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SUMMARY:—

The New French Journal, *Art et Décoration*.—The Secretary of the Treasury and the Supervising Architect.—Another Federal Building entrusted to a Private Practitioner.—Tendering for Public Work and its Difficulties.—A Case involving the Architect's Certificate.—A Bill to authorize the Use of Concrete in Foundations.—The Hunt Memorial.—Shall the dull Boy be made an Architect?—Certain Statues proposed for Statuary Hall in the United States Capitol.—Ancient Jewelry unearthed near Cork.—Proposed Monument to L'Enfant.—Caisson-foundations for the Chicago Post-office. 73
A GREAT MEXICAN ARCHITECT.—III. 75
LETTER FROM LONDON. 77
GARDEN DESIGN.—III. 78

ILLUSTRATIONS:—

Princeton Inn, Princeton, N. J.—The United States Post-office, Pueblo, Col.—House at Minneapolis, Minn.—House at Brookline, Mass.—Six Interior Views: Convent church of Santa Rosa, Querétaro, Mexico.
Detail of a Design for the Peace Monument at Munich, Bavaria.—Apsidal Treatment, No. 15: New Choir and Apse of St. John Lateran, Rome, Italy.—Apsidal Treatment, No. 16: Avignon Cathedral.—A Group of Court-yards.
Additional: Bow-window in the Rue Saint Didier, Paris, France.—The West Front: Ely Cathedral, Eng.—The Octagon of the Same.—The Choir from the Octagon of the Same. 79

COMMUNICATIONS:—

David Kirkaldy.—The Minnesota State-house.—The Ohio Lien Law. 80

WE have been requested to take the American agency of the new French monthly journal, *Art et Décoration*, to which we referred some weeks ago, and we shall be pleased to send a specimen copy of the journal to any person who will accompany the request with ten cents. We have not as yet been furnished with a sufficient number to allow us to make a broadcast gratuitous distribution, and so feel obliged to take this course. The names of the committee under whose supervision the new journal is to be conducted is guaranty enough of its present and future worth, and it is altogether a remarkable fact, one which seems to bespeak the former existence of a lack in French literature, that a group of elderly men, each with a world-wide reputation, should, in this way, associate themselves in such an undertaking. When the London *Times* speaks of these men as forming a "remarkable committee," and of the publication itself as one "destined to form one of the most attractive collections which even French artistic enthusiasm and taste have produced," the only endorsement the statements need can be found in the names of the members of the committee, namely, MM. Puvis de Chavannes, artist-decorator; Emile Vaudremer, architect; Luc-Olivier Merson, and Jean-Paul Laurens, historical painters; Emanuel Frémiet, sculptor; Oscar Roty, medallist; Lucien Magne, writer and critic; E. Grasset, artist-designer, and J. C. Cazin, landscape painter. The honors that have during their long and active careers fallen upon the individuals composing this group of men are very many, but the enumeration would hardly add to the lustre that is revealed by their mere names.

IT is fruitless to endeavor to prophesy what action will be taken by the new Secretary of the Treasury, Mr. Gage, in the matter of retaining or endeavoring to remove the present Supervising Architect of the Treasury Department, Mr. Aiken. We write "endeavoring," merely for the sake of adding a certain emphasis to our acknowledgment that we were misinformed when we recently stated that the office of the Supervising Architect had not been brought within the scope of the Civil Service Act of May 6, 1896. We feel, as we have already so expressed ourselves, that few more judicious steps could be taken than to retain Mr. Aiken in office, pending that final and better adjustment of the matter of Government building which must come sooner or later. Mr. Gage's connection with Mr. Burnham during the World's Fair was of the closest and most cordial nature, and as the clash between Mr. Burnham, as President of the American Institute of Architects, and the Secretary of the Treasury was pronounced, public and acute, it is not unlikely that Mr.

Gage may at that time have become impressed with the grave necessity of making a radical change in the manner of securing designs for Government buildings, and may now merely retain that impression, not realizing that a considerable change and improvement have already been quietly effected. From this point-of-view it seems worth while to express once more the hope that Mr. Aiken may be allowed to go on training his present office force until its nervous system has been adjusted to the calm of an existence under the protection of civil service rules, and has forgotten the tension of the acute *tic-douloureux* of impending political overturnings and out-thrustings.

IN this connection it is pleasant to be able to chronicle the fact that in another quarter the efforts of the American Institute of Architects to reform the office of the Supervising Architect have been of indirect benefit to public architecture. An unofficial architect in the person of Mr. W. S. Eames, of St. Louis, has been appointed by Attorney-General Harmon to design and build the new Federal Penitentiary at Fort Leavenworth, Kas. The bill under which the appointment was made allowed the Attorney-General to make direct personal selection, but the nomination was confined to a single individual, yet, although Mr. Eames was appointed as such individual, the work will none the less be the work of Messrs. Eames & Young. The point of main interest, however, is that the persistent agitation of the last few years is unquestionably bearing fruit.

THE New York *Tribune*, in speaking of the work now going on upon new school-houses, mentions the difficulty, which is not confined to New York, of getting the best contractors to submit tenders for school-houses. Such contractors can usually get their materials more cheaply than men of inferior business reputation, and the price paid for schools and other public buildings is generally at least as great as would be paid by private individuals for the same work; but it seems that the best builders dislike to give bonds, such as the law generally requires from contractors for public work, and there is a feeling that contracts for such work, in which the approval of various officials is needed at every step, are more troublesome and expensive than those for private individuals, in which the approval of the architect alone is generally all that is necessary. There is no doubt that the public suffers from having its building work done by inferior mechanics, but the only available remedy for the trouble seems to lie in the simplification of the routine of contracts for public work, and a stricter supervision of the way in which they are carried out. The latter, alone, would encourage the better men, who will not, on any terms, do bad work, and who do not like to feel that they must compete with men who calculate on making money by violation of their agreements.

A CASE involving the virtue of an architect's certificate was tried in New York the other day. One of the contractors for the new Criminal Court building, a carpenter named Lantry, sued to recover an unpaid balance of the contract price. The architect had certified that the contractor was entitled to his final payment, but the Commissioner of Public Works had retained forty-nine hundred dollars, as forfeiture for delay, the work not having been completed until forty-nine days after the agreed time. Of course, the respective authority of the Commissioner and the architect were defined solely by the contract, but under this, as the Court held, the Commissioner was entitled to determine only as to delay caused by the acts of the city, while the decision respecting other delays was to be made by the architect, and was to be conclusive. The contractor claimed that his delay was due to hindrances caused by other contractors, whom he could not control, and the Court held that the jury might decide whether this was true. The verdict of the jury being in favor of Lantry, judgment was given in his favor, and the Court refused an application for a new trial.

A PETITION is pending before the Massachusetts Legislature, asking for the amendment of the building-laws in such a way as to allow the use of concrete in foundations. The inspectors of the Department of Buildings are said to oppose the amendment, on the ground that, while good concrete makes a satisfactory foundation, poor concrete makes a very bad one, and that, while an inspector can judge whether a

foundation built of stone blocks is what it should be, no one can say, after it is done, and before the weight is put on it, whether a concrete foundation may not be perfectly worthless. There is certainly much reason in this argument, but it will be not a little unfortunate if some really safe means cannot eventually be devised for extending the use of concrete in this country to something like the proportions that it has attained abroad. There can be no doubt that, for example, a thick sheet of first-class concrete, resting on piles, makes a better footing for a building than the ordinary detached capping-stones, balanced on the irregular surfaces of the tops of the piles, and kept temporarily from rocking by putting chips of wood under them, and it ought to be lawful to use such a footing; while the facility with which foundation and retaining walls of concrete can be formed, buttressed, and given a smooth finish on the inside, and their imperviousness to water make them peculiarly useful in solving some of the most difficult problems of construction. No doubt it is true that, to have them properly built, an inspector must devote nearly all his time to looking after them, but this plea raises the old question, whether the official inspectors ought to be expected to work for the owner's interest, or whether he ought himself to be responsible for defects of construction and their consequences.

THE monument to the late Richard Morris Hunt is to consist, according to a letter in the *Evening Post*, of a semi-elliptical exedra, about thirty feet long, inserted in the wall of the Central Park, at some point on Fifth Avenue, and forming a recessed portion of it. The space within the curve, on the street side, will be raised three or four steps above the level of the sidewalk, and, of course, the wall of the exedra will be considerably higher than the Park wall on each side. At the points where the Park wall meets the curved wall of the monument will be piers, and, standing against the piers are to be two statues, one representing, perhaps, "Building," and the other "Sculpture," or fine-art generally. The curved wall, extending inward from the piers, serves as a backing to a colonnade, of detached columns, carrying an entablature, which stops, on each side, in the middle of the wall, against a massive central pier, which is to support a bust, larger than life, of Mr. Hunt. The style of the composition is a rather free Greek Ionic, and, although the idea is not particularly new, the effect of the monument promises to be excellent.

M. BESNARD recalls, in *La Construction Moderne*, the well-known lines of Martial,¹

"Si duri puer ingeni videtur,
Praeconem facias, vel architectum;"

that is: "If your boy appears of a dull wit, make him a town-crier, or an architect"; and asks if any one knows why Martial, who lived in the most flourishing period of the Empire, should have had such a low opinion of the profession to which belonged the men who were at that very time erecting the most splendid and, in a way, elegant buildings that the world has ever seen. Martial was a poor man, who earned something by his books, and made himself welcome in the society of the rich by his witty conversation. It is very unlikely that he ever employed an architect, and his comparison of the profession to idiots was probably intended to please some rich patron who had fallen out with one of its members. It would, however, be interesting to know more of the occasion of this famous epigram, and some scholar might, perhaps, explain why, if architects in Rome were, as is popularly supposed, always slaves, or, at best, freedmen, Martial, speaking to a dinner-party of aristocrats in purple-bordered robes, should have suggested the possibility of contaminating patrician blood, even in the veins of idiots, by a base, mechanical occupation. It is true, that "puer" may, like our word "boy," mean a slave, but the advice to utilize an idiotic slave as an architect would have too little point to be even amusing. We do not imagine that architects spend many of their leisure hours, if they ever have any, over the Augustan poets, but there may be some one, more learned than we in Roman archæology, who can throw light on the question.

IT is reported that, encouraged, apparently, by the acceptance, after a good deal of controversy, of the statue of a Roman missionary for the Capitol at Washington, the Legislature of Utah proposes to present to the Nation a figure of Brigham Young, to be set up also in the Capitol, for the edification of

American youth. If the story is anything more than a joke, we trust that means may be found for preventing any such outrage. Aaron Burr was not a very creditable citizen of the United States, but he was a shining light of patriotism and decency in comparison with the Mormon patriarch. It would be interesting, indeed, to hear what the Washington cicerones of the future, after describing in turn the virtues of Washington, Lincoln, Jefferson, Hamilton, Webster, and the others whose statues adorned the building, would have to say about the much-married hero of the Salt Lake camp of fanatics.

MEANWHILE, the Wisconsin people are said to be rather sorry that they gave away their statue of "Father Marquette," and a resolution has been introduced in the Legislature, directing that Congress should be requested to return it, so that it can be set up in the new Wisconsin Historical Building at Madison. Whether the resolution will pass, and what will happen if it does, remain to be seen, but we venture to say that the placing of the statue of any Mormon in the Capitol would be followed by the immediate withdrawal of all the other statues which the States have contributed.

