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DECORATION

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JANUARY 1, 1898.



SUMMARY:—

Further Tribulations of the New York Soldiers' and Sailors' Monument.—The Growth and Progress of American Iron Manufacture.—International Health Exposition to be held in New York.—Honor won by an American Student at the Ecole des Beaux-Arts.—Complimentary Dinner to Mr. George B. Post.—The Minnesota Tree-planting Bounty Law.—The Sculpture of the Mayas.—Possibilities before American Sculptors.—Processes for the Fireproofing of Woodwork.

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New Rathaus, Halle am Saale, Saxony.—Main Entrance: New Rathaus, Halle am Saale, Saxony.—Staircase Hall: New Rathaus, Halle am Saale, Saxony.

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THE artistic societies in New York having won for the public a great victory, in bringing about the abandonment, by the Soldiers' and Sailors' Monument Commission, of its intention to place this important monument at the Plaza entrance of the Central Park, now seem to be doing their best to undo their work and adopt the rôle of dog in the manger. It will be remembered that two out of the four members of the Municipal Art Commission, whose unanimous consent is necessary for the erection of any monument or similar structure on land belonging to the City of New York, refused to approve the Plaza site. These two were the presidents, respectively, of the National Sculpture Society and the Municipal Art Society, both of which had formally protested against the site as unsuitable. The Monument Commission, on being informed that the Plaza site was disapproved, was sensible enough to consider that the experts in artistic matters might have some reason for disapproving it; and all the members, with the exception of General Collis, the Commissioner of Public Works, who is not noted for his deference to other people's opinions, voted to build the monument on a new site, known as "Claremont," on the Riverside Drive, about a thousand feet north of the Grant Monument. This determination was, of course, subject, like the previous one, to the approval of the Municipal Art Commission; but the New York artistic societies had already expressed themselves strongly in favor of a site on the Riverside Drive, and it could not have been supposed that one of these societies, the National Sculpture Society, would now object to assigning to the new monument the best site that can be found in all the length of the Drive, the site now occupied by the Claremont Hotel, just beyond the Grant Monument. Mr. Ward, the president of this Society, and, by virtue of his position, a member of the Municipal Art Commission, now declares that he and his fellow-members cannot allow this particular design to be erected on this particular site for reasons which are respectable, although no one of them is convincing. It is particularly unfortunate on every account that Mr. Ward, in addition to the function he discharges as regards the acceptance, by the municipality, of works of art, holds, in this particular case, the position of an unsuccessful participant in the competition itself and now has to perform the ungracious task of antagonizing the men who defeated him. This would be disagreeable enough even when the arguments used in the support of the position were incontrovertible, which the arguments advanced certainly are not. Claremont, as we recollect it, is

perhaps the noblest site that any city in the world can offer for a monument of the type of the MacMonnies-Stoughton design. To the north, west and south it overlooks the Hudson River and the harbor, the view extending from the northern point of the Palisades to Staten Island, while its position, near the middle of the western shore of Manhattan Island, will give the monument, as seen from the west, a background of houses, extending in dense masses for six or seven miles on either side. It was, we believe, architects, not sculptors, that the Art Commission invited to prepare designs for the Plaza site, and these architects later associated with themselves sculptors of their own selection. Now, architects as a body have declared recently, apropos of the Harrisburg competition, that competitions are held for the purpose of selecting a designer and not, primarily, a design, and this position the sculptors as a body now appear to deny. This denial, too, is made at what appears to us to be a very perilous juncture: the new city government is not unlikely to have views of its own as to the value of any Art Commission at all, and can easily use this incident to bring about its abolition, and then procure the erection of its own type of Soldiers' Monument on the Plaza site. In any case, the successful competitors clearly have rights, of which the National Sculpture Society seems to seek to deprive them.

AMERICANS in general perhaps know less than the people of Europe about the enormous progress which has been made in the manufacture of iron on this side of the Atlantic, a progress which has led to the exportation of American iron, both rough and manufactured, by many thousands of tons, to countries which, not long ago, not only produced all that they used but sent a surplus to the United States. It is not many years since a popular handbook on iron manufacture was published in France, which, in explanation of the fact that iron was produced in America only in small quantities, and at great cost, said that the American manufacturers, on account of the uncertainty of tariff, were unwilling to invest money in improved plant, and bought, in many cases, machinery which had been cast aside as obsolete by European houses. How much ground there may then have been for this assertion we cannot say, but a great change has come over the iron industry here, and no iron-working plants in the world can compare, in cost, ingenuity and economy of working, with ours. In natural resources the United States probably is not superior to England, Germany, Belgium or France, and, as the distances from the mines to the mills, and from the mills to the market, are greater here than in Europe, we are at a considerable disadvantage in comparison with them; yet American steel rails, of admirable quality, can be delivered in England, with a little profit to the manufacturers, at a price less than the cost of producing them in English mills. Naturally, under these circumstances the business, has grown fast in this country. Three years ago, the French and German iron-masters were alarmed to learn that the United States had become the greatest iron-producing country in the world, and that American competition might some time be felt in the markets of Europe. Now American competition has become constant and formidable, and the iron output of the United States has increased immensely. Of course, the effect of the admirable organization of the American mills in reducing cost will be, in the end, to induce foreign manufacturers to adopt similar methods, thus reducing cost of production all over the world, to the great ultimate advantage of the community, which consists mainly of consumers, and is benefited by everything which saves time and waste.

IT is proposed to hold in New York next spring an international Health Exposition, of a novel kind. Besides the display of heating and ventilating apparatus, plumbing appliances, model school-rooms and hospitals, and so on, lectures are to be given on topics related to sanitation, including what may be called pathological electricity, of which Mr. Nikola Tesla is to treat; and discussions will be held upon suitable themes. Mr. Charles F. Wingate, a well-known sanitary engineer, is the supervising director, and is said to have contrived some striking illustrations of matters of hygiene, showing, for example, a county poorhouse cell, of the old type, with its "mad woman" chained to the floor, side by side with a modern asylum ward; and a school-room of the ancient pattern in contrast with one of the present model.

MR. C. F. Pietsch, of Chicago, who is known to many of the younger architects of the country as a fellow-student, in years gone by, at the Massachusetts Institute of Technology, has brought credit on his country, as well as himself, by graduating with honor at the Paris School of Fine-Arts, of which he now holds the diploma. After leaving the Institute of Technology, Mr. Pietsch was for three years an assistant in the office of Messrs. Burnham & Root, of Chicago, and then decided to enter the Paris School, which he entered, on his second trial, at the head of the list of accepted candidates. Once in the school, he won almost constant distinction, his name frequently appearing among those of the winners of medals and mentions, and in the rather unusually short period of five years he was able to gain the diploma, which only two other Americans have succeeded in winning. All those persons in this country who have known Mr. Pietsch cherish for him a warm regard, and will rejoice in his success, which, we may hope, will add to the profession in his own country a member well fitted, in character, capacity and training, to lead in the development of that great art which American architecture is destined to become.

THE Architectural League of New York gave a dinner lately to Mr. George B. Post, whose untiring efforts in behalf of public art as well as his distinguished professional position have well deserved such an honor. About four hundred gentlemen were present, among them being many out of the profession. The room was hung with drawings of Mr. Post's various buildings, including details of some of the mural paintings executed under his direction by such distinguished artists as Messrs. Millet, Blashfield and Lathrop. Mr. Bruce Price, the President of the League, presided over the dinner, and speeches were made by the Rev. Thomas Hastings, whose son is one of the most distinguished fellow-members of Mr. Post's profession; by Judge Howland, a campaigning friend of Mr. Post, and by Mr. Beck, a lawyer of Philadelphia.

THE State of Minnesota has had in operation for sixteen years a law which provides for the payment of a bounty of two dollars and a half an acre for the planting of trees according to certain regulations. The total amount to be paid in any one year is limited to twenty thousand dollars, and no person can claim bounty for more than ten acres, or less than one acre, or for more than six years in succession; yet this modest encouragement has been sufficient to secure the planting of more than a hundred thousand acres of land since the passage of the law, and the rate of forest planting is increasing, bounty having been paid last year on nine thousand five hundred and twenty-four acres, which were planted with trees by about three thousand farmers. Supposing the system to be continued, and to prosper as it has already done, Minnesota should be provided, fifty years hence, with at least a thousand square miles of forest land, in productive condition, which ought to furnish for an indefinite period timber enough to bring to its owners a net income of at least three million dollars a year, all of which, practically, would be profit, as the best forest lands are usually those which cannot be utilized for any other purpose. Meanwhile, the new woodland is of constant advantage to the State, in preserving the moisture of the soil, maintaining and regulating water-courses, and ameliorating the climate by checking the force of the winds in winter and shielding the ground against excessive cold. All this will make a fine return for an investment of twenty thousand dollars a year, and it is much to be wished that the Atlantic States, which possess enormous tracts of exhausted land, admirably adapted for growing the most valuable forest trees, such as oak and white pine, but useless for any other purpose, and can better afford to pay bounties than Minnesota, would follow its example.

