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CONTENTS.

SUMMARY:—

- A "Work of Art" as understood by the Appraisers: the Case of two Altars.—Gas-making in Boston by the Otto-Hoffmann Process.—How to dispose of the Coke.—Death of Sir John Gilbert, Artist.—Contractors turn Journeymen.—The Canadian Gas-Field.—The Manchester Ship-Canal and the Sewers. 21
- AN ARCHITECTURAL "SUMMER SCHOOL" ABROAD.—VI. 23
- COMPETITIONS.—IV. 25

ILLUSTRATIONS:—

- Pergola between the Houses of F. S. Hastings, Esq., and E. C. Benedict, Esq., Indian Harbor, Greenwich, Conn.—The Church of St. Ouen, Rouen, France: The West Front and a View from the Southeast.—The Palais de Justice, Rouen, France: Detail of the Central Building and Interior of the Great Hall.—Tour de la Grosse Horloge, Rouen, France.—Old Halle aux Toiles, Rouen, France.—Third Presbyterian Church, Pittsburgh, Pa.—The New Mess Hall for the Agricultural and Mechanical College, Bryan, Tex.
- Doors and Doorways, No. 11: Entrance to the Church of the Certosa, Pavia, Italy.—Garden Architecture.—A Group of Interior Doors.
- Additional: The Chicago Stock Exchange Building, Chicago, Ill.—The Parsonage of St. Nicholas, Leipsic, Saxony.—Her Majesty's Theatre, Haymarket, London, Eng.—Vestibule of the Same. 27
- COMMUNICATIONS:—
- A Correction: The New York Soldiers' and Sailors' Monument.—Architects' Right to a Lien.—The Competition for the Mexican Federal Palace. 27
- NOTES AND CLIPPINGS. 28

THE people who have most reason to regret any legislative changes in tariff laws are certainly the appraisers, who are obliged to define with minute exactness the meaning of clauses which probably never had any meaning in the minds of those who enacted them, and who are compelled to reconcile their own interpretation of them with former interpretations of somewhat similar ones, originally equally unintelligible. Just now, the intellect of the Board of General Appraisers is exercised over the question of what constitutes a "work of art," within the meaning of the statute which permits the importation of such objects duty free, when produced by "American artists residing temporarily abroad." Quite recently, two altars were brought from Italy into the port of New York, one destined for the church of the Star of the Sea, in Brooklyn, and the other for a church in Binghamton, New York. Both altars were designed by American artists, and executed abroad, and the question is whether one or both of them are works of art, either wholly or in part. To assist them in solving this problem, the appraisers have called in experts, who have advanced some curious opinions. The Brooklyn altar is of white marble, and adorned with statues, and was shipped in pieces, the statues being packed separately. These, being to the official mind evidently works of art, were at once admitted without payment of duty, but there was still a residuum, valued at fifteen hundred dollars, on which duties were claimed. Denuded of its sculpture, it may be imagined that the pedestal did not suggest a work of art to the Custom-house examiners; but the expert sculptors, Messrs. Pickett and McDonald, to whom the question was referred, stoutly maintained that it was nevertheless a work of "architectural art." Unfortunately, when their opinion was asked on the Binghamton altar, they both pronounced it, according to the New York papers, to be a mere "mechanical production," or, in other words, "a piece of architecture, as distinguished from sculpture." It might naturally be questioned why a piece of architecture for Brooklyn should be different, in its dutiable features, from one for Binghamton, and the experts, who evidently thought of this, explained that a work of art, apparently whether of architecture or any other art, is one which is "beautiful," or "appeals strongly to the imagination," or appears to be "the rendition of a thought." Viewed in this light, the experts considered that the Binghamton altar "gave no indication of genius in design or execution," and "lacked imagination and creative power."

WHILE undoubtedly valuable, it is not easy to see how these definitions are to help the Board of Appraisers much in their labors. Apparently, if a statue, or picture, or "work of architectural art" by an American artist residing temporarily abroad "gives evidence of genius," it is to

be admitted duty free, but not otherwise; and as no other official is assigned for this duty, the examiners, or, at least, the appraisers, must decide in regard to the evidences of genius. It will be interesting to observe the effect upon American art, to say nothing of American artists, whether "temporarily resident abroad" or not, of this novel and effective system of criticism. If we might make a modest suggestion in regard to the matter, we would like to see the critical functions of the Custom-house examiners extended, so as to cover imported works by all artists, foreign and American. In the case of the former, objects giving "no indication of genius," or not "beautiful," or failing to "appeal strongly to the imagination" might, with great advantage, be subjected to special imposts, the amount of which should be left to the discretion of the appraiser. If this provision did not serve to keep out works by the more advanced artists of the English and French schools, the aid of the hangman might with propriety be invoked, and the property, duly condemned, could be burned in the court-yard of the nearest art museum.

A CERTAIN commotion has been excited in Boston by "special dispatches" announcing that a plant was to be established in or near the city for the production and sale of illuminating gas at a very cheap rate, as an incident in the manufacture of coke. According to these accounts, the corporation which proposes to do this has secured two hundred acres of land on the Mystic River, on which three hundred coke ovens are to be at once set up, and has also absorbed the Massachusetts Pipe Line Company, which holds a charter permitting it to distribute gas over the State, and, to make sure of a supply of coal, has purchased a controlling interest in the Dominion Coal Company, which owns and works mines of bituminous coal in Nova Scotia, and has already contracted with the company for an annual supply of at least five hundred thousand tons of coal. As a result of the announcement of this enterprise, the securities of the Boston gas-light companies have suffered a considerable depression, which hardly seems justified by the probabilities of the case. The new corporation proposes to use the Otto-Hoffmann process for manufacturing coke and gas, and is said to have secured the patent rights on it for New England. The Otto-Hoffmann process was described at length in these columns in our issue of September 16, 1893, so that it is far from being a new discovery; and its applicability to the manufacture of gas, in competition with regular gas-plants, has yet to be proved. Originally, it was intended to cheapen the production of coke, for use in the manufacture of iron. It is well known that gas-coke, or the residuum left in the retorts in making illuminating gas, is unsuitable for iron metallurgy, and coke for the latter use is made by roasting the coal, allowing the gas to go to waste. The Otto-Hoffmann oven was designed to utilize the gas without spoiling the coke; and consists in a retort, more than thirty feet long, from which the gas and vapor distilled in heating the coal are drawn by an exhaust fan, the remaining coke being free from the objectionable properties of gas-coke. In Germany, only the ammonia and tar are saved, the gas, after a rough purification, being blown back to the furnaces, to serve as fuel, a little surplus being used for lighting the works; but the new Boston company expects, as we are told, to save not only the tar and ammonia, but at least half of the gas, which, being substantially a waste product, can be sold at a profit for any price, however small.

THE obviously doubtful quantity in the scheme is the practicability of disposing of the coke. For the tar and ammonia there is always a good market in this country, but coke is so little used in Massachusetts, where the iron industry, ruined by legislation years ago, no longer exists, that the managers must, apparently, create from the beginning an outlet for its most important product. A dummy locomotive on one of the Massachusetts railroads is said to have burned coke successfully, but this does not indicate the immediate conversion of locomotives generally into coke-burners throughout New England, and the people of that part of the country, who have always used anthracite in their cooking-stoves and furnaces, will not readily be convinced of the superior virtues of coke as fuel. Without the aid of foundry-men, railroad companies or the general public, it is not easy to see how the new corporation is to dispose of a thousand tons of coke a day to the

people who live in the neighborhood of its works, and, as it must pay a duty of sixty-seven cents per ton on the coal imported from the Provinces, it could hardly hope to sell its coke in Pennsylvania and Ohio, in competition with that from the local ovens. However, as it would be highly desirable, so far as passengers and the public generally are concerned, to have locomotives burn coke instead of soft coal, we may trust that the new company will continue its missionary efforts in this direction, and that if it does not immediately revolutionize the gas industry in Massachusetts it will do something to set an example of that economy and scientific ingenuity in manufacturing in which the Germans so far excel us.

IN these days, when a representation of what appears to the uninitiated sight to be a dried codfish, suspended head downwards in a tank, is held to be an extremely soulful portrayal of Undine, or Thetis, or La Belle en Mer, or some other watery divinity, one speaks with diffidence of an artist whose pictures make people look like human beings, and, worse still, like handsome and stately beings, instead of deformed batrachians. It is to be said, in excuse for Sir John Gilbert, that he lived in an age when it was thought possible, and even desirable, to express sentiment by means of the graphic arts, and when, in all the arts, it was considered praiseworthy to suggest elevated sentiments, rather than to shovel out, so to speak, monstrosities from the mire of human perversity, and it is not strange that modern criticism has ignored him. Nevertheless, there are, as we believe, some people left who will hear of his death with affectionate regret. To our own youth, Gilbert's drawings were a source of endless pleasure. In the grand-parental house were always to be found bound volumes of the *Illustrated London News*, and of *Punch*, and we could never quite decide whether we liked best Leech's homelike truthfulness, or Gilbert's sweetness, which, if a little mannered, was still genuine, and was accompanied by good drawing, and a feeling for light and shade and composition, in which very few English artists have ever surpassed him. As a painter, he was less known here, and one can imagine the shrieks of laughter with which the Poster School of artists would view his works, but he had friends whom not even Chéret's glorious achievements could win from their allegiance, and he remained to his death President of the Royal Society of Painters in Water-colors, of which he was for many years one of the shining lights.

THOSE people who imagine that this is a free country would do well to read the newspaper accounts of the proceedings of last week in the building trades in New York. It is hardly necessary to say that a strike is going on there, for the promotion of strikes at suitable seasons is a duty well understood by the managers of unions. This time, it is the cornice-workers who have struck, to enforce a demand for an increase of wages; and the details of the contest are interesting. At the new Telephone Building, in Brooklyn, where the cornice-workers struck some time ago, and where the roofers and tin men have been called off in "sympathy," William Martin, the contractor for the cornice-work, collected thirty other contractors in the same business, and the whole party went to work with shears and soldering-bolts, to finish the skylights and cornices themselves, amid the good-natured applause of their striking workmen, who were standing about the building to watch them. This performance, although it shows a commendable spirit of independence on the part of the contractors, is particularly noteworthy, inasmuch as one of the contractors engaged, named Halpin, is said to have been, twelve years ago, master-workman of a union, and even chairman of the Brooklyn Building-Trades Council. Since he saved up enough money to embark in business on his own account, he has, as the present strike-leaders assert, always employed non-union men, and seems to have found satisfaction in joining with the other contractors in their display of energy.

THE New York *Evening Post*, which is generally quite sensible on such subjects, contains a curious wail from Canada in relation to the natural-gas wells of Ontario. As every one knows, there is an extensive deposit of natural gas in Western Ontario, most of which is carried in pipes across the Detroit River, and sold to consumers in the United States. According to a recent report on the gas-industry, issued by the United States Government, the value of the gas so imported and used in this country is more than five million dollars a

year; and the *Evening Post's* correspondent says that people in Canada are much exercised over the "diversion" of the gas from use in Canada to the United States, "giving no return to the Canadian people." Considering that the "Canadian people" are quite at liberty to bore gas-wells for their own use, if they choose to pay for the land and labor for the operation, as their American neighbors have done, and considering also that the American gas-companies are glad to find customers in Canada for some of their product, and already sell about one-tenth of it there, it is not easy to see what the Canadians have to complain of. That the owners of the wells find most of their customers on the American side of the frontier is certainly not their fault, but rather their misfortune, as they have to lay mains across the river to supply them; and the Canadian mourners can hardly suppose that the Americans purposely drive away customers on the Dominion side of the river to gratify a ferocious attachment to their own countrymen. As to the complaint that "if the present drain is allowed to go on the gas wells in Essex and other Ontario counties will become exhausted, having yielded many millions of dollars in value to United States citizens, and giving no return to the Canadian people," it may be pertinent to inquire whether the American owners of the wells did not buy them from their Canadian owners, and pay for them a price satisfactory to the latter; and, supposing this transaction to have taken place, and the "Canadian people" who owned the wells to have got their money, why should they, or their friends and neighbors, scold over the delivery of the goods that they have sold? Twenty years ago, it was the fashion in this country for unscrupulous real-estate agents to hunt up old gentlemen in the East, who had saved up some money, and after painting in glowing colors the fertility of soil, the salubrity of climate, and the unswerving honesty of the agricultural population, of certain portions of the West, to get from them mortgage loans, to the amount of three or four times the value of the mortgaged property, which they turned over to their principals, first deducting an extremely liberal commission for their services. A few years later, when the old gentlemen in the East wanted some of their money back, and ventured to make a few modest inquiries in regard to it, they found the same real-estate agents running for office on Populist tickets, and vituperating the "money-sharks of the East," who were "fattening upon the life-blood of the sinewy yeomen of the West," and calling upon the latter to "seize their oppressors by the throat," or to "wade in blood over their corpses," or, indulge in some similar diversion at their expense. The result has been that the "sinewy yeomen of the West" do not find it so easy now as they once did to borrow money from the old gentlemen of the East; and the Canadian people who have goods that they wish to sell to citizens of the United States would do well to be cautious about calling upon high Heaven, or the Dominion Legislature, or other agencies, to interfere with the delivery of the property after it has been sold and paid for.