THE *Builder* says that a remarkable collection of gold objects, recently dug up by a ploughman on the northwest coast of Ireland and bought by Mr. Robert Day, of Cork, was exhibited at the last meeting of the Society of Antiquaries. Two of the objects were torques, or twisted necklaces; two were chains of very fine workmanship; one was a large collar with Celtic designs in repoussé-work; another was a bowl, intended to be suspended by four rings; and the last was a model of a ship, with yards and spars, benches for eighteen rowers and miniature oars, boat-hook and grappling-iron. The chains, which have a resemblance to Alexandrian work, were perhaps imported, and the fastening of the collar was not unlike that of necklaces found near Carcassonne, although the ornamentation was characteristically Celtic; but the other objects seem to have been undoubtedly of native workmanship, and to date from about the first century of our era. The model of the ship was of light-colored gold, and seems to have been made for a votive offering, perhaps to Nuada, the Celtic Neptune. Another curious archæological discovery, made not long ago at Pompeii, adds to the evidence which is rapidly accumulating that the Romans used many devices which we suppose to be exclusively modern. It is known that in Rome, as well as at Pompeii, water was brought into the better class of dwellings by means of lead pipes, and many pieces of these pipes have been dug up in Rome, stamped with the name of the plumber who put them in. In Pompeii, as it appears, not only lead pipes but bronze stop-cocks still exist, the latter being very similar to ours, with the same tapering plug, pierced with an oblong hole. In addition to these, nuts and screws, both right-hand and left-hand, have been found in Pompeii, the nuts running on a screw, not by an interior thread, but by a pin which could be driven in, and the nut in that way locked when it had been screwed to its place; and bronze plates, riveted together by rivets precisely similar to ours, have also been discovered.

CONGRESS has appropriated fifty thousand dollars, to pay for a monument to Major L'Enfant, the French engineer who has the reputation of having designed the plan of the City of Washington. Considering that Major L'Enfant has waited a hundred years for this recognition of his merits, he could probably wait a few years longer without inconvenience, and his fellow-citizens would be glad to save their fifty thousand dollars until they could spare it a little better than they can now; but if it is necessary to do him this act of justice at once, a tolerably satisfactory memorial might be set up at a comparatively small expense in one of the many conspicuous places in Washington.

UNDER the direction of Mr. Henry Ives Cobb, the architect of the new Federal Building in Chicago, a foundation will be built with caissons, extending down to the bed-rock, seventy-two feet below the surface of the ground. Such caisson foundations have been repeatedly used in New York, but they seem to be a novelty in Chicago. For the Federal Building, the caisson columns are, according to the newspapers, to be placed thirty-two feet apart. This probably means the distance from centres, and, as they vary from twelve to fifteen feet in diameter, the space between them can in that case be easily spanned by girders, or by masonry arches.

¹ Lib. V. Ep. 51. *Ad Lupum*.

A GREAT MEXICAN ARCHITECT.¹—III.

IN February, 1896, in company with Mr. Church, I passed several days in Querétaro, and enjoyed the two Tresguerras churches as never before. It should be said, however, that neither Santa Clara nor Santa Rosa is wholly the work of the great architect. Both were old churches when he took them in hand, and he had to

accommodate himself to their lines in the work that he did. Both interiors are masterpieces of decoration. He probably did little, if anything, to the exterior of Santa Clara, but Santa Rosa was thoroughly reconstructed. The dome and the tower are his, and also the remarkable double arches of the cloisters. To strengthen the dome, he built the extraordinary flying-buttresses on the street side. The exterior does not have the reserve or the dignity of other work by Tresguerras; in parts it suggests an experimental effect. But the interior is a triumph. The interiors of both Santa Clara and Santa Rosa have suffered much from ecclesiastical vandalism. One would think that the very splendor of the work would impress the most uncultured with some sense of its value and so restrain their hands. But fashion in decoration seems to be a power beyond that. In both churches the grand altars—in which the architect's imagination doubtless expressed the culmination of the decorative scheme—have been torn away, and replaced by incongruous constructions that have the cheap effect of stage scenery. In the lumber-rooms of both churches I found kicking about exquisite fragments of wood-carving from the Tresguerras grand altars, and most of the work had doubtless been split up for firewood.

The convent of Santa Rosa is now occupied as the city hospital; an excellent institution, it is called. There is said to be need of its

there resident, and much interested in the work of Tresguerras, brought the Governor of the State to call on Mr. Church. The Governor, a scholarly and cultivated gentleman, concurred heartily with Mr. Church's enthusiastic admiration for Tresguerras, and agreed that the suggested destruction of Santa Rosa would be a public misfortune, depriving the city of a feature which, as time went on, would be a constantly increasing attraction. A few days after

we had left, we learned that something of a commotion had been stirred up in consequence of our visit. For it had got noised about that Mr. Church, "an American of fabulous wealth," had proposed to pay an enormous sum for the whole interior of Santa Rosa and transport it to New York! This report had so aroused the populace as to develop in favor of the beautiful interior a public sentiment so strong that the proposition was stigmatized a sacrilege. When a community realizes that something it possesses is valued in other places, a sense of appreciation

is awakened. So, in Querétaro, at that moment, an attempt to carry into effect a proposition to destroy the church would very likely have caused a riot. May the regard thus developed prove permanent!

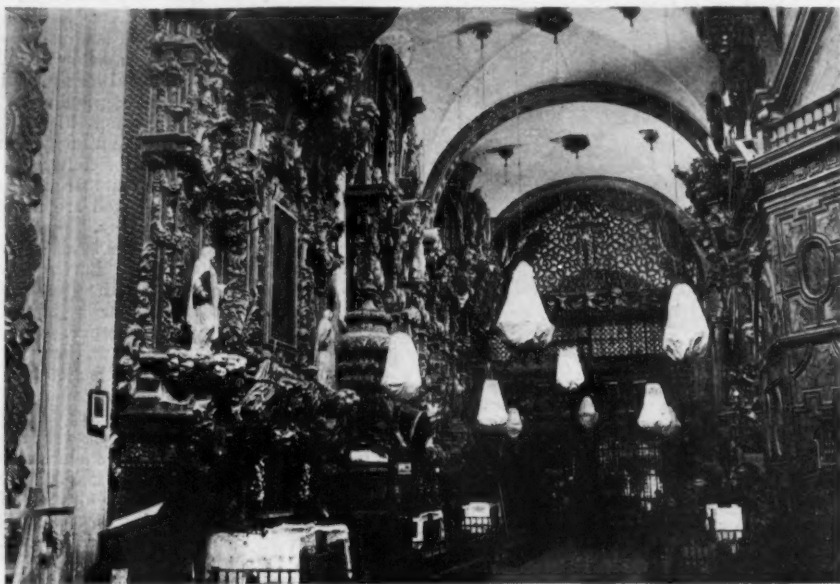
These splendid interiors must have been overpowering in their effect when they were new, and it is to be hoped that a fresh sense of their worth will cause the public to insist upon their preservation with religious care. But should the sentiment once more flag, and should the time come when the threatened destruction of Santa Rosa becomes a fact, then there would be presented a unique opportunity for some American architect to secure one of the most superb church interiors in existence for reproduction somewhere in this country.

In order to carry out these magnificent schemes of decoration, Tresguerras had to train a small army of artists and artisans: carvers of wood and stone, artistic metal-workers, etc. All of this extraordinary work was of domestic manufacture. It seems astonishing that such work should have been done in a provincial Mexican city in the eighteenth century. The Querétaro of that day must have resembled a middle-age city in the golden age of handicraft, when every artisan prided himself on giving an artistic individuality to his work. Some of the traditions then founded survive in Querétaro to this day. For the city is famous throughout Mexico for its sculptures in wood for church adornment. When in Guadalajara in 1890, I was shown, in the sacristy of the newly embellished church of San José, a group of six statues carved in wood, about to be placed in position. One of these had just been received from the sculptor in Querétaro, the others from Paris. The Querétaro work was immensely superior to the Parisian in graceful modelling, in expression and in sentiment. There are several of these sculptors in wood in Querétaro. They use the wood of a tree called Zumpantli, common in the *Tierra templada*. It is of cork-like lightness and cuts almost like cheese. To make a large statue several pieces of the wood are pieced together until a block of the right shape is secured. The grain is coarse and the wood is apt to contain imperfections. So, when the desired form has been secured, a smooth surface is obtained by treating it with a sort of filling composed of plaster-of-Paris and other ingredients. The work is then very carefully painted in accordance with the traditions imposed by ecclesiastical art.

The work of Tresguerras in Santa Clara probably antedates that in Santa Rosa. The convent of which it forms a part dates back to about the middle of the sixteenth century, when it was founded by a rich Indian cacique, Diego de Tapía. The present church was built in 1633, and its interior was remodelled by Tresguerras in the latter part of the last century.

The illustrations of the interiors of Santa Clara and Santa Rosa accompanying this article can, of course, give but an approximate idea of their beauty, since color forms a most important element in the decorative scheme. Unfortunately, also, the effect is marred by the shrouding of the chandeliers, pains not having been taken to remove the drapery when the photographs were made.

The general effect in both churches is that of a superb efflorescence of gold, the heavily gilded wood-carving of the altars and other



Convent Church of Santa Clara, Querétaro, Mexico. Interior looking towards Choir. Tresguerras, Architect.



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

enlargement, and, as the national government owns the church—which is still used for worship—it has been said that it was to be given to the hospital and demolished to make room for the needed extension.

While we were in Querétaro Dr. Sheldon, an American gentleman

¹Continued from No. 1105, page 68.

decorative features constituting the dominant element in the schemes. Florid as this work is, it is never effusive or ostentatious, nor in the least touched with vulgarity. There is an exquisite graciousness, a

efflorescence fructifies in graceful human figures, — cherubs and angels — charming examples of the talent of Tresguerras as a sculptor. These are colored realistically, and have something of the same intimate quality that appeals to us in Murillo's painting.

Notable details may be cited in the flowing freedom of drapery lines in wood-carving, as in the altar canopies, and the original way in which the framing of the paintings is developed in the decorative schemes in the altars, and, very strikingly, in the grouping of the portraits of the Savior and the Apostles in the choir-screen of Santa Rosa. This choir-screen in itself is a masterpiece, with its delicately simple grill work in wrought-iron, below and above; and at the top, the glorious effect of gilded metalwork radiating about the image of the Virgin, completely filling the grand arch.

Another superb decorative composition in Santa Rosa is that in which an altar supports the beautiful golden base of the balcony, where the Mother Superior of the convent used to attend mass, sitting behind the screen of elaborate wrought-iron work. Other features that should not be overlooked are the designs and carving of the pulpits, confessionals and doors.

The choir-screen of Santa Clara is also very beautiful, though not equalling that of Santa Rosa. Particularly noteworthy in Santa Clara is the grand doorway near the great altar, connecting with the convent cloisters. Above the doorway is the Mother Superior's balcony, another masterly piece of work. Unfortunately, this feature is not represented in the illustration, though a bit of the detail of the doorway may be seen on the extreme left.