WE have before spoken of the remarkable interest of the publications of the Field Columbian Museum, of Chicago, on the archaeology of Mexico, and it will do no harm to call attention to them again for their value to the artist, entirely outside of their archaeological character. Most of us already know something about the skill in sculpture which distinguished the ancient inhabitants of Yucatan and Southern Mexico, but Mr. Holmes, the curator of the Columbian Museum, showed that these strange people possessed not only

skill in modelling, but a high artistic sense, which is by no means always associated with skilful execution. Mr. Holmes, who is very far from being an enthusiastic person, and whose straightforward common-sense gives not only great authority, but a peculiar charm to his books, says of one of the bas-reliefs at Palenque that it "would not suffer by comparison with representative relief sculptures of Egypt, Babylonia and the Far East"; and his representation of it, and of other works from Palenque, fully bear out this opinion. More than this, even, we venture to say that architects will find in the so-called "Beau Relief" of Palenque, and in the beautiful tablet from the Temple of the Sun, valuable suggestions for decoration. The method by which, as Mr. Holmes describes it, these reliefs were executed is of interest. They were all of stucco, their sculptors having nothing but stone tools to work with, and being unable to execute delicate modelling in hard material; and it seems that a rough form was first built up, sometimes with a wooden skeleton, and sometimes with mortar in which stones were stuck, and over this the stucco was modelled, the work varying from extremely low relief, so low as probably to have required color on the background to show it properly, to figures almost completely detached, the sculptors showing themselves masters in either style; while the composition of the groups, the balance of figures and background, and the decorative arrangement of the inscriptions might serve as models to the architectural sculptors of our own day.

IN studying these beautiful works, executed by artists whose race affinities are unknown to us, whose language, as expressed in their inscriptions, is not only absolutely unintelligible, but incapable of assimilation to any other known language, and who lived in a period to which we cannot assign even an approximate date, one is led to wonder why it should not be possible for us moderns to make our buildings as impressive and interesting as the poor, savage Mayas did theirs, and in the same way, — by decorating them with representations, more or less symbolic, perhaps, of the things that concern our own life. Some of the American decorative painters have begun, very timidly, to propose to apply to wall-surfaces scenes interesting as well as beautiful; and the best German sculptors have for years taken pleasure in modelling stucco bas-reliefs to adorn the architecture of private houses; but the field is as yet almost clear. How vast and fruitful the field is, we need not say. Although, a generation ago, the American professional sculptor imagined that his mission in life was to execute, or have executed, one or two works which would attract the attention of the newspapers, and thereafter to repose his stately head upon his laurels, the case is different now. In these days there are plenty of real artists to be found, who wish to have the modelling tool or the brush always in their hands, and who long for opportunities to express themselves in their art to those who can understand them; and the American public is becoming every day more capable of understanding them. Where so many wish to speak, and so many others to hear, it will not be long before means will be found to bring them together; and among the architects, a part of whose mission it is to bring art within reach of the public, some should be found capable of leading and directing the movement.

EVERY few months we are informed by the newspapers that a process has been discovered for making wood fire-proof. Just now we are favored with particulars in regard to the matter, and are assured that convincing tests of the new process have been made, and that the Governments of the United States and of Japan have already ordered the adoption of the fireproof wood for buildings of various sorts and especially for ship-building. Meanwhile, a company with a large capital is said to have been formed in England for applying the new process. All this has awakened the German technical papers, which claim that the process which forms the subject of the patents in which it is described was invented some fifteen years ago by one Conrad Gautsch, of Munich, an expert in the chemistry of fire-prevention. Wood treated by him was tested in a laboratory, and was found not to be inflammable, even in a Bunsen burner, and some pieces which were sent to the Wood-carving School at Oberammergau proved to retain their original color and texture throughout, but to be completely unflammable, even the chips and shavings refusing to take fire.

INFLUENCE OF WOMEN ON ARCHITECTURE.

IT was Ninon de Lenclos who said: "The opinion of men makes the reputation of women." But the reverse of the apothegm is quite as true.

Many a man has become great through the whims of a woman, and this is especially true of architects. Viollet-le-Duc owed his rise to the caprice of the Empress Eugénie to see Pierrefonds restored; Philibert de L'Orme to the desire of Diane de Poitiers to out-do her rival, Catherine de Medicis. Charles Viart was granted the order for his masterpiece at Blois because of Queen Claude's whimsical affection for the place of her birth; and none will ever know how much of the work of Michael Angelo was inspired by Vittoria Colonna.

These are only random examples, but from time immemorial women have influenced architecture in an unusual degree. Thus, to begin at the beginning, the Hanging Gardens of Babylon (which Strabo called one of the Seven Wonders) were due to the whim of a young girl, viz., Amytis, the child-princess from Ekbatana, whom Nebuchadnezzar made his queen and "delighted in his heart to honor." Caravans from the East brought jades, emeralds, and ivory from India, turquoises from the Scythian mountains, and delicate glass-work from Sarepta. Satraps came in curtained litters from distant provinces to do her honor; and the white-robed priests of Merodach laid their homage at her feet. But the young queen cared for none of these things. She thought only of home and the wild horses which galloped over the Nisæan plain; and she pined for the rose-hills, and great black-forests on the Median Mountains, until the king decreed that the mountains be brought thither. And lo! it came to pass that terrace on terrace and tier on tier of arches rose many stadia above the city walls. High hills were laid upon these, and covered with dark green foliage from Atropatene. Foaming water-courses dashed over mossy crags, supplied by water-screws invented 300 years before Archimedes was born; and between the arches stretched gay pavilions and royal apartments enriched like the treasures of Istakhr.

But the influence of women on architecture has not always been confined to mere inspiration. Here (to borrow Brantome's method) is another little tale:

In no country has the Byzantine style of architecture taken a stronger hold than in Russia, though locally modified in form. Yet it was a woman who introduced it. During the ninth and tenth centuries the Variagi had overrun the countries known as Sarmatia and Lithuania and established their capital at Kief. On the death of Prince Igor, his widow Olga, having assumed the regency, embraced the Christian faith and made a pilgrimage to Byzantium in order to be baptized. Returning home, and inspired by what she had seen and felt, the Princess Olga built the first Christian church ever erected in Russia and built it on true Byzantine principles. Later, in 988, the Grand Duke Vladimir followed her example at Novgorod, and soon all civilized Russia glittered with golden domes and cupolas. Kief alone boasted four hundred Byzantine monasteries and churches, and emulated Constantinople, according to De Brême. No city to-day, outside of Ravenna and Venice and Constantinople, has finer examples of Byzantine work than the Kremlin at Moscow, and all its buildings are architectural descendants of Olga's first pious deed.

The Greek Church has canonized this princess. But we cannot help thinking that she was a better architect than Christian. Thus during the early part of her regency (when the Drevliane sent ambassadors to sue for peace because her husband had met his death among them) she buried some of the envoys alive and caused the rest to be stifled in a bathing house. She then besieged their city, but offered peace if each house would pay a tribute of three pigeons and three sparrows. This being done, "lighted tow was tied to the tails of the birds," who immediately flew to their homes of wood and thatch, and soon the town of Korosten was reduced to ashes. Part of the inhabitants were massacred, the rest were made slaves. However, it is only fair to state that all this occurred before Princess Olga's conversion; furthermore, that she had been reared among a set of rough soldiery, who, Rambaud tells us, took a peculiar pleasure in burning and pillaging churches and monasteries, and in torturing priests and monks by driving nails into their heads.

The most potent examples of feminine influence upon architecture are to be found among the women of the Renaissance. True, certain isolated names appear in Mediæval history, as Alberade, Countess of Bayeux, who personally superintended the building of her château at Ivry, and subsequently had her architect, Lanfroi, put to death, lest he should divulge the whereabouts of certain hidden panels and secret passages. But it was not until the Renaissance that the real power of women began to assert itself.

Thus the first germ of Renaissance architecture was planted in England by the Duchess of Richmond. Francis I began Chambord for the delectation of the Duchesse D'Estampes and the Comtesse de Châteaubriand, whose features formerly appeared sculptured in the caryatides of the corner tower. Mansard, the inventor of the famous mansard roof, owed all the early success of his life to Anne of Austria, and all the Renaissance architecture in St. Petersburg that is grand and imposing belongs to the reign of Catherine II. It was Catherine de Medicis who ordered Philibert de L'Orme to build the Tuileries and commanded Pierre de Chambiges to erect the gallery between the Louvre and the Seine. It was she also who

conceived the idea of uniting all these buildings into one. The formal style of design, which one sees in the Luxembourg Palace, and which swept over all France under the title of "*Le style Henri Quatre*," was due to Marie de Medicis; and Mme de Rambouillet not only personally designed her own house, containing the famous "*Salon bleu*," but she also invented those long windows reaching to the ground, popularly termed French windows. Yet of all the women who have influenced architecture, none have excelled the favorites of the French kings.

First among the first stands Diane de Poitiers, Duchesse de Valentinois. This remarkable woman, who fascinated Francis I and bewildered the heart of his son, was the first great patron of native French art after the beginning of the Renaissance. Hitherto art had been in the hands of Italians. Architecture had been given over to Fra Giocondo, Serlio and Vignola; sculpture to Guido Mazzoni of Modena, and Benvenuto Cellini; painting to Da Vinci, Del Sarto, Rosso, Primaticcio, B. Ghirlandajo and Nicolo dell' Abbate. But Diane was persuaded that French genius only lacked opportunity to surpass Italian skill. Wherefore in her great château of Anet she employed Philibert de L'Orme for the architectural work, Jean Goujon (who is called Phidias of France) and Germain Pilon for the statuary and bas-reliefs, and Cousin de Sens for the stained-glass; while Palissy employed his ceramic skill upon the walls of the interior. The only Italian employed upon the whole vast edifice and its dependencies was Benvenuto Cellini, who executed the tympanum over the entrance.

