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THE January number of the *Bulletin*, published quarterly by the National Association of Builders, contains a leading article, which, if it expresses the general feeling of builders, is of considerable importance. In it the writer takes the ground that where bids are invited from contractors for any piece of work, "every contractor should be paid a percentage on every solicited estimate, when the conditions of competitions do not provide that the work shall be given to the lowest bidder, and every contractor should refuse to submit an estimate until provision has been made for the payment of his percentage, when the owner does not stipulate that the contract shall be awarded to the lowest bidder." The reason assigned for this demand on the part of the contractor is that "in estimating the cost of a proposed building he renders the owner a valuable service, the accuracy of which he stands ready to demonstrate without cost to the owner"; and we are told in another place that "the contractor's estimate of the cost of a proposed building is of distinct value to the owner; it is as necessary to him for economical erection of his building, and therefore the profitable result of his investment, as the architect's plan or any other factor in the transaction."

OF course, this is all true to a certain extent, but it is difficult to see what service is rendered to the owner by bidders who estimate the cost of his work, as is often the case, at about double the price for which others are willing to contract for it; and the argument leaves out of sight the very material circumstance that the bidders make their estimates, not because the owner asks them to, but because they are anxious for a chance to get employment by means of them. As every experienced architect knows, the agitation for the payment of contractors for estimating is no new thing. In some cases, contractors have even sued the architects for compensation for the valuable services rendered in estimating on work in their offices, and in one instance we think a substantial sum was, on some pretext, recovered; but the sole result has been to close the architects' offices to contractors known or suspected to entertain such views in regard to their estimates. The *Bulletin* itself proposes to make this demand on the owner or

architect only when the contract is not promised to the lowest bidder; but it does not explain why the services of the contractors are of any less value to the owners in this case than where he exercises his judgment in the selection of a contractor, and it is evident from the whole tenor of the article that the demand of the bidders for compensation for their services in estimating is intended, not as a reasonable claim for payment for benefits rendered, but as a club, to compel owners, by the threat of such claims, to give their contracts to the lowest bidders, irrespective of other considerations.

WE do not risk much in predicting that if builders should combine to make such a demand, as the *Bulletin* wishes them to do, the combination would not last six months. In point of fact, the owner now always practically chooses the lowest bidder, from the strongest possible reason, that of self-interest; but in deciding who is the lowest bidder, he takes into consideration various circumstances, among which the reputation of the various bidders is one. It is evident that if a man who schemes to scamp his work, and make money by extortionate extra charges, should put in a bid a few dollars lower than that of an honest and faithful mechanic, his bid would, in all probability, not be really the lowest, but the highest, and the owner is entitled to consider this circumstance in making his award. The *Bulletin* thinks that if owners knew that they must either give the contract to the lowest bidder, or pay heavy sums to all the bidders as compensation for estimating, they would invite only men of known integrity and responsibility to estimate, and as it says, "One of the first effects of the adoption of a system of compensation for estimating by contractors would be to wipe out irresponsible and incompetent bidders." The meaning of this evidently is that the rich and established builders would like to cut off the young and struggling ones from any chance of obtaining contract work. Under the present system the only hope of getting a start for the younger men is to put in a low bid for some work that they think they can do. The owner, finding their proposal the lowest, makes careful inquiry, and, if the result of his inquiry is favorable, probably entrusts them with the contract, which, if it is well carried out, may be for them the beginning of fortune, and the use of the compensation club, as the *Bulletin* thinks, would prevent owners from allowing such men to bid. We are by no means sure that it would not result in putting all bidding, and all contract building-work, into their hands, leaving the "compensated" class of bidders stranded on their island of monopoly and mediocrity; but, however that may be, it is certain that the people who wanted work would sooner or later find means to bid for it without making any threats, or casting any slur on the integrity of the owner whom they wished to employ them. The *Bulletin* says that under the present system, a low bid from an irresponsible contractor is only "used as a lever to pry some favored contractor into whatever position the owner desires"; that is, the owner, having received a low bid from a man whom he does not wish to employ, and a higher one from a man whom he likes, beats down the latter by holding up to him the former's bid. In regard to this, we may say in the first place that we do not believe that this is often done. Architects, according to our experience, utterly discountenance anything of the sort, and try to dissuade their clients from attempting such transactions; but, after all, a builder who permits himself to be influenced by such arguments has only his own foolishness to blame. Beating down the seller's asking-price has been the custom of buyers since the world began, and it is a little ridiculous for builders now to begin to cry baby, and threaten to avenge themselves on the architects and owners for the results of their own weakness.

THE old Pennsylvania State-House at Harrisburg, which dates from 1819, was entirely destroyed by fire a few days ago. Although the building was not, in its original form, a very costly one, it had been richly decorated and furnished, and the total loss will probably be half a million dollars without reckoning the documents and records, which can never be replaced. Whether the ruins can be restored is doubtful, but the building was too small for the present requirements of the State Government, and it seems probable that a new and modern structure will be erected to take its place.

OUR comments on the *École des Beaux-Arts* and its methods have drawn out rejoinders both from Mr. Cram and from Professor Warren, which will be found in another column, and we must admit that in both instances these gentlemen make good their contentions. As between Mr. Cram's position and ours the truth probably lies somewhere between, for it is obviously as unfair to measure the French method by its highest results, as we perhaps may have done, as it is to take its shortcomings as the measure of its real usefulness, as Mr. Cram seems to do. In the case of the School at Harvard, we paid less attention to Professor Warren's own words than was proper, and possibly gave our readers the impression that the department under his charge was established for the mere purpose of affording a refuge for dilettanteism. We did not mean to imply that, in its endeavor to differentiate itself from other architectural schools—which with it share the disadvantage of being rather too intimately connected with schools of engineering and science, it in any way neglected to give adequate instruction in the practical methods and materials of building construction. Nevertheless, it is the hope of those interested in the department that its graduates may feel that at Harvard they have secured, in a higher degree than if they had pursued their studies elsewhere, the benefit of that quality of education which is somewhat vaguely styled "liberal."

THE death, at Rahway, N. J., of Mr. William Penn Esterbrook, for many years Superintendent of Buildings for the City of New York, removes one of the most interesting characters in the American building world, although one of the most modest and unassuming ones. Mr. Esterbrook was born in England, but came to New York many years ago and engaged in business as a builder. He was a man of singularly active mind and wide sympathy, and, in addition to carrying on a successful business, studied deeply into architectural design and construction—on which he wrote several treatises—as well as into mathematics and astronomy. His appointment as Superintendent of Buildings called him from a rather quiet life into great activity. He understood that his acceptance of the post meant that he should try to carry out the law, and the plans filed in his office and the buildings erected from them were submitted to a scrutiny such as had never been known before. Of course, his criticisms excited the resentment of people who, having found it too troublesome to calculate the weights imposed by their plans on the supporting members, were displeased at the criticisms which Mr. Esterbrook sometimes felt called upon to make, after he had gone through the necessary labor for them; but, in the end, the conscientiousness and earnest integrity with which he administered his office won him the esteem of every one who came in contact with him. The labor and anxiety were, however, too severe for a man already past the prime of life, and, since resigning the office, he had been obliged to live almost in retirement.

THE crusade against high buildings in cities continues with unabated vigor, and has now spread to Philadelphia, where it is seriously proposed to fix a very moderate limit of height for all buildings. At present, Philadelphia is rather remarkable for the comparative lowness of its buildings, and for the consequent air of cheerfulness and comfort which reigns there, an air which is well worth trying to preserve by restrictive legislation. In Boston, the height of buildings on Commonwealth Avenue, the widest street in the city, has already been limited by statute to seventy feet, and it is proposed to extend the limit to the other streets in the residential part of the town. The avowed object of the Commonwealth Avenue law was to check the building of tall apartment-houses on the street, and most people who own dwellings in that district are willing to accept the restriction, but as it would also prevent the building of hotels of the modern style, there is some hesitation about making the extension desired.

WE hasten to inform architects of the great opportunity which awaits them. The Board of School Controllers of the City of Johnstown, Pa., has consented to receive competitive designs for a school-house, imposing merely a few trifling restrictions, to curb the violence of the members of the profession, struggling to be first to lay their offerings at the Controllers' feet. In the first place, every set of drawings must contain a certified check for two thousand dollars, to the

order of the authorities of Johnstown; and as all architects do not keep a balance of two thousand dollars in the bank, and as some of those who do so are too careful of it to spend it in the way proposed, this stipulation is likely to relieve the situation considerably, by eliminating from the ranks of the competitors those architects who have not two thousand dollars to lose, as well as those who have it but do not care to lose it. The horde of combatants, thus thinned, and with their certified checks safe in the Controllers' pockets as hostages for the successful accomplishment of their task, are expected to design a building of three stories and basement, containing "at least sixteen class-rooms, offices for superintendent, controllers and teachers, book storage-room with a fireproof vault, and an assembly-room on the second floor with a seating capacity of one thousand to twelve hundred." The class-rooms are to have space for fifty desks in each, and are to have cloak-rooms attached; the heating and ventilating must "conform to the best modern practice"; and "the entire cost of the building, including heating, ventilation, plumbing, electrical work, gas and electric fixtures, blackboards and architects' fees, shall not exceed seventy-five thousand dollars." In case the contract price of the building, added to the architects' fees, exceed this sum, the certified check of the unfortunate architects whose plans have been "accepted," is to be confiscated. As every architect who has had any experience with school-house work knows that a building of the capacity and description demanded can hardly be carried out for less than one hundred and fifty thousand dollars, it is easy to calculate the chances that the wretched architect will ever see anything more of his two thousand dollars; but the thrifty Controllers, in order to take advantage of the emulation between the architects who will struggle for this great prize, stipulate that each competitor shall state the price for which he will furnish complete service, including "competent and continual supervision of the erection of the building."

WE have received a prospectus, if it is proper to apply such a name to the document, of the Syracuse Museum of Fine Arts, an institution which was born about six weeks ago, and already manifests signs of a somewhat vigorous constitution, which, under the care of such judicious nurses as Professor George F. Comfort, Bishop Huntington and others may, we hope, attain to the highest development. Although a Museum of Fine-Arts of such tender age, and, for the present, apparently possessing neither objects of fine-art nor a museum to put them in, is not an affair calculated to excite lively interest in amateurs outside of Syracuse, there ought to be sufficient local enthusiasm in so large a city to equip and endow a museum which would be of real and great use to the community. We have often expressed our belief that what this country needs most for its artistic growth is the foundation of local schools, all trying to solve their own artistic problems in their own way, and only occasionally making comparisons of the best work that they can do; and the indispensable preliminary to the establishment of a local school of art is the foundation of a museum in which good examples can be shown to students and the public.