THE Manchester Ship-Canal, in regard to which such glowing hopes were entertained, has fallen very far short of fulfilling them. Since its completion, instead of earning a large income on its cost, it has not even paid the promised interest on the advances made for its construction by the City of Manchester, and as there is no prospect that it will ever make any more payments, either on interest or principal, the city is seriously advised to charge off its whole investment, as a hopeless loss. Meanwhile, as the city sewers discharge their waters into the canal, after an inefficient filtration, it is becoming continually more foul, and the government officials have given notice that some different arrangement must be adopted, under penalty of a fine of fifty pounds per day after a certain period. What the new arrangement shall be is, therefore, an important question. At present, opinion in Manchester seems to be in favor of carrying a great sewer from the city to the tidal waters of the River Mersey, some sixteen miles away; but this would involve fouling the Mersey above the cities of Liverpool and Birkenhead, and the latter threaten to make "the most vehement and uncompromising resistance" to the plan. As the time set for the adoption of a satisfactory scheme expires within a month, it may be imagined that the Manchester people, who have, as usually happens in such cases, waited fourteen months, after the reception of the official notice, before really taking the trouble to consider the matter seriously, are in a state of violent agitation, for which no one seems able to offer a remedy.

AN ARCHITECTURAL "SUMMER SCHOOL" ABROAD.¹—VI.

ROUEN, at one time the wealthiest town and the capital of Normandy, and now the principal city of the Department of Seine-Inférieure, has long been one of the chief centres of architectural interest in France, because of the beauty of its domestic, civil and ecclesiastical architecture. It is no exaggeration to say that in no city do we find such a wealth of good mediæval design applied to both private and public buildings.

Unfortunately for the picturesque appearance of the city, the greater part of the old half-timber houses, that once made its streets seem quaint and attractive, have been demolished to make way for new wide thoroughfares with their accompanying modern shops and dwellings. In consequence, one has to seek for picturesque roofs and overhanging gables in side streets and out-of-the-way corners of the prosperous and wide-awake city of to-day; but much remains to be found, if one will only take the trouble to look for it. The old walls of the ancient city have also long since disappeared, changed, as in so many French towns, into wide tree-planted boulevards.

But although modern improvements have played havoc with the domestic mediæval architecture of Rouen, the larger civil and ecclesiastical buildings have been carefully preserved.

As we approach the city, the spire of the Cathedral is by far the most conspicuous object in the valley, its thin ironwork rising high above the roofs of all the surrounding buildings. Nearer acquaintance does not change the first unsatisfactory impression, for the attenuated proportions of this high iron spire certainly clash with the substantial yet highly decorated stonework upon which it rests. The original wooden spire, about 440 feet high, was destroyed in 1822, and the present construction, over 500 feet in height, was erected between 1827 and 1876, from designs by the architect Alavoine.

The Cathedral of Notre Dame shows great variations, both on plan and in the detail of its different parts, from the typical arrangement of French Gothic buildings of its class. The façade presents this variety more clearly than the other parts, for the massive walls and picturesque roof of the twelfth-century Tour St. Roumain contrast very strongly with the lace-like decorations of the sixteenth-century central portal, decorations that the architects Jacques

and Laurent Leroux made far too elaborate for the soft stone in

which they worked, since time has destroyed much of the sharpness of their delicate chiselling.

At the southern end of the façade the fine Tour de Beurre (1485-1507) lifts its unfinished top 252 feet above the pavement, and gives the intermediate style connecting the early and late work with the thirteenth-century walls of the main part of the building. Although

this tower was erected with the money obtained by appealing to the appetites of the people, that is by selling indulgences to eat butter during Lent, that fact does not seem to have influenced its design, for the tower is certainly one of the most majestic of its kind in France.

In the interior, the early thirteenth-century character of the whole is clearly shown by the large circular columns around the apse, and the two rows of low arches that form the nave walls. This arrangement resembles the double arches of some of the Norman churches of England, except in the use of pointed instead of circular arches. The western part of the nave also shows each bay divided into five horizontal parts, while the four eastern bays show the abrupt change to the regular division into nave arch, triforium and clerestory.

But to describe the many attractions of the cathedral, the Cour de l'Abaye, the Portail des Libraires, the Portail de la Calende, the twenty-five chapels with their rich monuments, the tombs of Louis and Pierre de Brézé, or of the Cardinal d'Amboise, would require many lines of text and many detailed illustrations. One must see these things in order to study them effectively.

Just back of the cathedral and the large buildings of the archbishop's palace rises the openwork spire of the Church of St. Maclou, a church that, though covering a small amount of ground, is nevertheless one of the gems of late Gothic design. The rich tracery of the five-arched western porch shows a charming solution of a difficult problem, the open arches filled with sculpture and crowned by traceried pediments, forming a beautiful entrance porch in front of the principal doors of the little structure, a porch that speaks well of the skill of its designer, Pierre Robin. The entrance doors, the work of Jean Goujon, are also rare examples of decorative sculpture, and form, together with the door of the north transept, a remarkable series of Renaissance bas-reliefs. The spire, that fittingly marks the crossing of transept and nave, and appropriately terminates the whole

mass of the building, was constructed in 1868, by Viollet-le-Duc, and the elder Barthélemy, who replaced as faithfully as possible the ancient wooden spire demolished in 1794.

Far more impressive however, on account of the grander



Door of St. Maclou, Rouen. — Jean Goujon, Sculptor.

¹ Continued from No. 1137, page 13.

proportions and greater masses, was the view that we obtained of the south transept and lantern of St. Ouen as we stood in the public gardens at the rear of the church.

From the beautiful cusped entrance, the Portail des Marmousets, the eye follows to the great rose window with its flame-like tracery, then to the sculptured pediment flanked by small towers and braced by flying-buttresses, and finally to the rich central lantern with its octagonal crown, until one cannot fail to thoroughly appreciate the monumental character of this *chef-d'œuvre* of Gothic art.

Without question the gardens afford the best points from which to see the exterior of St. Ouen, for the west front, although facing the wide Place Martainville, is low and overpowered by the long nave. There is also a peculiar dryness about this front, perhaps due to its modern restorations, that even the curious projection of the towers fails to relieve.

Entering the western doors, we have at once the most effective view of the interior, for the long slender piers, high clerestory, and general absence of horizontal lines give an appearance of lightness and gracefulness that few interiors possess. This gracefulness and lightness are the chief attraction of the church, the stained-glass of the triforium and clerestory appearing to take the place of the usual stone walls and seeming to carry the sharply pointed vaulting without effort. Unfortunately, the tall proportions of the nave are beyond the capacity of the average photographer.

We greatly enjoyed our trip around the triforium and over the gutters of the nave and choir roofs, for the unconsciously mysterious and impressive descriptions of our little old guide added much to our interest in the church itself and the fine views of the town, obtained during our tour over the leads.

On leaving St. Ouen we walked to the top of the Rue de la République, and looked at the modern Fontaine Ste. Marie, conspicuously placed at the angle of the street of the same name. The last hours of the day were then spent in the Museum of Antiquities near by, for the museum has a remarkably good collection of Roman mosaics and antique fragments taken from local excavations, together with mediæval weapons, coins, wood and stone carvings and stained-glass, all relics of suppressed monasteries of the neighborhood.

The following day began with a search in the book-stores of the Rue de la Grosse Horloge for more extended descriptions of the city's monuments than we could find in our guide-books, and incidentally we bought out a small bookseller's entire stock of pocket dictionaries. The narrow old street is to-day one of the busiest thoroughfares in Rouen, its pavements and meagre sidewalks seeming to be crowded at all times, for it is the short-cut between the Vieux Marché and the Place Notre Dame and many people pass beneath the low arch under the great clock on the way to these centres of daily life.

These numerous pedestrians prevented all attempts to sketch the picturesque Tour de la Grosse Horloge, a fragment of the old city that has lost most of its fourteenth-century quaintness through its modern restorations. In passing under the tower arch we noticed the remarkable depth of the bas-reliefs that completely fill its soffit and a little farther on admired the graceful sculpture of the tower fountain, a bit of Renaissance work that contrasts strangely with the commonplace walls and windows in the immediate vicinity.

Near this quaint bit of street architecture, a side street leads directly to the Palais de Justice, perhaps the best known building of the city. Though consisting of only one principal story, raised upon a high basement, the richly sculptured walls and complex dormers, outlined against the great plain roof, make this structure one

of the most effective monuments of its class in Europe. Its three wings placed around the large open court also form a more pleasing combination than is possible with the high-shouldered examples found in Belgium. The left wing is the oldest part of the building, dating from 1493, while the more elaborately ornamented central part, built only a few years later, shows that the architects, Roger Ango and Roland Leroux, completely changed the decorative scheme although continuing the main characteristics of the older portion.

Passing up the staircase of the left wing we entered the great Salle des Pas-Perdus, one of the finest vaulted halls of the Middle Ages, and were at once impressed with the size of the room and the simplicity and boldness of its pointed wooden roof. After examining the Gothic carvings of the doors and niches, that decorate the walls of the hall, we were taken through a little door into the Salle des Assises, where we all agreed that the complex arrangement of the elaborate gold-covered pendants of the ceiling seemed trivial as compared with the simple grandeur of the room we had just left.

We then followed the *concierge* into the right wing and stood for some time in the presence of a row of judges and court officials,

endeavoring to show our respectful interest in the proceedings, while we were really looking at the rich ceiling decorations of the room.

At last, giving a comfortable tip to our guide, we left the halls of justice and tramped across the Rue Jeanne d'Arc and through winding streets until we entered the little court of the Hôtel du Bourgthérout. As we had the florid Gothic work yet in our minds we could easily compare its effects with those of this early example of the Renaissance. But the bas-reliefs of the Hôtel du Bourgthérout are so delicately carved, and so colored by the weathering of the stone, that it is only by standing in the most favorable position that one can make out its stories of the Field of the Cloth of Gold.

The two remaining sides of the old building show an interesting contrast, for, while the high tower façade of the château of Guillaume le Roux is mainly of the Gothic type, the low Francis I building is clearly influenced by Italian design, its carved window jambs bringing to mind the candelabra window columns of the Certosa at Pavia, or the terracotta pilasters of Santa Maria della Grazia at Milan.

But space will not permit a further description of the numerous modern and ancient buildings that constitute the minor sights of Rouen, so our visits to the Museum of Painting by

Sauvageot, the Anciennes Halles, the churches of St. Vincent and St. Laurent, or the mediæval houses in wood and stone, will have to remain untold.

Enough has been written to show the wealth of architectural monuments which Rouen is fortunate in possessing, and also to show that we appreciated that we were seeing mediæval French architecture at its best. Mounting our bicycles at an early hour on the morning of the 28th, we rode slowly across the iron bridge and followed down the valley of the Seine past several villages, until at Grand Couronne we left the good surface of the Route de Caen and climbed the winding hill, through forest roads, on the way to Elbeuf.

