted?" Meissonnier, replying through Mr. Lucas, spoke of two, the celebrated "1814" and "Le Renseignement." The latter picture, he said, with a sigh and a deeply felt *hélas!* was in Germany, in the hands of the enemies of France. It had been painted for the Exposition of 1897, and was bought by M. Petit, who asked 50,000 francs for it. Mr. Walters had offered 45,000 francs, but a German banker in Paris, M. Mayer, paid the price and got the picture. He was a well-known collector, and his family home was in Dresden. When the war of 1870 broke out, M. Mayer left Paris and took the picture with him. Mr. Avery had seen his gallery every time he went to Dresden, and knew the picture. The conversation in the studio continued, and Avery and Lucas agreed that "Le Renseignement" was, indeed, a wonderful canvas. Petit had tried to buy it back, but could not get it. It was thought it would be impossible to get Mayer to sell it, but Avery, authorized by Mr. Vanderbilt, resolved to try. He did not wish to make a trip to Dresden at the time, so he wrote to Mayer that a friend of his wanted the picture, but not as a matter of business. It was not to buy to sell again. The banker replied that he had often been importuned to sell the picture, but had invariably refused; yet, now that he felt himself growing old (he had then reached the age of eighty), and that as after his death his family might not care to keep it, he would take a certain price for it. He added that he might change his mind over night, for he found it hard to decide to sell. Avery lost no time in telegraphing, and the next day received the canvas by parcels post; the marvellous picture was actually in his room in the hotel! A draft on London was sent to Dresden at once, and the deed was done. Mr. Vanderbilt and his two fellow-conspirators now set about arranging a surprise for Meissonnier. The next day was to be the last sitting for the portrait, and when they arrived at the studio, one of them carried a parcel, which was placed in a safe corner. The sitting proceeded, and at last Meissonnier said the portrait was finished; there was not another touch to be added. "Now you may see me sign," he announced, and the act was accomplished with a due observance on the part of the company of the importance of the moment. The artist then went into another room to put the little portrait into a frame he had ready for it. "Le Renseignement" was quickly taken from the corner, set in a frame on the easel, and the three men stood by to see what Meissonnier would do. "When he came in and suddenly saw the picture," says Mr. Avery, "he almost went crazy in his joy. He got down on his knees before it so that he could look at it closely, and cried out, 'Oh, mon bon tableau! Oh, mon bon tableau!' and with difficulty found words to express his delight. He loved his picture that he never expected to see again, and his heart was full."

M. EDOUARD CORROYER.—The Académie des Beaux-Arts has elected M. Ed. Corroyer as *Académicien libre*, in the place of the late M. Barbet de Jouy. M. Corroyer was born at Amiens in 1835, and is a pupil of Viollet-le-Duc. He has devoted his attention especially to the restoration of ancient monuments of religious architecture. After acting as Diocesan architect at Soissons, he was for fifteen years architect in charge of Mont St. Michel, which became the principal object of his studies; from which position he was removed, as recorded at the time in our columns, at the instance of the anti-ecclesiastical party, who thought that he was carrying restoration farther than their sympathies or convictions would allow. In France M. Corroyer was considered to have been most unworthily treated; in England we might possibly have thought that the conclusions of the authorities were right, though their reasons were probably wrong. M. Corroyer is the author of some interesting studies of ancient buildings—St. Bruno at Grenoble, for instance; the "Calvaires" of Brittany, and the apse of the Cathedral of Dol; of a learned work on Mont St. Michel; of a history of Roman architecture and a history of Gothic architecture; the latter a very clever and original work, but embodying views on some points which will hardly be accepted by English students of architecture.—*The Builder*.

PETER THE GREAT'S HOUSE at Zaandam, in Holland, has been enclosed within a protecting building. The building bears a commemorative tablet with the following inscriptions, in Dutch and Russian: "In 1697, the Czar, Peter the Great, dwelt in this house on the Krimp, from 18th to 25th of August. In May, 1698, he visited it on his way back to Russia. In 1717, the Czar, Peter the Great, again visited it with the Empress Catherine and their suite. In 1818, King William I (of the Netherlands) bought it for the purpose of offering it to the Grand Duchess Anna Pavlovna, married in 1816 to the Hereditary Prince, afterward King William II. In 1886, King William III presented Peter the Great's house as a gift to the Emperor Alexander."—*N. Y. Times*.



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ENTRANCE TO THE MANHATTAN LIFE BUILDING, NEW YORK, N. Y.

KIMBALL & THOMPSON, Architects.