THE "*Deutsche Bauzeitung*" copies from a Berlin daily paper a summary statement of the rise in real-estate values in Vienna during the past six years. The comparison is said to have been made with great care, taking prices as paid at actual sales instead of estimated values, and it is remarkable as showing a nearly uniform rise all over the city. In the "Inner City," land which sold in 1890 for six hundred to eight hundred florins per square metre, that is, twenty to thirty dollars a square foot, brought in 1896 one thousand to twelve hundred florins, adding thus more than fifty per cent to its value. In the Leopoldstadt, to the north, just across the Danube canal, values have risen from three florins to five, and from five florins to fifteen; while in the so-called Landstrasse, in the southeast quarter, the gain has been from five to fifteen florins, and from twenty to forty-five. To the south, in the Wieden, prices have risen from thirty to forty, and from one hundred to one hundred and fifty florins; and in Mariahilf, to the southwest, from thirty to eighty and one hundred florins. Outside of the first ring of external districts the same phenomenon is observed, nearly all the suburbs reached by the tramways showing at least a doubling in land values, while in Rudolphsheim, a new district, they have risen from five and seven florins to fifteen and twenty.

A GREAT MEXICAN ARCHITECT.—I.



Convent Church of Santa Rosa, Querétaro, Mexico. Reconstructed by Francisco Eduardo de Tresguerras, Architect.

MY first visit to the important City of Querétaro was made in the summer of 1883. I found it a remarkably picturesque place, even for Mexico, and it possesses many attractions for the visitor. As a rule, however, the object of tourists who make a hasty stop at the city as one of the regulation features of the trip through Mexico is to acquaint themselves with the historic spots connected with the tragic end of the Emperor Maximilian. It chanced very fortunately that, in the first hours of my stay, I was unwittingly drawn to one of the places that form the greatest charm of the beautiful town in the eyes of the art-lover—a charm too little known as yet, but one which might well warrant not only a tarry for several days, but journeys thither more than once repeated. I was standing on my window-balcony at the Hotel de las Diligencias—now a private residence and succeeded by several larger hostleries—enjoying the bland sunshine and delicious air that bless the town with the climate of an almost perpetual June. Hearing in the distance the notes of what I took to be a military band I went out for a stroll in that direction. As I approached the spot whence the playing was heard I found that the sounds came from within a church which, as part of a huge complex of buildings, stood with its length parallel to the street, with a charming tropical garden in front. I stepped inside, and found to my surprise that the music was that of the church organ, whose tones had a strikingly orchestral quality. I was still more surprised, however, to find an interior of a character like that which revealed itself, for nowhere had I ever seen decorations of such exuberant splendor; so tasteful withal, and so superbly in unison.

It was the Church of Santa Clara, belonging to the former convent of that name—one of the largest convents in Mexico, once covering several acres and inhabited by several thousand nuns,—a veritable city within a city. Nearly all the rest of the convent was either in ruins, or had been demolished to give place to secular buildings.

I did not know at the time that this church was one of the chief works of Francisco Eduardo de Tresguerras, the great Mexican architect. Neither did I then see the interior of Santa Rosa, his other and yet more important achievement in Querétaro, though I was struck by the exterior of the latter church and could not help remarking the extraordinarily eccentric flying-buttresses that spanned the sidewalk and strengthened the supporting of the dome.

I had no guide at the time and could only find the noteworthy sights at haphazard. Indeed, I had not then heard of such an artist as Tresguerras, and when, some time afterward, I visited Celaya, about an hour westerly from Querétaro by the Mexican Central Railway, and admired the cluster of graceful domes that characterize that city, I did not know that the finest of these was designed by that architect, nor that Celaya had the honor of being the birthplace of so great a master.

The present account must necessarily be very incomplete, but little more than the impressions of a lay student. It is sincerely to be hoped that some competent architectural scholar will have the means and the leisure to make Tresguerras the subject of an exhaustive monograph. It would well repay the pains.

An instructive comparison might, perhaps, be drawn between the first great American and the greatest Mexican architect. Charles Bulfinch and Francisco Eduardo de Tresguerras were contemporaries, though the latter lived to a much more advanced age. Bulfinch had the advantage of European travel, but Tresguerras never crossed the Atlantic. Both were dominated by the spirit of the Renaissance, but how differently did that spirit express itself in the two artists! Bulfinch gave to a Puritan community almost its first manifestations of the capacities of architecture as a fine art, but the austerity of Puritanism imbued his designs to a marked extent with a feeling of constraint and an air of reticence. He worked under conditions that approached the primitive; the means at his disposal were extremely limited; he was obliged to resort to the most inadequate and often the most inappropriate surrogates for the materials which his art demanded. These things entered into the style which, in a manner, he created, and with all its dignity they imparted to it a certain alloy of insincerity.

Tresguerras, on the other hand, was hampered by none of these limitations. While he did not go to Europe, Europe in a certain sense came to him. Mexico at that time was pervaded by an atmosphere of art. Tresguerras had behind him two centuries of architecture, and the traditions of the Renaissance were rich about him. What was a new tongue to the New England of Bulfinch was current speech in Mexico. Its wonderful mines had filled the country with riches, and the Church, with its *decimos*, its tenth-parts of the product in precious minerals, revelled in wealth which was largely employed in luxurious adornment. Tresguerras was encouraged by these circumstances to give the rein to his wonderfully endowed artistic nature; the richest of materials were at his command, and in their use he had every incentive to "let himself go," to give the freest and frankest expression to his luxuriant imaginings. A splendid joyousness is therefore one of the main characteristics of his work.

Tresguerras was probably the last distinguished figure in the long period during which the great art which he represented made so deep and lasting an impress on his country. He lived to witness the triumphant ending of the revolution which made Mexico an independent nation. He had enthusiastically advocated the patriotic cause, but the revolution filled the land with unrest and with civil strife which lasted well into our own day. No art could flourish under such conditions. The decline was gradual, however. Practically all activity in civic architecture was immediately arrested by the revolution. Little has been added to the great monuments of the Spanish dominion, such as are represented by the magnificent School of Mines in the National capital. In domestic architecture the record is better, and the beautiful Spanish traditions have been well preserved to this day.

The Church, however, remained in well-nigh absolute ascendancy for something like a generation longer. Retaining and increasing its riches, it retained its old-time magnificence. Probably the fact that the revolution, though largely waged in its behalf, had severed the intimate connections with Old World culture that had been maintained by its scholars and artists, together with the chaotic state of the country at large, practically annulled the influences under which art had so long been fostered by the Church. Then came the second great Mexican revolution—that of the nation against the Church itself, whose power was overthrown in 1857 by the War of Reform. Thus, deprived of its vast wealth, the Church is poor to-day, and art in the Church is now worse than dead: it is perverted. The vandalism of the iconoclasts of 1857, who appropriated and destroyed treasures inestimable, is surpassed by that of the ecclesiastical Philistinism of to-day, which permits an ignorant clergy to disfigure and demolish at will the treasures of art remaining in their charge.

One result of the reform has been the conversion of hundreds of churches and convents to secular uses, and in many instances these admirably serve the purpose of schools, academies, public libraries and hospitals. The new and higher prosperity which now attends Mexico is beginning to find its own architectural expression. This is naturally very mixed in its characteristics. The utilitarian age, through whose worst Philistinistic aspects we in this country have probably passed, is now becoming dominant in Mexico. Hitherto the hand of art, perhaps unconsciously obedient to the commands of tradition and the necessary employment of masonry as the chief element in construction, has been manifest in all works of utility, such as factories, bridges, aqueducts, etc.; but cheap transportation and factory-made structural materials are now enabling wood and iron to work their worst nearly all over the land. The rapidly-growing wealth of the country, however, is promoting the erection

of costly edifices of various kinds—hotels, railway stations, theatres, mercantile structures and dwellings. In these we see conflicting tendencies working side by side. Fortunately the dignity and the refined proportions of the Spanish Renaissance, often modified by some of the most excellent influences of contemporary European schools, very frequently assert themselves. On the other hand, some of the most frivolous modern French influences—including the Mansard roof, which is wholly unsuited to Mexican climatic conditions—dominate much of the recent mercantile and domestic architecture; while even the "vernacular" of the American West in its most flagrant forms, imported by way of California and Texas, presents too frequently a sight to behold. In masonry the excellent traditions are well preserved, and there is much admirable stone carving, both in design and execution. There is also not a little good decorative sculpture in the work of to-day; but decorative painting is, as a rule, raw and garish in color, both tawdry and gaudy.

Such are the contemporary architectural conditions of Mexico. Many of the old-time monuments, existing by hundreds all over the country, will long remain, — conserved by their substantial construction, if by nothing more. It is to be hoped that an enlightened public sentiment, and on the part of the Government a due appreciation of their worth as an element of attractiveness, will soon be aroused to insist upon a preservation of these priceless works of art, just as the preservation of pre-Columbian antiquities is now looked after in Mexico. One of the most eminent of American civil engineers, who has travelled all over the world, recently told the writer that Mexico contained more good domes than all other countries put together. An increasing familiarity with these works on the part of our own architects will naturally result from the growing intercourse between the two countries. They will also naturally have a considerable influence upon our own architectural development, and in this way will undoubtedly sooner or later react upon Mexico. And among the treasures which modern conditions have practically brought to our door, the works of Tresguerras will be found to rank very high in the list of those worthy of the most careful study.

SYLVESTER BAXTER.

[To be continued.]

GARDEN DESIGN.¹—I.



horticultural journals with those of John Evelyn, or any writer on the subject a few centuries ago. In the one, horticulture is the only point-of-view that is in any way recognized; in the other, a keen appreciation of design balances the interest taken in the growth of plants or in any new species that may come under notice. During the last few years the point has been discussed at some length in the leading papers and reviews. This has been partly due, I believe, to the almost simultaneous appearance of two small books on the subject, called "Garden Craft" and "The Formal Garden in England," the latter finding a spirited antagonist in the editor of *The Garden*. For many years people had been slumbering on in the belief that the surroundings of their houses were all that could be wished, and they resented being roused to thought on the matter. It is characteristic of the British public to think and sleep by turns in matters

¹ A paper read by Mr. F. Inigo Thomas before the Architectural Association, November 20, 1896. As it was not possible to procure illustrations of the views used by Mr. Thomas in his lecture, we have reproduced certain cuts in his and Mr. Blomfield's book on "The Formal Garden in England," (published by The Macmillan Co., New York), which may serve as aids to the text.

artistic, and in its wakeful moments it likes discussion to wax hot, for the hotter the discussion the quicker the formation of opinion and the return of slumber. The point at issue was the comparative artistic value of two rival methods, for there have never been more than two ways of laying out a garden, the "formal" and the so-called "landscape" or "natural" style. Paradoxical though it may sound, the formal method seems to have been the natural one until the middle of last century, and then, at a time when we should probably all agree that art in this country was on the decline, there sprang into vogue this fashion of attempting artificial landscape in the neighborhood of the house. On a large scale, such as one sees at Blenheim, it may be said to have proved successful in the course of years. But surely, until the garden itself has been fitly and properly laid out, it is no time to launch into improvements to the surrounding country. And, furthermore, in a "landscape" scheme, by the time it is nearly ready for criticism, all traces of the originator's hand have been "kindly obliterated by nature," which makes a comparison of results somewhat difficult. With dignified reticence *The Edinburgh Review* stands aside till both parties have had their say, and then, at her leisure, she sums up the arguments for and against. There is just that in the summing-up that betrays her judicial bias, and twice has she given it in favor of a reasonable formalism. However, it will hardly be necessary, before a meeting of architects, to weigh the two methods in the balance, for those among you who have given the matter any thought will probably have long ago cast in your vote with the verdict of *The Edinburgh Review*.