Experience showed that we had chosen the most difficult route, for if we had ascended instead of descending the river we should have avoided the high ridge lying between the sharp curves of the Seine. However, we rode into Elbeuf, past many half-timbered houses, in plenty of time for our Sunday dinner. Then came the long climb out of the river valley, in this case a particularly tiresome one, so that by the time we arrived at the village of Bourgthérout we were ready for the siphon and grenadine found at the



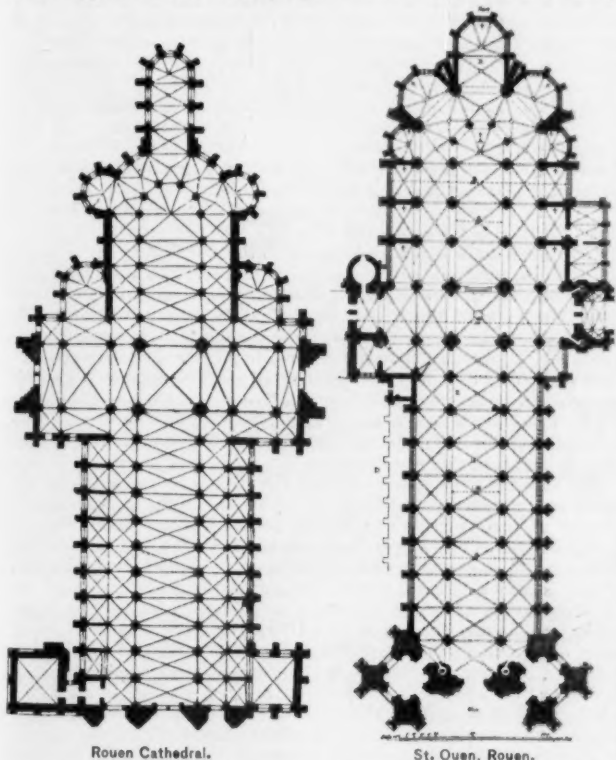
Door of St. Macloù, Rouen.

café near the village cross. While seated at the table four Frenchmen wheeled across the main street passing straight ahead over the continuation of the gravel road we had been following. These wheelmen were the cause of the first split in our party, for three



The Triforium Gallery, St. Ouen, Rouen.

belated students, coming up at a scorching pace and not heeding our warning signals, followed the tracks of the French riders and were soon lost to sight. As it happened, our road turned directly south, while theirs curved to the north, with the result that the lost riders appeared after twenty-eight hours, with a record of many



Rouen Cathedral.

St. Ouen, Rouen.

extra miles and the tale that seven o'clock found them within a short distance of Caudebec, at least thirty miles away from the main party, then comfortably finishing dinner at Bernay. E. B. HOMER.

[To be continued.]

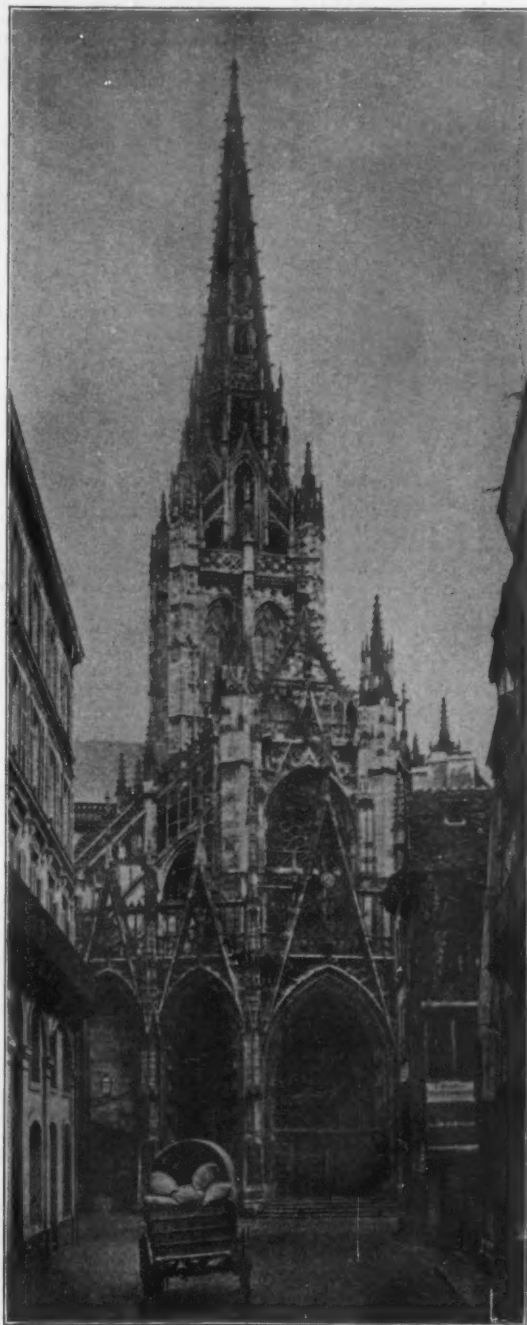
WILLIAM II AS ARCHITECTURAL CRITIC.—An incident characteristic of the impulsiveness of the Emperor William is reported from Buda-Pesth. Having ascended the gorgeous staircase of the new Parliament building, he entered the superb Cupola Hall. Overwhelmed with its magnificence, he remained silent for some minutes, and then said to Professor Steidl, the architect, "I have seen many fine things in the world, but nothing to compare with this. If I had been Emperor when the German Parliament was built, our Reichstag building would not be like a packing-case, and certainly nobody but you would have been the architect."—*N. Y. Evening Post*.

COMPETITIONS.¹—IV.

THE ADVISER.

"THE promoters of an intended competition," states the first suggestion endorsed by the Royal Institute of British Architects, "should, as their first step, appoint one or more professional assessors, architects of established reputation, whose appointment should be published in the original advertisements and instructions, and whose decision should govern the selection of the design."

It would seem difficult to frame a more important or more far-reaching rule, or to state the essential conditions underlying competition in a more concise form. It covers practically everything.



St. Maclou, Rouen.

Before anything is done an adviser or advisers should be appointed, thus giving the competition a professional standing at the outset, a preventive against unwise or hasty action by the promoters, a safeguard for the profession. The announcement of the adviser's name in the first instance is a guaranty of the real status of the competition, and while not in itself a perfect protection against an unsatisfactory ending, unless buttressed with other satisfactory conditions, it is at least a real step in the right direction. The provision that the adviser shall be "an architect of established reputation," if acted on in its

¹ Continued from No. 1136, page 4.

literal sense, is in accord with professional opinion in this country and abroad.

Alas! in these United States of ours, the selection of the adviser has been the cause of more heart-burning and rage among the architects whose designs proved unacceptable to him than any other single cause. It has happened that many of the more important competitions in this country have been arranged by professors of architecture in our architectural schools, and judged by them. It is by no means a secret that this procedure does not give satisfaction to some architects. It is possible that the fact that only one person can be really satisfied with the results of a competition—the winner of the commission—has somewhat to do with this; since it necessarily follows that many admirable designs—from their authors' standpoint—must be passed over and ignored. When this has happened a few times one is scarcely apt to view with due charity and love the person to whom has fallen the duty of rejecting work that has cost so much thought, time and money to produce. It is perfectly natural for this to be the case.

A more valid objection is that, since architectural professors are few in number, if their services are called upon frequently, a certain similarity in the style of all buildings whose design is selected by competitions may ensue. No one, in entering a competition, would neglect the precaution of preparing his design in a style of architecture that he knew would be acceptable to the adviser. If the adviser is known to have strong predilections towards a certain style, that style and that alone, has a winning chance. It is quite right that it should be so, for the adviser would naturally select the particular design that pleased him most and that best fulfilled the conditions of the problem; and if it were possible to imagine two identical solutions, one treated in the style of Scandinavia and the other in the style of Central Asia, and the adviser had a leaning towards Asia, the design in that style would obviously run the best chance of winning the prize.

The singular condition therefore arises that a small body of men, through frequently serving in an advisory capacity in competitions, might be able to force a style of architecture upon the country. In English architecture, for example, there have been sundry periods of modern building in which some one architect of force and ability has so impressed himself upon his contemporaries as to form a school of followers of very considerable extent. In our own country the most conspicuous instance is that of Richardson, whose influence has not yet died out, and which at one time practically overran the whole country. But this instance, and the English instances, signalize schools founded by men in actual practice, who created their art and who attracted followers and imitators through force of their genius or activity. The influence of the architectural professors as exerted in competitions, real or potential, is of a very different sort. They do not create, they toil not, neither do they spin, in the professional sense. They stand apart from active practice. And yet by constantly judging competitions they are leaving the impress of their thought and taste upon the architecture of the day in a definite and positive sense. Accordingly, when the future historians of our art come to chronicle the doings of the present time in architecture, they will point out the "Jones Age" and the "Smith Age"; not because Jones or Smith was a great architect, not because they dazzled the eyes and the imagination of their contemporaries by the aggressiveness of their genius, but because they happened to be frequently called upon to judge competitions.

The evil, indeed, is not unknown abroad, for a few years ago the British technical press was filled with instances more flagrant than anything attributed to the professors in this country. For it was gravely pointed out that the same judge had, in several competitions, made an award to the same architect, the inference being that the style of the designs was especially favored by the assessors.

But these architects profess to have another grievance against the professors, and that is, that they are not real architects, are not actively engaged in professional practice, can not and do not look at architecture from the standpoint of the busy man of affairs. This is a formidable indictment. In a measure, architectural professors are not always practising architects, nor have some of them ever pretended to be such while occupying the professorial chair. Whether this be a valid objection against the utilization of professorial services in competitions is another matter. Some architects maintain that it is, and their judgment—perhaps it is more a question of feeling than of judgment—is bound to be respected for what it is worth. The promoter, however, may well be excused for thinking the professor peculiarly well suited to act in an advisory capacity. The professor, not being in actual practice, is above any petty jealousy or feeling of rivalry that might actuate an architect against a brother in the profession. Before he became a professor he must have been an architect; his artistic training is presumably of the best, and his taste has been cultivated through years devoted to the more æsthetic aspects of the art. Furthermore, experience is always of value in every calling, and the professor who has advised in several competitions brings to each successive one a greater experience and, presumably, more valuable aid. But after all the question is one that calls for more positive action by the architects than it has yet received.

Practice and opinion, therefore, differ somewhat as to the origin and qualifications of the adviser; that is to say, whether he shall be one slightly outside the professional limit—the professor—or if he shall be directly engaged in active practice—the architect. His duties, however, are pretty generally defined. The New York agree-

ment does indeed suggest that he be selected by the competing architects themselves, a procedure which introduces the lay element to the extent that the architects must presumably be selected by the promoters; but the more general rule is to require that he be appointed at the outset. Such is the regulation of the Royal Institute already quoted. The rules of the American Institute state, "It is indispensable that a professional adviser shall be appointed by the party instituting the competition to assist in the preparation of the programme of competition and to perform such other duties as are hereinafter specified." These duties are quoted as: forming one of a committee of experts composing the jury of award, if it is a work of great magnitude; otherwise to first examine all drawings, and place out of competition any architect who has sent drawings not corresponding exactly in number, quality and character with those required by the programme, or who submits, directly or indirectly, plans, sketches or models not called for by the scheme of competition. He (or the jury) shall then "carefully study all drawings submitted in accordance with the conditions, and shall definitely select the designs of one architect or firm of architects as giving promise of the best result when carefully studied and elaborated, and shall recommend the appointment of its author or authors as architect or architects of the proposed work."

The Society of Beaux-Arts Architects follows much the same line of thought. "A professional adviser shall be appointed by the party instituting the competition, whose duty it shall be to assist in the preparation of the programme, to assume all the direct relations with intending competitors, receiving and answering all communications, and giving all information in writing to all intending competitors alike; to examine all drawings or other matter called for by the programme, and place out of competition and return any that do not conform to the terms of the programme; to make a selection of one design as the best, and to submit his selection, together with his reasons therefor, to the parties instituting the competition."