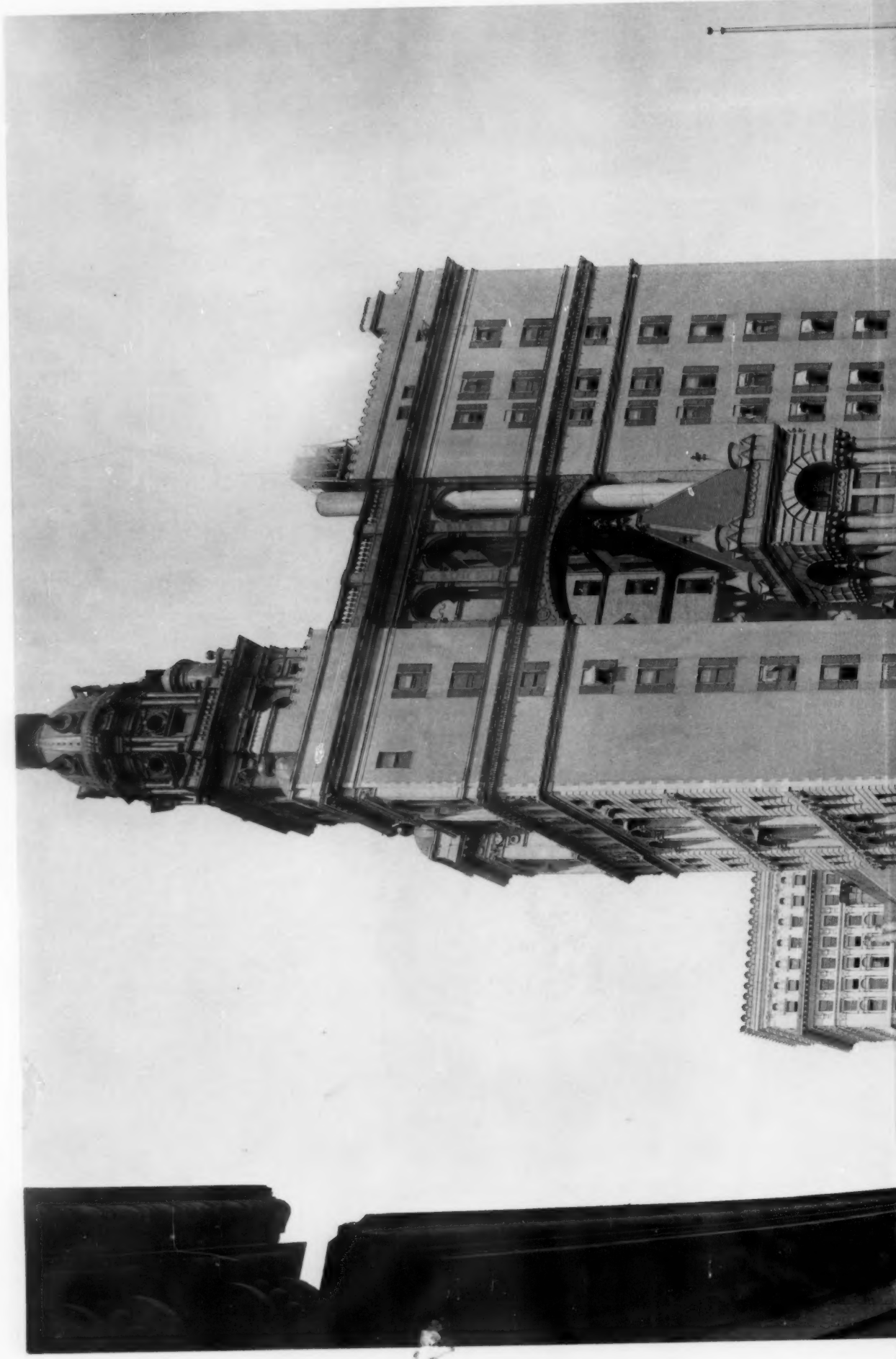
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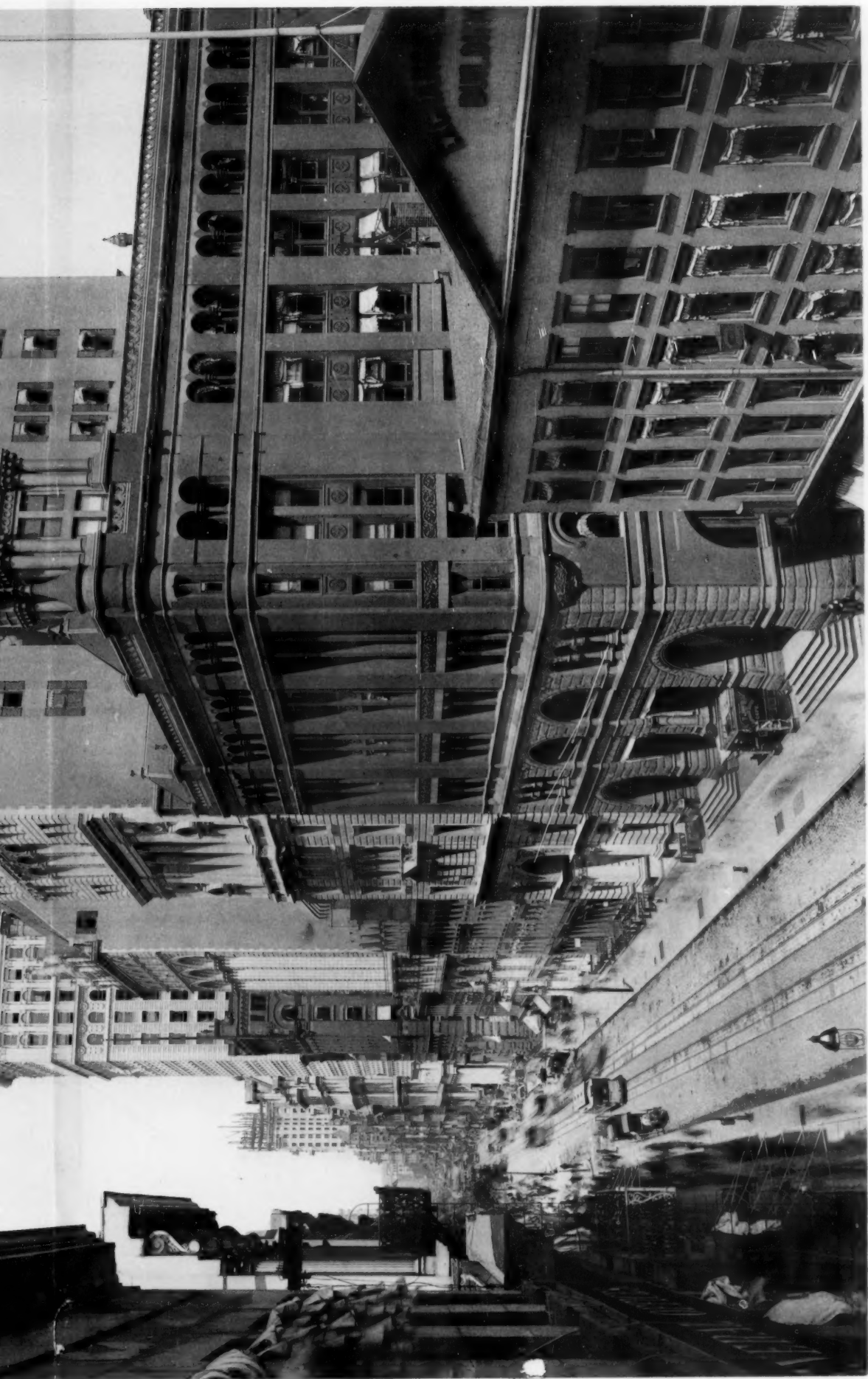
SCHILLER THEATRE AND BORDEN BLOCK, CHICAGO, ILL.