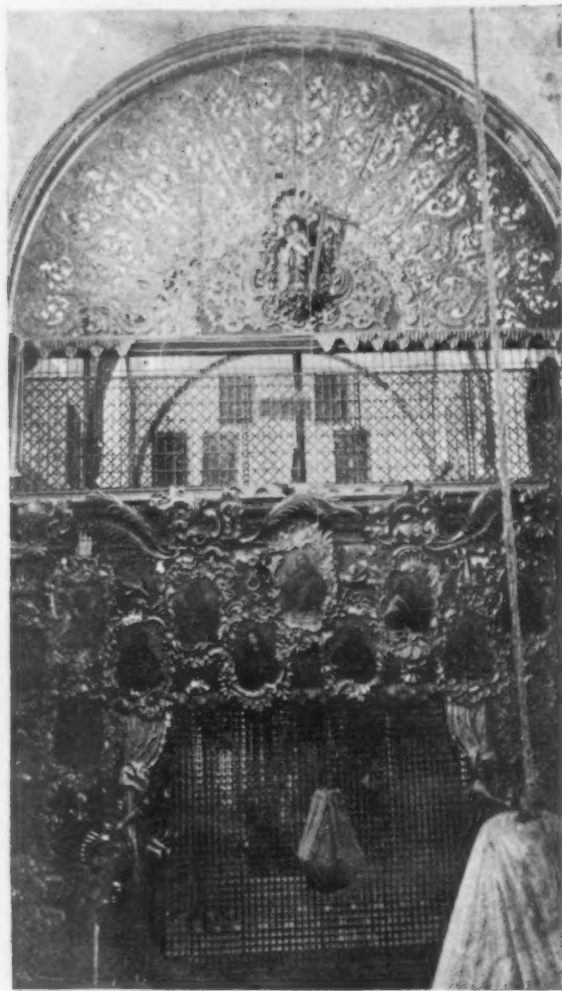
One of the altars in Santa Rosa has an important group of paintings by Miguel Cabrera. The sacristy in this church is a handsome and spacious room that still remains very much as Tresguerras left it. It contains some very beautiful adornments in carved and gilded wood. The great feature of the room is the large painting by Tresguerras, which fills the entire space of the end opposite the entrance. The artist was paid \$15,000 for this canvas alone — a hint of the enormous outlay which his work on this church must have demanded. It is probably the most important canvas that ever proceeded from his hand. The illustration gives but a suggestion of its character. Allegorical and narrative, it combines several subjects in one painting. It is particularly interesting as a manifestation of the artist's extraordinary fertility of invention in a field in which his work is less familiar than in architecture and in sculpture, or decorative design. The architect and the designer here assert themselves with the painter, as shown in the prominence of the architectural elements in the composition — the terraces, the gateway, etc.; and the skillfully elaborated subdivision of the work. The graciousness of the figures, their absence of self-consciousness, their human feeling, give the painting rank with the best outgrowths on Mexican soil of the great Spanish School. The work is decidedly naive in parts, and the coloring is not a strong element of merit. I was told that the seated statues of Christ and the Apostles, carved in wood, occupying the platform in front of the painting, are not by Tresguerras. I think, however, that the group must belong to the design, and that the statues were probably made in accordance with the directions of the master, for they appear to be an integral part of the composition.

SYLVESTER BAXTER.

[To be continued.]

WELDING COLD METALS.—Professor Roberts-Austin has made the remarkable discovery that metals are not only capable of diffusing into

each other when they are molten, but also when they are cold. He has shown that if clean surfaces of lead and gold are held together *in vacuo* at a temperature of only 40 degrees for four days, they will unite firmly, and can only be separated by a force equal to one-third of the breaking strain of lead itself. And gold placed at the bottom of a cylinder of lead 70 mm. long thus united with it will have diffused to the top in notable quantities at the end of three days. Such facts as these will tend to modify, if not to revolutionize, our notions of solids and our ideas of the relations to the liquid and solid states of matter, and open up a wide area of application.—*New York Independent*.



Convent Church of Santa Rosa, Queretaro, Mexico: Choir and Gallery for Nuns, with Screens. Tresguerras, Architect.

remarkable delicacy of touch, a tenderness of sentiment, combined with a rare sense of proportion, and a strong dignity in form. One feels the very complete expression of a nature endowed with excep-

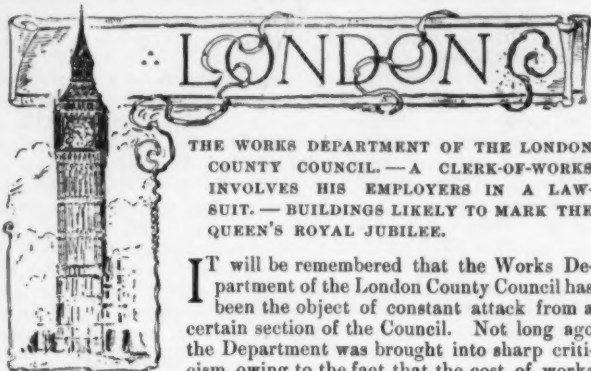
tionally rich gifts. The large and vigorous style of the work is therefore able to support the joyous exuberance of the decoration. The general effect of both interiors is that of a magnificent golden splendor, the gilded wood-carving almost completely lining the walls for their entire height, even encasing the deep window-openings that, in Santa Rosa, light the church from above. The ground for the carved ornamentation, which is distributed in lavish profusion and

executed in high relief, is very largely a flat surface of gilded wood, worked in simulation of basket-work. Here and there the golden



Sacristy in the Convent Church of Santa Rosa, Queretaro, Mexico. Mural Decoration by Tresguerras, Architect.

ideas of the relations to the liquid and solid states of matter, and open up a wide area of application.—*New York Independent*.



THE WORKS DEPARTMENT OF THE LONDON COUNTY COUNCIL.—A CLERK-OF-WORKS INVOLVES HIS EMPLOYERS IN A LAWSUIT.—BUILDINGS LIKELY TO MARK THE QUEEN'S ROYAL JUBILEE.

It will be remembered that the Works Department of the London County Council has been the object of constant attack from a certain section of the Council. Not long ago the Department was brought into sharp criticism, owing to the fact that the cost of works executed under its management had exceeded the amount provided in the estimates. Taking the whole of the jobs at that time under consideration, the total of excesses upon the estimate was inconsiderable, being in general counterbalanced by a surplus on other works. The variation in individual cases was, however, more important. The Department passed safely through this ordeal, and, according to all information, was continuing in a flourishing condition. But, evidently alarmed at the eager manner in which variation had in the previous cases been criticised, the officials having control of the figures lately turned to an unfortunate remedy for similar difficulties. In order to frame a favorable statement and show an easy approximation between the estimates and actual cost, sums of money and credits were transferred from the account of one work to that of another, until the whole stood in a plausible condition. The sub-committee which reported the matter to the Council showed that instances of bogus movements of materials had frequently taken place, and that the accounts of the ascertained cost of jobs had been deliberately manipulated to satisfy a departmental desire for symmetry. It must at once be said, and with emphasis, that the report included the statement that the public finances and credits had in no way suffered in these transactions, nor was any misappropriation of funds for private purposes suggested. In fact, after the books had been freed from embarrassing misquotations, it proved that the corrections allowed an additional sum of nearly one thousand pounds to be placed among the year's profits of the Department. Satisfactory though this item of information may be to the London ratepayers, it does not lessen the disquietude which the exposure of these irregularities has aroused. The motives which induce misstatements at the hands of public officials are of little moment in comparison with the fact. The sub-committee's report went on to say that the manager of the Department and seven subordinates were implicated in the transactions, and recommended the dismissal of these officials in whom it was no longer possible to place confidence.

This report was the first formal intimation of the irregularities, and the debate which ensued was animated. It was decided to dismiss the officials implicated in the matter, and a proposition was made that a sub-committee should be appointed to examine all the circumstances. On a matter of such public importance, however, many members were of opinion that a Royal Commission of Inquiry should be petitioned, or that at least the strongest select committee possible to be formed among the members of the Council should be appointed to inquire into the case. There was considerable opposition to this on the part of that section of members who are, through policy, the warmest supporters of the Works Department. To these gentlemen it appeared that an importance was being given to the matter out of all proportion to its real significance. Their view, however, was by no means general, and now a strong select committee has been appointed from among the councillors, "to inquire into the management and financial position of the Works Department and as to its future prospects." Sir Arthur Arnold, chairman of the Council, is president, with Mr. Edwin Waterhouse, F. C. I., and Mr. E. A. Gruning, F. R. I. B. A., acting as professional assessors. The chief engineer of the Council was the first witness. He was examined as to his views of the Departmental efficiency. It appeared from his answers that he had by his experience formed a very favorable opinion both as regards the materials and workmanship. He also gave the committee an intimate description of the methods and routine of the Department. The next witness was Mr. Thomas Blashill, F. R. I. B. A., the Council's superintending architect. His evidence was important as declaring the nature of the relations between the Department and the chief architect, from the point-of-view of the latter. He pointed out many difficulties under which the Works Department labored, but the attitude in which he had dealt with the Department had, he said, varied in no degree from that which had been the experience of independent contractors who had carried out works for the Council under his superintendence. In conclusion, Mr. Blashill, on invitation, made many suggestions as to the organization and management of the Department. He would raise the office of manager of the Works Department to a somewhat higher and more dignified level. He would have him to be an officer in the direct employ of the Council, and not a servant of a department. The position would then prove attractive to men of high

capabilities, whose time and experience would be devoted to the management of the work of the Department. Mr. Blashill also sketched out an extended system of control and superintendence. The comptroller, who was next called as witness, went into long technical statements of fact and figure in order to show the methods by which the irregularities had been discovered. He said that, in all probability, a considerable part of the frauds would never have come to light had not his suspicions been aroused by the Works Department officials in connection with some items of timber transfer from the Colney Hatch Asylum Works. The manager and his subordinates were in this particular case most importunate that he should accept their explanations and not proceed to inquire into the matter. The explanations were not, on the surface, wholly unsatisfactory, and the complete scheme of deceits might have remained hidden but for the excessive and apparent anxiety of the Works Department officials. The discovery of one irregularity set the comptroller thoroughly on the alert, but even then it remained for one of the officials implicated to lay bare by a chance statement a deception of which the comptroller was as yet unsuspecting. All this goes to prove the immense difficulty of checking the accounts of such an establishment. If to the ordinary difficulties be added such factors as false transfers and forged invoices, the task becomes much more perplexing. But the comptroller was able to offer several simple suggestions which, if adopted, would in his opinion greatly decrease the present difficulties of control. The inquiry has proceeded no farther at present, and, as far as the actual purpose of the committee is concerned, the examination of these witnesses may be considered preliminary, though necessary to bring the committee into thorough acquaintance with the circumstances governing the case.

Critics who have dealt with these matters have found it difficult to abstain from embroiling the representatives and interests of Labor in their expressions of opinion. However greatly the fate of the Works Department may affect the labor-interest, it must not be forgotten that the Department was, in fact, the outcome and creation of necessity. True, the regulations and conditions of contract used by the County Council, in face of which contractors refused to tender for works, were in part framed directly in the interest of Labor, for example, the adoption of the Trades' Union scale of wages, etc., yet the statement that the whole existence of the Department is in part and parcel the deliberate outcome of the Labor Policy, should be accepted with some slight reserve.

When the Committee meets again, no doubt the evidence will draw closer to the grave questions involved in the official mismanagements. When the question of seeking a Royal Commission of Inquiry was under discussion, the suggestion was made, whether in the heat of the moment tentatively, or deliberately as upon precise information, that the officials primarily responsible for the deceptions had been instigated by gentlemen occupying seats upon the Council. It is the truth upon this point that will probably furnish the most sensational part of the inquiry. The strongest supporters of the Works Department are, of course, those members of the Council who represent the Labor interest, but even they have little to fear from the inquiry—so far as the existence of the Department is concerned. So great an undertaking, which includes a very extensive and valuable plant and complete new buildings and offices on the banks of the Thames, cannot be abandoned in a moment, and there is indeed every reason to hope that for the future such suitable arrangements can be framed as shall insure the smooth working of the whole organization. The first step on the part of the Council is at once satisfactory. They have advertised for a manager who is to be paid £1,500 per annum. For this consideration a man possessed of the qualifications necessary to such an important position should be forthcoming; and though it remains to remove the disabilities and anomalies which go to make the post so difficult, it is very certain that unless a really capable manager is at the head of things, no amount of alteration in the routine and organization will bring the Works Department into its highest condition of utility.