In the "Suggestions for the Conduct of Architectural Competitions" of the Boston Society of Architects, it is stated that "It is absolutely essential to a successful issue that the projectors of a competition should employ a competent architect as adviser, and that he should be named in the advertisements and conditions. The adviser should neither be a competitor for the work nor should he in any event have any professional interest therein, except that he should receive from the projectors a proper fee for his services. The duties of the adviser should be:—

(a) To aid the projectors to make a clear and definite statement of their wants, and to draw up proper terms to regulate the competition.

(b) To select from all offered designs which conform to the terms of the competition and to reject all others.

(c) To advise the projectors on the relative merits of the designs admitted to the competition."

Here we have a definite statement to the effect that the adviser shall be an architect, and a competent architect, to boot; but the "Suggestions" do not maintain that the judgment shall rest with the adviser, nor is it proposed he shall do anything but *advise* the projectors on the relative merits of the designs admitted to the competition. Apparently, from a literal reading of these "Suggestions," each and every design properly admitted shall be commented on by the adviser, a process certainly productive of great confusion to the minds of the promoters, as entailing a final judgment by them, necessitating a sifting of the matters laid before them, and showing a lack of definiteness in the arrangements.

Such are the professional views of the adviser as contained in the rules and regulations put forth by the leading architectural organizations of this country and Great Britain. Some differences of opinion exist as to his qualifications, but the necessity for such an officer to the success of a competition is very definitely insisted upon. There is also a marked tendency towards the employment of an architect as the adviser, a limitation insisted upon, in the first place, to obviate the employment of lay advisers, who presumably know no more of the conduct of competitions than the promoters themselves. Later, however, the strange prejudice against the employment of professors of architecture—for it is nothing else—has led to insistence on this point, as though it were the essential element, the one essential element, of success in a competition.

Promoters, however, have not always fallen in with the views of the profession on this point. In the programme for the preliminary competition for the New York Public Library, it is stated that the advisers of the Trustees were to be Prof. W. R. Ware, of Columbia University, Mr. Bernard R. Green, the constructor of the new Congressional Library, and Dr. J. S. Billings, the Director of the New York Public Library. None of these gentlemen come under the head of practising architects, yet it is very clear how and why the Trustees felt justified in depending on them. Professor Ware's own great qualifications are too well known to be commented on here. Mr. Green has superintended the construction of the most recent great library building in this country, and is, therefore, more familiar with the practical requirements of such a structure than almost any practising architect. And it was equally natural that the Trustees should wish, in so important a matter, to be guided by their own Director, whose experience in library matters so well fit him to advise on the practical requirements of the great building over which he is to preside. In the final competition the drawings "will be judged by a jury of seven persons, consisting of three members of

the Board of Trustees to be named by the Board, the Director, and three practising architects to be chosen by the competitors."

The case is of interest not only in showing how naturally the views of the profession may be ignored but in showing also how readily the best intended rules and suggestions may fail of their purpose through the disinclination of promoters to act on hard and fast regulations. Yet, obviously, if the *personnel* of the advisers is a cardinal matter, the profession has its own remedy in this and in similar cases, in refusing to take part in a competition conducted under such auspices. But as every architect wishes to obtain as many "jobs" as he can, and as the New York Public Library is a building of a class seldom erected in this country, there need be no surprise at the large number of drawings submitted in the preliminary competition, which could not be neglected through what is, at best, but a technicality. Besides, the Trustees might naturally feel that they have secured the best possible advice in this case, and it is impossible to ignore the feelings and wishes of promoters; they have at least as great a right to their opinion as the architects have to theirs; though doubtless from the professional standpoint they see but through a glass darkly, and are blind to the illuminating effect of professional opinion.

And before the case of the profession against such misguided promoters can be made out fatal defects must be shown in the programme, fatal defects of an architectural nature that loudly proclaim an unbuildable building or an unworkable scheme. And, further, should architects carry their own views to such an extreme as to stay without competitions, the result can readily be foreseen: the promoters would then be at liberty to select their own architect, and the end would be what it would have been in any event, namely, that one person would have been satisfied, and wholly satisfied, with the result, since only one man can win a competition and obtain the coveted commission. Whether, indeed, the procedure proposed in the Library competition is one that will commend itself to the profession is quite another matter. I am not discussing that point; the question at issue is simply the obtaining of advice in competitions and the light thrown on the promoter's point-of-view by this instance.

BARR FERREE.

[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.]

PERGOLA BETWEEN THE HOUSES OF F. S. HASTINGS, ESQ., AND E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

[Heliochrome issued with the International and Imperial Editions only.]

THE CHURCH OF ST. OÜEN, ROUEN, FRANCE: THE WEST FRONT AND A VIEW FROM THE SOUTHEAST.

THE PALAIS DE JUSTICE, ROUEN, FRANCE: DETAIL OF THE CENTRAL BUILDING AND INTERIOR OF THE GREAT HALL.

TOUR DE LA GROSSE HORLOGE, ROUEN, FRANCE.

OLD HALLE AUX TOILES, ROUEN, FRANCE.

This and the preceding subjects illustrate the article elsewhere in this issue "An Architectural 'Summer-school' Abroad."

THIRD PRESBYTERIAN CHURCH, PITTSBURGH, PA. MR. T. P. CHANDLER, JR., ARCHITECT, PHILADELPHIA, PA.

This church is now building.

THE NEW MESS HALL FOR THE AGRICULTURAL AND MECHANICAL COLLEGE, BRYAN, TEX. F. S. GLOVER & GLENN ALLEN, ARCHITECTS, HOUSTON, TEX.

THE building has been planned not only to meet the requirements which a building of this character ordinarily presents, but also with a view of securing as much air and ventilation as possible for the dining-hall. All the windows on all four sides of the main dining-hall run to the floor and are protected from the tropical sun of the climate by the open arcades. The ceiling of the main dining-hall is of yellow pine finished with beams and panels, and the guests' dining and banquet hall is finished with a domed ceiling, ornamented in stucco relief work, the interior finish of the building is yellow pine and the exterior is of native pressed brick with stone trimmings.

Besides the rooms shown on the first-floor plan the basement contains the vegetable cellars, scullery, wine-cellar, storerooms, etc., and the second story has the steward's residence, directors' rooms and parlor, and rooms for guests.

The school is under military discipline and the building is designed to accommodate 500 pupils and the officers, faculty, and guests of the college.

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

DOORS AND DOORWAYS, NO. 11: ENTRANCE TO THE CHURCH OF THE CERTOSA, PAVIA, ITALY. AMBROGIO BORGOGNONE AND CHRISTOFANO SOLARI, ARCHITECTS.

GARDEN ARCHITECTURE.

A GROUP OF INTERIOR DOORS.

[Additional Illustrations in the International Edition.]

THE CHICAGO STOCK EXCHANGE BUILDING, CHICAGO, ILL. MESSRS. ADLER & SULLIVAN, ARCHITECTS, CHICAGO, ILL.

[Gelatine Print.]

THE PARSONAGE OF ST. NICHOLAS, LEIPSIK, SAXONY.

[Gelatine Print.]

This building was erected during the years 1885-87 for the City Government of Leipzig by Prof. Hugo Licht, a prominent architect of that city. It serves as a parsonage and parish-building for the large and important St. Nicholas parish. Unlike the American custom, in most German towns the Municipality owns and maintains the principal parish-churches, pays the salaries of the pastor and his assistants, and provides official residences for the clergy. The building shown in our plate faces on the large square, in the centre of which stands old St. Nicholas Church. Its ground-floor is used for parish-offices, the administration of the sick-fund society and other charitable work; the upper three stories, divided into apartments of six to eight rooms each, contain the dwellings for the pastor and his family, and for his four, or five, assistants and their families. In the attic lives the sexton of the church. The façades, in the style of the German Renaissance, with quaint portals, having a stone seat on each side of the doorway, remind one of the attractive old buildings so frequently seen by the traveler in Franconia and Southern Germany.

The building has a base of dark-green diorite, the architectural framework, including the cornice, consists of red Saxony porphyry, while the walls are rough-cast and ornamented with decorative designs, painted "*al fresco*" on whitish ground by Mr. Otto Hupp, of Munich, who makes a specialty of such work. The roof is covered with tiling of a very dark blue, alternating with rows of tiles of a reddish-brown hue, while oriels, turrets and dormers are roofed over with green tiles, relieved by stripes and bands of black and yellow tiles. The effect of the coloring, as a whole, is rich, yet harmonious and satisfying. The total cost of the building amounted to \$63,000, this being equivalent to \$9.16 per square foot of covered area, or \$0.15 per cubic foot, taking height from street-level to top of cornice.

HER MAJESTY'S THEATRE, HAYMARKET, LONDON, ENG. CHARLES J. PHIPPS, ARCHITECT.

VESTIBULE OF THE SAME.



[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.]

A CORRECTION: THE NEW YORK SOLDIERS' AND SAILORS' MONUMENT.

NEW YORK, N. Y., October 7, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Mr. Frederic MacMonnies (not Mr. Rhind) is associated with us as sculptor for the Soldiers' and Sailors' Monument in this city. Very respectfully, C. W. & A. A. STOUGHTON.

ARCHITECTS' RIGHT TO A LIEN.

NEW YORK, N. Y., October 11, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—If I am not mistaken, I have seen in your columns the statement that an architect cannot file a lien upon a building unless his understanding with the owner for making plans includes the superintending of the work. I do not know if this applies to the Massachusetts Lien Law or the New York Lien Law, or both. If you can set me right in this matter, and also in regard to the same point in the New Jersey and Connecticut Lien Laws, I shall be greatly obliged.

A. B. C.

[It has been decided in Pennsylvania, Illinois, New York, New Jersey, Louisiana and Minnesota, that the architect who also superintended the

work was entitled to a mechanic's lien, under the statutes then existing in those States, while he has been held not to be so entitled in Missouri, Kentucky and Maine. No decision seems to have been given on the subject in Massachusetts or Connecticut. It must be remembered, however, that the right to mechanic's lien is not a common-law right in any case, but is a special, and theoretically unjust, privilege, given by statute, and strictly limited by the language of the statute. Courts, therefore, in determining who shall have this privilege, pay no attention to abstract justice, but confine themselves solely to ascertaining the meaning of the words of the statute; and, as the statute law relating to mechanic's liens is the subject of continual tinkering on the part of Legislatures, a change of a few words during a session of the latter may deprive architects of a privilege which was previously open to them; so that, in any particular case, the local statutes must be considered with all their amendments to the date of the controversy. It may be said, in general, that the tendency of legislation appears to be to restrict the application of such laws, and that such restriction tends to exclude architects from the special privileges granted under them. Where a statute recites that any person who performs any labor on or about a building shall be entitled to a lien, the architect who superintends its construction is held to be included in the category; but where it limits the privilege to "mechanics," or specifies "mechanical labor" as that to be performed, the architect is excluded, as courts agree that architects are not mechanics, and that their labor upon a building is not mechanical. — EDS. AMERICAN ARCHITECT.]

THE COMPETITION FOR THE MEXICAN FEDERAL PALACE.

BUREAU OF AMERICAN REPUBLICS,
WASHINGTON, U. S. A., October 12, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT: —

Dear Sirs, — In the notification given to the press some time ago asking for competitive designs and bids for the erection of a building in the City of Mexico, a mistake was made by the *Official Gazette* as to the scale on which the plans were to be made. This having been brought to the attention of the Mexican officials by our minister, the Hon. Powell Clayton, they informed him that all the plans submitted would be received for consideration, notwithstanding they were drawn to a different scale than the one requested by the Mexican Department of Public Works.

Thinking it might be of interest to you to correct the error, I enclose a copy of the communication received by Minister Clayton on this subject, as well as the original specifications.