On reflection, the development of architectural design in this direction has proceeded by very natural stages. In building, the prime object of man has always been to protect himself from the weather and from his enemies. To such a period belong all secular buildings, from the mud hut to the feudal castle. Next comes a stage in which men built for the pleasure of building, in addition to convenience. And lastly, a period into which is imported a third element, namely, that of display and magnificence. Beyond this stage nature seems to reassert itself, and drive us back to the verge of barbarism—at least, so it would seem to have been in England, at any rate, judging from its architectural history for the last century. Of these three stages in the development of ideas as to what a home should be, we are concerned to-night with the last two only. House-planning was practised in a rude way in feudal times, but it was not till later that the idea of the house and garden making one concrete whole generated in the mind of the architect, and not till later still that the approaches and planting of timber were so ordered as to form integral parts of a conception that was sometimes colossal in its proportions.

Now, the formal treatment arrived at its climax in England in the second half of the seventeenth century, and in its fullest development we find two distinct spheres of design. There is the greater lay-out of avenues and approaches, scattered broadcast over fields and park-land, heralding the proximity of the house; and there is the smaller lay-out of garden courts, and bosquets that cluster round the house itself. And, just as in planning a building, the plan, elevation, and section develop in the mind of the architect by equal stages, so the two lay-outs and the plan of the house itself were made to accord, in the schemes of the seventeenth century. In the earlier examples that are left, we seldom find signs of a greater lay-out. This may be for two reasons—either that the avenues have perished and never been replaced, or, because being anterior to the Dutch influence and that of Versailles, they had never borne these stately attributes. Avenues, to be seen to advantage, should be planted on wide plains or tablelands, for the long perspective, which is their chief beauty, is lost in a rolling country. But, in the smaller lay-out, the opposite holds good; so that the ideal site to treat would be one with more or less fall towards a level plain stretching away to the distance. The Roman Campagna, lying as it does in a circle of mountain spurs, affords these conditions in a very marked degree, and the Roman magnates of the Renaissance were not slow to make use of them to the best advantage. I do not propose, to-night, to take you for a tour in the Alban Hills; but, at the risk of making some of our English examples look a trifle tame by comparison, we will begin with a few views of the Villa Mondragone at Frascati—to show how the old masters of the craft handled problems of this kind. You will see by this survey that the whole scheme of buildings and surroundings was planned so as to fall on four successive levels. A centre line can be imagined running through from end to end, on which the principal features are plotted, and a certain symmetry is observed on either side. And it is noticeable what pains were sometimes taken to preserve this balance, even in the most difficult situations. The approach from the road to Colonna, some 600 paces long and bordered with lofty cypresses, parts opposite a fountain in the foot of a great cliff of masonry, and climbs by means of *pentes douces* to the first terrace. This, in itself, is a rise of 55 feet; and since the original fall of the ground was in a diagonal direction, a great deal of masonry was required to bring one end of the terrace to the necessary height. At four points in the parapet there are massive, banded columns, each bearing on its summit a slender, iron cross. These four huge sentries stand out against the sky and the olive-clad hills with magnificent effect; but their *raison d'être* was not quite so evident until I found that the great vaults on which the terrace is supported were once the palace kitchens, and two, at least, of the columns were nothing more than ornamental shafts to carry the smoke clear of the windows. This terrace was probably

paved throughout with "palombino," and used for the reception of magnates, with their retinues, from Rome. But there seems to have been a garden under the palace windows on ground that rises gently to the level of the main court-yard. Here the buildings lie on three sides of a court planted round with rows of elms, the fourth side being divided by a niched wall from the privy garden. This was laid out with plots of turf in borders of flowers, and two circular fountains in the centre. A fine arcaded loggia, by Ponzio, fills one end, and raised on a terrace opposite is an amphitheatre of inlaid marble fountains. From here a door and flight of steps leads back to the main-court entrance, and opposite this a wealth of flowers borders the foot of a great bastion wall that supports the bosquets and vineyards at a higher level still—that is to say, about 150 feet above the level of the avenue. One curious thing about this plan is the small garden that lies on the roof of part of the building at about the same level as the great court of the palace. You can judge its position better, perhaps, in this view of the fountain, where a portion of the balustrade appears to the left of the picture. And here is a view of the great terrace, with the fountain and two of the columns mentioned above. The tops of the cypresses in the avenue are just visible over the parapet to the left.

Now let us turn from a noble site and great undertakings in the neighborhood of Rome, to a level site and a humbler effort in one of our midland counties. Thorpe Hall, of which this is a survey, was built and laid out by Webb. You will see he has surrounded the house with a wall enclosing an oblong space 120 by 200 paces. He has put a gateway in each of the four sides opposite the entrances to the house, and relieved the long stretches of wall with a couple of niches at intervals. Next, he has divided the space unoccupied by the buildings and offices into six parts. One is given to the forecourt, four to pleasure-gardens, and one to the kitchen-garden. The forecourt is bounded on either side by a wall balustraded on top, and has elaborate piers at the entrance. On the right side, as you enter, a narrow alley is screened off as a way to the offices. The large garden to the east is again subdivided, by yew hedges, into three parts, the centre being given to parterre with a terrace on the right, and a piece to the left in which the design is no longer to be traced. The other spaces are a green court south of the house, a bowling-green and a rose-garden with fountains among the beds. There is one long vista taken through from east to west, starting with the summer-house by the terrace steps, and ending in the entrance-gate to the rose-garden. On the whole, it is a very compact lay-out, under the simplest conditions, and is interesting as an instance of contemporary design in house and garden.

So far, I have only shown you views from two places, purposely chosen from different countries and periods, and materially different from each other in scale of magnificence. But some of the principles that are common to both, and that ran through all garden design, will have been evident enough already. First of all, enclosure decided and uncompromising; not of sunk fences or iron palings, but of good, honest masonry, high enough to cast broad shadows early and late, and keep the wind from the flowers and fruit trees. Then subdivision, either by subsidiary walls or hedges of yew or box almost as dense as the masonry itself. Then the proportioning of the surface of the ground with much the same treatment that a designer deals out to the façade of a building.

What was brought so forcibly into play at the Villa Mondragone was change of level, though there it was probably more from necessity than for beauty's sake alone. And a feeling after this quality was just traceable at Thorpe, too, in the terrace, where the flat site afforded no variety of itself. In neither was there an attempt at a greater lay-out, nor was water at all prominent as a means of effect.



TOPIARY WORK AT LEVENS HALL: WESTMORELAND

Now, I had not intended to tire you this evening with a history of garden-design in England, for this has already been treated of elsewhere, and should be pretty well known by now. But I had proceeded thus far with my paper when, on looking back, it seemed to me that, perhaps, after all, I ought to include a slight historical sketch. But I do not regret having shown you a few views to start

with, as it may have served to fortify you against a tedious paragraph or two introduced to facilitate the explanation of what comes after. However, we need not go farther back than the time of Elizabeth, for the first decided impulse in this direction followed on the dissolution of the monasteries by Henry VIII.

A house of that period was approached through an avenue and one or more courts in quiet tones of green and gray. Out of this



THE WATER PAVILION, WEST BEDFORDSHIRE

rose a stately mass of buildings—two wings and a centrepiece—with broad retreating shadows between, sparkling with myriads of small panes set among softly moulded mullions. Through the walls on either hand, festooned with a wealth of climbing roses, there would be splashes of sunlight and color from garden-courts beyond, while at the back the brewhouse, offices, etc., would be screened off from garden-courts and orchards by walls of ample height. If there is one thing that was more characteristic than another of the pleasure-grounds of the past, it was this system of enclosure and subdivision, and, to my mind, when that was abandoned the main charm of the old English garden vanished. Sir Walter Scott once raised his voice in lamentation over the destruction of an old garden he had known as a boy, and, reading this lament, I was reminded of just such a garden as Sir Walter describes. It lay on the hillside by an old house in Yorkshire. In the first court, as you entered from the shrubbery, were beds of brilliant flowers cut out in patterns like a ceiling in the house, and against the south wall were vineries of black Hamburgs, and dark, mysterious potting-sheds. Then there was the bowling-green, a wide expanse of velvet turf, with banks and terraced walks all trim and neat, where apricots and nectarines ripened on the walls. And one side was fringed with scarlet lychnis and sweet-william, where the red admirals and tortoise-shells would spread their wings in the sun all day. Then there was the summer-house, with a racing fox for a vane, and bowls in a corner cupboard; an apple-house, where the old gardener was always at his best; and last, but not least, Peter the Great's arbor, for there, in defiance of history, tradition had fixed the spot of the Czar's proposal. But an evil day came, when the quiet retirement of this unoffending paradise was invaded by the "landscape-gardener." The walls were thrown down, the terraces destroyed, and the whole converted into a wilderness of specimen shrubs, for this was the new ideal that had taken the place of the old.

But to return to the time of Elizabeth. It was foreign to the idea of a garden to allow forest trees within the walls. The grove had its place, and that was outside the garden enclosure, where a lofty cliff of green would be more than welcome as a background to fruit and flowers. And it was probably from a wish to obtain a background of even tone that hedges first came to be trimmed. This trimming, or "pleaching," as it was called, which seems reasonable enough on these grounds, was eventually carried to absurd lengths. They had felt the need of single yews to mark the salient points in complicated patterns of flower-beds, and these they cut into a variety of forms: first, into cubes and obelisks, and then, by degrees, into every shape that fancy might suggest, until, at last, the repose of the garden was as much hampered by verdant sculpture as Westminster Abbey is with its monuments. And since, of course, to keep the yews in shape requires considerable labor, it is hardly surprising that there should be few of the kind remaining. As I have said above, old gardens were divided into several departments, and each of these bore a character distinctly its own. There was the parterre, or flower-garden, with its fountains, and flower-beds in geometrical designs of box, the bowling-green with its garden-house and shaded seats, the fruit orchards, wilderness, etc. There is always a charm, too, in length of vista that could not have failed to appeal to garden-designers. And to give point to the long perspectives that were planned to pass through house and grounds alike, they were adorned at intervals with fountains, statues, or other objects of interest. Each of these would form the centre of a network of cross vistas, so that sunlight or shadow, front view or profile, should offer the scene afresh as often as it was approached from a

new direction. When large sheets of water came to be included in the dressed grounds, they, too, were treated in the same formal manner. The most ambitious efforts in this direction were probably of Dutch origin, and due to the same energy and skill that made the canals and huge drains of the Fen country. Here are two instances from Wrest, in Bedfordshire, a T-shaped piece of water some 400 paces long, with broad, turf verges next to the groves, and the fish-pond in a secluded spot in the wood among yew hedges that are now some 20 feet in height.