ADLER & SULLIVAN, Architects.

The American Architect and Building News, January 2, 1897. No. 1098.

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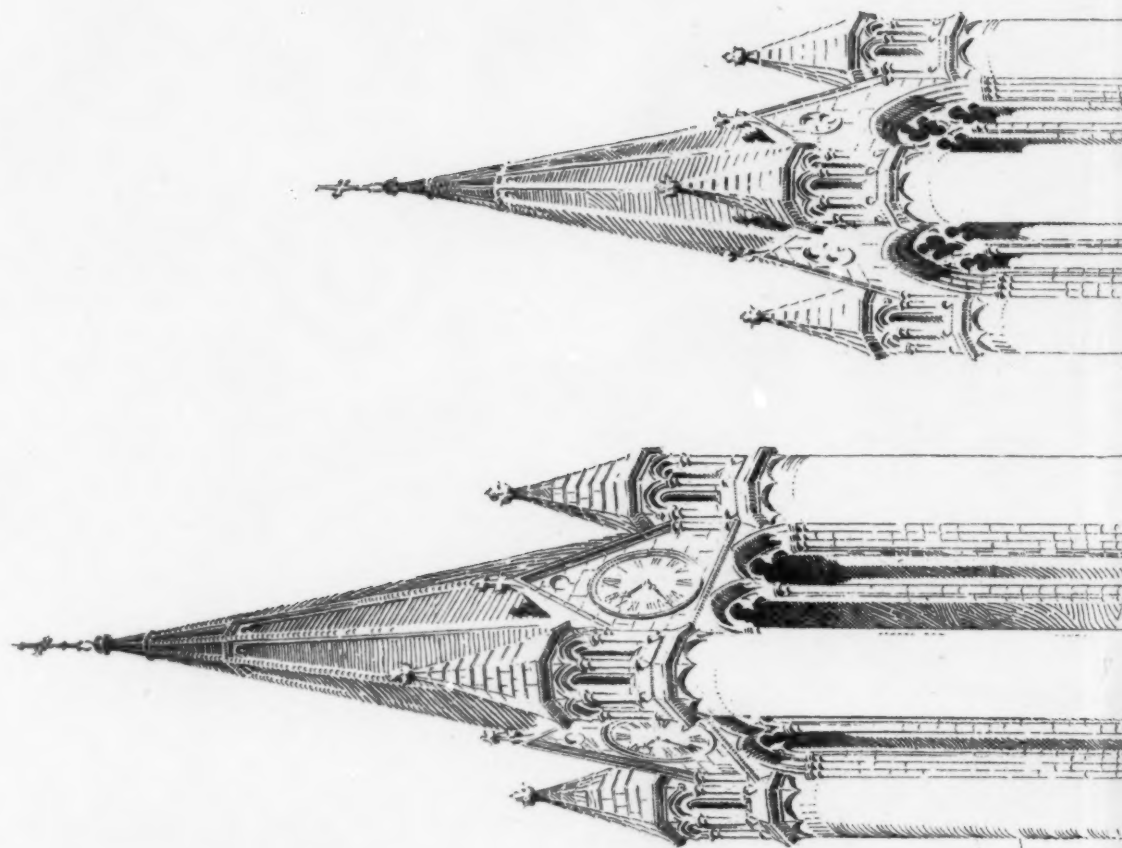