Very truly yours, JOSEPH P. SMITH, Director.

[COPY.]

DEPARTMENT OF COMMUNICATIONS AND PUBLIC WORKS,
FIRST SECTION, No. 2371.

TO-DAY was received in this Department your note dated the 14th instant, enclosing a note from the United States Minister in this capital, in relation to the doubt arising from the difference that appears between the two publications accompanying said note, and in relation to the scales to be used in the plans for the new Government Building.

In reply I have the honor to inform you that really an error was made in the "*Diario Oficial*" when it stated that the scale should be 1:100, and it should be 1:200, according to the specifications distributed by this Department.

But, in view of the reason presented by the Minister of the United States, and that no injury may result to the architects who may have already made plans to the scale of 1:100, it is agreed by this Department that their plans will be admitted to the competition whether drawn to one or the other of said scales.

[COPY.]

CITY OF MEXICO, September 1st, 1897.

THE Secretary of Communications and Public Works has addressed to the State Department the following official letter: —

"Presentation of bids for the construction of a building intended for the Federal Legislative Body."

"The order issued in April of the present year, asking for bids for this competition, prescribes, that the plans must be delivered at furthest on the 30th of next November, either directly to this Department or through the Diplomatic or Consular Agents of Mexico abroad."

"As some persons may have understood that in any way that they may send their plans they should be in the City of Mexico and in possession of this Department at the date above mentioned, it is proper to explain that the plans that are to be presented for this competition, may be delivered up to the very 30th of November at the Legations or Consular Offices of Mexico abroad, to be forwarded to this capital, because it has been the intention of the Government that all competitors should have up to that date, as the period within which they may execute their work."



BUDA-PESTH. — "The rival capital, Buda-Pesth, is less than half as large as Vienna, and is distinctly inferior to it in artistic pretensions; but it is also a handsome city, with equally progressive tendencies. The Magyars have often been described as the English of Southeastern Europe. The comparison seems a strained one, for they are related by race to the Finns in the north and to the Turks in the south; but they have at least a genuine love of local liberty and national independence, a practical talent for political compromise and civil administration, and a passion for governing subject races; and these are certainly English traits. In any event, they have laid the foundations of the new Houses of Parliament at their capital on the banks of the Danube, and the splendid structure which is now slowly approaching completion bears a marked resemblance in site and design to the House of Parliament at Westminster. The situation of Buda-Pesth is one of exceptional scenic beauty. The two cities are on opposite sides of the Danube, which is spanned by four bridges. On the Buda side there are high hills and bluffs overhanging the river, and one of them is crowned by a

fortress and another, lower down, by an imperial château built by Maria Theresa. Beyond these picturesque structures are the upper and lower reaches of the town, with the old Church of St. Matthias and the official residences of several Ministers in commanding positions. On the opposite side is the larger city of Pesth on lower ground, with the new Houses of Parliament and an unfinished Romanesque basilica as the most prominent structures, and with a long promenade lined with hotels and cafés along the water-front. Pesth has its outer and inner Ring Strasse and its Prater, or public park, in the suburbs; but neither of these great works rivals the corresponding one in Vienna. There was no circuit of fortifications to be replaced with handsome streets, nor was there a group of beautiful suburbs to be connected with and drawn into the inner city. The new boulevards are not lined with palaces, but with commonplace structures. It is the water-front which is effective in Buda-Pesth, and artistic use has been made of it. A beautiful wooded island below the last bridge has been converted into a pleasure-ground. The fashionable promenade on the Pesth side commands a glorious view of the Blocksberg, the citadel and the palace, and presents from the heights opposite an animated spectacle, with its gay throngs in open-air cafés and restaurants. At night each city glows and sparkles with lights along the water's edge and high among the hills and bluffs, and the radiance is reflected by the dark current of the Danube. The effect will be still more beautiful when the magnificent Parliament Buildings are completed and illuminated at night. This great Hungarian metropolis of half a million population has grown up in a century from the modest town at the base of the old fortress and castle; and it is one of the most progressive and best-governed cities in Europe. For one thing, it has a system of noiseless electric railways, without overhead wires, which operates satisfactorily and economically, and is superior to any other method of electric traction in use in either Germany or America. In art treasures the Hungarian capital is singularly poor, its two galleries being stocked with inferior work, and Munkacsy being without honor in his own country; but it has engineering works of original power, and in practical efficiency of administration it occupies a conspicuous place among the great cities of the world." — *I. N. F. in N. Y. Tribune.*

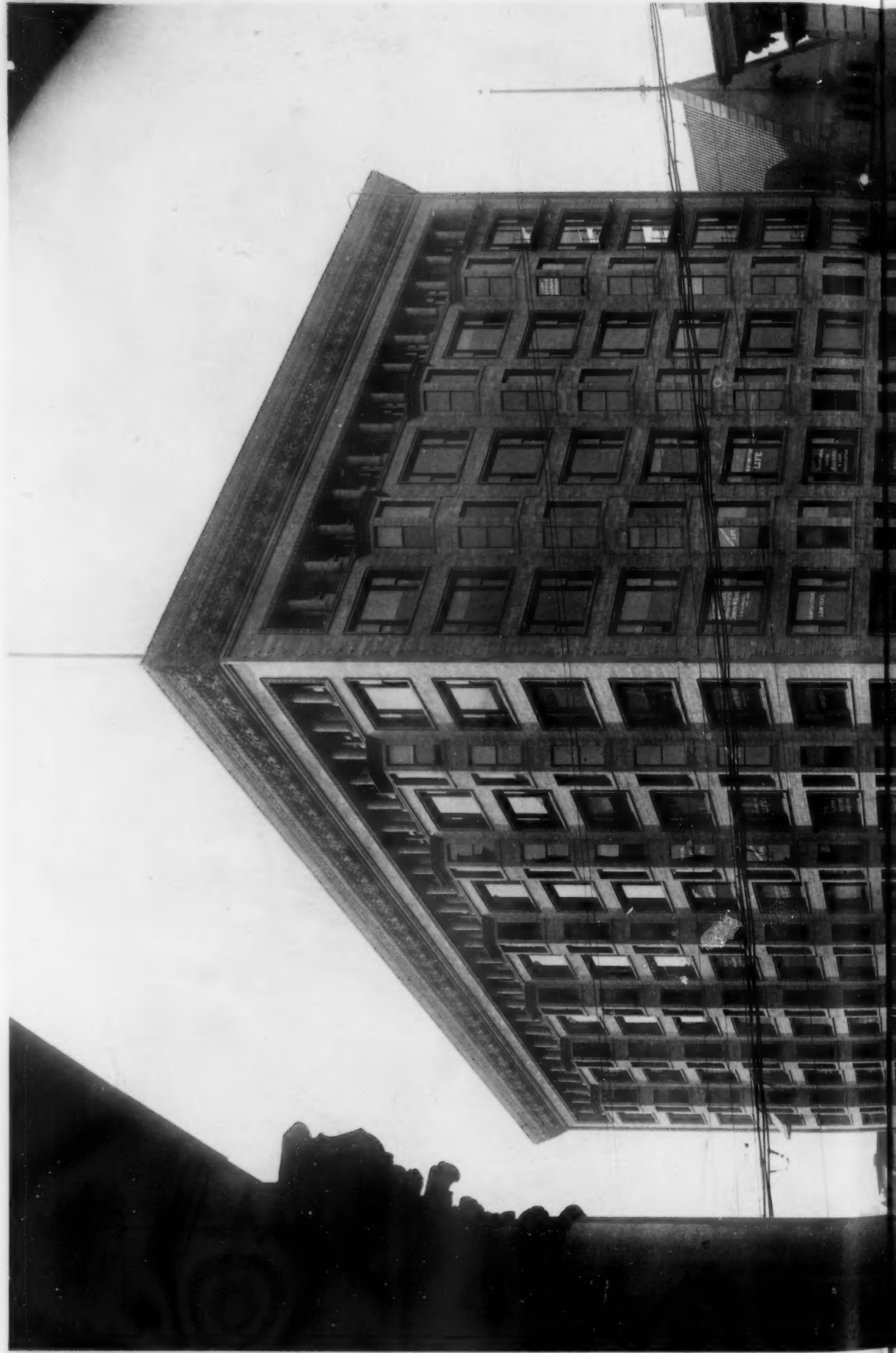
UPSALA CATHEDRAL. — The Cathedral at Upsala was designed and begun by Etienne de Bonveill, who had worked in Paris on Notre Dame, and came to Sweden "with his companions and bachelors," says the inscription in old French, in the year 1287. But the famous Upsala Cathedral, where the celebrated writer, Olaus Magnus, was bishop, looks, outside and inside, as if it had been turned out last year. It is as neat as a new pin. Its two towers exactly alike, its flying arches and gargoyles, its pinnacles and buttresses are as sharp and hard as carved carnelian seals. After centuries of neglect and ruin, it has been restored into irreproachable tiresomeness. The stained-glass is modern and poor; a few of the tombs are interesting rather than fine; the one relief to the eye is a pulpit of carved wood, freely gilt, which dates back to 1600, and is the work of a Swede, Nikodemus Tessin, the architect who began the old barracklike Schloss at Stockholm. Noble in its proportions, this pulpit is a veritable jewel of wood-carving. The human figures have a touch of that fine-gentleman grace of the Louis XIV period, which we find it hard to reconcile with Christ and the angels, but it is only a touch. The eye rests with delight on the fine outlines of pulpit and winding stair and a judicious mingling of dark wood and gilding, after passing wearily over walls painted to represent curtains, and pews, or stalls made of an uncompromising hard yellow wood. The interior of the cathedral is fine in lines; it suggests the Romanesque churches of towns like Caen rather than the pure Gothic; but this is only an impression taken from the hard bareness of the interior; de Bonveill followed the school of pure Gothic, then a comparatively new thing in the world. There are good judges who like red brick for the main material in large churches and cathedrals; but surely a stone that weathers and takes a lovely soft and faintly toned surface is better than almost unchangeable brick, unless, indeed, bricks of varied color, tone and note should be combined by some architect-painter (as yet unborn) in such a way that the eye would always rejoice at the sight of his creation. Upsala Cathedral seen from the hill of the poor half castle is a fine presentable building, but the brick of which its main surfaces, not its doors and buttress fronts, are made gives it the look of the new cathedral of a prosperous Western city. Of venerable age, of contemplative antiquity there is not the ghost of a sign. — *N. Y. Times.*

ARSENICAL POISONING BY WALL PAPERS. — In a note by Mr. Thomas Bolas, F. C. S., in the *Society of Arts Journal*, we read: It has long been recognized that arsenical wall papers do serious mischief, but the work of Gosio and of Emmerling seems to have cleared up that mystery which has surrounded the matter. Certain moulds, including the very common *mucor mucedo*, have a remarkable property of decomposing arsenical compounds, with the evolution of volatile products containing arsenic, and the highly poisonous character of volatile arsenical compounds, coming into the system by way of the respiratory organs, is well known. Arsenious acid is, even in small quantities, a highly antiseptic substance, and poisonous to moulds, so the throwing off of the arsenic in a volatile form may be an effort of nature to cast out the poison. The arsenical copper greens and other coloring matters containing arsenic are still used, and, paradoxical as it may appear, it is by no means improbable that the most dangerous wall-papers are those containing a mere trace of arsenic, as when the quantity is large the moulds cannot exist. Traces of arsenic may come into wall-papers from the imperfect washing of vessels used to contain the more highly arsenical colors. Now that boric acid is very cheap, the old and perhaps forgotten suggestion of Bolley to use a precipitated borate of copper as a green pigment in place of the arsenical green deserves attention. Bolley's green is prepared by taking two parts of blue vitriol (crystallized cupric sulphate) and three parts of borax in separate quantities of cold water and mixing, after which the precipitate is washed and dried. Dyed and printed fabrics now very frequently contain traces of arsenic.



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THE HELIOTYPE PRINTING CO., BOSTON

CHICAGO STOCK EXCHANGE BUILDING, CHICAGO, ILL.