The development of garden-design may be said to have been the elaboration of these few principles, for the object of the old-time designer was to make a stage on which to play the drama of everyday life; but, unlike the stage, the scenery was real, and the acting an unaffected pleasure in existence and in the sights and sounds and scents of nature. Architecture lost a little of her sobriety in the summer-house, and sculpture a trifle of her Classic finish in the garden.

The statuary used in the ornamentation of English gardens was mainly composed of lead, and, if we are to believe the date on a figure of Nelson at Fingask, in Scotland, the old moulds were still in use as late as the year 1820. This view of a group of Scotch peasants carousing over dropped scones, whiskey and cheese, is from the same place, the costume and clumsy modelling of the figures belonging to the eighteenth century. But there was better work done in lead than this. Here are a couple of photographs from two places in Northamptonshire. Both the figures are evidently from the same mould, and, if I am not mistaken, they are casts of the "Samson" by John of Bologna, that is now at Hovingham, in Yorkshire, and was presented to the Worsley of that day by George III. This taps an interesting vein of speculation; for we know that one Cheere had a foundry for such work at Hyde Park Corner, and perhaps his enterprise led him to obtain permission to make a cast from any sculptor's work of repute that came into the country. Then there



were leaden vases, sometimes exquisitely wrought. These two photographs are of good examples; and those on the steps in the background of one of them reappear at places as wide apart as Sprotborough and Penshurst. Later on, there was a fashion for hounds and sphinxes, which latter seem to have come in with the Brothers Adam. This is one of a very fine pair in Scotland, and I fancy those at Sion House are from the same mould.

[To be continued.]

INSURANCE AGAINST LOSS OF WORK.

GERMAN journals are very much interested in an insurance movement in Switzerland. State socialism, it is claimed, has its strongest hold in the mountain republic. In almost every need the people look to legislation for relief. Notwithstanding numerous failures, the masses of Berne and Basle, Geneva, Zurich and Lausanne look to the Government for aid, unknown and unheard of in other countries. In 1893 a petition was sent to the Federal Government, demanding laws against enforced idleness. The petition urged that each citizen had a right to remunerative employment, and asked that the law be invoked to aid him in getting it. To do this, it was demonstrated that in certain industries those then employed would have to work fewer hours in order to leave something for those who otherwise would be forced or kept out of employment. To carry out this scheme, the State was either to employ the idle in State factories, making the same goods, or to compel existing institutions to take them. The proposition was voted down by 308,289 votes against 75,880 in the popular assemblies. The vote by Cantons was "No," and unanimous. However, to show good-will in the matter, the Federal Assembly urged the Federal Council to appoint a commission to inquire into the matter. It might cost money, but it would be money well spent. The object was to find out whether it would be wise or worth while to open bureaus to aid the unemployed to get work, and societies to insure against loss of labor. The commission has not reported. This has not deterred two Can-

tons—Berne and St. Gall—from going ahead. Basle, Zurich and Lausanne are very much interested: what action they will take is not known. The Berne plan differs very essentially from that of St. Gall. In the former Canton, it is left to the free will of the laborer to insure or not, as he or she pleases; in St. Gall, each must insure. The basis of the Berne system is as follows: The working people, laborers and professional men, are all united under one head. Each person insured pays 8 cents a month. Each city in the Canton contributes 7,000 francs (\$1,351), formerly 5,000 francs (\$965). Members must have been enrolled six months, paid dues regularly, and be out of work fourteen days at least, before being entitled to a pension. The aid given is 1 franc daily for unmarried men, and 1.50 francs for married men. Only men are mentioned. The money is paid only during December, January and February. A workman who refuses to take any work offered him, or loses his work through his own fault, or joins in a strike, loses all rights to the pension. On December 31, 1895, the organization numbered 605 members and had paid pensions to 169 persons during the year. In 1894, there were 390 members, and the parties to whom pensions were paid numbered 226. In this case, it was more a State help than a workman's insurance club; for in 1894, unaided by the Cantonal subscription, payment would have been impossible. Most of the men supported or aided belonged to the building occupations. These are more or less idle year in and year out. Hence, it is hard to say what worth such an effort is to have in solving the huge social and economic problem, *i. e.*, the effort made in Berne. In St. Gall, the result was better, because it was based upon obligatory membership and contributions. There each person, citizen or stranger, earning under 5 francs (96½ cents) per day was compelled to contribute. Children who earned under 2 francs daily were exempted. The payments varied with the amounts earned, *viz.*, persons earning 4 to 5 francs (77.2 to 96½ cents) paid 30 centimes (6 cents) a week. The pension rates paid out varied also in accordance with wages, running from 1.80 to 2.40 francs (34½ to 46.3 cents), but in no case could any one get pension for more than sixty days in one calendar year. In all other respects the regulations were like those of Berne. It is estimated that the year's income will be 30,300 francs (\$5,848) and the expenditures, pensions, etc., 38,000 francs (\$7,334). This deficiency, it is hoped, will be wiped away, never to recur again, once the thing is got into good working order. Much misery, it is true, might in this way be wiped out, but men whose labor has always been steady and is likely to continue so, complain bitterly about being compelled to support others in idleness, whose labor, though at times uncertain, is for that very reason better paid when there is work. It is not in the nature of things for such a system to succeed, even among so loyal, loving and gentle a folk as are the Swiss. The effort is not in vain if it will teach the thoughtless how hard it is to make laws or to institute any system that is to take the place of thrift and economy during the days when work is plentiful. The decision of the commission will record the popular will, and that, as far as can be judged from facts at hand, will be adverse.

J. C. MONAGHAN, U. S. Consul.

CHEMNITZ, September 26, 1896.

A PIECE OF OLD LONDON.

LOVERS of antiquity and romance were afforded an exceptional opportunity of indulging their weakness recently when the ancient crypt of St. John's Church, Clerkenwell, eight hundred years old, was thrown open to the public for a few hours.

The Priory and Parish Church of St. John's, Clerkenwell, with its fine crypt, is, with the exception of the ancient gateway on the opposite side of St. John's Square, all that now remains of the "Grand Priory of St. John's at Clerkenwell," the chief home in England of the Knights of St. John of Jerusalem, who, after the Templars, formed the greatest military monastic order of the middle ages.

This Order of Knights Hospitallers came to Clerkenwell about the year 1100. Here they built their Priory, the church of which was consecrated by Heraclius of Jerusalem, on March 4, 1185. Until the time of Henry VIII the Prior of St. John's reigned here in great splendor, he ranking among his peers as the First Baron of England; but at the dissolution of the monasteries this grand establishment was utterly broken up, the property being seized by the King, and soon nothing was remaining but the choir of the old church, with the crypt beneath and the ancient principal gateway.

The next we learn of the church is that it was bought in 1721 by Simon Mitchell, who had built Red Lion Street, close by, and who restored and refitted the church with galleries, and afterwards sold it to the commissioners appointed under an act of Queen Anne for building fifty new churches in London.

It remained in its then condition until 1889, when the Rev. William Dawson, who was then rector, completely restored it, the architect being Mr. John Oldrid Scott. The chief work was the replacing of the old pews with the great handsome benches and choir-stalls and the restoration of the east windows—these had been the work of the Prior Docwra, about 1500—as they had become very ruinous, the tracery in the side windows having entirely disappeared. The church still contains many traces of the ancient work. The east and south walls are walls of the original church, and the bases of the columns can yet be seen between the seats.

The crypt, which recently has been cleared of a large quantity of human remains and accumulation of earth and debris, can now be

seen in almost its original condition. It is, with the exception of the White Tower of London and the Confessor's work at Westminster, probably the earliest specimen of architectural work in London. Here may be seen the spot where lay the coffin of "Scratching Fanny," the well-known Cocklane Ghost of 1763.

Up to 1853 the crypt was used for burials, and in this manner the whole of the north aisle and south transept was filled with human remains. These, in the course of years, became most offensive and dangerous to health. In 1893 the Rev. T. W. Wood, rector, and the churchwardens obtained an Order in Council for their removal. After considerable difficulty and opposition the work was carried out, and the remains reverently re-interred in consecrated ground at Woking Cemetery. There were about three hundred and twenty-five bodies, which had been interred between the years 1738 and 1853. The great gateway across St. John's lane on the south side of the square, so well known as St. John's Gate, formed the principal entrance to the original Priory, and was built by Prior Docwra in 1504 upon the site of an earlier gate. In later years the east side became a tavern, and the west side was occupied by Edward Cave as a printing-office. Here it was that he published the first number of the "Gentleman's Magazine" in 1731, and it continued to be issued from St. John's Gate for the next fifty years. Dr. Johnson, the great lexicographer, was a frequent visitor to Cave at the Gate. In the room over the arch it was that David Garrick made his debut as an actor.

In 1871 the Gate passed into the hands of Sir Edmund Lechmere, Bart., M. P., the Secretary-General of the revived Order of the Knights of St. John, and it is now the property of the Order itself. — *Westminster Gazette*.



EXTRAS.

EXTRA Work: Reference to Arbitration.—A building contract provided that no compensation would be made for extra work unless the price for same was agreed upon in advance. The contractor performed certain extra work, but there was no understanding as to the price. Afterwards the parties agreed to submit the claim to arbitration. The court held that the contractor was not justified in abandoning the contract and building until the filing of the report of the arbitrator.

[*Davis vs. Ford* (Ct. App. Md.), 32 *Atlantic Rep.* 280.]

Extra Pay on Account of Delay.—Where one party in a contract has by his acts so delayed the other party in the performance of his part of the contract that he is not legally bound to complete it within the stipulated time, and the former agrees to pay him extra if he will complete the contract within such time, and he so promises and performs, the promise of extra pay is supported by a valid consideration, and may be enforced.

[*King vs. Duluth M. & N. Ry. Co.* (Supreme Ct. Minn.), 63 *N. W. Rep.* 1105.]

What must be shown as to Extra Work.—A builder claiming remuneration over and above the contract price of a building, for certain labor and material, as having been furnished for extra work, must establish with reasonable certainty that they were used for that particular purpose.

[*Maas vs. Hernandez* (Supreme Ct. La.), 19 *Southern Rep.* 270.]

What must be shown to collect for Extras.—Recovery for extra work cannot be had under a contract with a county for construction of a building which provides that no payment shall be made for extra work unless done on the written order of the architect, without showing the written order of the architect, or of the county commissioners directing the work to be done.