This building contained a greater combination of monumental splendor and subdued elegance than any previous building in France. Light, air and contentment reigned everywhere, pavilions and broad terraces smiled in the sunshine, and fountains dispensed a pleasing *fraicheur* to the atmosphere. But to describe all the courts, galleries, state-apartments, swimming-baths, stables, kitchens and butteries; the great park, the orangery, the aviary and falcon cages, the barracks, the kennels and the beautiful mortuary chapel would be superfluous in the present connection. Suffice it to say, that this building gave the mode to all contemporary French architecture, and remained unsurpassed throughout the reign of Henry II. During the Revolution Anet was almost razed to the ground. The bodies of Diane and her children were dragged from their graves, and were stripped and thrown naked into the street to appease the curiosity of the mob; while the hair of the first proud *châtelaine* was torn from the skull by a grave-digger and distributed as a keepsake.

Thanks, however, to Messieurs Lenoir and Moreau, certain portions of the building still remain; and to these gentlemen every student owes a debt of gratitude.

During the reign of Louis XIV architecture simply reflected the temperaments of the various favorites. Under the gentle-hearted Louise de La Vallière architecture was refined, simple and sincere. Choisy-le-Roi, the Hôtel Biron and Marly were built, and dainty unpretentious villas sprang up all over the land. Even the splendor of Fouquet's palace at Vaux lay more in the gardens and terraces executed by Lenôtre than in the constructive beauty of its buildings. Under the proud and ambitious Marquise de Montespan, simplicity and refinement gave way to pomp and circumstance, display and grandiose splendor. Before her *début* at court the palace of Versailles consisted merely of the present *corps de logis*. This contained the *petits appartements*, which had formed part of the hunting-lodge of Louis XIII. But after the advent of the new favorite the grand structure of to-day was erected by Mansard, and \$200,000,000 was expended upon its elaboration. All Europe copied this royal plaything, and palaces arose in imitation at Potsdam, at Charlottenburg, at Peterhof, at Carlsruhe, at Caserta, and at Saint Ildefonso. Thus it will be seen how wide was the influence of Mme. de Montespan, who inspired the original.

Mme. de Maintenon was the next favorite who influenced French architecture. Though a bigoted woman, she was sincerely religious, and under her authority the purpose and character of buildings changed completely: churches and monasteries sprang into existence on every side. Indeed, out of the thirty-three churches built under Louis XIV, nearly all belong to this period. St. Roch, the Invalides, and St. Nicolas-de-Chardonnet are among the more important. Even secular buildings assumed a more serious aspect, as may be seen in the Château de Maisons, in the Paris Observatory, in St. Cyr, and in the western façade of the Louvre by Perrault.

Under the dominion of De Maintenon the Court had renounced rouse and seldom smiled; but with the death of the king came a reaction, and with the advent of the *roués* of the Regency the customary debauchery was resumed. Curiously enough, this life at the court had little effect externally upon architecture, which still remained formal and severe, as shown in the Panthéon, by Soufflot, and the façade of St. Sulpice, by Servandoni. But with the rise of Mme. de Pompadour all art began to exhibit those peculiarities known as Rococo. Cupids, scroll-work, cork-screw columns and twisted pediments arose and an architecture "*en papillote*" began to spread itself. Painting reflected the loves and license of the court; and soon houses resembled dainty *bonbonnières* designed by Watteau, Boucher and Vanloo. This deviation from simplicity was not confined to architecture, it extended to every object of beauty. "We find it" (as Mr. Hope expresses it) "in every material and in every art susceptible of the influence of taste either pure or corrupted; in wood, in stone, in metal, in porcelain, in glass, in the tissue of different stuffs that serve for furniture or for clothing; in sculpture,

painting, chasing, jewelry, embroidery and weaving; in the temple and the tomb; in the exterior and interior of houses; in vehicles and in vessels; in floors, walls and ceilings; in the stationary parts and in the loose furniture; in the altar and the sideboard; in the chair, table, chimney-piece, sconce and picture-frame; in the priest's surplice, the lady's flounce, and the gentleman's lace ruffle; in the chalice and the snuff-box." And all these movements started in the houses of Madame la Duchesse de Pompadour at Bellevue and Babiole; and thus again it was the woman who influenced and moulded man's habitation and surroundings.

The Rococo was not confined to France, it spread over Germany, Spain, Austria, and even into America, as may be seen in certain rooms of the old Van Rensselaer Manor-house. But fortunately its energy was chiefly spent before it reached our land. Those delicate bowlders and perpetual wreathings were ill-adapted to the sturdiest of all arts. And though the exquisite furniture of Boule and the golden lacquers of Martin (commonly called "*Vernis Martin*") belong to the Rococo period, they were not sufficiently severe to counteract the general femininity of the style.

Many other women have influenced architecture besides the favorites of the French kings, as Queen Artemisia, Moomtazza Mehal, the Empress Helena and Anne of Austria, but few have influenced it more widely, and, with the exception of De Pompadour, few have influenced it more for good. Wherefore let us forget the private evil of these women's lives in a grateful appreciation of their public good, and in so doing reverse the methods pursued in that "calendar of crime" called history. C. T. MATHEWS.

WHISTLER AND OLD SANDY IN THE FIFTIES.¹

IN Paris in the "Trilby" time—that is in the fifties—there existed in the Rue de la Michandiere what appeared to be an ordinary Paris creamery. In the front shop were sold milk, butter and eggs. Over the door was the usual painted tin coffee-pot, indicating that *café au lait*, and eggs, butter and rolls (that being the usual early breakfast of a Frenchman) could be obtained in the back room.

The place was kept by Madame Busque, who had been a governess in a private family in the South of France and, having saved a little money, for a change had come to Paris and opened a creamery. The very day she opened her shop and back room, Mr. Chase, Paris correspondent of the *New York Times*, passing by, was attracted by the clean look of the place and stepped in for his early breakfast of coffee and rolls. The little back room contained two round tables and beyond was the kitchen with the usual charcoal broiler and little furnaces. Chase was so pleased that he came again and, getting acquainted with Madame, who was well educated and very ladylike and anxious to please, arranged for a dinner at 6.30 for a party of four. Everything was good and so well served that soon she had a regular custom of American residents—literary men, artists and students of all kinds—art, scientific, literary and medical, and soon the place became famous. American dishes were introduced—mince and pumpkin pies and buckwheat-cakes. It was not easy to reproduce these things in Paris. The pumpkin-pie was a trouble. Madame was told how to make it by a man who only knew how it looked and tasted and who neglected to mention the crust, and as Madame had no knowledge of pies in general she served the first pumpkin-pie, as a soup, in a tureen. Just at that time came in a bright young woman, introduced by one of the *habitués*, who offered to come the next forenoon and show Madame Busque how to make a genuine Yankee pumpkin-pie, which she did, and the pies produced in that little creamery were famous and were sent out to Americans all over Paris. Fine carriages, including that of the American Minister, with the United States coat-of-arms on the door, to the amazement of the neighborhood, would call for these pies to take home.

Among the *habitués* was young Whistler, then an art-student. He was bright, original and amusing, but gave at that time no promise of any particular ability as an artist. His drawing was careless. I remember one of his pictures—his sister seated at the piano, her little child playing on the floor. The piano was so out of drawing that it looked as if it were falling over. As students are always fond of guying each other, one said to Whistler: "Hurry and put a fifth leg under that piano or it will fall and smash that baby." One day in the Luxembourg Whistler had his easel in a crowd with others. They were all at work making copies from a famous picture that had just been added to the gallery. Whistler would paint a bit, and then rush back to contemplate what he had done. In one of these mad backward rushes he struck a step-ladder on the top of which was a painter. Over went step-ladder, painter and all, and the painter, trying to save himself, seized the top of his own canvas and another, pulling them over, easels and all. One knocked down another and there was a great crash. Whistler was in the midst, and his loud voice was heard, as he sat on the floor, his head protruding through a big canvas that had fallen on him, using American cowboy expressions of the vigorous type. He was seized by the police guardian, because, as Whistler was making the most noise, he

assumed that the whole fuss was due to him. This was quite correct, but all the painters coming to his rescue, telling the guardian that it was all an accident, he let Whistler off.

Whistler was known among his friends as the funny man. He organized a company of French negro minstrels, writing the songs and stories and gave a performance which was very amusing. Among the *habitués* at Madame Busque's was a student from the School of Mines, Vinton, afterwards Professor of Mining at Columbia College, and during the war a brigadier-general. One night in South Carolina an officer wandered into General Vinton's camp. He sent word to the General by the sergeant of the guard that he was an officer who had lost his way, that he asked permission to pass the rest of the night in his camp, adding that he had known General Vinton when a student in Paris. General Vinton sent for the officer, whom he failed to recognize. After some thought, he asked the question, "Who was the funniest man we knew in Paris?" "Whistler," instantly answered the officer. "All right," says Vinton, "take that empty cot, you are no spy."