ADLER & SULLIVAN, Architects.



Blätter für Architektur

Neumann & Co., Berlin.

THE PARSONAGE OF ST. NICHOLAS, LEIPSIK, SAXONY.

HUGO LICHT, ARCHITECT.

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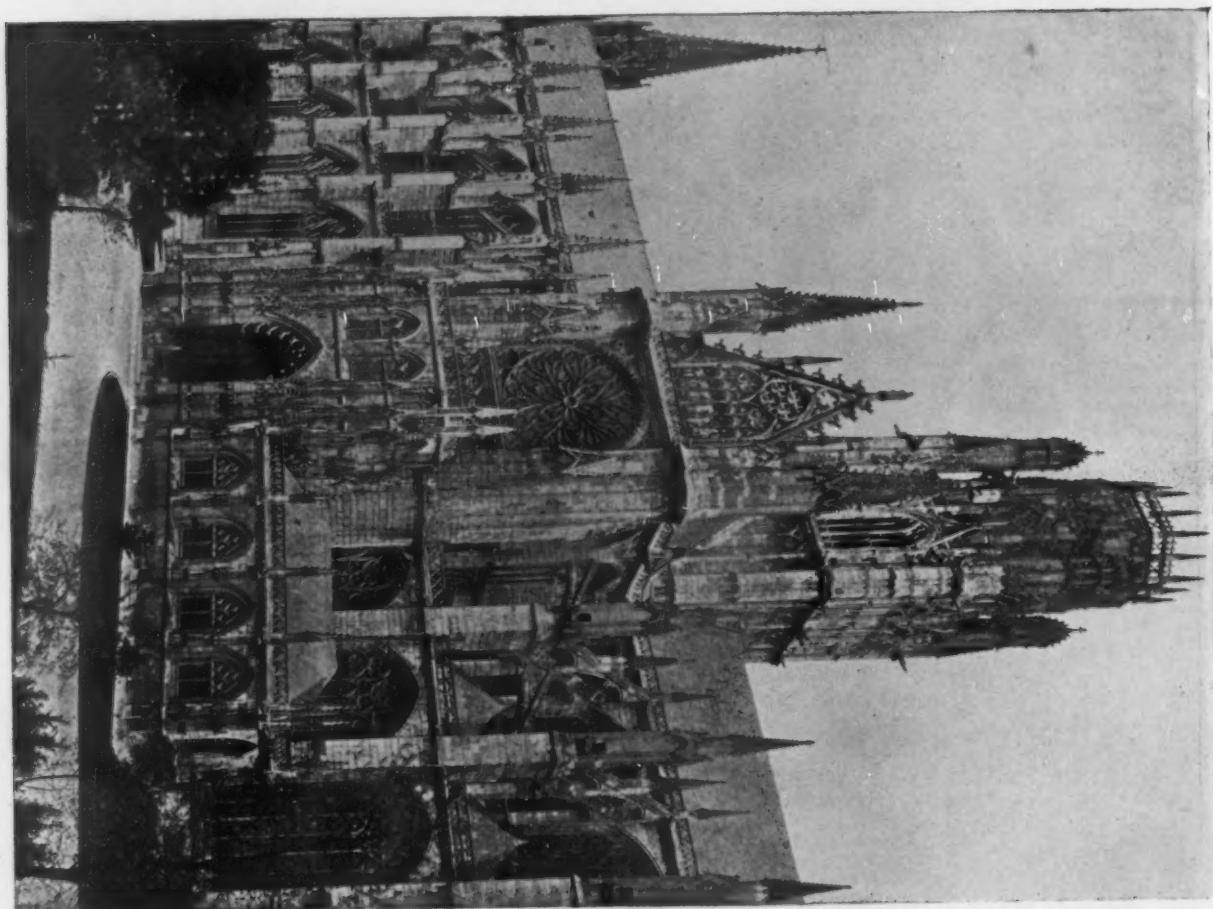


NEGATIVE BY H. N. SIDMAN, NEW YORK

PERGOLA BETWEEN THE HOUSES OF F. S. HASTINGS, ESQ., AND E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN.

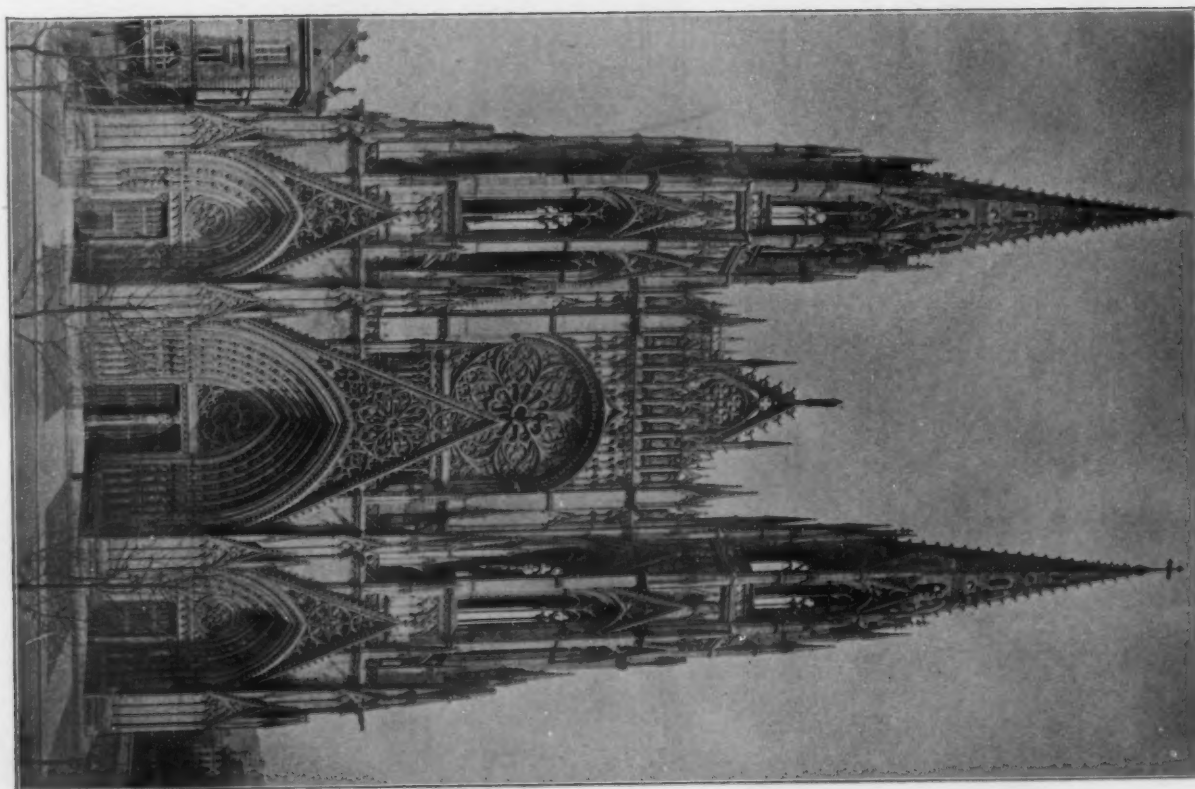
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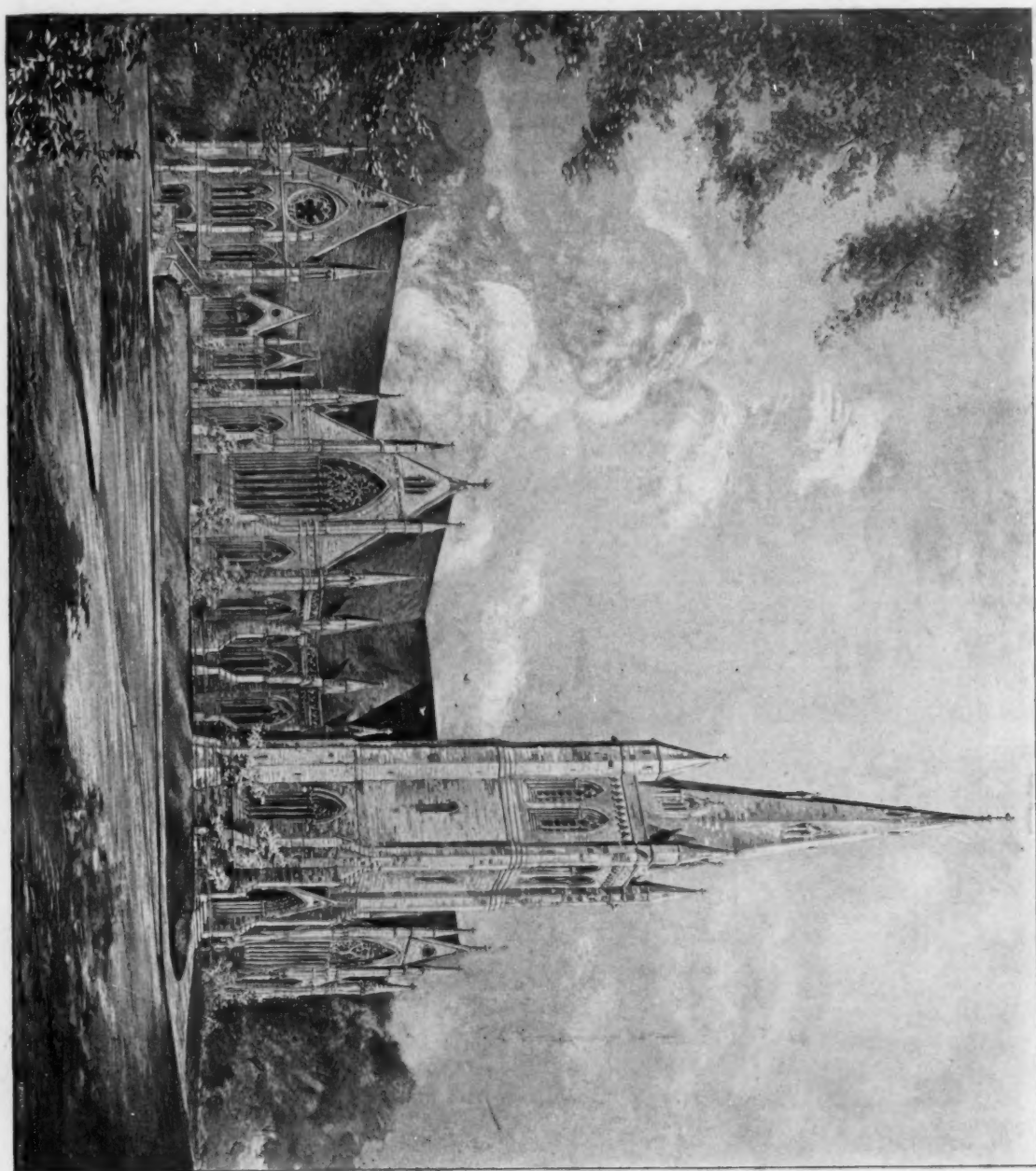


THE SOUTH TRANSEPT.