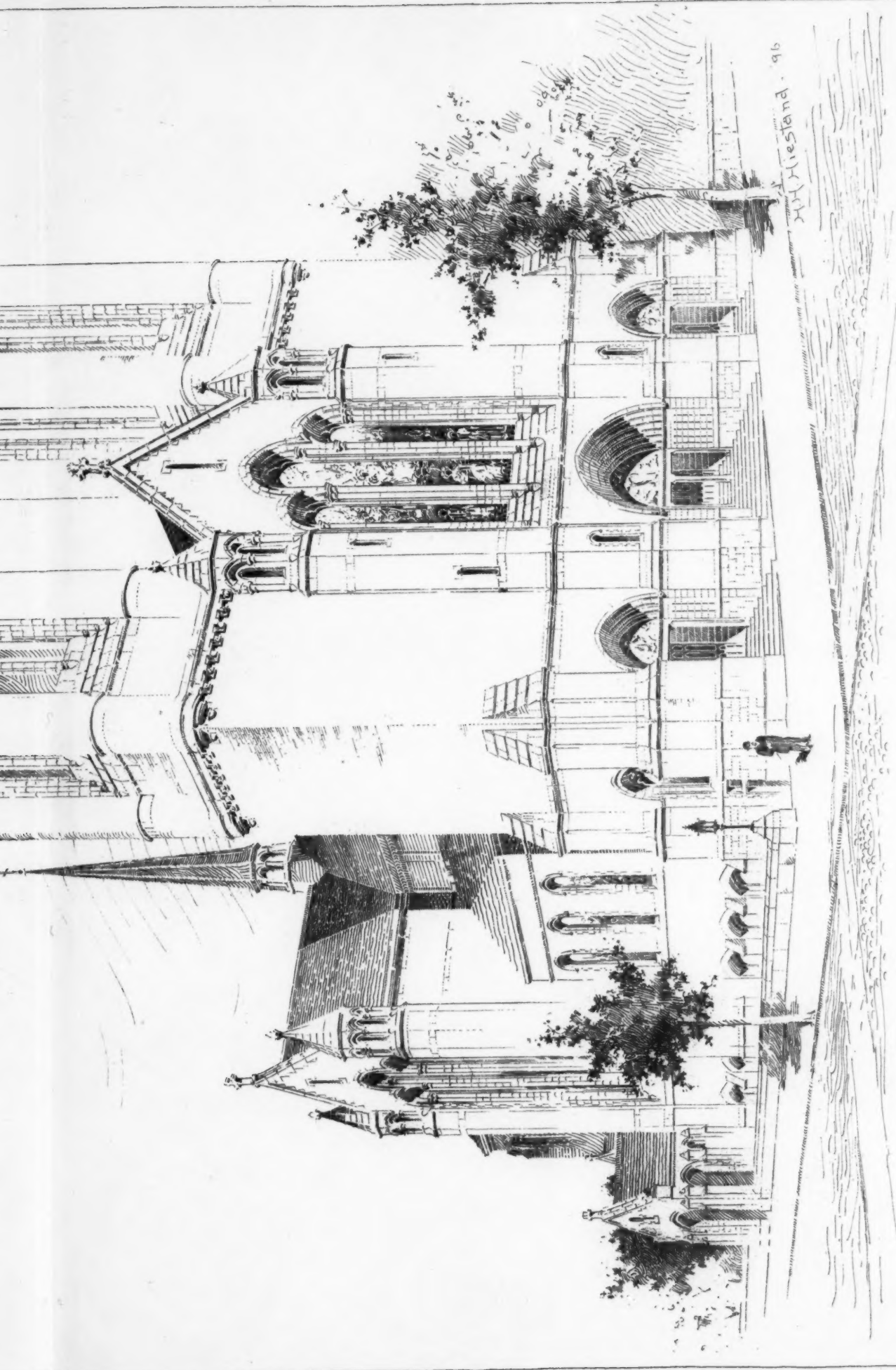
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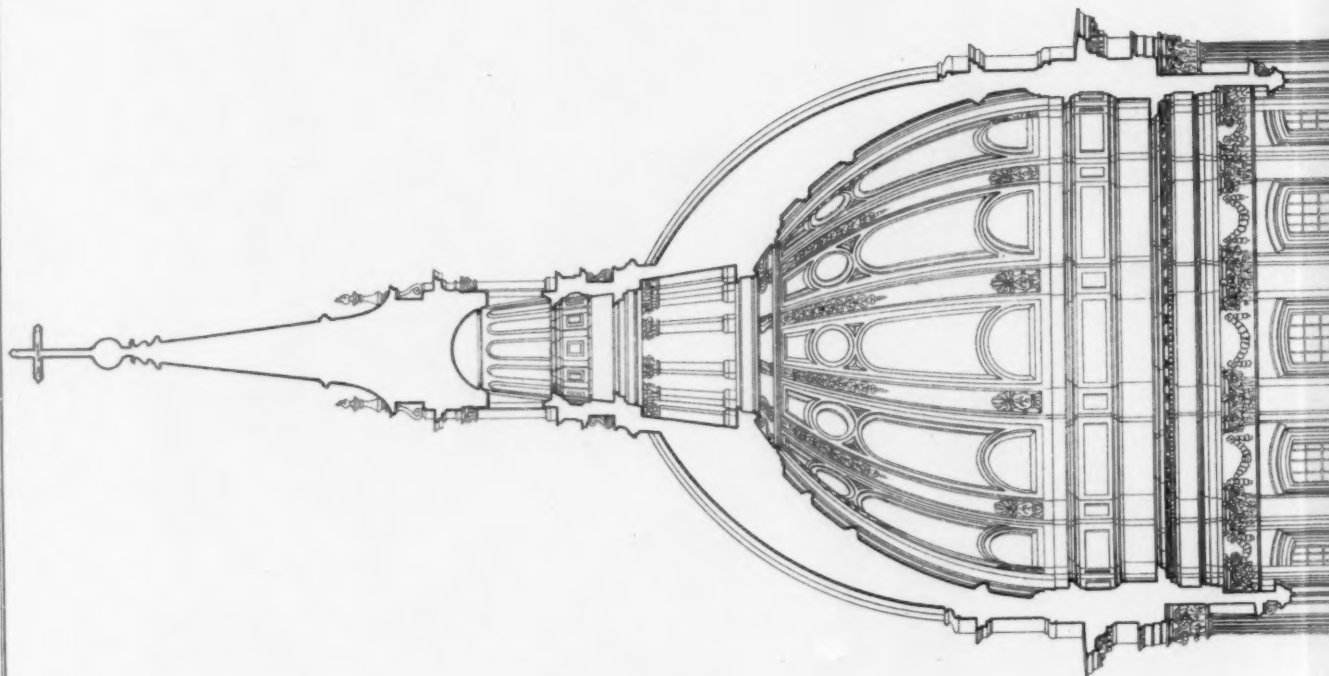
A VIEW UP BROADWAY, NEW YORK, N. Y.
SHOWING THE EQUITABLE BUILDING, THE AMERICAN SURETY BUILDING, THE UNITED BANK BUILDING, THE UNION TRUST BUILDING,
THE MANHATTAN LIFE BUILDING AND THE CONSOLIDATED EXCHANGE BUILDING.