[*Ferrier vs. Knox County* (Ct. Civ. App. Tex.), 33 *S. W. Rep.* 896.]



SKETCH-CLUB OF NEW YORK.

THE regular Annual Meeting of the Sketch Club of New York was held in the Club-rooms, February 6, about thirty-five members being present. The President, Mr. J. Oliver Cummings, occupied the chair.

The reports of the retiring officers and committees were read and accepted. The Club's finances were reported by the Treasurer to be in a very satisfactory condition and to show much improvement since last year.

A vote of thanks was given Mr. Nolan for the efficient work done by him in the Life Class.

A motion was made and unanimously carried, that a committee be appointed to secure drawings for the Chicago and Cleveland exhibitions.

The Club then proceeded to the election of the Executive Committee for the ensuing year with the following results:

Mr. Alfred F. Evans was made *President*; Charles H. Darsh, *Vice-President*; Arthur M. Duncan, *Recording Secretary*; Robert Kendrick, *Corresponding Secretary*; Sanford F. Smith, *Treasurer*; George Kiess, *Chairman of the House Committee*; Frederick R. Hirst, *Chairman of Entertainment Committee*. Messrs. Walter T. Owens, W. T. Partridge and F. P. Dinkelberg were elected to serve for two years on the *Advisory Board*.

The remarks made by Mr. Field on the efficient way in which the Executive Committee had carried on the affairs of the Club were enthusiastically received, and a vote of thanks extended the retiring officers.

HARRY P. KNOWLES, *Recording Secretary*.

WASHINGTON CHAPTER, A. I. A.

At the regular monthly meeting of the Washington Chapter of the American Institute of Architects, held January 8, 1897, the following officers were elected for 1897:

President, Jos. C. Hornblower; *Vice-President*, Jas. G. Hill; *Secretary*, Edw. W. Donn, Jr.; *Treasurer*, Wm. J. Marsh; *Committee on Admissions*, Glenn Brown, W. M. Poindexter, J. R. Marshall.

Mr. Eames, of Eames & Young, of St. Louis, was the guest of the evening.

At the meeting held Friday, February 5th, Mr. Wm. Martin Aiken described the exhibition of the drawings of the American School of Rome, being held in Philadelphia.

EDWARD W. DONN, JR., *Secretary*.



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

STAIRCASE OF THE METROPOLITAN CLUB-HOUSE, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

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

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

DIRECTORS' ROOM IN THE SAME BUILDING: TWO PLATES.

THE ROTUNDA OF THE SAME BUILDING.

FACTORY BUILDING FOR THE REVERSIBLE COLLAR CO., CAMBRIDGE, MASS. MR. ARTHUR F. GRAY, ARCHITECT, BOSTON, MASS.

HOUSE FOR T. L. HAYNES, ESQ., SPRINGFIELD, MASS. MR. G. WOOD TAYLOR, ARCHITECT, SPRINGFIELD, MASS.

APSIDAL TREATMENT, NO. 9: INTERIOR OF THE MADELEINE, PARIS, FRANCE.

The Madeleine, begun in 1764, was not completed until 1842, its construction having been delayed by the Revolutions of 1789 and 1830 and by other political events. Napoleon, in 1806, decided to make it a "Temple of Glory," but this intention was frustrated by his downfall in 1814. The church owes its present form mainly to the designs of Guillaume Martin Couture, but was finished by Huvé, over thirteen million francs having been expended on it. It is 354 feet in length, 141 feet in breadth and 100 feet in height, is constructed entirely of stone, and is without windows, the light coming from above. The marble group at the high altar represents Mary Magdalene being borne into Paradise by two angels, and is the work of Baron Marochetti.

APSIDAL TREATMENT, NO. 10: INTERIOR OF SAINT SULPICE, PARIS, FRANCE.

St. Sulpice, which occupies the site of a church of the twelfth century, was begun under Louis XIV. Various architects — Levau, Gamart, Gittard and Oppenord — have had a hand in it, (Chalgrin worked on the towers) but it was completed in 1749 by Servandoni, who departed so widely from the plans of his predecessors that he may be called the chief architect of the edifice as it now appears. He is buried in this church. The measurements of the interior are: length 462 feet, width 183 feet, height 104 feet. Among the frescos in the chapels are three by Delacroix in the Chapelle des Anges. The great "Christ on the Cross," in bronze, seen on the left, is by Maindron.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XLVI: THE CASCADE IN THE GARDEN OF THE VILLA TORLONIA, FRASCATI, ITALY.

THIS garden is of similar character to those mentioned in the article on "Garden Design," elsewhere in this issue.

A SUGGESTION FOR A STREET FRONT.

A GROUP OF GATEWAYS.

[Additional Illustrations in the International Edition.]

STAIRCASE HALL OF THE METROPOLITAN CLUB-HOUSE, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

"ORPHEUS" GROUP IN THE "SCHLOSSPARK" OF VEITSHÖCHHEIM, NEAR WÜRZBURG, BAVARIA.

[Gelatine Print.]

ALTHOUGH the "Schloss" of Veitshöchheim, the summer residence of the princely bishops of Würzburg, is small and insignificant architecturally, the park surrounding it, with its riches of sculptures, is truly remarkable. This park was turned from a deer-park into a pleasure-garden, while Franz von Schoenborn (1719-24) occupied the famous old Episcopal see, after the plan of Balthasar Neumann, but not until thirty years later, under Friedrich von Seinsheim (1755-79) did it assume its present appearance. It is related that in this wonderful garden, with its numerous groups and statues, the bishop-philosopher caused spectacular plays to be performed, representing the philosophic system of Plato. There is hardly a mythological deity, muse, season, nation, sea or land monster, hardly a fable or legend, which is not here represented in sculpture. The principal ones among the artists who executed this gigantic task were Johann Peter Wagner (1730-1809) and Ferdinand Dietz, the sculptor of the "Orpheus" group. The figure of "Orpheus," in its affected attitude, with flowing robes, compares unfavorably with the reposeful dignity that distinguishes most of Wagner's work. The different animals, however, surrounding the figure, charmed by the wonderful music, are well rendered. The group dates from about 1750.

THE NAVE OF LINCOLN CATHEDRAL, ENG.

NORTH AISLE OF LINCOLN CATHEDRAL, ENG.



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

"THE IMPERFECTIONS OF THE FRENCH METHOD OF ARCHITECTURAL INSTRUCTION."

BOSTON, February 2, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In your very interesting editorial on the paper which I read recently before the Boston Society of Architects, you say, "Mr. Cram gave some amusing illustrations of what he supposed to be the infirmity of the French system in regard to planning. They may have been drawn from life in American schools, but they certainly do not apply to the Paris School where the art of planning is incontestably better understood than anywhere else in the world. As for the chimneys starting from the ceiling of 'salles des fêtes,' or partitions that depend for their support on miraculous agency, it is hardly necessary to observe that the 'porte-à-faux' is the one thing which the juries of the Paris School detect with eagle eye and never forgive."

It is not to be wondered at that you should suppose my criticisms to be based on incidents happening in American schools, for I quite agree with you it is hardly credible that they should have occurred in the École des Beaux-Arts. It so happens, however, that every one of the criticisms to which you refer were based on specific cases which happened last year in the ordinary course of work at the Beaux-Arts. The affair of the unsupported chimneys and partitions happened in a first-class problem during the month of December, 1895. The problem was "An Hôtel on a Lake," and in the large majority of the plans sent in, the apartments on the second floor over the large *salle des fêtes*, each possessed separate chimneys, which started from that floor and were invisible on the floor below. Were an hôtel built from these plans, it is hard to imagine any agency

that was not miraculous supporting a network of partitions and chimneys disposed in this fashion. I am told by students of the School that this practice is very common and, as the usual thing, passes without comment.

In the matter of rooms which are ill-lighted, I can refer you to the successful "Fellowship design" in a recent important competition, submitted by a student in one of the large architectural schools in this country, this design being, I believe, the successful one. In this plan you will find two rooms apparently 20 feet square, each lighted by one small window in the corner, while just across the corridor you will find two rooms, each about 9 feet square, lighted by precisely similar windows.

You also say that I "may have detected in some drawings by American freshmen a tendency to suppose that a decorative arrangement of 'pointes de pèche' desirable in a plan, but no Paris 'nouveau' ever carried that notion beyond his first 'concours':" May I say that this is contradicted by the men whom I know, who have studied in the École des Beaux-Arts, and also by the teaching of those who have charge of the planning in several of the architectural schools of this country, and who are graduates of the École.

I must beg your pardon for trespassing to this extent on your courtesy, but I hardly feel justified in allowing the matter to pass without this slight correction. Very truly yours, R. A. CRAM.

CAMBRIDGE, February 2, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—The editorial on architectural education in your issue of January 30, in what is said and implied with regard to the School of Architecture at Harvard, seems calculated to give totally misleading impressions as to our aims and methods. You state that "it is true, as Mr. Cram says, that every architectural school in this country except the one at Cambridge . . . inculcates French ideas as to planning." In correction of this I may quote from the remarks I made in the course of the discussion following Mr. Cram's paper, as reported in your issue of January 23d: "We endeavor, so far as possible, to found our teaching of planning on the methods of the École des Beaux-Arts, and we recognize that the study of planning lies at the foundation of all architectural study. . . . But while trying, so far as we may, to borrow what is best in the French methods, our purpose is to form the taste of the student by a careful study of the best work of Greece, of Rome, of the Renaissance, and also of the Middle Ages." Neither is it true that "much more freedom in design" is allowed at Harvard than at any other architectural school. This again is in direct contradiction of my statement that our practice in design was almost exclusively based on the use of Classic forms, and I gave some reasons for believing this to be the only sound method. We do insist, especially in our study of the orders, that the students shall go to the sources in the best examples of Greece and Rome, rather than take their knowledge of them at second-hand through the dry formulas of Vignola. Your editorial seems to give the impression that the practical side is wholly neglected at Harvard. This is by no means the case. The endeavor is to study construction in a practical way, without the use of so much mathematics as is given in most of the schools. Our position will be clearly understood, I believe, by any one who reads what I said with regard to the Harvard School at the meeting of the Boston Society of Architects. Yours truly,

H. LANGFORD WARREN.



THE CRYSTAL PALACE, SYDENHAM.—London is threatened with the loss of the Crystal Palace, which for nearly two generations has been one of the most popular and widely-known centres of amusement and interest in the vicinity of the metropolis. The concern is hopelessly bankrupt, and although the Government is manifesting an anxiety to prevent its destruction, yet there seems to be no practical means of preserving this memorial of the first of the great international exhibitions of the nineteenth century.—*Exchange*.