At this time there lived in Paris a queer interesting old fellow generally known as "Old Sandy." He copied paintings in the Louvre and Luxembourg. His studio and lodging was a large unfinished loft in the top story of a very old building, entered from the Rue de la Vieille Lanterne, a short sunken street reached from the street above by a flight of stone steps the entire width of the street. Over these steps was an antique, well-designed, wrought-iron arch, supporting a large lantern. Just at the bottom of the steps on one side was a recess in the wall of the house just large enough to contain a cobbler's bench. The recess was closed by shutters. When the cobbler was at work the shutters were up and the cobbler, as he sat on his bench, had his feet on the steps. When the shutters were closed there was no cobbler. The cobbler had a tame crow which, while the cobbler worked, wandered about over the steps eating his bread and milk from an iron bowl, that he usually managed to upset, when he would shriek out "*Voilà!*" as if he had done something important. By the side of the bench was a narrow doorway leading to a flight of winding stone steps located in the angle of the building and leading to Old Sandy's studio. The cobbler was the *conciierge* from whom Sandy leased his room.

Although the loft was unfinished, it was light and rather attractive. The floor was of red tile. There was a large open fireplace with a stone shelf and some half dozen dormer-windows. The walls were hung with well-selected, cheap old drapery from the old Temple market, with a display of arms, flags, etc., and charcoal sketches, for Sandy had good taste and ingenuity.

What was Sandy's nationality, no one knew. He was some forty-five years old; he had a mass of red bushy hair and a sandy complexion. He spoke several languages,—all well. He played the violin most delightfully. He had a good well-trained voice and when he had anything very important or particularly interesting to tell he would take his violin and walk up and down the floor and chant it with violin accompaniment. He was full of ideas and sketched in charcoal with great freedom and expression. He told a story, usually his own, wonderfully well. In fact, he did everything well he undertook except to paint, which was the only thing he would do for money, although he was often without a square meal. He never mastered the technique of painting. His copies were always hard, metallic and uninteresting. It made one sad to watch him paint, so conscientious and painstaking, yet producing no adequate results, and with no hope that he would ever do better.

Each Wednesday evening he held a reception in his studio. They were frequented by artists, literary men and students, who all loved "Old Sandy." Each guest felt it a duty to contribute to the entertainment. They usually arranged, by contribution, to have some one provide all that was necessary in fuel and refreshments. Long ago one of Sandy's admirers had presented him with a big punch-bowl, ladle and glasses, and Sandy could brew a fine punch, which was the usual drink. These reunions were exceedingly enjoyable and in Sandy's studio could be seen on these Wednesday nights artists of high distinction, painters and sculptors, and literary men of celebrity, and students who have since made names for themselves. Each did his part to entertain the company, and Sandy's receptions stood high as the one place where every one enjoyed himself physically and intellectually.

On one of these evenings the fire burned brightly in the big fireplace, for the weather was cold, the kettle had come to a boil, and Sandy had made the punch, which all were tasting, when some one said: "Sandy, what have you been doing the last week?" "Making a sketch," said Sandy, "for a painting, whenever I can save up enough to pay for the materials and enable me to live while I am painting it." It was sad to hear Sandy talk of what he would do, as every one knew he could not paint anything worth noticing. Now Sandy had plenty of imagination and a good idea of composition and made a really good charcoal sketch. "Let us see it," said every one; so Sandy took from a portfolio a large sheet of brown paper and tacked it to the wall. "Tell us what it is, Sandy," whereupon Sandy took up his fiddle-bow for a pointer and commenced: "It is the death of Hypatia. You have all read Kingsley's tale? The scene is in the chancel of the church at the high-altar. See what an opportunity for light. The setting sun streaming through those windows on the left falls full upon the beautiful, golden-haired Hypatia, who, to escape a mob of fanatical priests and monks tearing after her, shrieking 'Down with all heathen! down with the idolatrous woman!'

¹ At the "snicker" in honor of the architects in attendance at the Annual Convention of the American Institute of Architects held at the Detroit Club-house, Major J. J. J. told the following tale which he has been kind enough to reduce to writing.

has just rushed into the church, leaped the altar-rail, nearly naked, her clothes torn off by the mob, one beautiful arm thrown around the great silver candlestick, the other raised to the figure of the colossal Christ above the altar, who seems to be watching with his right hand raised to calm that howling murderous mob of so-called Christians, led by Peter the Reader, who, although abashed for a moment, rushes up and slays Hypatia with his own hand. What expression I can put into the faces of the mob! The howling demons in front, the gentle Philammon, who would save Hypatia or else die with her, standing to one side in the rear. Oh, hand me that violin," said Sandy: "how much better a violin can talk than a man!"

Then he continued, chanting and playing, marching up and down in front of his sketch. "The mob are horrified at what they have done, and for an instant all is still, then they burst out in a howl of despair and rush wildly from the church. Hark!" says Sandy: "do you hear the chant of the nuns in the distant organ-gallery, practising for the Sunday service? They hear the dying shriek of Hypatia and the howl of the mob and are rushing hither. Don't you hear the pattering of their feet on the pavement? Now they have reached the altar and have lifted the dead Hypatia. Listen to that beautiful requiem."

Every listener was breathless, absorbed by the musical tale of Old Sandy, who stopped suddenly, when some one asked: "Sandy, are you going to show all that on your painting?" Sandy screamed out, shaking his bow at the assembly, "That is what I want to do! I tell you the coming painter is the man who can paint music. You all know young Whistler. I believe he can do it. Wont some of you talk with him? He has just the qualities—ability, originality, eccentricity and sufficient conceit to give him confidence in himself. He can do it, I know he can do it."

The party dispersed at midnight, as usual—each one went his own way. Whistler disappeared from Paris for nearly a year, when he turned up again among his old friends, stating that he had been in Egypt making etchings, which he showed at his rooms. The quality of these etchings astonished every one who knew Whistler, they were so far beyond anything he had done before. He went to London to place his etchings in the Exhibition of Etchings and Water-colors about to open. As there was some time to wait he improved it by making etchings of the Thames embankments. When the exhibition opened Whistler was famous. One London critic said: "It is surprising and rather mortifying that a foreigner should come to London and pick up such material as Whistler found on the heretofore-neglected Thames embankments, and add to an already wonderful collection of etchings that he brought with him, some made in London—while waiting for the Exhibition to open—that surpass anything we have seen for years. We know of no such etcher as Whistler." Whistler settled in London as a painter and became quite the rage.

At this time one evening at one of the Old Sandy receptions an Englishman commanded attention, saying, "Sandy, do you remember a year ago you stated that you believed Whistler could paint music? Listen while I read from the London Times, just received: 'A visit to Whistler's studio. A nocturne in black and silver—a symphony in blue and gold.'"

"I knew it! I knew it!" said Old Sandy, jumping up and dancing around. "I knew it! he was made of just the right stuff. Hurrah! I knew he would do it. There is punch left: fill your glasses, and drink with me to the health and good fortune of Whistler, the man who can paint music."

Then the Englishman stepped forward, saying, "Fill again the glasses, and drink to dear Old Sandy, the man who discovered Whistler."

P. S.—It might naturally be asked how much of the Whistler story is reminiscence and how much romance. It is all reminiscence, with, perhaps, the exception of the allusion to Whistler in Sandy's studio. Of that I am not at all sure, whether it was told to me by one of our fellow-students or whether it is a thought of my own so old as to seem like history. On the whole, I am inclined to think that that much of it is romance. Such a fellow as Old Sandy existed. Sandy's receptions were substantially like the one I have described. In fact, in regard to the whole story, there is nothing impossible or even improbable. The Vinton story was told me by Vinton himself in 1866. W. L. B. JENNEY.

AUXILIARY PIPE-LINES.

AN auxiliary pipe-line for fighting fires in cities independently of the water supplied by the Croton Aqueduct Commission to the citizens of New York now seems to be a probability in the near future. These pipes are found at Cleveland, Ohio (where such a pipe-line was first introduced), Detroit, Milwaukee, and Buffalo, and are now being laid in Boston, whither President Sheffield, of the Board of Fire Commissioners of this city, Chief Bonner and Engineer Crowell, went to inspect the system. If laid in this city from the East and North rivers they would render excellent service, especially in the downtown dry-goods district, where hundreds of millions of dollars' worth of property might be menaced by fire, and, in case of any accident to the regular water-supply, the loss would be enormous. The idea is not new, and though the underwriters opposed the project in the beginning (as some oppose it to-day), on the ground that to throw salt-water upon a burning building would

act upon stored goods as would the liquid from a chemical engine, and that the consequent destruction would be very great, still the system is sure to be inaugurated. In any case, many tons of salt-water are yearly poured by the fireboats upon burning buildings along the river fronts and no outcry against damage done to stock is heard. In fact, there are only certain food products which would be damaged more by salt than by fresh water, and probably any stock would bring as much at auction whether it had been soaked with salt or fresh water. Indeed, many underwriters who are of a more advanced school—men who read and think—say that the advantage of an inexhaustible water-supply would far outweigh the disadvantage of possible damage to goods. They claim that the first thing to be done is to put a fire out, and that damage to goods is only a secondary consideration.