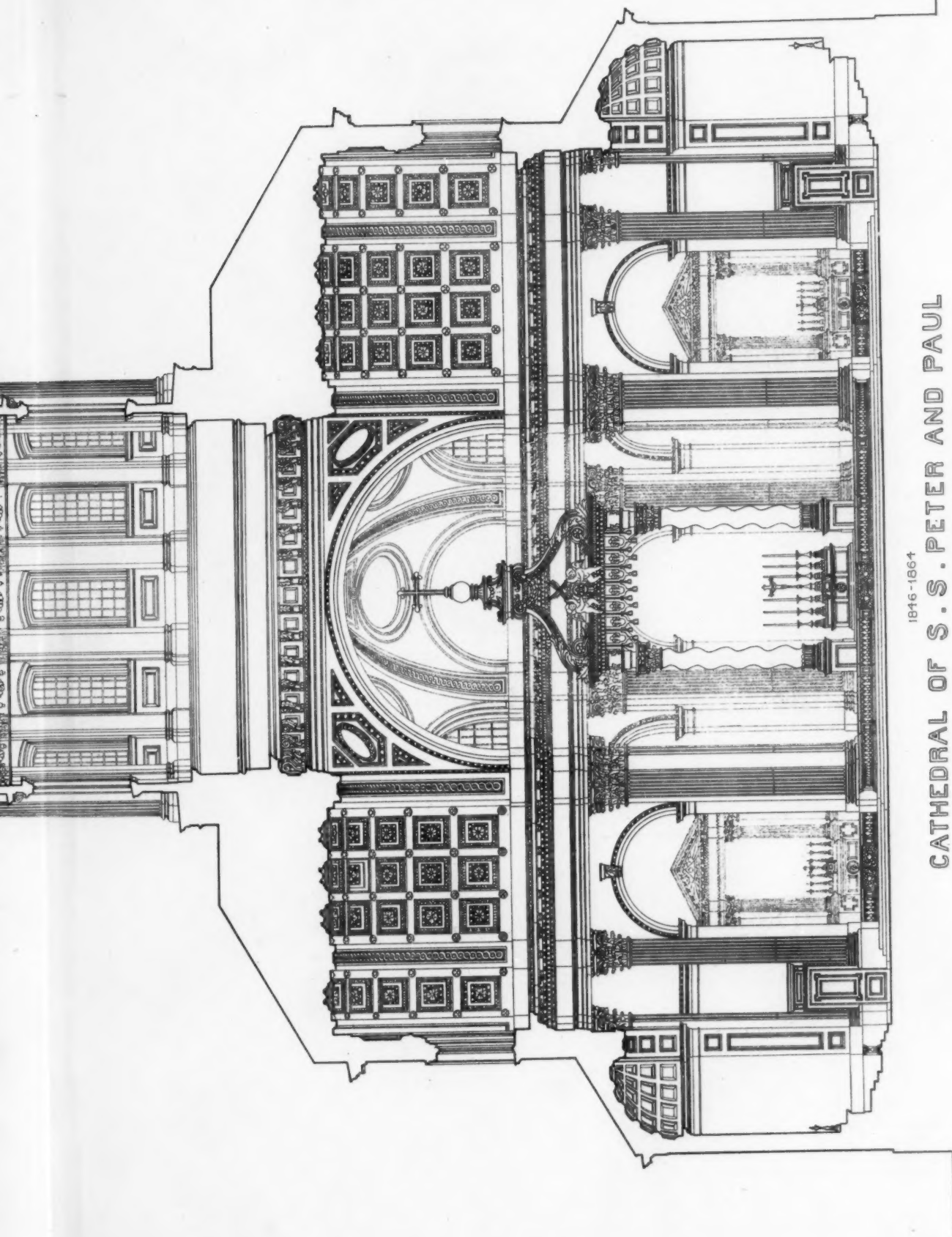
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GATE OF HEAVEN CHURCH, SOUTH BOSTON, MASS.
GEORGE A. CLOUGH, ARCHITECT.