An interesting and significant case is now being heard in Court of Arbitration, in which Messrs. J. Drew-Bear, Tollputt and Brown, builders' merchants, sue the Guardians of the Poor of St. Pancras Vestry, London, and Messrs. A. and C. Harston, architects. The official referee is Mr. Edward Ridley, Q. C. The plaintiffs represent and act for the creditors of William Brooks, of Folkestone, builder, and claim a balance of close upon £25,000, alleged as due on a building contract for the completion of St. Pancras Workhouse. Some years ago the St. Pancras Guardians resolved to rebuild their workhouse premises, and the architects, who are co-defendants in the case, were employed to superintend the work. Part of the work was completed when, owing to disputes, the builders who were carrying out the job asked to be allowed to retire from the contract. This was agreed to, and Mr. Brooks obtained the order for completing the work at a cost of a little over £50,000. The works were to have been completed by August, 1893, but disputes delayed the works to such an extent that in November, 1894, the job came to a standstill. The plaintiffs now state that the net cost of the work executed was £65,000 odd, which, with ten per cent for profit, raised their credit to £72,000. Of this sum, £47,800 had been paid on architects' certificates, and it is the balance of £25,000 that the plaintiffs now seek to recover. The case for the plaintiffs is briefly this: That the works had been delayed by the action of the clerk-of-works, to whom the architects had given absolute power on the job. It was stated that the clerk-of-works had systematically and unreasonably

condemned materials brought to the works, and had by his conduct rendered it impossible for the contractor to induce his employés to continue to work under his superintendence. In addition to this, it was stated that the wanton rejection of materials had occasioned a loss of £2,500. The defendant Guardians denied that the clerk-of-works had acted injudiciously, and claimed that the plaintiffs had not fulfilled the terms of the contract, and therefore were not entitled to further payment. The defendant architects also opposed the objections to the clerk-of-works, and stated that they had received no complaints as to his action from the builder.

The examination and evidence of witnesses was naturally lengthy and tedious. It is sufficient for the purpose to say that witnesses for the plaintiff showed to what extent the condemnation of materials had gone, and how seriously in their opinion the clerk-of-works had interfered with the proper progress of the works. Constructional iron and woodwork, bricks, timber, plaster, slates, in fact, all classes of materials were objected to, and so trivial and temporary appear to have been the complaints, that it was confessed that in "hundreds of instances" materials had been freed from the condemnatory mark by planing or washing, and had been utilized in the building. It was complained that unreasonable methods of working had been demanded. It was shown that the architects insisted upon the plastering of the ceilings being performed before the floor-boards of the floor next below were laid; this, it was said, was one of many like causes which delayed the works and was unnecessary, as sawdust, old plaster, or rough boarding would have afforded a thorough protection to the cleanliness of the floors. Large rivetted girders were objected to, because they were as usual sent to the job painted, and the paint had to be burned off. In many cases no complaints had been made until the work was wholly or partly fixed. In the case of a staircase hand-rail fixed to a stone staircase, complaint was made six weeks after the rail came upon the job, that the section of the rail was half-round instead of oval. The builders in this case appealed to the Guardians, who overruled the objection and allowed the rail to remain. One of the witnesses summed up the case in the observation that "the whole story of the job turned on this, that a better class of materials was demanded than had been specified."

During the examination of witnesses for the plaintiffs, the learned referee who is hearing the case came into argument with the counsel for the defence, certainly significantly, by some it may be thought irrelevantly; but the referee sufficiently dispels the latter persuasion by some words which fell from him at a later point—"I want to save the trouble and expense of people coming here." The evidence had been continued over many days and at great length, to show the difficulties under which the builder had carried on the works, when the official referee remarked, "I am afraid whatever happens to the Guardians in this case, Messrs. Harston (the architects) will be the gentlemen to pay for it. . . . I understand the legal position to be that the architects are responsible for the clerk-of-works. . . . They are certainly responsible to the Guardians if there is anything wrong." The counsel for the defending architects replied, "There is no question whatever as between the Guardians and Messrs. Harston. There is no claim for damages or negligence." The official referee—"No; but if these facts are correct, there must be, because Messrs. Harston are architects, and it is not likely that the Guardians, being a public body, will let them go free. . . . If what I have heard is true, certainly the Guardians are responsible on *quantum meruit* to this builder, and equally certainly the architects are responsible to them."

When the case was proceeded with after the Christmas vacation, counsel for the Board of Guardians addressed the Court at length in the effort to prove his clients irresponsible for the actions of the architects or clerk-of-works. In that the contractors had failed to complete their contract to the "entire satisfaction" of the architects, no further payments on account of the contract or damages could, he said, be claimed. The architects were the sole arbitrators by mutual agreement, and the terms of the contract had stated that "the clerk-of-works, for the time being, shall be considered to act solely as the inspector and assistant of the architects, and the contractor shall afford to him every facility on the works." He contended that no one could bring action against the architects for negligence in arriving at their conclusions in case of dispute. "Indeed, there was no warranty that they would bring any skill or care to bear on the case at all." The learned referee interposed here with the remark that of course the architects in such case were bound to act reasonably, or no conclusion worthy of the name would be reached; or, perhaps it was implied that the architects in such position could do as they pleased. The counsel acknowledged that, for justification, architects thus arbitrating in disputes must be guiltless of fraud, but there was no other responsibility. He held that, in any case, the Board of Guardians could not be made responsible for any neglect or error on the part of the architects; nor could they even if fraud had been declared and proved against the architects, though, in fact, this latter forms no part of the present case. The evidence in respect to the delays and interference had been greatly exaggerated and the contractors had had every facility in carrying out the works and had been treated with indulgent consideration by the Board of Guardians. The whole struggle between the parties had been in the attempt to evade the provisions of the contract.

The examination of witnesses on behalf of the defendants then took place, and at this point the case was again adjourned till March 1st. Of whatever value these protracted proceedings may be to ar-

chitects instructively, they will tend to confirm the impression that in point of expense the Court of Arbitration is in no way to be preferred to the ordinary courts of law, where dispatch at least is a point always held in view.

It is possibly unwise to enter upon a criticism of a matter which as yet is uncertain, that is, the position of the architect in this case; but, as the referee has pointed out, there is little doubt but that the Vestry of St. Pancras, being a public body, will seek to recover from Messrs. Harston any amount that they may have to pay under the judgment of the present trial. Nor does there seem to be much reason to expect that the architects could successfully fight the claim. The whole question in such a case would probably turn upon the extent to which an architect is responsible for the actions of his representative, the clerk-of-works. It might be claimed, and with some appearance of justice, that the clerk-of-works, being employed in the interests and at the expense of the Guardians, was their servant, and therefore that his actions could in no sense be binding upon the architects. The question will no doubt be fought out to its conclusion, and the result will be watched by the profession with great interest. That the injudicious action of a man of slight education, such as often is the clerk-of-works, should be able to bring a firm of architects in danger of being mulcted in the sum of £25,000 is a matter of such serious moment that, however the case may go, professional men who are wise will in future have no hesitation in choosing a line of action. They will come to a very definite understanding before the work is put in hand, both with employer and builder, as to the precise position of the clerk-of-works and as to his responsibilities.

A good deal of speculation is being indulged as to the opportunities the current year may hold in store for architects. There is already on all sides a degree of movement very cheering to those interested in the building trades, and it is thought that this year of grace may induce a still greater activity. The daily press has now begun to discuss, as yet in a desultory manner, the most fitting mode in which to celebrate the sixtieth anniversary of the Accession of Her Majesty the Queen. All sorts of propositions have been made for all degrees. The memorials advocated range from the drinking-fountain to the lunatic asylum, and include churches, schools, almshouses, convalescent homes, public libraries, technical institutes, hospitals; but whatever may appear to the individual or community to be the more appropriate expression of loyalty, the feeling seems general that there is no more desirable method than the provision or endowment of some useful public building. The relative permanence attaching to such a memorial is very commendatory to Englishmen, though the basis of this fact is perhaps no deeper than the desire, which all the world will confess to share with them, of "seeing plenty for their money." It is understood that the Queen has been asked to state generally the lines which would be most gratifying to herself that the celebrations should follow. Her Majesty has hinted that her wish is that the poor should be among the first to receive the consideration of those loyal subjects who are inclining generously to mark her "diamond wedding with the Nation," so that it may be expected that one of the many classes of public benevolent institutions will appear as the most popular medium. The Jubilee of 1887 was marked by great activity in the building trades all over the country, and a year or two later there was a notable dullness. Whether the facts are to be read together may be a matter for question; for the present it is sufficient to architects to look forward to a period of unusually brisk business.

But the Royal Jubilee will not be the only one to make this year memorable. The Architectural Association this year completes fifty years of existence, and a preliminary announcement has already been made of the plans for the celebration. A special number of the official publication, *Architectural Association Notes*, will be published soon after Easter, reviewing the events of the past fifty years and the growth of the Society. There will also be a public banquet and a general conference upon the work of the Association. These events will, of course, be merely temporary, but it is hoped also to perpetuate the memory of the occasion by conferring some permanent benefit upon the Association. These matters will be discussed in detail later. That patriotism and camaraderie which characterize the Architectural Association will no doubt be strongly in evidence throughout these celebrations. The friends of the Society look for an increased degree of prosperity and popularity, if such indeed be still attainable, and there seems little reason to forecast for them in this any measure of disappointment.

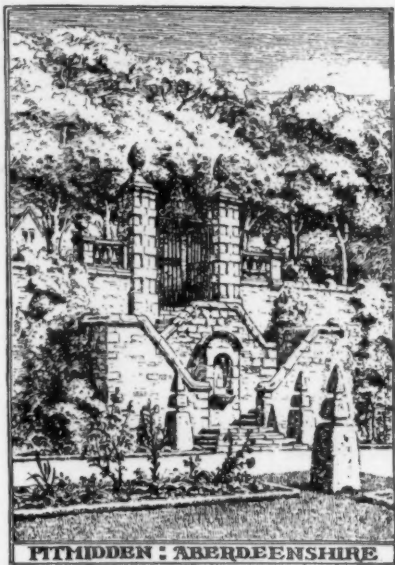
GARDEN DESIGN.¹—III.

NOW it is a fault with most of us to somewhat overrate the beauty of things we have lately seen. Our enthusiasm outruns our judgment, and could we but know it, the undigested mass has not had time to settle; so I may as well confess that I have not long returned from a miscellaneous tour in Scotland, which may account for a certain preponderance of Scotch views; a tour comprising most things, from surveying the pace of a race-horse to pacing the survey of a scheme of laying out. And with your leave I will close my paper

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. Continued from No. 1104, page 62.

with a slight sketch of what I saw there. It is the gardens, of course, that I am going to tell you about. What the crofter said as I lay under sacks in the bottom of his cart, or what the kilted Laird whispered across the river when asked for leave to see his castle, these things are incidents by the way, and belong to another story.