Ten-inch pipe lines could be laid from river to river, at an expense of about ninety cents per running foot, with hydrants at proper intervals—especially throughout the compact business portion of the dry-goods district—so that much more powerful streams of water could be thrown than by the engines, and the engines themselves could be dispensed with on occasions like the great blizzard of March, 1888, when it would have been impossible to get fire-engines through the streets, or in emergencies like that of the great Boston fire of 1872, when an epizootic disease among the horses made it impossible to get the engines to the scene of the conflagration. The city already has the fire-boats, with their powerful machinery, and needs only the pipes to make them thoroughly effective at long distances from the shore line. It is not Chief Bonner's fault that this system has not been introduced in New York; he has always favored it, and he has besides, to back him, the fact that such pipes, discharging salt-water, can also be used for flushing sewers and sprinkling streets, as has been done for so many years in England.

On their recent visit to Boston, Mass., President Sheffield, Chief Bonner, and Engineer Crowell were taken in hand by Fire Commissioner Russell, and every portion of the work was explained to them in detail. The work of laying the pipes is now finished from the junction of Atlantic Avenue and Congress Street, through the latter thoroughfare to Post-office Square, through Exchange Place and Central Street to the Custom House; the work still unfinished being the connection with the water-front at the Congress Street end, and the continuation of the other end from the Custom House to a point between Central and Long wharves. Considerable difficulty has been experienced in laying the pipes, which are twelve inches in diameter and placed seven feet below the surface. Almost the entire length has been laid in solid masonry, and the hydrants are placed at intervals of 300 feet, and each one has an electrical connection with the fire-boats stationed at each end of the line, so that the action of the pumps can be instantly and absolutely controlled from the scene of the fire. The composite valves to be used cost five times as much as the ordinary ones—a different pattern being necessary because of the action of the salt-water. The system will at all times be kept full of water, which will be supplied from a tank on the top of the Post-office Building; but, in the event of a fire necessitating the use of the salt-water system, this fresh-water supply will be immediately shut off. Should the system prove a success, provision has been made for its extension into four other districts: the leather, and boot and shoe district, the wholesale dry-goods district, the North End, and the Union Station sections of the city.

Regarding the new pipe-line for carrying water from the Buffalo, N. Y., harbor for fire-extinguishing purposes, Chief Commissioner Davis has the following to say:—

"The secret of the perfection lies not alone in the good construction, and hydrants and appliances, but is based most of all on the size of the pipe. The point in which the Buffalo pipe-line surpasses the efficiency of that possessed by any other city in this country is that it is very much larger. It can put more water on any fire on Main, Washington, and Ellicott Streets, from Huron Street to the docks, than half the fire-engines in the department combined. As soon as we can get the authority to do so, we will run another line up Pearl Street as far, say, as Tupper Street. Then we should have the business part of the city up and down Main Street covered for the present and for the city's near-by future growth. A branch line could be taken off the Washington Street pipe-line down Seneca Street—say, to cover Exchange, Seneca and Swan, or down Swan to cover South Division, Swan and Seneca. With the business growth of the city, east or west, the main trunk lines from the harbor could be increased within supporting distance of one another and the systems be connected for emergency use. But there is one more step in the fire-protection system that I am anxious to see established—and that is, some independent pumps that will not require the presence of the fire-boat. There is no question of the economy of the very best fire-protection possible. Fire-insurance companies actually pay for such improvements by the reduction they make in rates, and the larger line of insurance they will take. Five years ago it was practically impossible to get a fire-insurance company to open a new office here. Dozens of the older companies had withdrawn their agencies from the city and could not be induced to reestablish. To-day, even with the improvement which has come by our improved engine service, the fire-companies are hastening to reopen their agencies, and rates in many localities have come down to an amazing degree. With a well-developed pipe-line system, supplied with independent pumps covering the business portion of this city, the insurance-paying community would be saved the cost of the system in the

reduction of their insurance rates within a few years. The business portion of the community could well afford to pay for the system themselves.

"In the system adopted at Milwaukee, Wis., the city is provided with two fire-boats and has nearly six miles of fire-boat pipe-line, which vary in length from 800 to 3,500 feet. These lines are tapped at each corner as well as in the middle of the block by large hydrants. Chief Foley states that in a test with a 3,250-foot line, using a 2½-nozzle, the jet of solid water was 120 feet. In another test, with a 5,250-foot line, two leads of 50 feet each, 3½-inch hose, and 2-inch nozzle, solid water was thrown from both to a height of 180 feet; after which, siamesing both streams and using a 3-inch nozzle, water in a solid stream was thrown 198 feet. In warm weather the lines are kept full to save time in starting, but emptied in freezing weather.

"Detroit, Mich., has a most extensive system, its pipes having been laid in nine streets, and varying in length from 700 to 4,000 feet. The long line of 4,000 feet has delivered from one hydrant four 1½-inch and one 2-inch fire streams. Experience has shown that the streams delivered from pipe-lines are vastly superior to those of the engine. The water comes with greater force, in a more solid body, and does the most effective work."—*Fire and Water.*

FIRE PROTECTION IN EUROPE.¹

NO doubt many experts who have followed the illustrations presented in this series are fully aware of the small resistance offered by unprotected iron the moment a fire has any force, but not many, I believe, quite realize what slight development of heat can be fatal to a large structure. The examples given in this series have mainly referred to buildings stocked with highly inflammable materials, such as it is customary to find in the warehouse or factory class. It might be well to add an illustration showing how a small quantity of canvas has wrought considerable damage at Vienna, and, perhaps, at the same time to mention that there was a very similar experience at Brussels not many years ago.

At Vienna we had the case of the canvas in a panorama catching a light, and in the shortest possible space of time destroying the roof of the building in such a manner that the whole of the constructional work could be only dealt with as old iron. The fire in itself was quite an unimportant one, from a fireman's point-of-view, excepting just for its one feature, *i. e.*, the demonstration of what a small quantity of material can be very dangerous to a large piece of unprotected ironwork. The form of construction adopted in this panorama roof is one very common to this kind of building, to circus buildings, artificial-ice skating-rinks, etc., not forgetting some of the homes of variety entertainment. It has often been said as regards the panorama that if the cloth were to catch fire it would just burn itself out, and the building would remain intact. I am afraid the photographs² taken of the ruined and twisted framework speak very much to the contrary effect. The example of the Vienna panorama fire affords an object-lesson in its way which many of our constructors should not forget. . . .

Speaking of this, though I intend to refer to these at a later stage of this series, I should, perhaps, say that a highly interesting investigation has recently been completed at Hamburg, where the testing of uprights for warehouse purposes has been having the attention of the Hanse authorities for some considerable time. These tests were spread over a considerable number of years, and were in the hands of a special committee in which the city engineer's and city architect's departments, the Building Act administration, the fire-brigade, the Municipal Insurance Institute, and other special interests were well represented. There was no hurry; the investigation was strictly limited to the testing of wooden and iron uprights, and the special purpose of the experiments was to arrive at some definite conclusions regarding the principles to be adopted for constructing the new warehouses at Hamburg, which are to be taken in hand shortly in connection with the new scheme for enlarging the "Free Port."

The two reports of this Commission are now before us, and expressed in a few words; the statements may be read as follows:—

1. Wrought-iron uprights, if not protected, show but little resistance at a fire, and, in fact, may be said to collapse in temperatures exceeding that of 600° Cent., even if this temperature is only of short duration.

2. Wrought-iron uprights, if protected by concrete, in such a manner as, for instance, by filling in the kernel of girder-work framing, offer a somewhat greater resistance than if entirely unprotected.

3. Wrought-iron uprights, if surrounded with non-conducting materials, *i. e.*, "protected" in the manner generally so understood, show a considerably greater power of resistance than did the cases Nos. 1 and 2.

4. Cast-iron columns offer a slightly greater resistance than wrought-iron uprights, assuming that both are entirely unprotected, the collapse only taking place at temperatures above 750° Cent.

¹ Extracts from one of a series of papers on this subject by Mr. Edwin O. Sachs, now appearing in *Engineering*.

² One of the most curious of the views here referred to shows the entire framing of the light iron roof lying in a not very distorted or dislocated mass on the floor of the panorama building. The effect was evidently that of a gradual yielding to the heat, and the entire roof supports appear to have simply turned inside out in their fall like an old-fashioned umbrella, the ring at the apex of the roof finding a resting-place on the centre of the floor below.

5. Cast-iron columns require considerable consideration regarding section and maximum load when intended for use in buildings of a dangerous character, as the time of collapse differs very materially according to the weight they are carrying during a fire and their plan.

6. Cast-iron columns, if protected, as usually understood, by surrounding the shaft with non-conducting materials, show a greater resistance than wrought-iron uprights protected in a similar manner.

7. Wooden uprights, if unprotected, catch fire at temperatures under 600°, but, though well alight, show greater resistance than unprotected wrought-iron or cast-iron uprights.

8. Wood, wrought-iron and cast-iron uprights, whether protected or unprotected, in no case give any sign of an impending collapse.