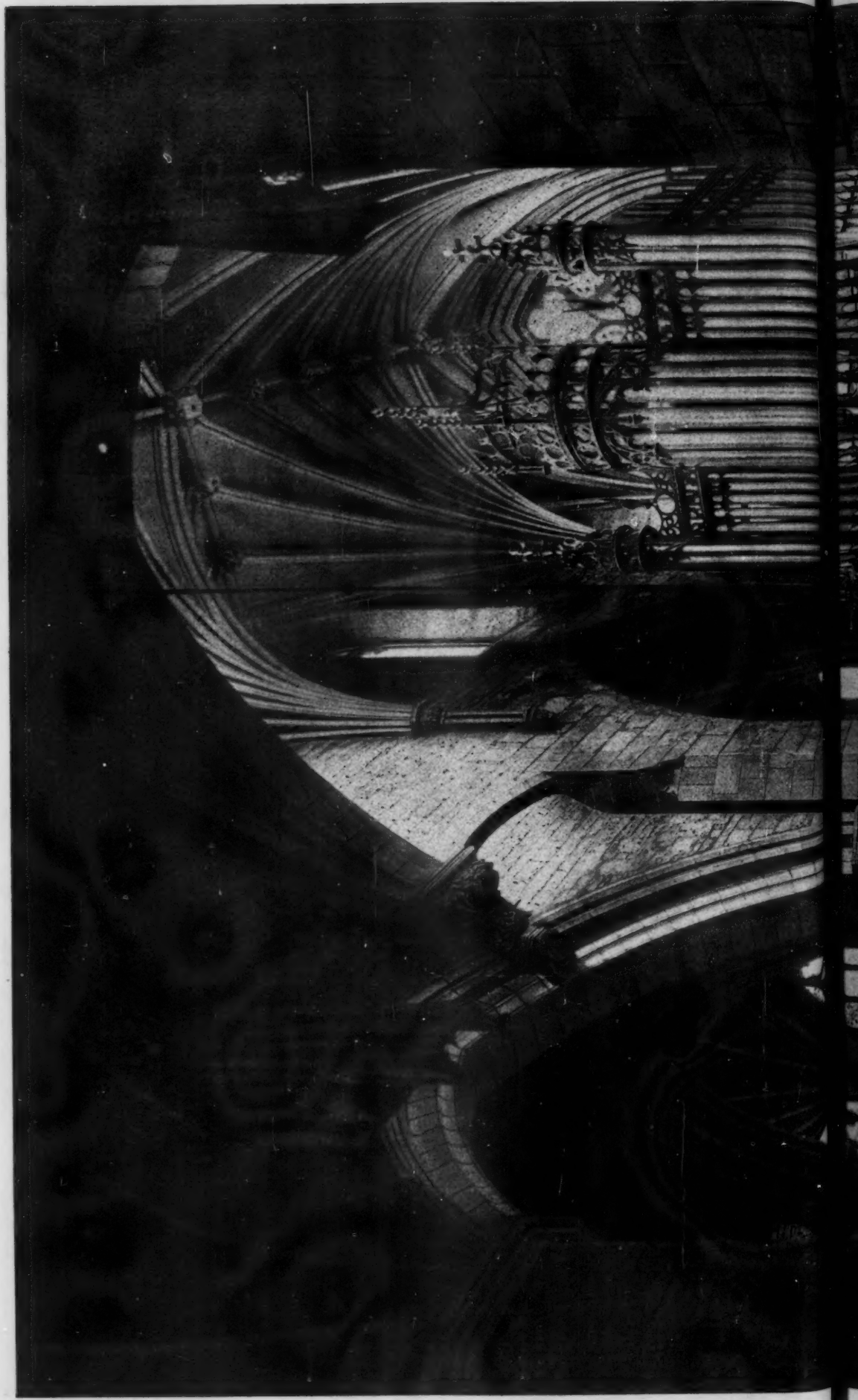
1846-1864

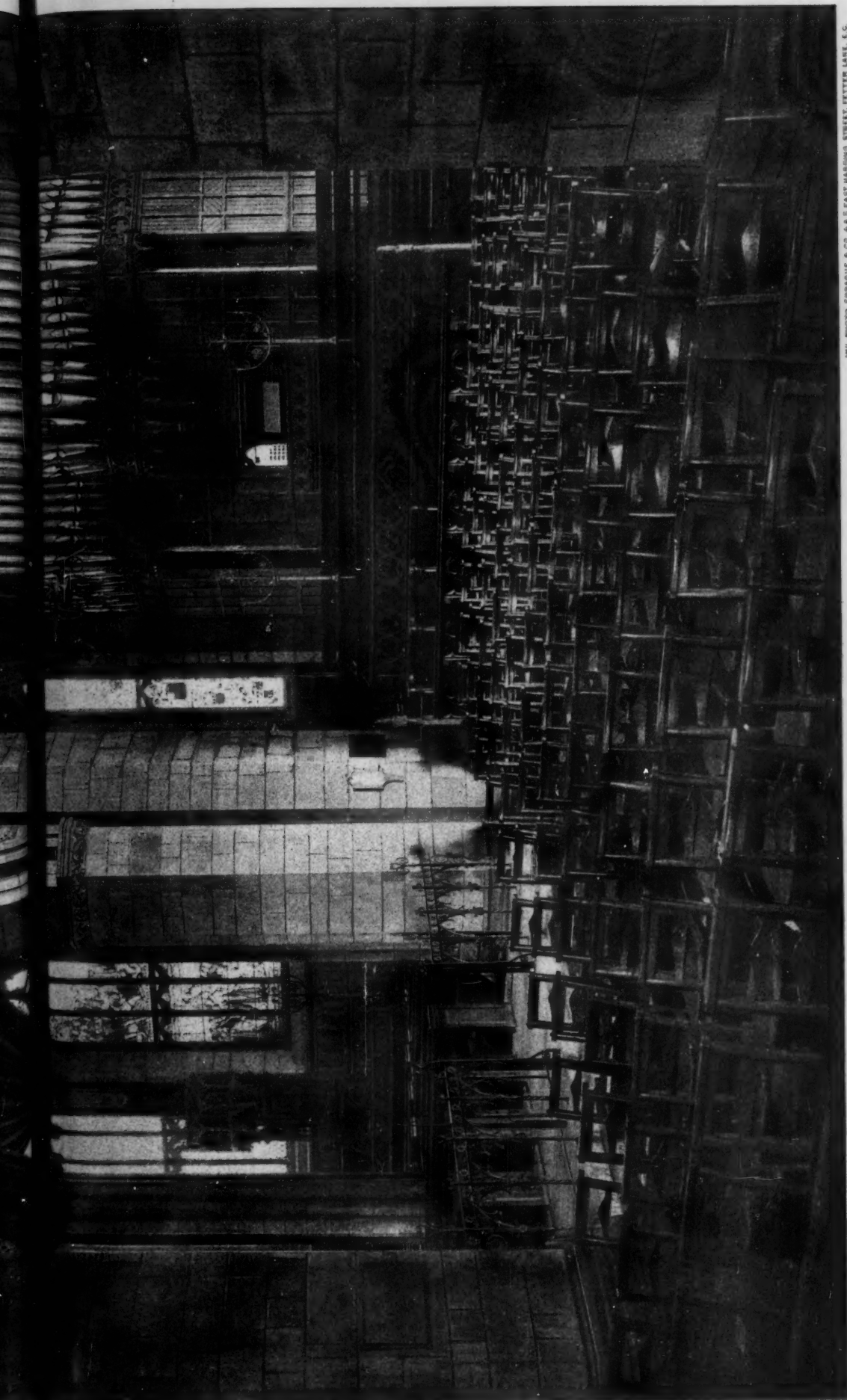
CATHEDRAL OF S. S. PETER AND PAUL
PHILADELPHIA, PA.

TRANSVERSE SECTION, MADE FROM THE ORIGINAL DESIGNS.