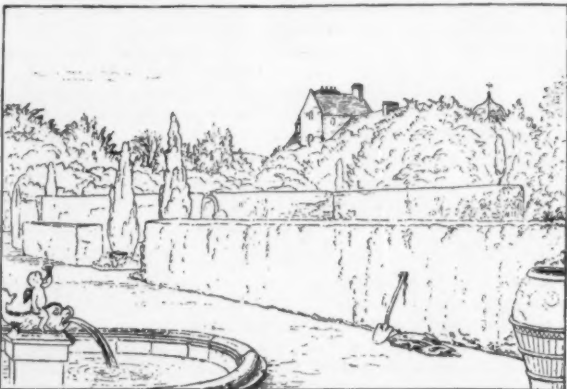
Castle Kennedy, near Stranraer, was the first point I made for. I had been told by all the young ladies at the Ayr meeting that, with



perhaps of Versailles, there was no such place in Europe. Well, here is a plan of the lay-out as it was in 1830. It is large for England (about half a mile through), and lies in a beautiful situation between two lochs. But, do what I could, I could find no exceptional merit in it, and on the whole, went away disappointed. The specimen tree is rampant, even to the extent of some of the ilex avenues having been replanted with puzzle monkeys. And the new Castle of Loch Inch has been built across the

upper end since this plan was made. Thence to Dalziel, in Lanarkshire, which is a fine old castle, with hanging gardens between it and a burn that runs close under the walls; and while there I paid a visit to Wishaw House, only to find the old garden forlorn and derelict, a playground for the rabbit and the mole. From Dalziel I went to Edinburgh, and so to Newhailes, a fairly complete lay-out, finished and adorned probably by the brothers Adam. You have already seen the leaden Sphinx at the corner of the beech walk. On the other side of Musselburgh lies Pinkie House, with its beautiful gallery ceiling and stately walled courts. But I was only there about twilight, so have no photos to show you. Perth was the next point, and a good centre for most of what is interesting in Scottish architecture.

Drummond Castle, near Crieff, claimed priority from its reputation, but excepting the terraces below the castle walls and the green court, I thought it disappointing. There are grand masses of yew, and the floriculture is wonderful; but the great garden below lacks enclosure, is marred by the specimen shrub, and, moreover, it is not levelled. But to my mind the harmony is most destroyed by the high note of color struck now and again in the white marble figures and busts, of which, to say the least, there is no scarcity. Next I went to Fingask, and fell in with that jolly band of leaden peasants to which you have already been introduced, and not far from them, guarded by a terrible watch-dog, was this charming arbor. The garden at Murthly is small, but full of surprises. It was the subject of Sir John Millais's picture of an old garden, and lies under the shadow of a huge "modern Elizabethan" house, a house that was



"The Old Garden," (Murthly Castle). Painted by Sir John Millais: From Academy Notes.

never tenanted, but can boast of a fine approach of lime avenues, and a bowling-green, overlooked by story above story of blank mullioned windows. Not many miles away from this lay Stobhall, on a steep green slope, overlooking the brawling waters of the Tay. Scattered up the hillside and along the crest by the wood was a haphazard cluster of buildings; and spires of yew topping a terrace wall betokened the presence of an old garden. It was almost sunset

before a friendly boatman could be found to ferry the river, but I would not have had the shadows any shorter, or the light a whit stronger, else the mystery of that little Eden might have been marred. Here is the sun-dial among a few simple beds cut in the green-sward. The house, the chapel, and the garden were all in miniature, and the whole charm of the place lay in its proportion, position and color; a symphony in dark greens with a setting of pale autumnal flowers.

Melville, in Fife, came next, and was interesting for its scheme of planting, and also for a forecourt designed something like that at New Park, in Surrey. The house and wings enclose one end of this forecourt, and the end towards the avenue has a gate in the centre, with flying figures on either side. The gilded vanes of two pavilions fall on a line with the counter avenues. This view shows the effect from the main approach, with one of the lodges on the left. The gardens were, no doubt, at one time on the far side of the house, but the site of them has long ago been thrown into a park, the main entrance made on that side, and the original forecourt converted into a flower-garden. In the woods at Melville, which, by the way, are all part of the design, there is a circle of beeches 100 paces in diameter. The effect is magnificent. A wall of sombre green all round, 100 feet in height, melting from shade into sunlight, and row behind row of sturdy trunks, receding into the gloom of the woods beneath. Eight paths in a level lawn radiate from the centre, where, no doubt, there once stood a temple dedicated to some sylvan deity. A fortnight later, I came upon a somewhat similar arrangement in the woods at Tynningham, but on a much larger scale. This time with a turf terrace all round. But in the interval rain and wind had stripped the beeches of their leaves, and robbed it of half the charm it might otherwise have possessed.

One or two more places in that direction hardly worth mentioning, and then in an out-of-the-way corner of the county a couple of circular dove-cotes on either side of some entrance gates led to this charming old house, with a really beautiful garden. But there was such a gale blowing that in spite of the sheltering walls photography was difficult. It was the lower garden, however, that took my fancy, with stairs at either end, and twelve busts of the Cæsars perched on bold, projecting buttresses along one side. Crathes was the next to be visited, and perhaps the salient feature of the place is the great yew hedge on which it would seem a coach and four could travel quite gaily. The castle itself is interesting and has a fine lime avenue on either side of the old approach.

It is with flat sites in low-lying countries that we generally find the boldest schemes in artificial water and planting. The land is probably divided into squares or rectangles by the necessary dykes, and to plant the banks of these dykes with rows of trees seems only natural, both to protect the cattle out at grass from the wind, and also to lend shade to the wide drives between the pastures. A long trudge over sand dunes on the coast of Elgin brought me to Gordons-town, a place of this character. You will see by the survey that it is an arrangement of some regularity. The house and grounds lie embosomed in groves and enclosed pastures, with a long piece of formal water to the south, the soil from which has gone to form broad embankments on either side. To the north there is an ample forecourt, and winter gardens are set in the groves on either side the central approach. As far as these latter are concerned, the plan is mainly conjectural, as they have practically disappeared, and I had no time on the spot to search for remains. However, the old bee-hive shelters still exist in the wood facing the two central alleys of the gardens. They are of stone, with pent roofs, and a solid wall at the back to keep out the north wind. All the stabling, grooms' lodgings, granaries, and other farm buildings are collected round a circular court, which is an arrangement I had not seen elsewhere. The effect of this from the interior is delightful, the long sweep of roof being broken here and there by rows of dormers and crow-stepped gables over the party-walls. There were one or two places farther north still that I should have liked to visit; but there is a limit to human endurance, and apparently none to that of the Scotch weather fiend when he is ill-humored. So, mid drifting clouds and soaking moorlands, I sped southwards, and, paying a visit en route to Biel, near Dunbar, and the great "lay-out" at Tynningham, that was wrecked in the gale of 1882, I made my way to London—dear old London, with a cab strike all ready at the terminus, and a small black cloud on the horizon, that meant a paper to be written for the Architectural Association.

(To be continued.)



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

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SEE article elsewhere in this issue.

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

DETAIL OF A DESIGN FOR THE PEACE MONUMENT AT MUNICH, BAVARIA. RUDOLF MAISON, SCULPTOR.

THIS design proved one of the chief attractions of last summer's Art Exhibition at the Munich "Glaspalast." Aside from its artistic features, it possesses a particular significance for the reason that, by giving form to his idea, the sculptor meant to utter a protest against the trite, conventional conception of a column, surmounted by a Goddess of Peace, which the Munich Monument Committee had made the basis for a competition among the artists of that city. For the better appreciation of the point at issue, it should be stated that the Munich magistrate, a year ago, decided to give the fine new avenue, called "Grinzregentenstrasse," an effective, decorative termination, by erecting, upon the terrace adjacent to the handsome new Luitpold Bridge, a monument commemorating the Treaty of Frankfurt, which marked the close of the Franco-German war. It was for this purpose that the competition was arranged. Nineteen sculptors essayed, more or less successfully, to adapt the much-used, and often condemned, *motif* of a columnar pedestal to the problem in question, while Herr Maison, undoubtedly one of the most gifted of contemporary sculptors, gave an emphatic expression of his disapproval of this solution, by placing his own bold design in opposition to those adhering closely to the programme. His design consists of a tripartite triumphal arch, in plain, but dignified treatment, of which the two outside portions are open gateways, while the dominating central one (shown on our illustration copied from the *Illustrirte Zeitung*) forms the background for a stirring group, approaching, as it were, through the middle portal. Over dead bodies, covering the field of battle, and encircled by the serpents of discord, rushes the "God of War," a male figure of herculean build and cruel countenance, standing on a chariot drawn by a pair of breathless, panting horses, and waving the flaming torch. At his side flies, on vampire-like wings, a hissing serpent in her outstretched hand, the "Fury of Destruction." Back of the group are seen clouds of smoke rising from a conflagration, but above these appears the rainbow as a symbol of promise after the murderous struggle. Up high floats the "Genius of Peace," holding the olive branch, while a "Winged Angel" heralds with far-sounding trumpet-blasts the end of war and the beginning of a new and happy era. While Herr Maison's work does not lay claim to being more than a sketch, and requires yet many a finishing touch, it fascinates by the novelty of its invention as much as by its fanciful execution and the rich, decorative effect it undoubtedly possesses.

Rudolf Maison, born 1854, at the quaint old town of Ratisbon, Bavaria, first attracted attention by a sculptured fountain which he executed for King Ludwig II, of Bavaria, at the latter's palace of Herrenchiemsee. Soon after he won fame by his model for a monumental fountain at Fürth, Bavaria, which he also executed, symbolizing the "Forces of Nature fettered" in the powerful form of a rearing centaur, striving to throw off his shackles. In 1895 the artist, who may be said to be essentially self-taught, received the first prize for his model for a monumental fountain for the City of Bremen, a design as strikingly conceived as it is beautiful. Whether the award of the first premium carried with it the commission for the erection of the work, we have not been able to ascertain. When Herr Wallot, the architect of the German Parliament Building, at Berlin, needed a sculptor to furnish the models for two colossal equestrian statues, representing armor-clad heralds in the costumes of the fifteenth and sixteenth centuries respectively, which were to be placed over the attic of the east façade of the building, on each side of the middle resault, his choice, with excellent judgment, fell upon Herr Maison. The two statues, executed in hammered copper, were shown at the Munich Art Exhibition of 1894 and 1896 respectively, before being shipped to their final destination. It has been said that in their monumental repose and dignity, in which they blend harmoniously with the architecture of the building, they remind the beholder of M. Frémiet's best work, notably the latter's "Jeanne d'Arc," "Duc d'Orléans," and his "Herald" at the Hôtel de Ville, Paris (see *American Architect*, No. 1077, of August 15, 1896), which statues rank among the great masterpieces of all time. Whether the high praise contained in such a comparison is deserved or not, there exists a general unanimity that among the numerous works of sculpture adorning the German Parliament Palace, Herr Maison's two "Heralds" are the most successful.

As the Munich Committee has decided to carry out one of the columnar designs submitted in competition, it is doubtful whether Herr

Maison will ever be given an opportunity to execute his fine model for the Peace Monument in permanent material.

APSIDAL TREATMENT, NO. 15: NEW CHOIR AND APSE OF ST. JOHN LATERAN, ROME, ITALY.

S. GIOVANNI LATERANO, the most venerable and possibly the oldest church in Rome, occupies the site of a basilica, dedicated in 324. It has been several times burned and rebuilt, the interior being entirely remodelled in its present form by Borromini, in 1644-1650. The choir was enlarged in this century by Vespignani, the ancient apse being moved back. The mosaics are of the thirteenth century, or even earlier, but have suffered by their removal.

APSIDAL TREATMENT, NO. 16: AVIGNON CATHEDRAL.

THE Cathedral of Notre Dame des Doms, at Avignon, built on the site of a temple of Hercules, dates from between the seventh and the ninth centuries, but has undergone numerous restorations. The nave and apse are of the fourteenth century (perhaps as early as the twelfth), the choir and tribunes dating from 1670-1672. The latter are from the designs of Pierre Mignard. The nave is 9 metres wide and 44 metres long.

A GROUP OF COURT-YARDS.

[Additional Illustrations in the International Edition.]

BOW-WINDOW IN THE RUE SAINT DIDIER, PARIS, FRANCE.
[Copper-plate Photogravure.]

THE WEST FRONT: ELY CATHEDRAL.