Now these conclusions will probably not afford the expert, and, for the matter of fact, the professional man, any particular item of news, though such statements have seldom been made on official lines, as has been the case with the reports of the Hamburg Commission. But it is just the fact that the statements have been made in the manner indicated that adds so materially to their value. If I may say so, the conclusions arrived at are those of a scientific investigation, as distinct from the conclusions arrived at from practical experience. The general procedure of the Commission, the individual tests, the various materials under consideration and the like, will, as I have said, be dealt with elsewhere. For the present, the mere extract given above will suffice for our purposes, and, above all, they will also remind us how far behind other nations we are in the question of scientific tests in regard to fire-protection.

But now to return to the Berlin Building Act, in connection with which the several examples of interesting fires have been given, and in connection with which I have so often had occasion to touch on matters directly or indirectly connected with legislation, I would speak of the staircases which are the subject of the sixteenth clause in the code, and are treated of in considerable detail in ten subsections. Perhaps the most important point is the principle primarily adopted for the large tenement-house and for commercial premises—that every building should have at least two ordinary wooden staircases, or one staircase entirely of fire-resisting materials. The regulation, in fact, says that two staircases are essential where the top floor of the building is more than 11 metres above street-level, and that each staircase is to have its own containing walls. There is another principle, and that is that no part of any ordinary building should be farther away from the staircase than a distance of 30 metres, a point of considerable importance in some of our large retail shops. For all buildings, too, the width of a staircase is not to be less than 1 metre (3 feet 3 inches), measured within the hand-rails; and, again, there appears to be the requirement of all staircases being in direct connection with the open, and being well lighted. The detail regarding the staircases is very considerable, minimum and maximum dimensions being given on nearly all points; and it should also be observed that the requirements of the so-called principal staircase are more stringent than for the secondary ones. The whole clause shows that the authorities have not only considered the question of the safety of life for the occupants, but also the facilities for the fire-brigade in attacking a fire. For the purposes of Berlin the principle of having two staircases to every tenement-building, and also for business premises, is very practical, and it would, indeed, be well if the question of staircase accommodation always received the attention which the Berlin Police Administration has afforded it.

It is, perhaps, of minor importance, as far as the general subject of fire-protection is concerned, that the Berlin Building Act deals rather extensively with hearths, chimneys and ducts. This is the case with all regulations, and our Building Act certainly treats with the matter exhaustively. It, however, appears that the requirements of Berlin have been based on very careful research, for the maximum and minimum dimensions given seem to have been worked out to a great nicety. Thus, for instance, no chimney through which a chimney-sweep may be allowed to climb is to have lesser dimensions than 420 by 470 millimetres, and no ordinary chimney or duct is to have a smaller superficial area than 250 square centimetres. Some care seems also to have been taken as to the facility for cleaning chimneys when they become blocked, and we also see such requirements as the prohibition of any cowl that prevents a chimney from being properly cleaned.

It would lead too far to give more details regarding the Berlin Building Act, as far as the question of fire-protection is concerned, but it will certainly have been seen already from the few remarks made in regard to it how very considerably its requirements must influence the safety of the city; and as I have said, it is alone by strong Building Acts and regulations of a similar description that immunity from fire can be obtained.

I shall often have to refer to individual sections of this Act in other chapters of this series, more particularly regarding individual risks, but, wherever I do so, I think it will be unnecessary to again refer to the main principles laid down in the code, or the methods by which it is administered. As I have said before, too, it is the administration of the code and the discretion of the officials which have to be considered so much in connection with the Berlin Building Act. The same code would have a very different effect if administered in London, Paris or St. Petersburg.



LIGHT AND AIR.

RIGHTS of Adjoining Landowners.—Where a lot owner erects a building on one side of same, he cannot enjoin the adjoining lot owner from erecting a high board fence on his line, although it shuts off the light and air from such building.

[Triplett vs. Jackson (App. Ct. Kans.), 48 Pacific Rep. 931.]

Fences.—An injunction will not lie to restrain an adjoining owner from maintaining a fence 11 feet high on the division line, which shuts off the circulation of air from another's building, thus rendering it damp and unhealthy.

[Peck vs. Roe (Sup. Ct. Mich.), 67 N. W. Rep. 1080.]

Shutting off Light and Air from Adjoining House.—L and K owned adjoining lots, and the former erected on his lot a broad fence reaching to the roof of K's house, which stood on the line of the two lots, the fence thus shutting off the light and air from the windows of such house, to its injury; the fence was not erected for any useful or ornamental purpose. In an action by K against L to compel the removal of the fence, the Supreme Court of Ohio held that neither law nor equity could compel its removal.

[Letts vs. Kessler, 42 N. E. Reporter, 764.]

Interference with Light.—A party purchased a part of a city lot on which was a house with a bay-window on the first floor and another window on the second floor, overlooking the remaining portion of the lot, and five feet distant from the boundary line. The windows were the only means of admitting light to their respective rooms. Afterwards another party purchased the remaining portion of the lot, and intended to erect a building up to the boundary line of his lot, which would diminish the light admitted to the windows of the first party. The Court held that an injunction could not issue to restrain the construction of such building.

[Robinson vs. Clapp, Atlantic Reporter, 940.]



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

AN END OF THE STATE LIBRARY READING-ROOM IN THE NEW YORK CAPITOL, ALBANY, N. Y. ARCHITECTS, H. H. RICHARDSON AND I. G. PERRY.

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

THE LAUGHLIN BUILDING, LOS ANGELES, CAL. MR. JOHN PARINSON, ARCHITECT, LOS ANGELES, CAL.

THE building is to be fireproof—"Expanded Metal" system, with concrete-and-metal floor arches. It contains one hundred and sixty offices, five stores on first floor; the entrance-halls covered with Inigo marble, stairs throughout marble steps. Antique-brass finished ornamental ironwork. Corridors, floors and wall wainscot tiled. Trim, the Fireproof Door Co.'s metal-covered doors and trim, antique-brass finish. Interior Conduit System electric wiring, Sprague elevators.

The columns of the first story stand behind the glass, giving continuous line of show-windows for stores. The columns at main entrance are of Californian polished granite.

The owner of the property is Mr. Homer Laughlin, of East Liverpool, Ohio, and the building is to be ready for occupancy April 1st next.

STAGE AND ORGAN FRONT IN THE CHAPEL OF STETSON UNIVERSITY, DE LAND, FLA. MR. GEORGE T. PEARSON, ARCHITECT, PHILADELPHIA, PA.

WAREHOUSE OF THE HAUGH & KEENAN TRANSFER & STORAGE CO., PITTSBURGH, PA. MESSRS. BARTBERGER & EAST, ARCHITECTS, PITTSBURGH, PA.

THE CHÂTEAU, CHAMBORD [LOIRE-ET-CHER], FRANCE.

This and the following plate illustrate the paper, "Influence of Women on Architecture" elsewhere in this issue.

FACADE OF THE CHAPEL OF THE CHÂTEAU D'ANET, NOW IN PARIS.

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

NEW RATHHAUS, HALLE AM SAALE, SAXONY.

MAIN ENTRANCE: NEW RATHHAUS, HALLE AM SAALE, SAXONY.

STAIRCASE HALL: NEW RATHHAUS, HALLE AM SAALE, SAXONY.

[Additional Illustrations in the International Edition.]

GALLERY OF THE STATE LIBRARY READING-ROOM IN THE NEW YORK CAPITOL, ALBANY, N. Y. ARCHITECTS, H. H. RICHARDSON AND I. G. PERRY.

[Gelatine Print.]

TOMB OF MEDEA COLLEONI, IN THE COLLEONI CHAPEL, BERGAMO, ITALY. GIOVANNI ANTONIO AMADEO, SCULPTOR.

[Gelatine Print.]

THE LIBRARY: INSTITUTE OF CIVIL ENGINEERS, WESTMINSTER, LONDON, ENG. MR. CHARLES BARRY, ARCHITECT.

WORKMEN'S HALL CLUB, BIRMINGHAM, ENG. MESSRS. ESSEX, NICOL & GOODMAN, ARCHITECTS.



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

THE EFFECT OF CEMENT ON ENCLOSED IRON.

BUFFALO, N. Y.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Some time ago we completed a fireproof apartment-house in this city and used the "Roebbling" system of fireproofing for both walls and floors. The walls were plastered with "King's Windsor" cement and then papered. Shortly after the building was completed the paper in the rooms that were papered with green and yellow ingrain paper began to show stains—the spots only came directly over the iron studs and the paper had the appearance of being oily and wet, and, in fact, was quite soft. Upon scraping away the paper the plaster seemed perfectly hard and dry, and, as yet, we have been unable to get any explanation of the trouble. Can you offer any suggestion as to the cause? Thanking you in advance, I remain,

Very truly, WILLIAM HART BOUGHTON.

[We received two days earlier, from a correspondent in another city, a somewhat similar complaint of the same materials, coupled with a statement that we should later be furnished with the results of the analyses which had been undertaken as a consequence of the discovery of the essential destruction of the metallic lathing.—EDS. AMERICAN ARCHITECT.]

THE DRAUGHTSMEN IN OPEN COMPETITIONS.

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

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I have read with interest the articles on "Competitions" by Mr. Barr Ferree recently published in your magazine and, while agreeing with him in the main, am astonished at the attitude taken in regard to the participation of "draughtsmen" in open competitions.