N. LE BRUN, ARCHITECT

SCALE 0 10 20 40





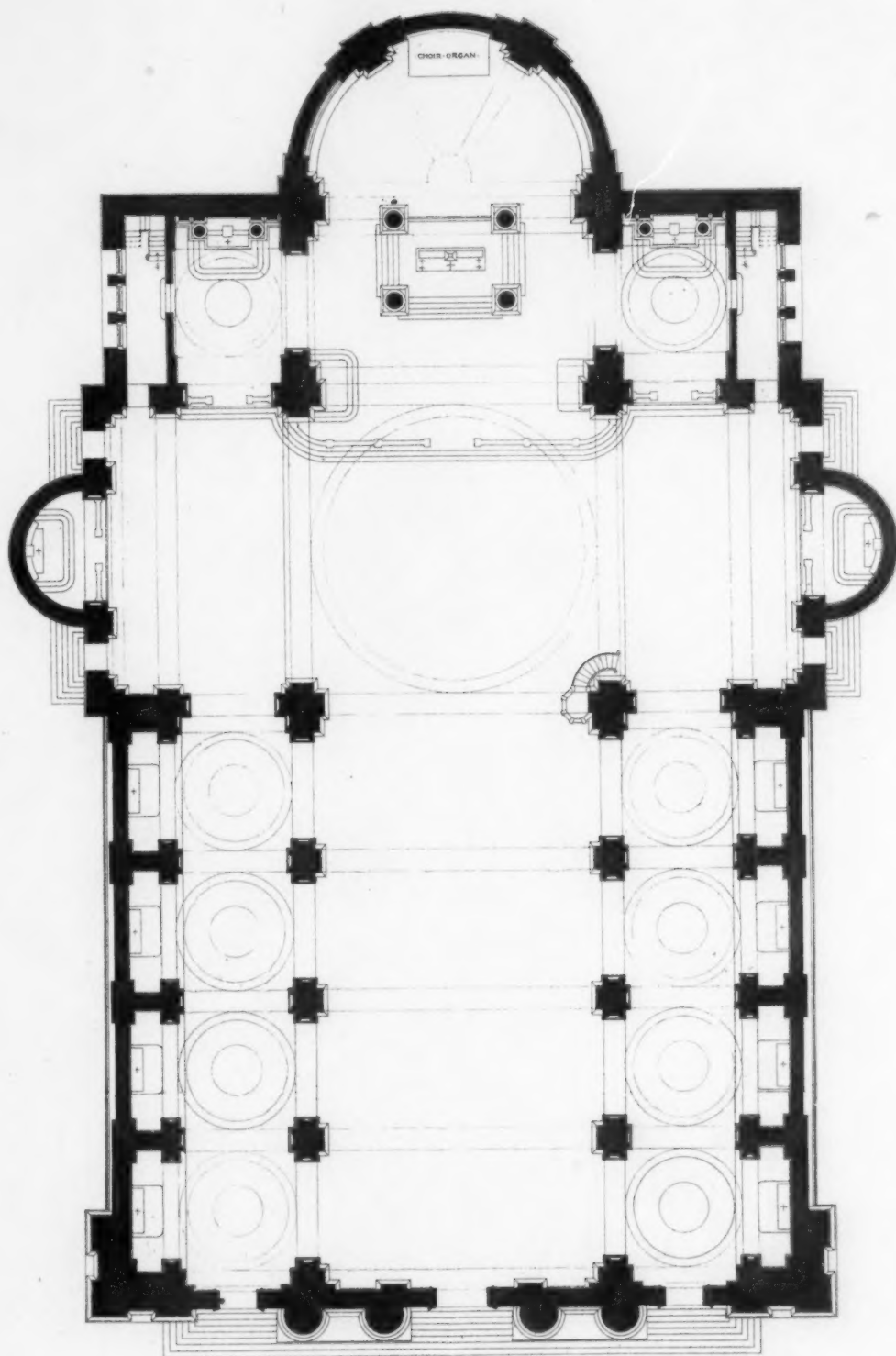
NEW PHOTO. SPARKS & CO. 44 EAST WARDROB STREET, FETTER LANE, E.C.

ORGAN : S. GILES' CATHEDRAL, EDINBURGH.
J. M. JOHNSTONE, Architect.

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CATHEDRAL OF S. S. PETER AND PAUL
PHILADELPHIA, PA.
• INTERIOR AS EXECUTED •
N. LE BRUN, ARCHITECT



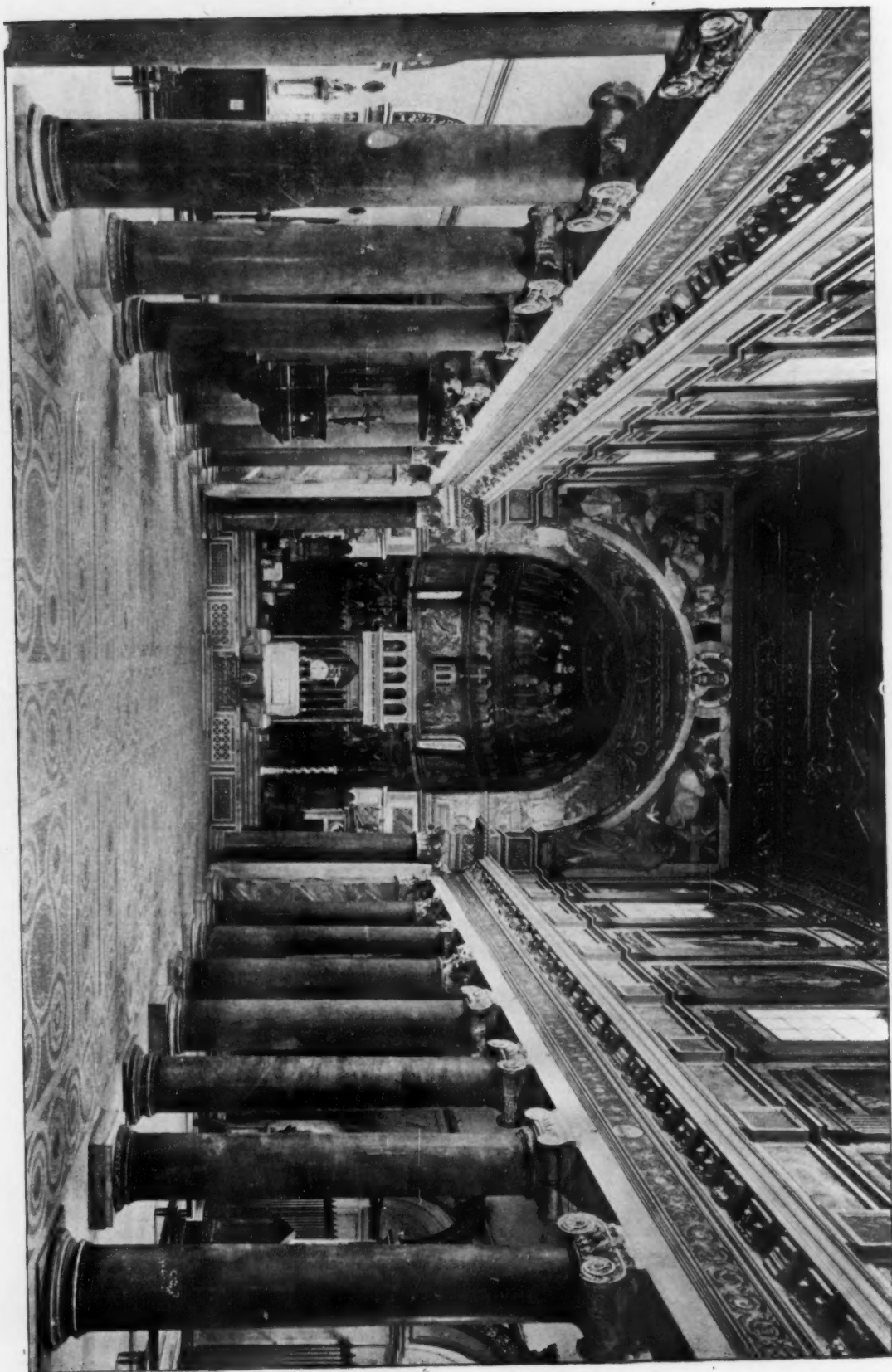
1846-1864
CATHEDRAL OF S. S. PETER AND PAUL
PHILADELPHIA, PA.