THE OCTAGON: ELY CATHEDRAL.

THE CHOIR FROM THE OCTAGON: ELY CATHEDRAL.



[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.]

DAVID KIRKALDY.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

NEW YORK, N. Y., Feb. 21, 1897.

Dear Sirs,—To the well-deserved tribute to the memory of David Kirkaldy, the father of the scientific determination of the strength of materials, contained in your issue of the 20th inst., might well be added the following, as typical of his character and aims.

It was my privilege to meet him in 1866 in London, and to be invited to call on him at his laboratory. On presenting myself, the clerk in charge of the outer office requested my card; and having received it, took it to Mr. Kirkaldy in his inner or private office. While waiting I noticed, over the door of the latter, a sign which read,

"FACTS, NOT OPINIONS."

Yours respectfully, HENRY R. TOWNE.

THE MINNESOTA STATE-HOUSE.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

ST. PAUL, MINN., February 23, 1897.

Dear Sirs,—Your amusing article on State-houses, in your issue of February 20th, has attracted my attention.

The work on the new State-house at St. Paul is not, and has not been delayed by any effort to change the site, or otherwise.

An effort is now being made before the Legislature now in session to obtain funds to prosecute the work more rapidly in order to take advantage of the present low prices.

Yours truly, CASS GILBERT.

THE OHIO LIEN LAW.

CINCINNATI, OHIO, March 1, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—In your editorial of this week's publication, commenting upon the decision of the Supreme Court of Ohio, you state that the Court did not consider the matter of the liens of mechanics for their labor. This is evidently a mistake or an oversight on your part. The decision, as handed down by the Supreme Court, reads as follows:

"The act of April 13, 1894, 91 O. L. 135, in so far as it gives a lien on the property of the owners to sub-contractors, laborers, and those who furnish machinery, material or tile to the contractors, is unconstitutional and void. All to whom the contractor becomes indebted in the performance of his contract are bound by the terms of the contract between him and the owner."

Under this decision no one has a right to a lien except the principal contractor.

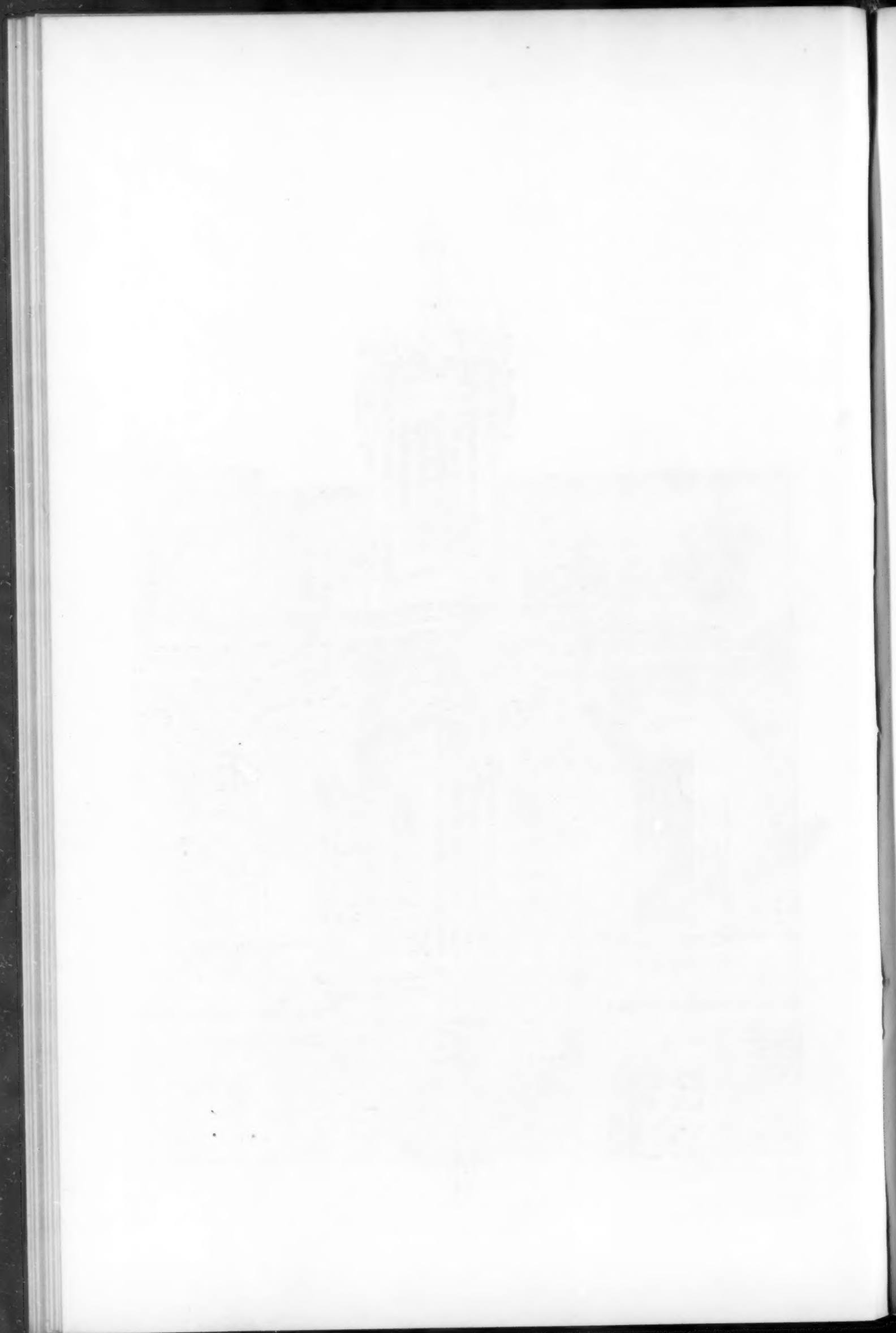
Very respectfully, GUSTAVE W. DRACH.

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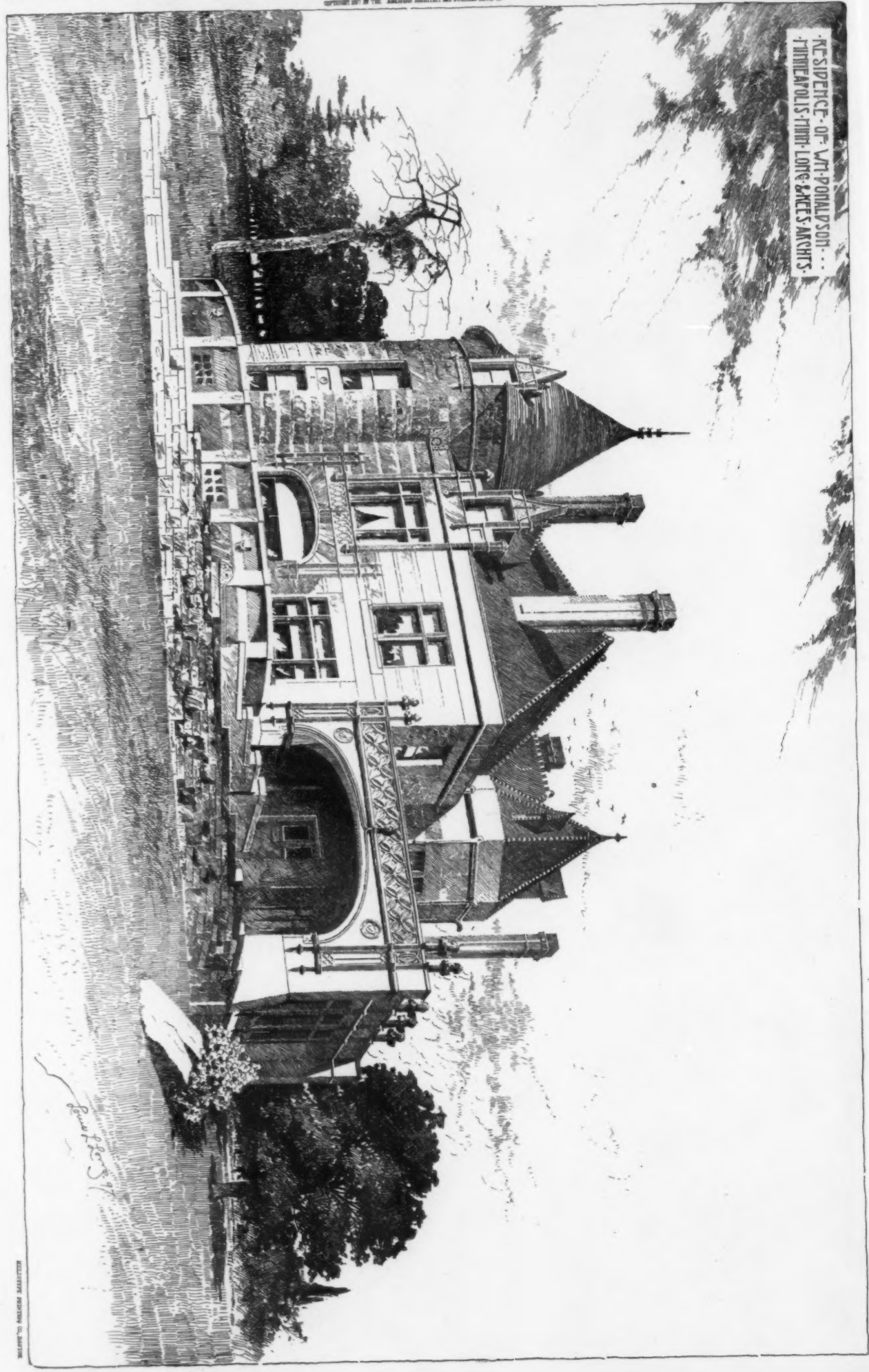




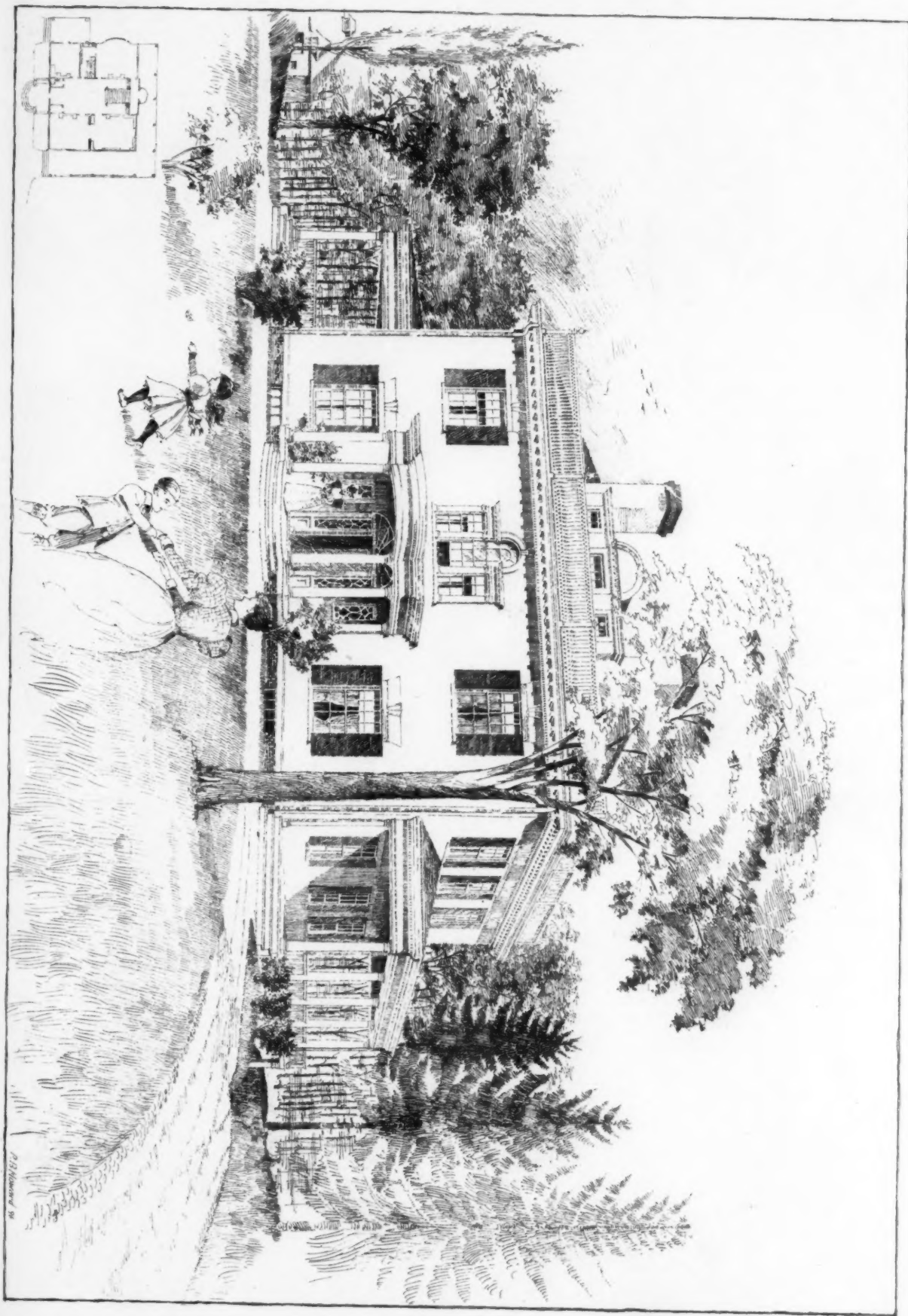
BOW - WINDOW
Rue Saint Didier n° 2, Paris