For the credit of the architectural profession at large, it is to be hoped that such sentiments are not representative of that body, as they would seem to spring from the consciousness of inability to successfully meet such competition in a fair field.

Surely those persons, professional or other, who are selected to judge of the plans submitted, and to make the awards, should be able at once to weed out such as have no merit; while if any of them show genius, albeit their author is as yet "some mute inglorious Milton," is it not a great gain both for the promoters and for the architectural profession itself?

Those who are to take the places of the leading architects of to-day must undoubtedly spring from the ranks of the so-called "draughtsmen." Architects are not turned out full fledged from the schools, but must supplement their technical studies by a practical apprenticeship in the draughting-room, if they would be fully equipped for their work, and it is the open competition which gives the young aspirant the opportunity of showing what there is in him.

Numerous instances might be adduced in which successful architects have made their *début* in this manner; for example, Mr. Frank Miles Day, at the time he won the competition for the Philadelphia Art-Club Building, was a young and comparatively unknown man.

While the selection of an architect usually is the prime consideration in a competition, yet it is not the only one; the other being the selection of a scheme or design.

The latter may be of the greater importance and is not infrequently made the only subject for consideration, as, for example, in the recent competition for the Erasmus Hall High School, in the city of Brooklyn, N. Y.

The danger of the choice of an inexperienced man can always be met by the appointment of an associate, at the option of the promoters.

Nor is the material of the army of "draughtsmen" so altogether contemptible as Mr. Ferree would seem to imply. From a considerable acquaintance with both classes in the city of New York, I have no hesitation in saying that the proportion of those who have had the advantages of college and architectural-school education, together with special study abroad, is greater among the "draughtsmen" who are accustomed to take part in competitions than it is among the recognized architects.

It should be remembered that the burden of expense and labor which Mr. Ferree so deprecates for the architect is yet more heavy, relatively, for the "draughtsman."

There is a manifest impropriety in a draughtsman entering a competition against his employer, as he lays himself open to the suspicion of using dishonestly knowledge of a confidential nature; besides which it is hardly consistent with proper regard for his principal's interests.

In conclusion: unless the competition is made a closed one, let it be open and fair to all, and if there is any handicap let it be in favor of the presumably weaker contestant.

Respectfully yours, C. R. McNEIL.

"A MEXICAN OBJECT-LESSON."

PROV'DENCE, R. I., December 29, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I suppose it is impossible for an editor to know *always* of the truths of what he prints, but I may help you out just now, if doubters arise. In your Christmas number occurs an article entitled "A Mexican Object-lesson." I was living in Mexico in 1884 and on September 16th spent a large portion of the day almost within reach of the Ixtacalco arch (which was more interesting than you note) and have a photograph showing all the arches clearly, except the unfinished one, so I can vouch for the truth of the facts in your article. I cannot vouch for the "point" "behind the throne," but I can well believe it.

Yours truly, WARREN S. LOCKE.

NOTES AND CLIPPINGS

JOHN BAGNOLD BURGESS, R. A.—The death of the late John Bagnold Burgess, R. A., who died on Sunday, November 14, in his sixty-seventh year, will cause a blank in the exhibitions of the Royal Academy. His Spanish pictures were not only agreeable to visitors, but they were the only representatives of the influence of the revolution which was attempted by Wilkie when he courageously demonstrated that a painter could survive a journey to Spain and come back improved. Some time elapsed before John Phillip and W. Hurlstone attempted a venture so far, and they were succeeded by Edwin Long and Burgess. Hurlstone was too faithful to Suffolk Street to gain patronage from the public, for there is little hope for any one who exhibits in the unlucky rooms. Phillip was, however, spoiled by favor, and his pictures were valued at sums that bore no relation to their value. Long's best work will be found in his Spanish scenes, although to the dealers it was more advantageous to recommend to him the production of classic and Biblical scenes. Burgess was therefore left to exhaust Spanish subjects, if he could. He gave refined versions of Spanish life, and there is not much of the fierce passion of the South suggested in his works. Burgess was gentle in disposition, and he liked to paint scenes in which he could take part, with enjoyment to himself. His coloring was bright, but there was not much daring in any of his attempts, and his figures were carefully modelled although without much force. In any international collection one of his works would be immediately recognized as English. Mr. Burgess was the son of a landscape painter. He was taught in the Academy schools, and he was so imbued with the *genius loci* that the works of Velasquez and Murillo were powerless to work any effect upon him. In Spain he found subjects rather than style.—*The Architect*.

THE DE LAVAL HIGH-PRESSURE BOILER.—Engineer visitors to the Stockholm Exhibition were amazed by a boiler carrying 3,000-pound pressure to the square inch, or tenfold the maximum heretofore allowed, thus wonderfully enhancing the capacity of, and eliminating the danger from, steam, for, should the steam tubes burst, from a pressure in excess of 3,000 pounds, the steam escapes harmlessly into the chimney flues. The boiler is only a concentric spiral tube, less than an inch in diameter, through which the water is pumped, escaping a quarter of a

mile from the starting-point as steam, which turns a turbine-wheel which propels the machinery. The coal in the furnace is kept automatically at the proper thickness to produce the most perfect and equable combustion; the necessary air is supplied by a fan; the water supply is automatically regulated; and, by means of an apparatus regulated by the steam pressure and acting on the valves of the blast, the combustion is controlled by the quantity of steam consumed. The boiler occupies very little space, and so perfect is the combustion that a small sheet-iron pipe takes the place of the smoke-stack. The steam is admitted direct from the steam-pipes to the nozzles, where it expands, so that on reaching the turbine there is no difficulty with regard to the tightening of movable engine parts against a high steam pressure, and the lubrication of such parts, in steam of high temperature, which is always difficult, is entirely avoided. This wonderful invention is the work of De Laval, who, twenty years ago, at the age of thirty, was struggling to interest some moneyed man in his cream separator, which is now, like his steam turbine, world-famous. He is also the inventor of a turbine pump for raising water from 30 feet to 60 feet; a 3-horse-power raising 9,900 gallons per hour to a height of 36 feet; a 50-horse-power raising 211,200 gallons; and his 50-horse-power turbo fire-engine delivers at a water-pressure of 70 metres 33,000 gallons of water per hour in a jet of 150 feet. He is one of the great born inventors, and has shown that he is also not lacking in business foresight by his purchase of Swedish waterfalls, his acquisitions in that line now aggregating some 200,000 horse-power, which will prove valuable for electrical generation.—*Invention*.

PAINTING WITH THE AIR-BRUSH.—Mr. H. G. MacMasters, of the Illinois Central Railroad, speaks thus of the use of the air-brush or spraying-machine for painting: "We are at present building at Burnside shops 120 new 35-foot box cars, which we are painting with the spray at a cost for labor, complete, excepting lettering, of 57 3-4 cents. We painted one of these cars by hand at a cost for labor, excepting lettering, of \$1.63 3-4, using 7 1-2 pounds of paint more than on the car sprayed. The saving in painting of all the freight cars is proportionately the same. Now, about the mist or fumes from air painting, this seems to be the worst or hardest feature to overcome. We compel the operator of the machine, if working in the shop, against his will, to wear a sponge over his mouth and nose, if he has more than one car to spray. While spraying the passenger-car trucks he does not use a sponge. The fumes from varnish color are less than from an oil or turpentine color." To show to how many different uses the machine might be applied, Mr. MacMasters said: "In our suburban cars we have rattan seats and backs, and it occurred to me we could varnish these with the spray. I got the boy up, filled the can with varnish and sprayed it and it dried nicely, and now we use that method right along and are saving money." T. J. Rodabaugh, of the Pittsburgh, Fort Wayne and Chicago Railroad, says that they use the machine at all times, painting forty cars a day with it. On being asked how the machine operated when the wind was blowing, he replied: "I never paid any attention to that; I paint in wind or rain. I have painted freight cars with this machine and done good work when the water was running down the side of the car." The quantity of paint required was about equal to that required for painting by hand.

A GROWING BARN.—It is not often that a man builds a one-story structure and has it transformed into one of two stories almost without effort on his part. This, however, is the experience of J. W. Fesler, who lives north of Morgantown, a village a few miles southwest of Franklin, Ind. He has a barn which threatens to develop into an "skyscraper." In 1891, having need of a new barn, he built a small structure, and in its construction he used green willow posts at the corners and along the sides. These he sunk into the ground in the usual manner, says the *Inter Ocean*. For some time nothing unusual was noticed, but after a year he saw that whereas he laid the floor near the ground, it was now 3 feet above the soil. On examination he discovered that the willow posts, instead of being dead, as he supposed they were on putting them in, were in reality alive, and had taken root and were growing. In their upward movement they carried the barn along. He watched this with interest month by month and year by year. Of course, he had to build another barn, for it was inconvenient to use the constantly rising structure. Last spring the first barn was on stilts 9 feet high, and in August he put in a new floor and surrounded the posts with siding, thereby making it a two-story affair. There is now a space of 7 inches between the new floor and the ground, and Mr. Fesler expects to have a three-story barn in course of time. He has built outside stairs to the second story. The neighbors come from miles around to see "Fesler's elevator," as they call it, and he and his barn are the subjects of a great deal of fun in and around Morgantown.—*St. Louis Globe-Democrat*.