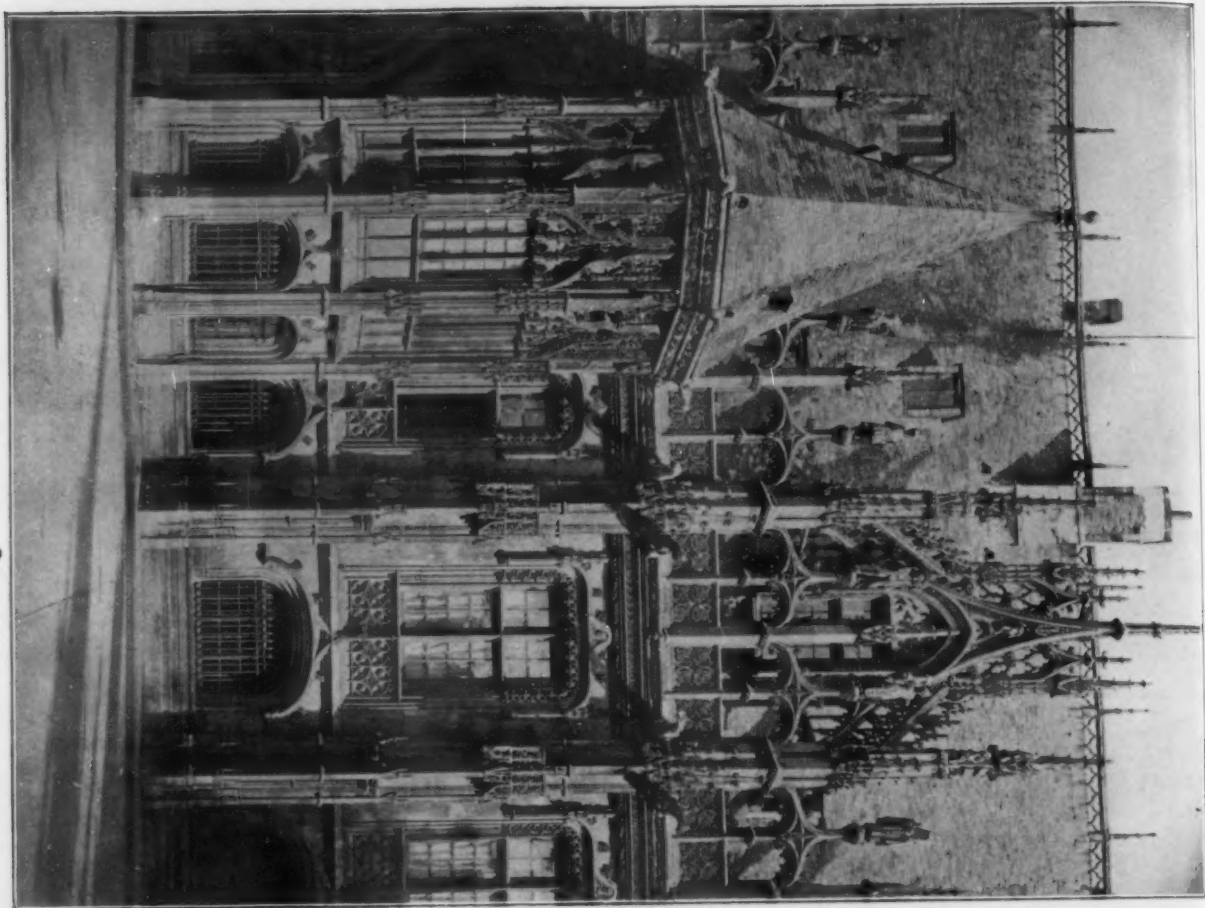
CHURCH OF ST. OUEN, ROUEN, FRANCE.



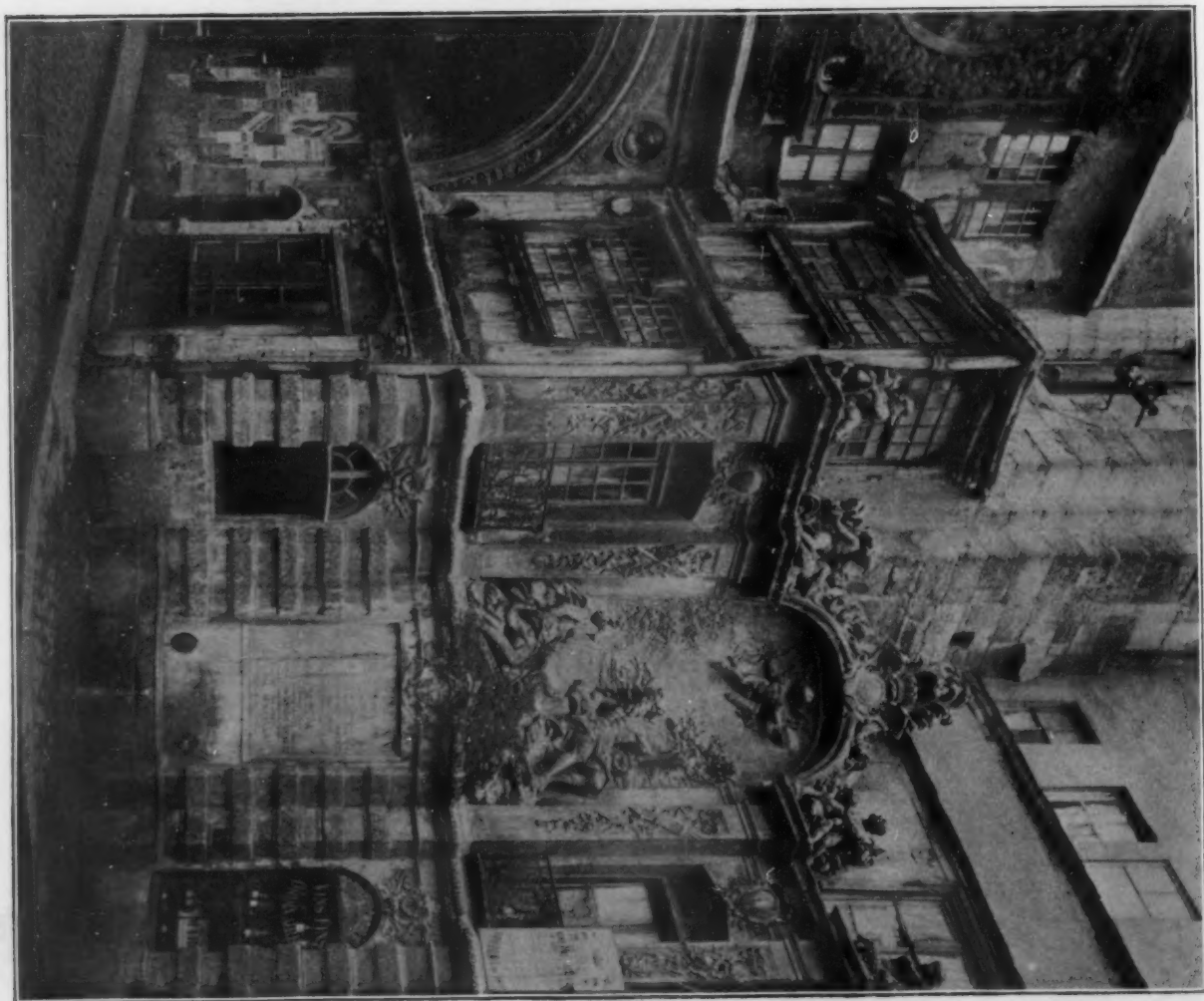
THE WEST FRONT.



THIRD PRESBYTERIAN CHURCH, FIFTH AVENUE, PITTSBURGH, PA.
T. P. CHANDLER, JR., ARCHITECT.



DETAIL OF THE PALAIS DE JUSTICE, ROUEN.



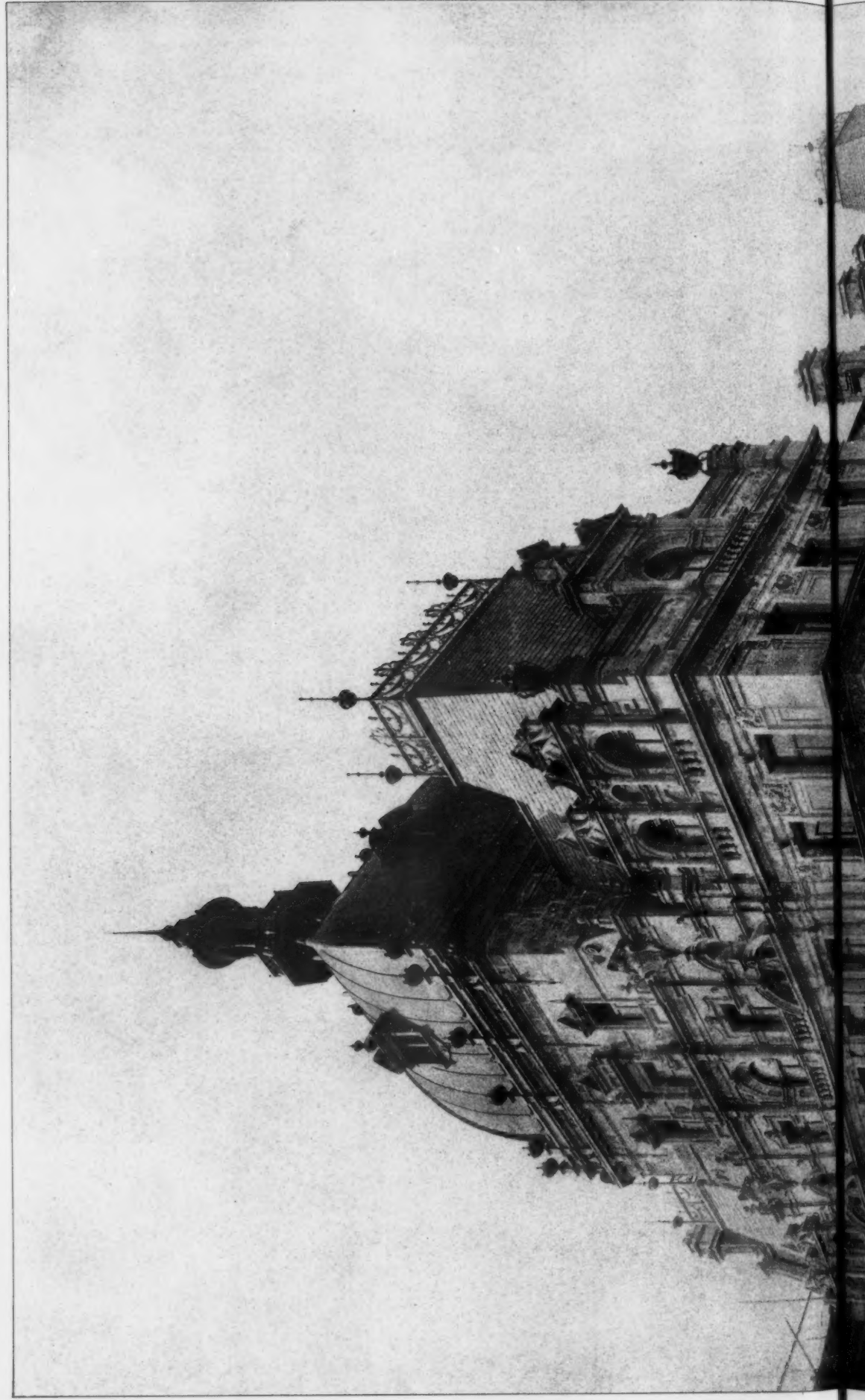
FONTAINE DE LA GROSSE HORLOGE, ROUEN.