PLAN MADE FROM THE ORIGINAL DESIGNS.
N. LE BRUN, ARCHITECT

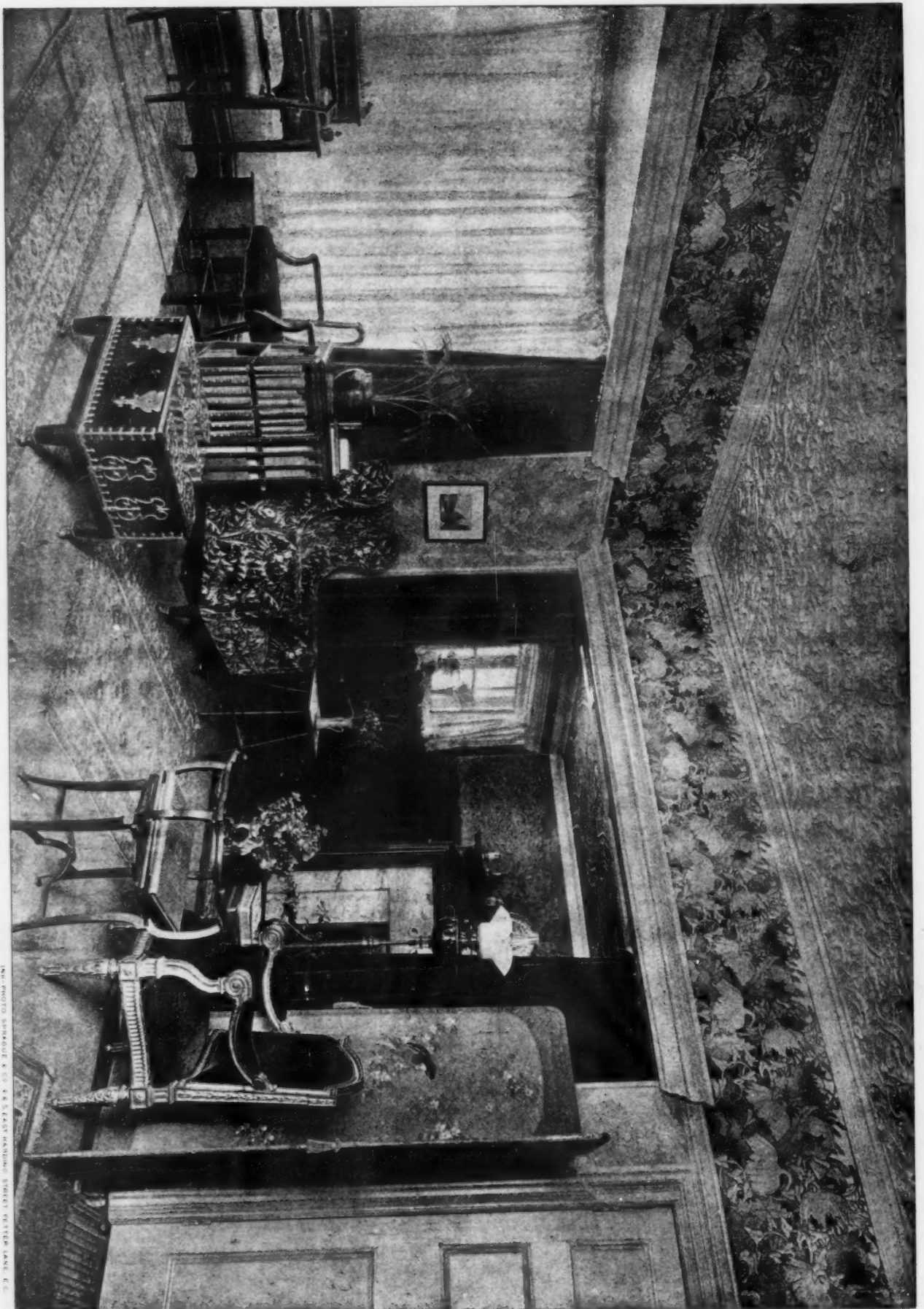
SCALE 1" = 20'



APSIDAL TREATMENT, NO. 2:—S. MARIA IN TRASTEVERE,
ROME, ITALY.



APSIDAL TREATMENT, No. 1:—S. MARIA IN TRASTEVERE, ROME, ITALY.



"GROVE HILL COTTAGE," HARROW: THE DRAWING ROOM.

ARNOLD MITCHELL, F.R.I.B.A., Architect.

THE PHOTOGRAPH BY S. S. & S. S. EASTMAN STREET, NEW YORK, N.Y.



"WOODSIDE," STANMORE: THE DRAWING ROOM

186 PHOTO SPRAGUE & CO. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100