IS A FACTORY CHIMNEY PART OF A MACHINE.—Is a factory chimney real-estate or is it part of the machinery? This question is now engaging the attention of the city assessors of Montreal, on the claim of the Montreal Street Railway Company that their chimney, now assessed as real-estate, is really an important part of the mechanical plant, and as such is exempt from taxation. Of the \$75,000 expended on the power-house of the company fully one-third was used in erecting the chimney. On this point the assessors themselves differ, chimneys being assessed as real-estate in some Montreal wards, while they are exempted in others.—*Scientific American Supplement*.

VENEZUELA MARBLE.—A fine quality of marble has been discovered near Puerto Cabello, Venezuela, which is being turned out so rapidly as to have almost destroyed our commerce in that line. A plant costing \$50,000 has been erected, first-class work is turned out and a reputation is being established.—*Philadelphia Press*.

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THE HOMER LAUGHLIN BUILDING, LOS ANGELES, CALIF.

JOHN PARKINSON, ARCHITECT.



WILLIAMS PRINTING CO. BOSTON

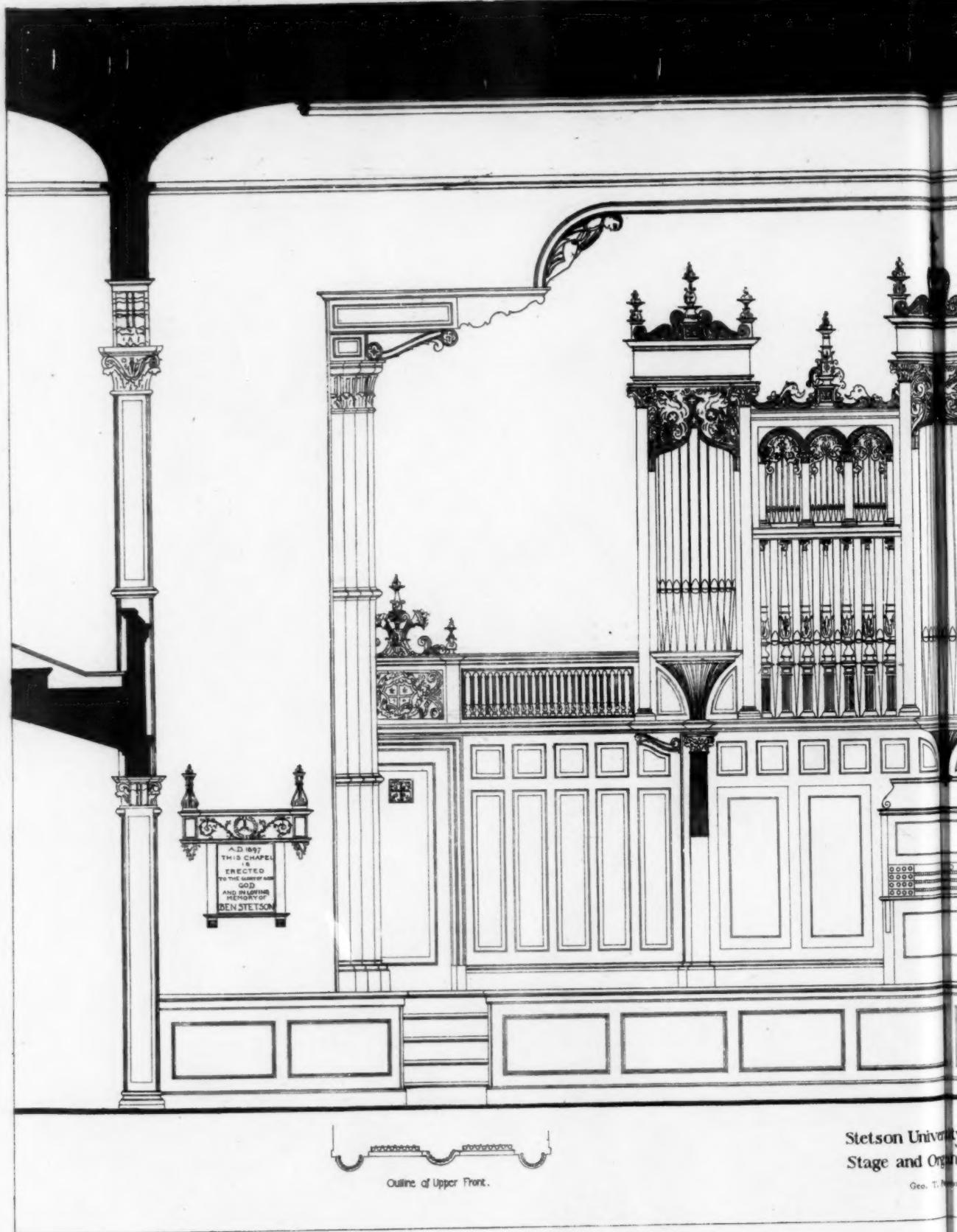


CHÂTEAU DE CHAMBORD.



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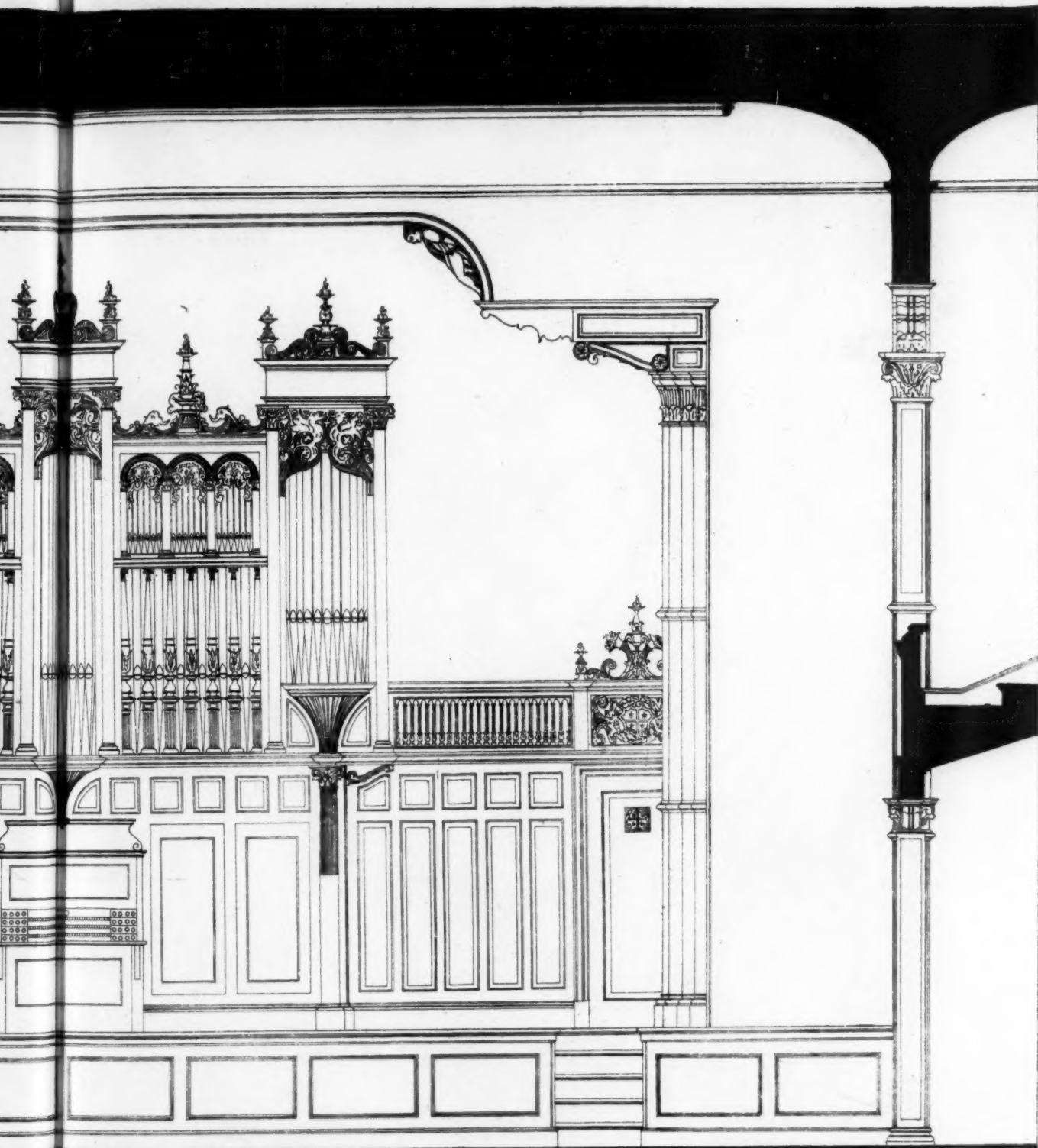
NOW IN THE COURT-YARD OF THE ECOLE DES BEAUX ARTS, PARIS, FRANCE.



Outline of Upper Front.

Stetson University
Stage and Organ

Geo. T. Fox



n University, De Land, Florida.
and Open Front in Chapel.

Geo. T. Brown, Architect, Philada.