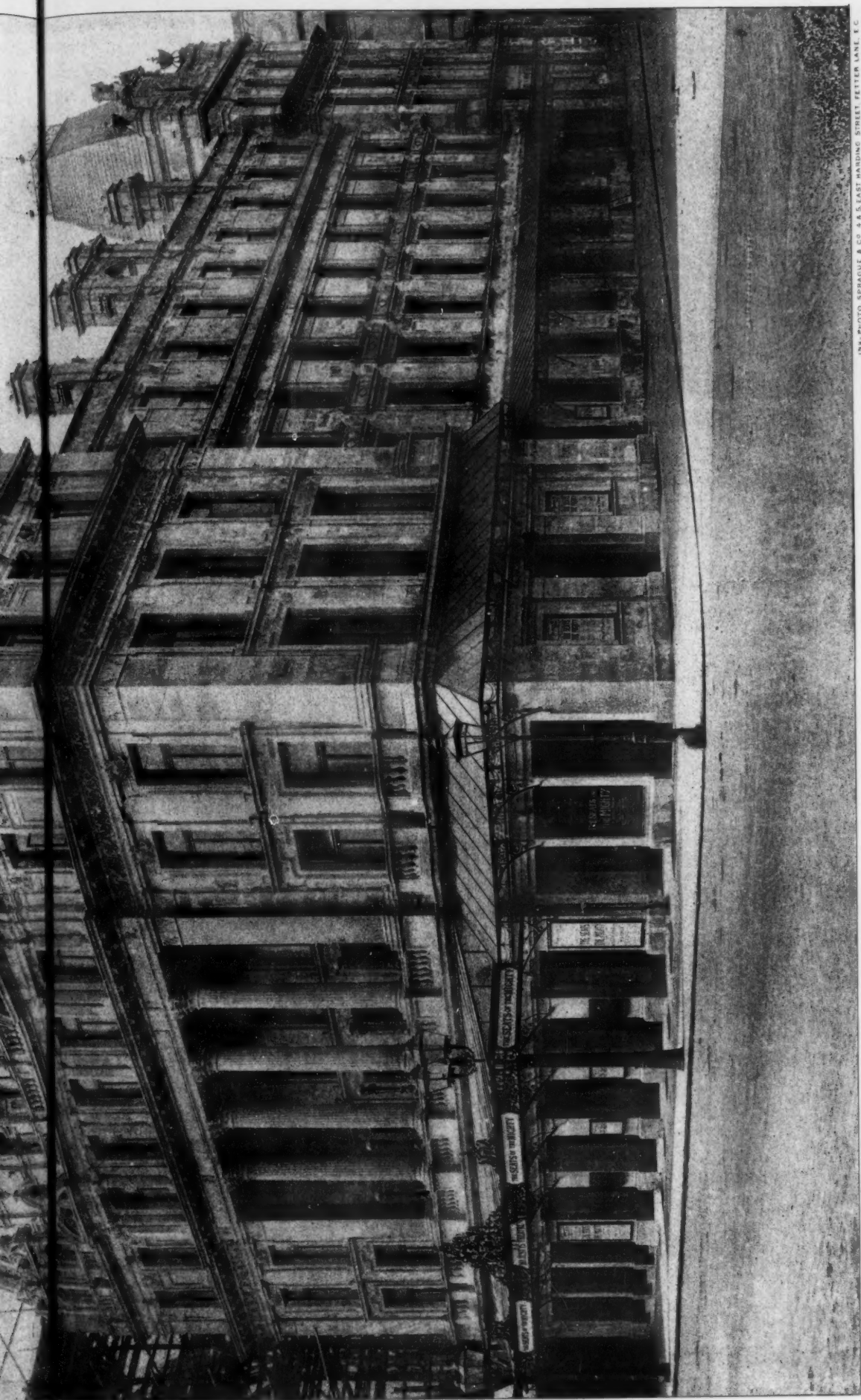


OLD HALLE AUX TOILES, ROUEN.



PALAIS DE JUSTICE, ROUEN, FRANCE.

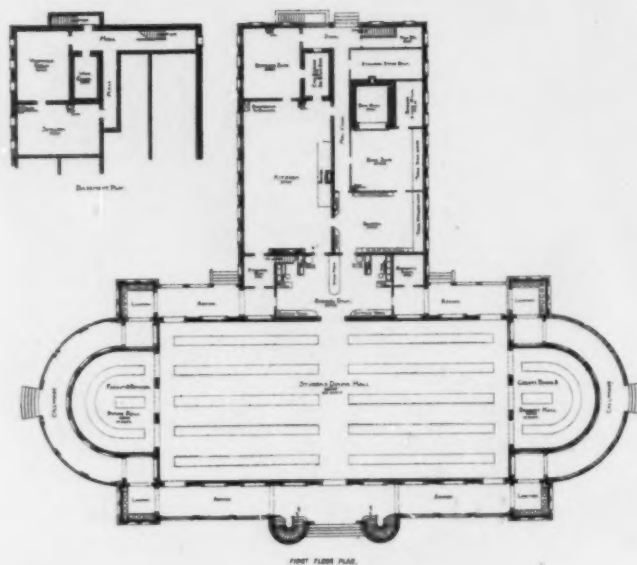




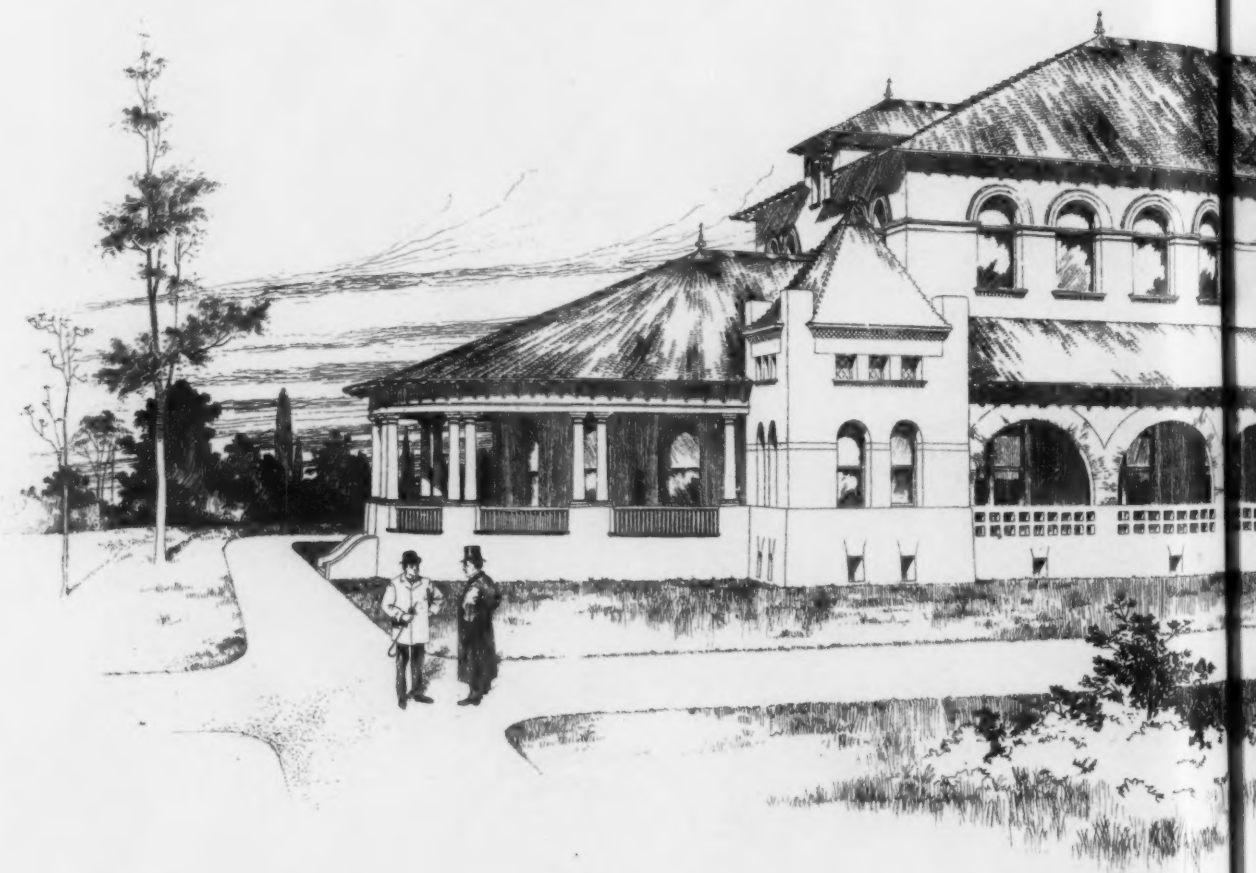
FROM A PHOTOGRAPH BY J. BULBECK & CO., 186 STRAND, W.C.

HER MAJESTY'S THEATRE, HAYMARKET.
The Late CHARLES J. PHIPPS, F.S.A., Architect.

1918. PHOTO. SPRAGUE & CO. 4 & 5, EAST HARDING STREET, FETTER LANE, E.C.

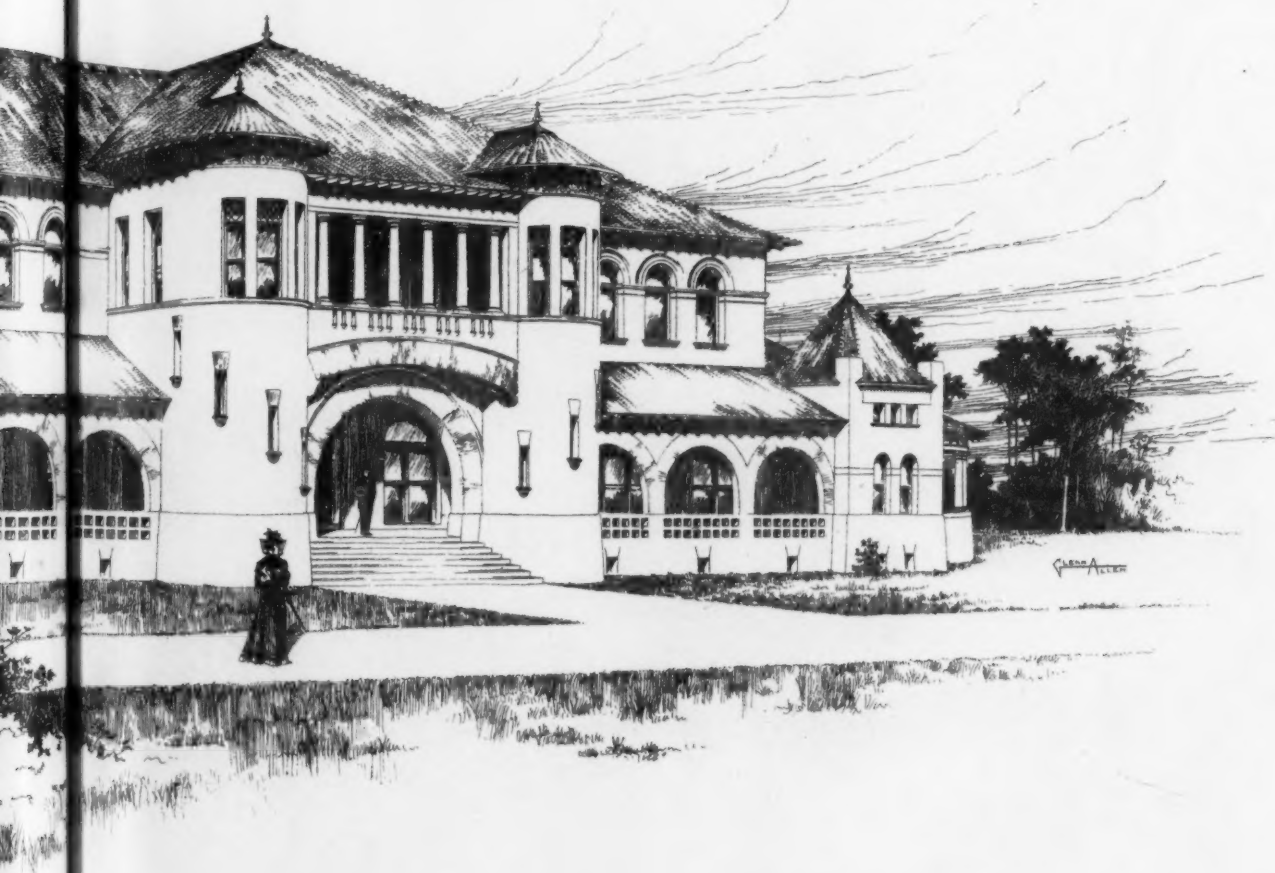


FIRST FLOOR PLAN.



MESS HALL FOR THE STATE AGRICULTURAL
AND MECHANICAL COLLEGE BRYAN TEX.

F. S. GLOVER ARCHITECTS
GLENN ALLEN HOUSTON TEX.





FROM A PHOTOGRAPH BY J. BULBECK & CO., 166 STRAND, W.C.

VESTIBULE: HER MAJESTY'S
The Late CHARLES J. HIPPE



INK-PHOTO SPRAGUE & CO 4 & 6 EAST HARDING STREET, FETTER LANE, E.C.

MAJESTY'S THEATRE, HAYMARKET.
CHARLES J. HIPPS, F.S.A., Architect.