STATUE OF PETER CHARLES L'ENFANT PROPOSED.—In support of his bill to build a bronze statue to Peter Charles L'Enfant, the French engineer who laid out the City of Washington, Congressman Morse said, by way of explanation, that it seemed strange that amidst all the statues, monuments and memorials erected in this city to the heroes of the Republic, L'Enfant had so far passed unnoticed. Born in France, he came to this country during the Revolutionary War, and offered his services to the colonies. They were accepted. He served as an engineer, and was wounded at the siege of Savannah. Being near to the person of Washington, he was undoubtedly the General's warm personal friend. Indeed, he planned this magnificent city in the study of George Washington at Mount Vernon. Mr. Morse said he must have had prophetic wisdom—must have looked down through the vistas of time when the infant republic of his day, with 3,000,000 of people, had grown to be 65,000,000. The plan of the city, Mr. Morse added, is capable of indefinite extension into the country beyond, and he thought it was high time that the Government should, by some fitting memorial, recognize the merit of the man who, in the plan of this city, rendered such eminent service to his country. The Congressman hopes to get a favorable report.—*Boston Herald*. The Committee on the Library has reported favorably on the bill which calls for an appropriation of \$50,000.

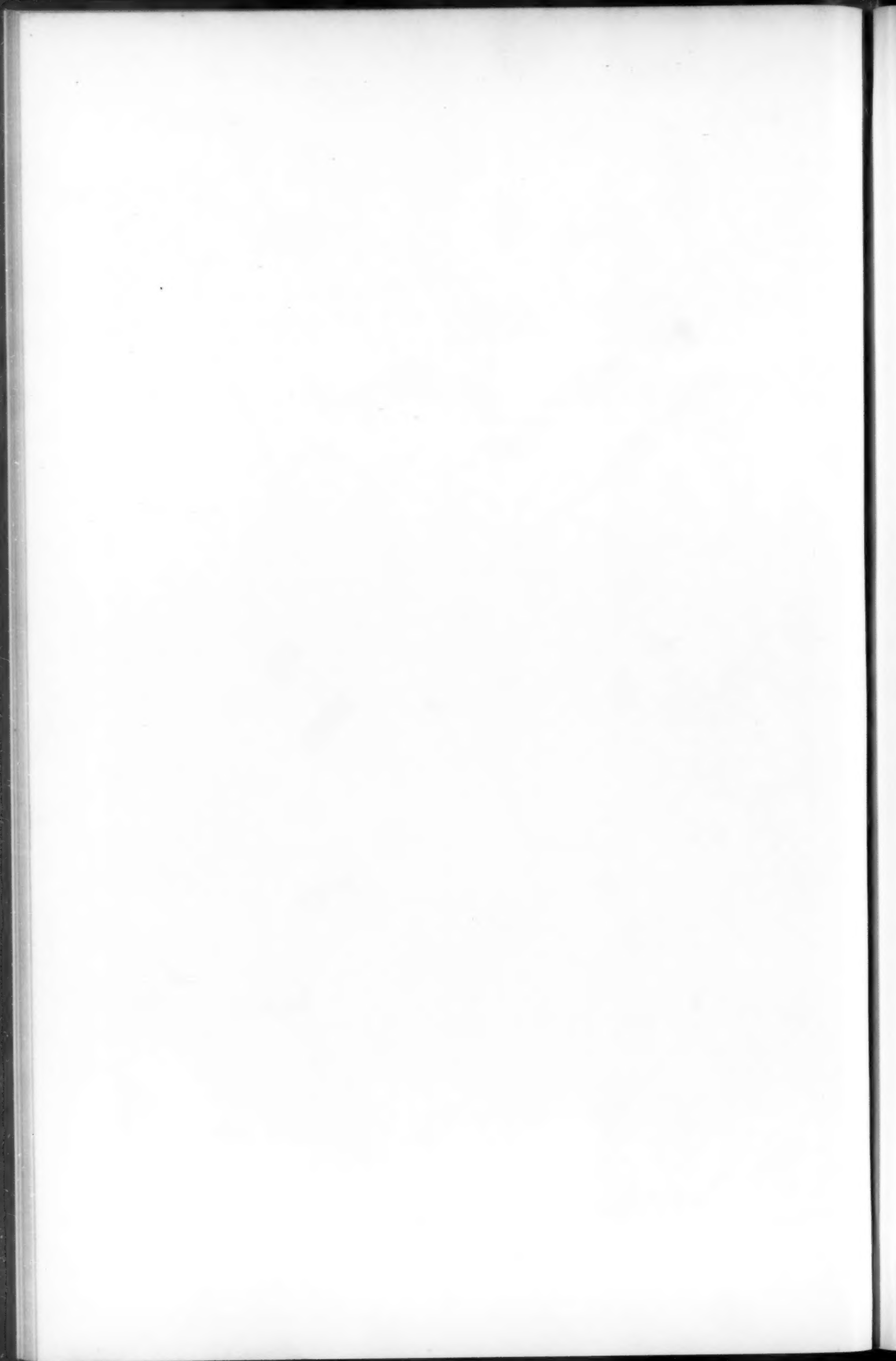


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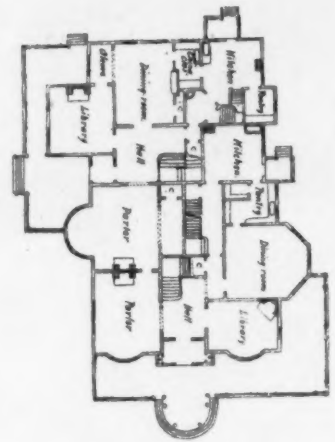
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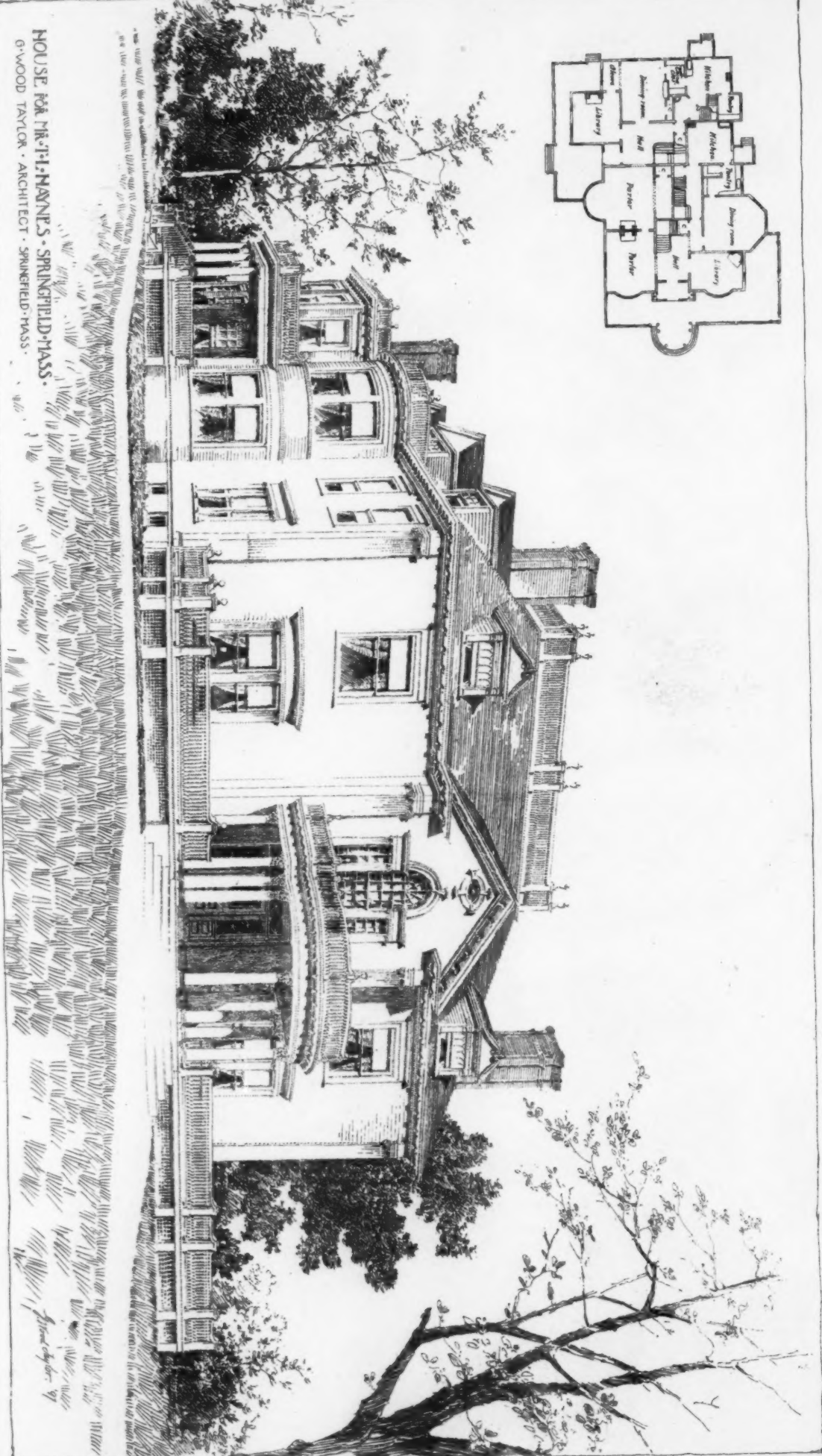
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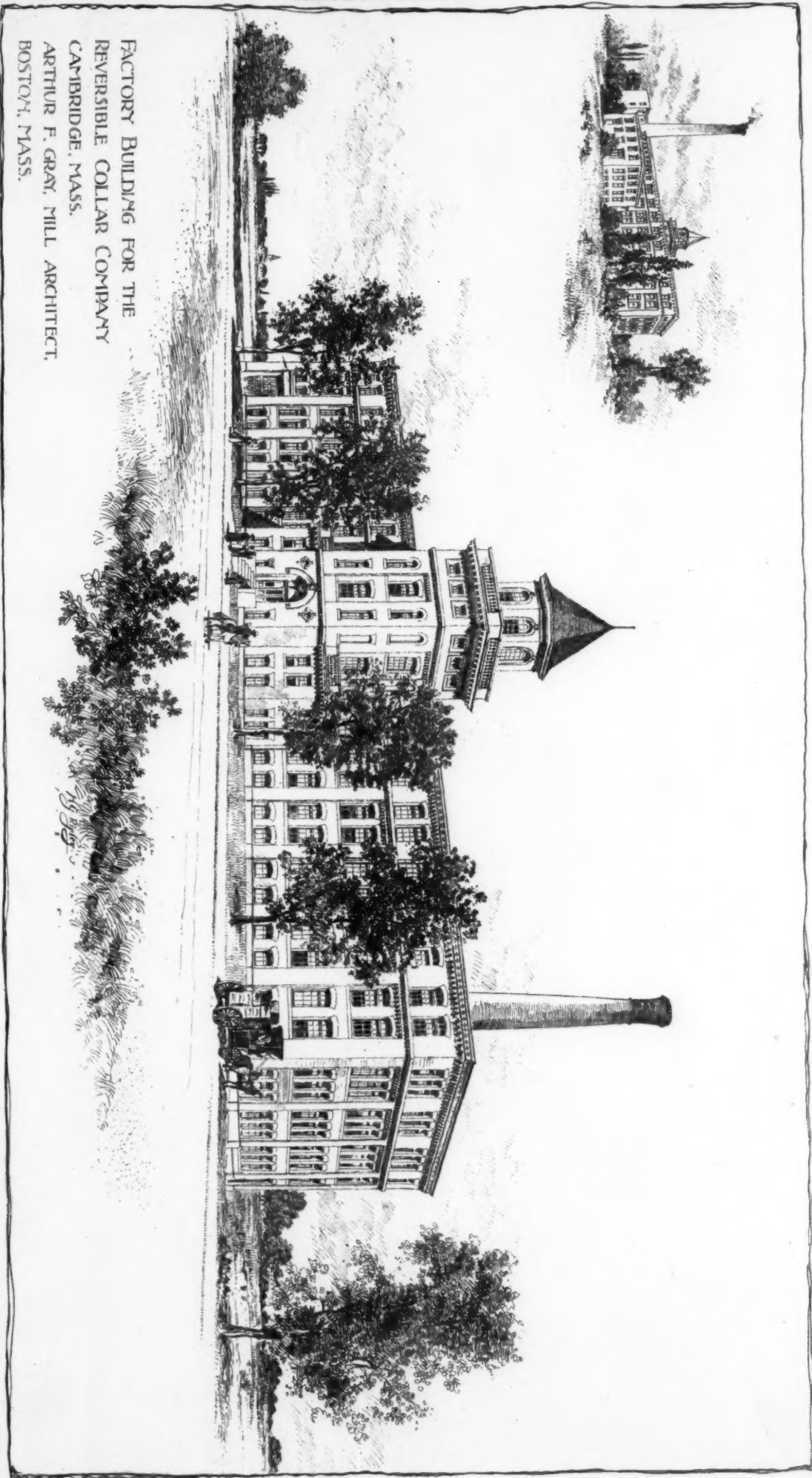
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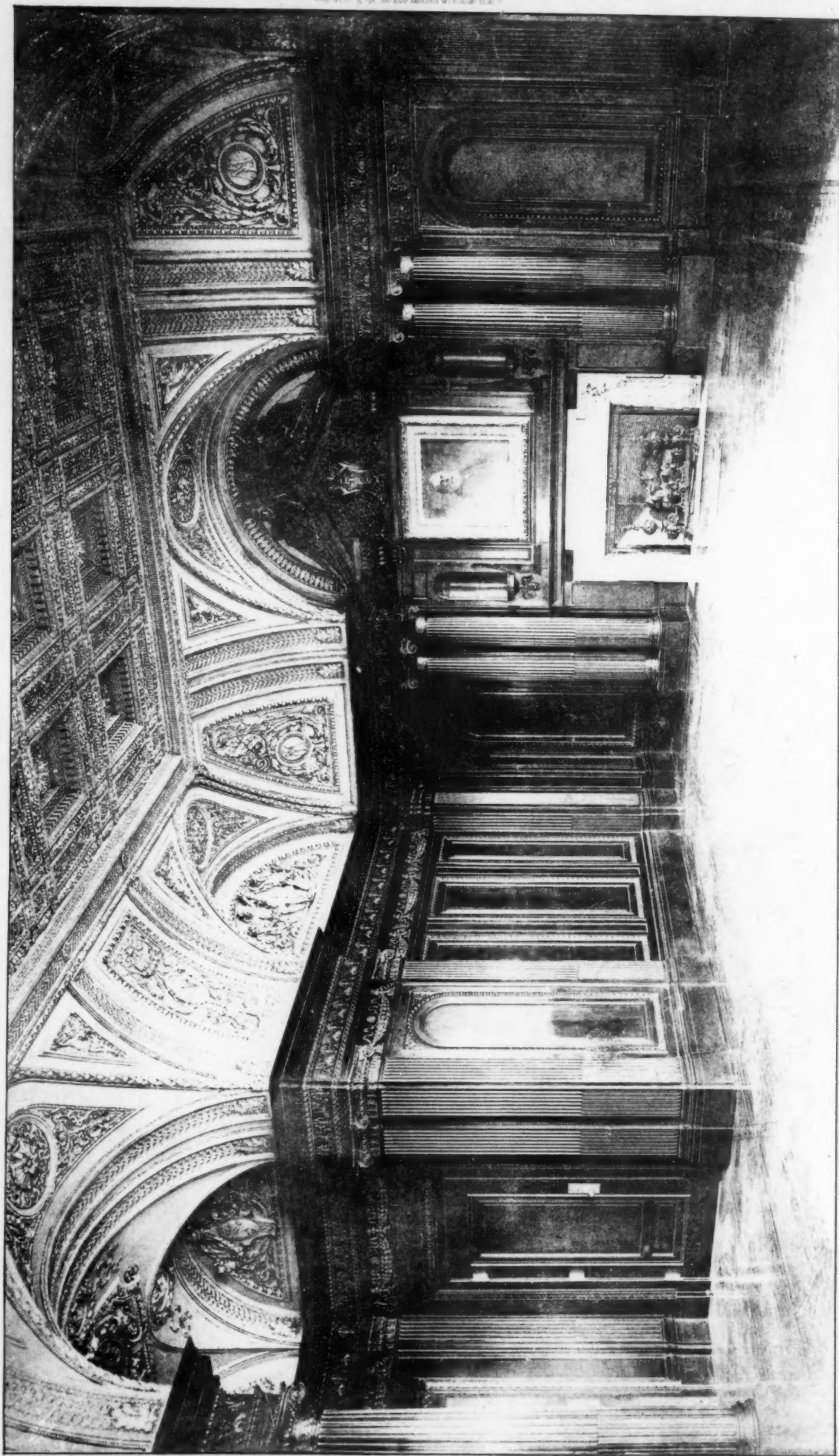
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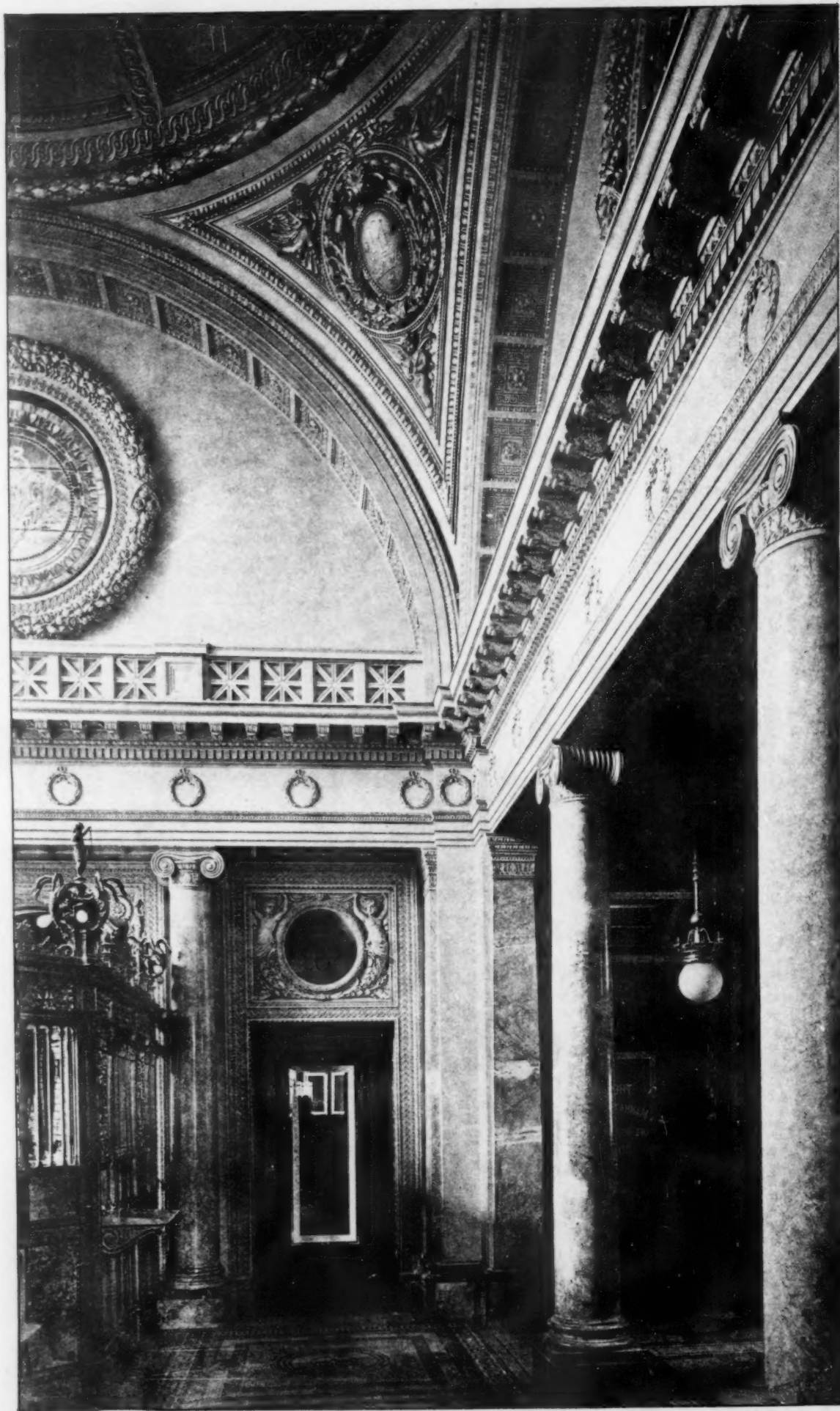