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RESIDENCE OF MR. DONALDSON...
ST. LOUIS, MO. LONG & KEE ARCHTS.



DESIGNED BY LONG & KEE



House at Brookline, Mass.

Designed by Frederick W. Barker.

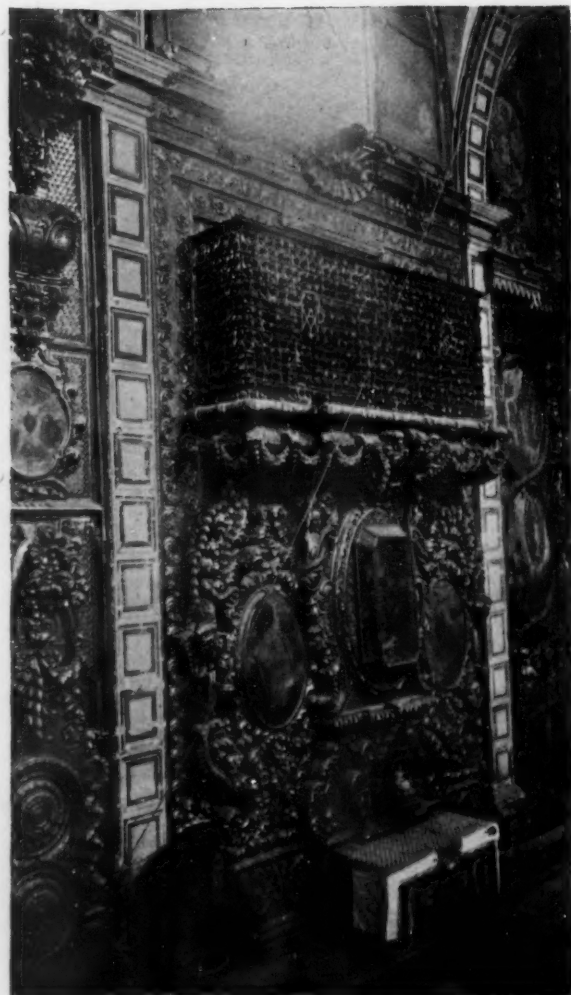
Engraved by J. H. Smith.



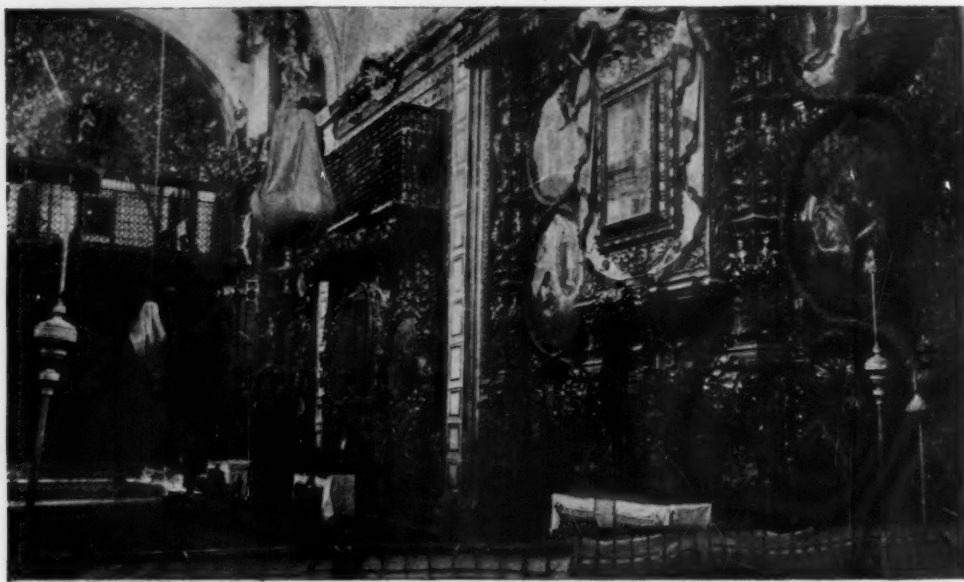
Looking towards Choir,



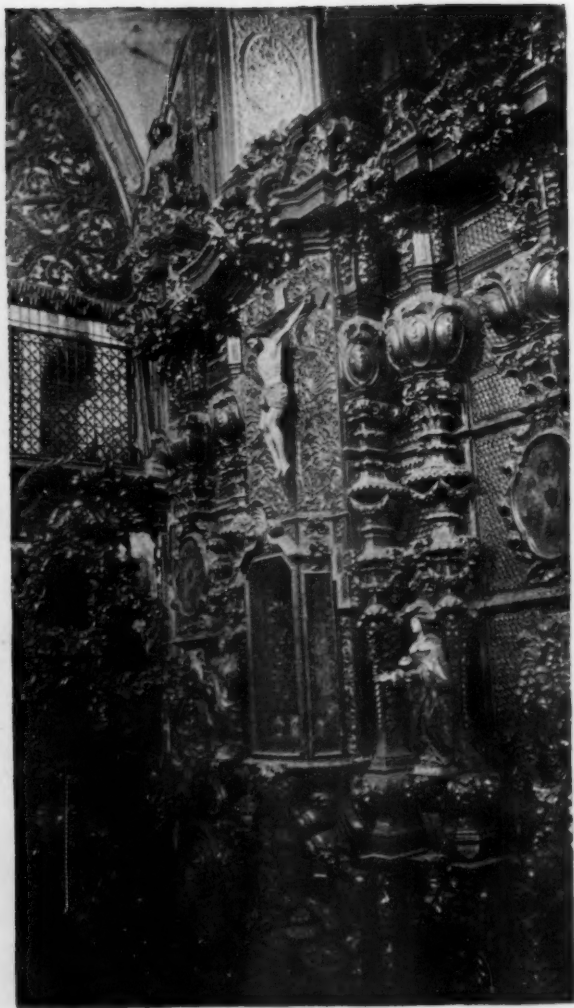
Altar of Our Lady of Guadalupe.



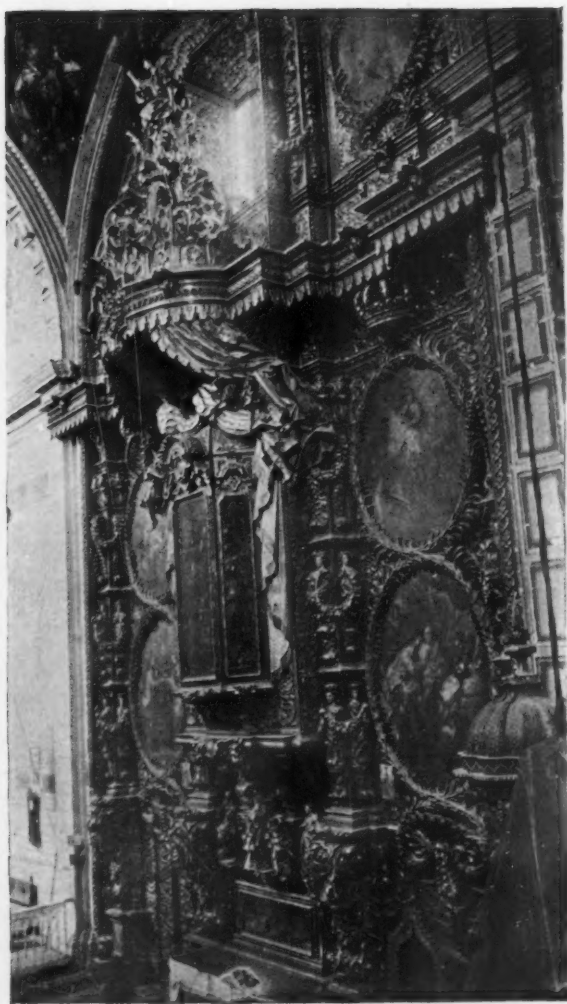
Balcony for the Mother Superior.



Interior Detail.

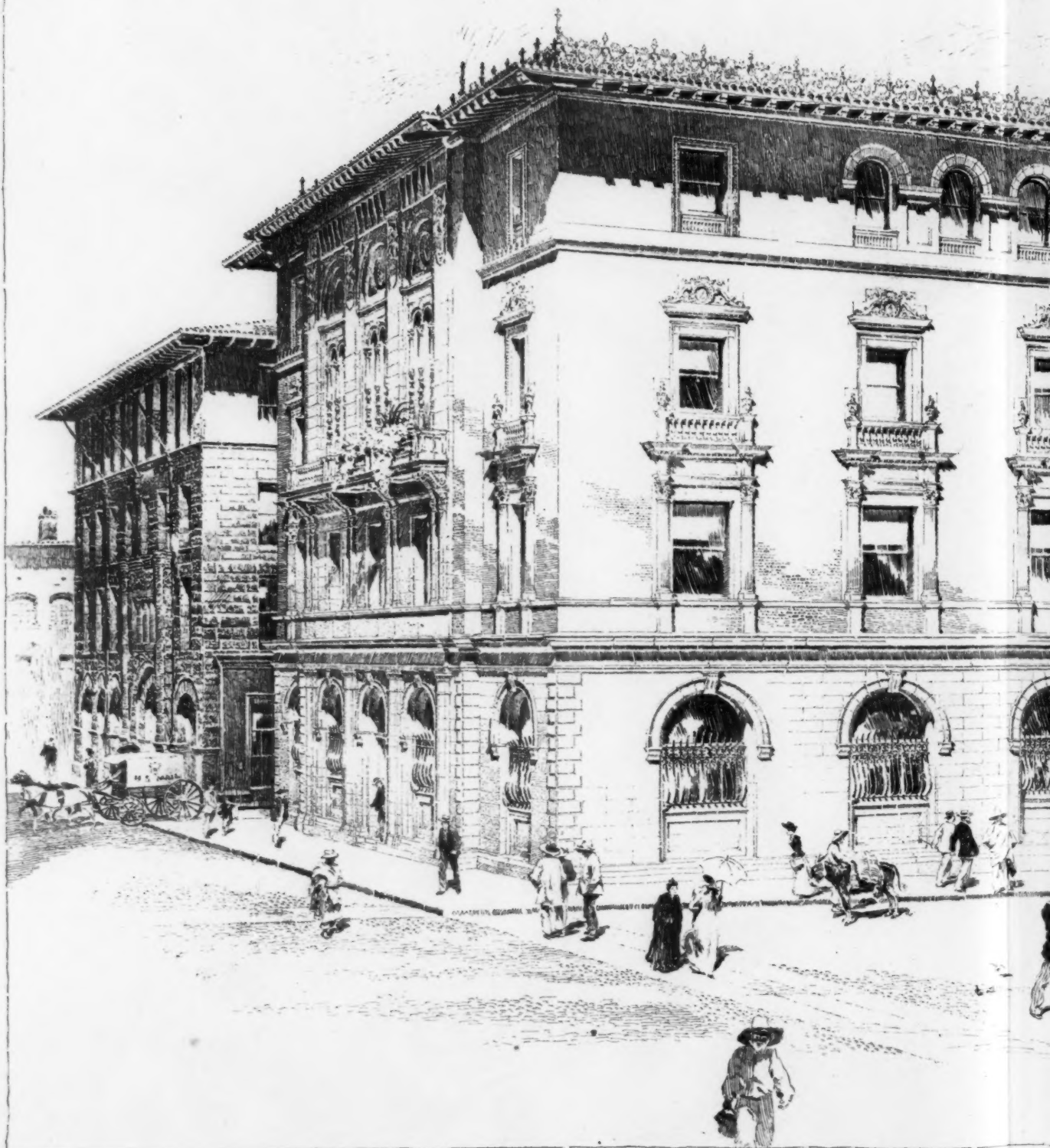


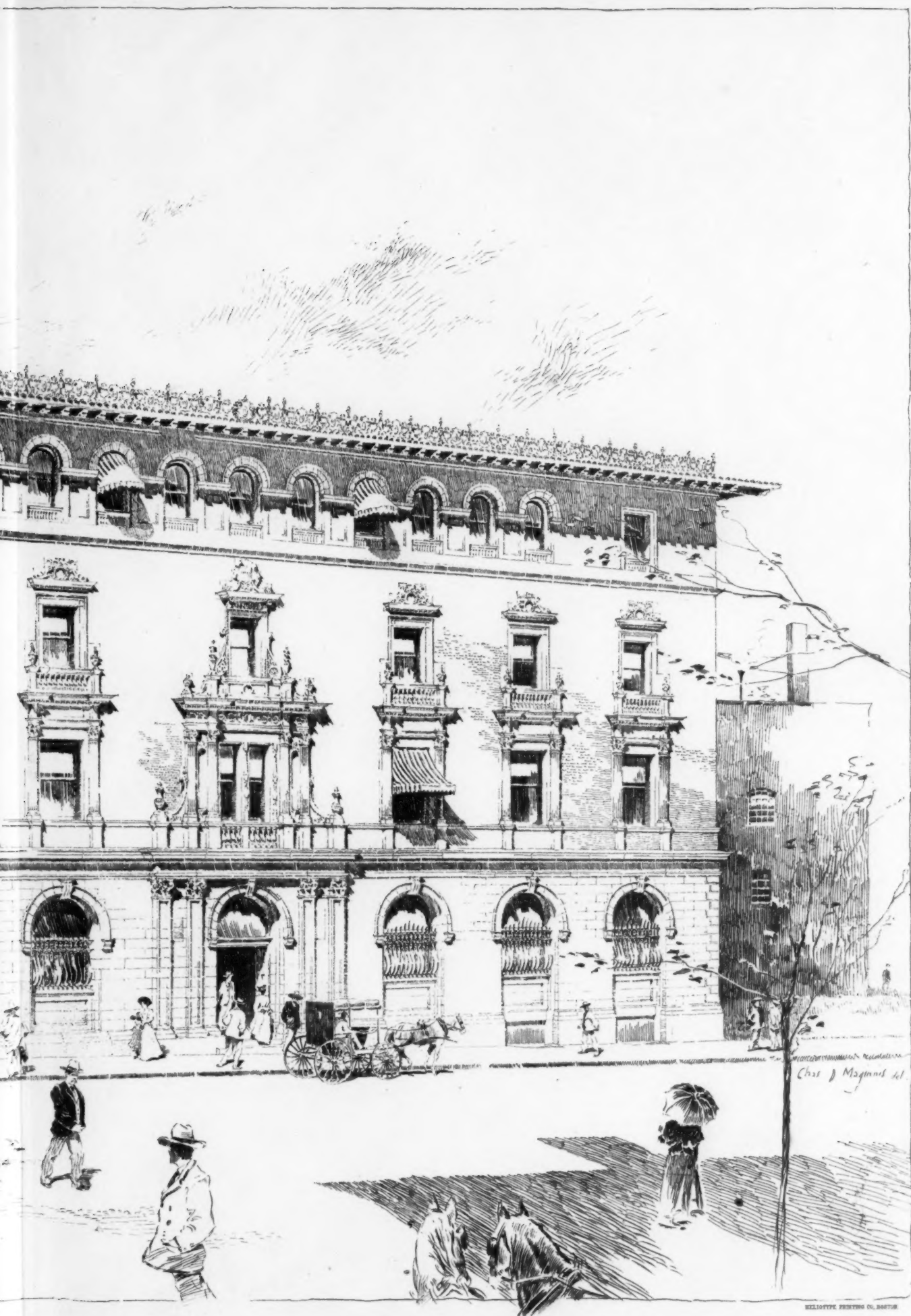
Detail of Altar and Choir.

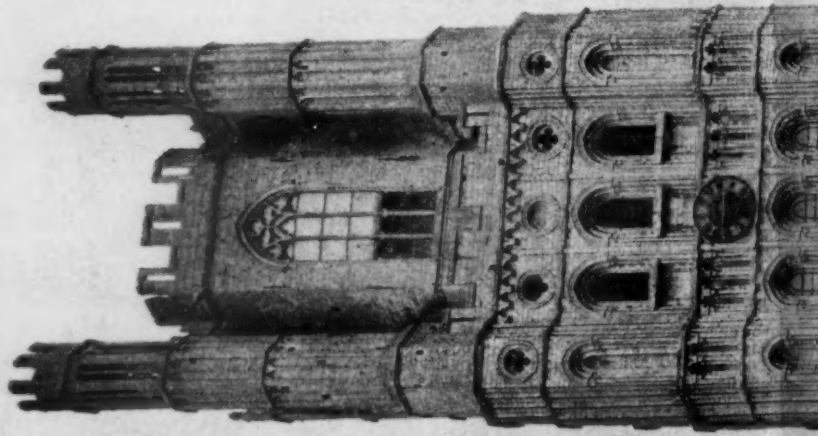


Altar, with Paintings by Cabrera.

POST OFFICE AT PUEBLO CAL.
WNL MARTIN AIKEN, SUPERVISING ARCHT









PHOTOGRAPHED BY S. S. BOLAS & CO

CATHEDRAL SERIES, No 7.—ELY: THE WEST FRONT.

1911. PHOTO. SPRAGUE & CO. 4 & 5, EAST HANDING STREET, FETTER LANE, E.C.



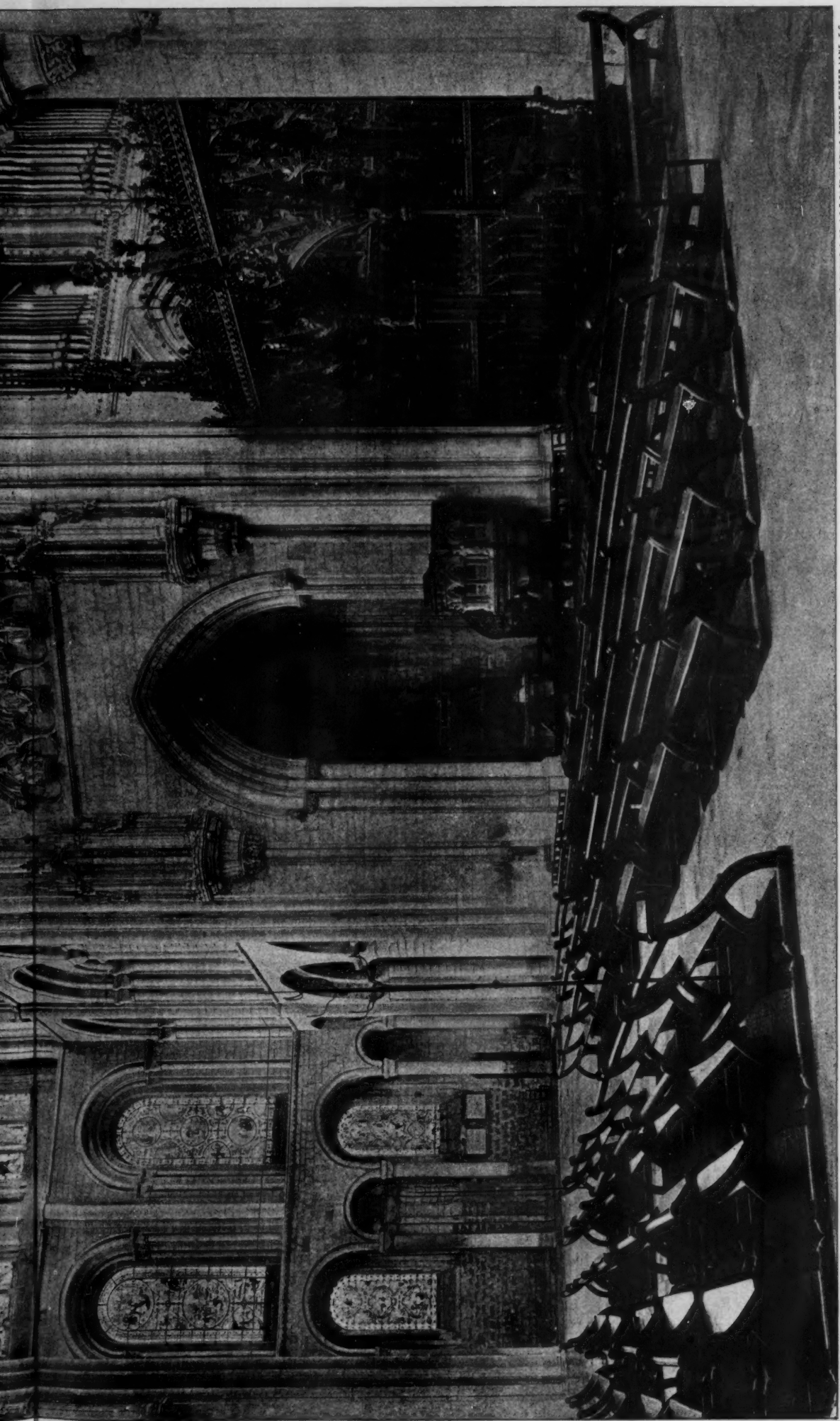


INK-PHOTO SPRAGUE & CO 48 EAST HADDOCK STREET, FETTER LANE, E.C.

PHOTOGRAPHED BY S. B. BOLAS & CO

CATHEDRAL SERIES, No. 10.—ELY: CHOIR FROM OCTAGON.





INC. PHOTO. SPRAGUE & CO. 48 EAST HANING STREET, PETER LANE, E.C.

CATHEDRAL SERIES, No. 8.—ELY: THE OCTAGON.

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