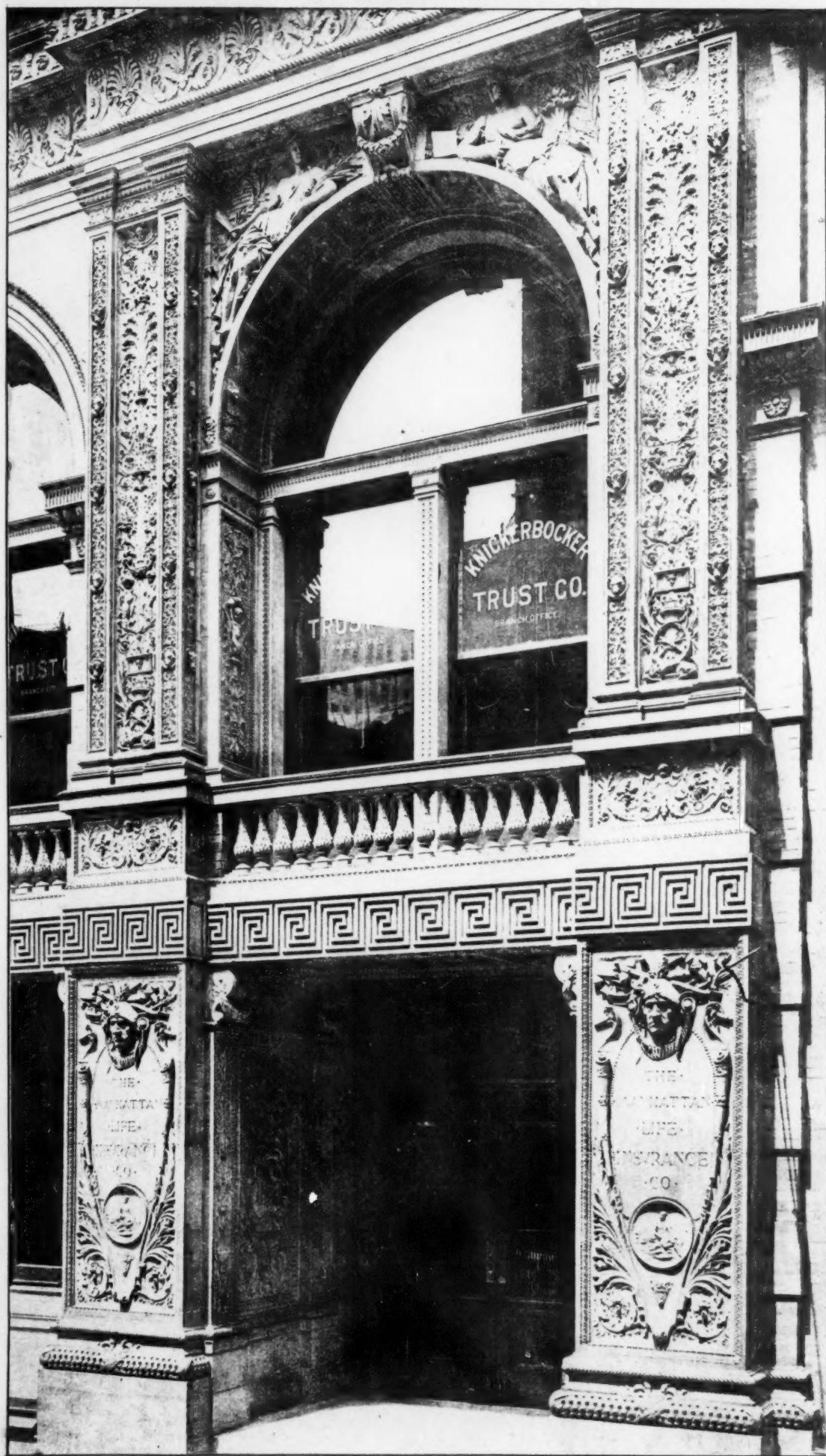
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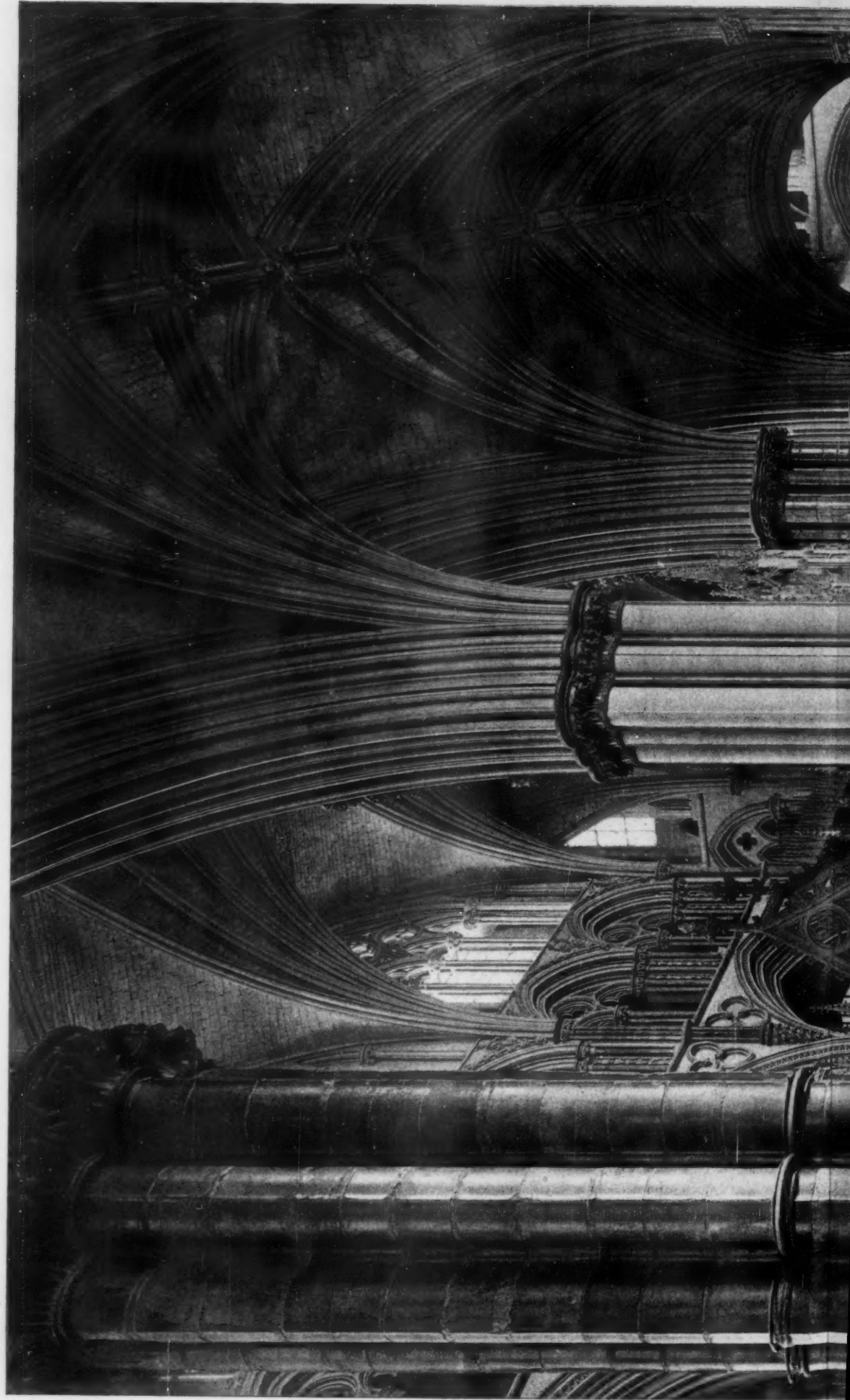
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APSIDAL TREATMENT, No. 9:—INTERIOR OF THE MADELEINE, PARIS, FRANCE.



APSIDAL TREATMENT, No. 10:—INTERIOR OF SAINT SULPICE, PARIS, FRANCE.



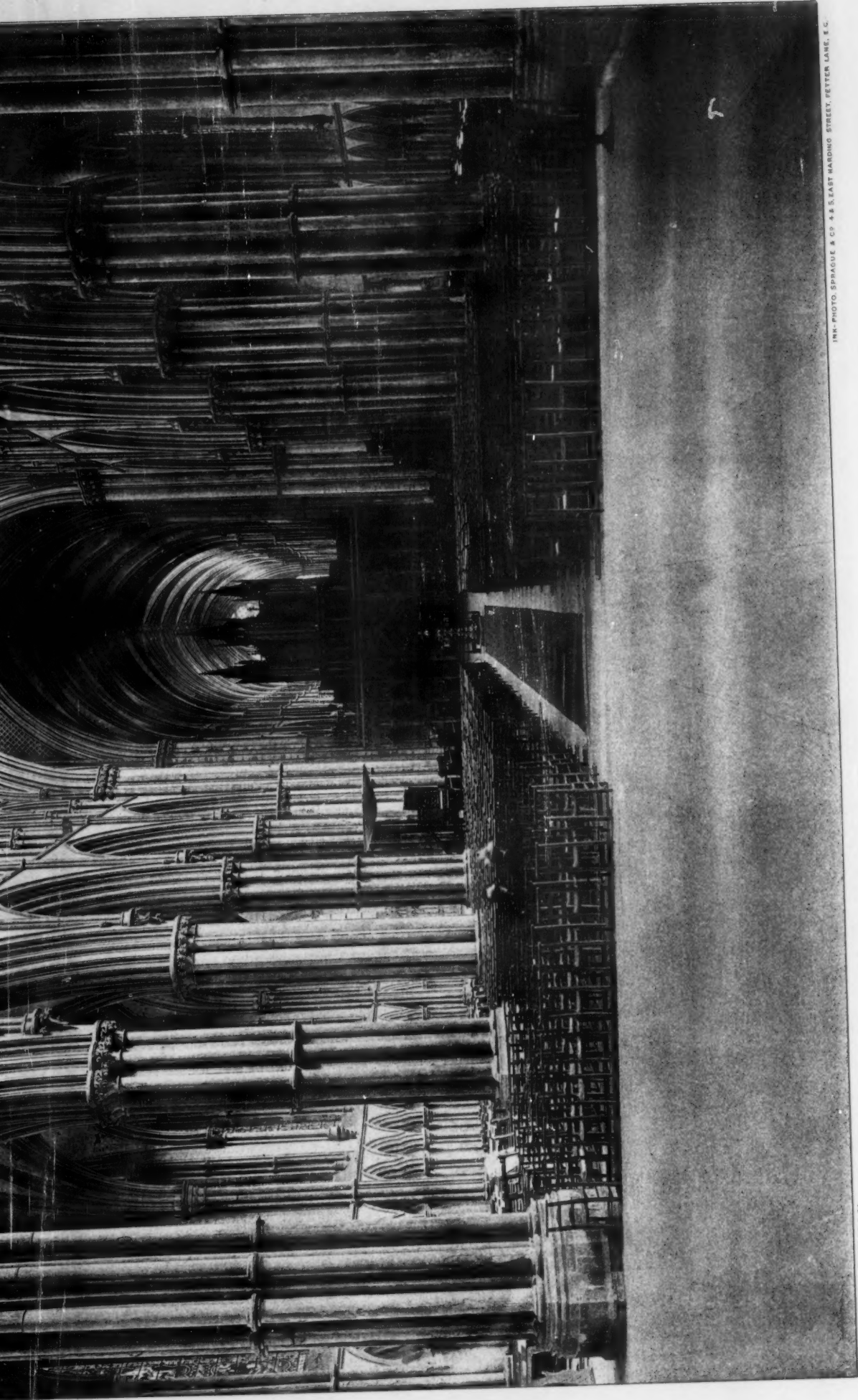


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