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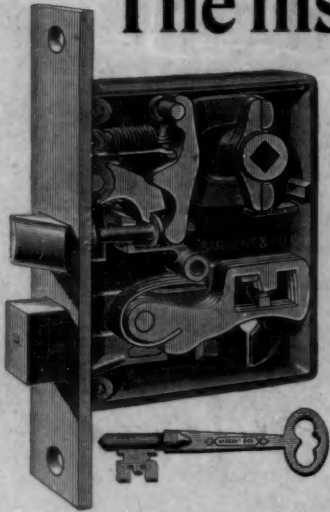
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THE AMERICAN ARCHITECT AND BUILDING NEWS.

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JANUARY 22, 1898.



SUMMARY:—

Schism in the Society of American Artists.—The Fate that has overtaken similar Groups of Separatists.—The New York Soldiers' and Sailors' Monument.—The Design of the North River Viaduct.—Free-hand Drawing in the University Curriculum.—The Development of Street Architecture in Paris promoted by Tax Concessions.—The Monthly Publication of Statistics relating to Parisian Life.—Prix de Reconnaissance Américaine.	25
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THE Society of American Artists has lost ten of its members, Messrs. Benson, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman and Weir, who, in a letter explaining their resignation, say that "A high standard in art is apparently impossible to maintain in an institution like this Society as at present organized, from its imperative need of attracting the public, in order to meet its large expenses"; and it is reported that they complain in private that many members of the Society do not exhibit, and that some of the pictures admitted to the exhibitions "are painted to sell, rather than to express a high ideal." In order to avoid further contact with such influences, the seceders have determined for the future to exhibit annually by themselves, restricting the number of works to be shown by each to four. It is due to all the artists concerned to say that the movement, although unexpected, is very far from being the result of anything like a quarrel, and that the remaining members of the Society are unanimous in their expressions of regard and esteem for those who appear to have carried out what seemed to them a duty.

WHETHER American art will gain or lose by the movement is a question in which the public has a legitimate interest. The seceders are all men of much ability, and are undoubtedly conscientious in their desire to maintain, by separate organization, an artistic standard which they felt to be in danger of debasement in the larger society; but the attempt to benefit the world by setting one's-self up as an example of virtue has been made many times before, with very indifferent success. So far as the abhorrence of mercenary considerations is concerned, the new society, one of whose members set the example, we believe, of copyrighting a decorative painting paid for by public subscription and placed in a public building, can certainly claim no advantage over the members of the old one, who paint pictures that they think are beautiful, hoping frankly to sell them to purchasers of the same opinion; and the secession must be ascribed to the belief of those engaged in it that their pictures are in some way superior to those of their late associates. Whether they are really superior or not is a matter of opinion, but whether the belief in their superiority is likely to be beneficial to the artists, or the community, or not, is a question to which the history of art affords a tolerably emphatic answer in the negative. Without attributing to men of such diverse talent as, for in-

stance, Messrs. Reid and Benson, or Simmons and Dewing, any intention of forming a purist coterie like the Pre-Raphaelite Brotherhood, or an association of another kind, like the Impressionist clique, it may not be amiss to recall the paralyzing influence which both of those famous associations had on their own members, if not on art. No one, probably, will deny the greatness of Monet or Millais, but Monet would have been not less great, and would have had far more influence on the art of his time, if he had not tied himself to a little group of flatterers, whose weight he had to carry with him in his career, and Millais only by speedy and decisive action saved himself from the fate which befell his associates.

THE National Sculpture Society having disapproved the Claremont site for the New York Soldiers' and Sailors' Monument, for the reason that its proximity to the Grant Monument will injure the effect of both, besides tending to give the Riverside Drive something of a cemetery air, which would not be pleasing, Mr. Ward, the president of the Society, refuses to consent to that site, and the matter is still open. It has been suggested that the other end of the Drive, at Seventy-second Street, would furnish a suitable site, but there is not room enough to place the monument here, without purchasing private land, and there seems to be no money available for that purpose. If we might be permitted a suggestion, it seems to us that, if no suitable site can be found on the Riverside Drive, it might be well to place the monument in Madison or Union Square. Obviously, it would be necessary in this case to devote the whole square to the monument, placing it in the centre, and surrounding it by symmetrical and suitable landscape-gardening; but a very splendid effect might be produced in this way, making, in a sense, the whole square a part of the composition; and either square is large enough to prevent the shaft in the middle from being dwarfed by the buildings around it, and to give room for looking at it in comparative peace. Of course, the works of art which now occupy positions in either square would have to be removed, but they could be accommodated with quite as much dignity elsewhere, or they might possibly be used as a part of the general group.

MR. RUSSELL STURGIS, in a letter to the New York Times, speaks of the iron viaduct which it is proposed to build at the end of Riverside Drive, connecting Claremont with the low ground to the north, and pleads earnestly for the substitution for it of a stone structure of artistic design and really monumental appearance. Considering that the life of an iron viaduct is only forty or fifty years, while several stone viaducts, built by the Romans nearly two thousand years ago in France, Italy and Spain, are still in use, it would certainly be better economy to build of stone than of iron; but the artistic opportunity offered by the viaduct is even more important than the economical aspect of the undertaking. Every one who knows New York can bear witness to the beautiful effect of the High Bridge, whose simple stone arcade lends a singular charm to the landscape of the upper end of the island; and the Claremont viaduct would be seen closer, and by more persons, than the High Bridge; while its position at the termination of one of the noblest city park-ways in the world makes it all the more desirable to keep it in proper artistic relation with its surroundings. Mr. Sturgis suggests that an arch might be placed at each end of the bridge, one dedicated to the Union soldiers, and the other to the sailors, an idea which will, we imagine, not commend itself greatly to the public; but, apart from any scheme of this kind, there can be no doubt that the viaduct ought to be made a permanent and beautiful object, and that a rusty skeleton structure, constantly in process of repair, will be about as discreditable a legacy as the present generation of citizens can leave to their descendants.

MR. F. W. COBURN writes to the Evening Post in regard to the examination in free-hand drawing which will hereafter be given to candidates for admission to the Lawrence Scientific School of Harvard University, saying that skill in drawing, such as would be acquired by a two-hours' daily drill for a year in a preparatory school, should also be made a requisite for admission to some, at least, of the courses

in the undergraduate department of the University. He observes that students who elect the courses in the history of fine-art, which are becoming every year more fashionable and popular, enter them, in the majority of cases, without any knowledge whatever of drawing, modelling or color; and, being thus incapable of forming any opinion of their own in regard to matters of art, they adopt blindly those of the critics whose works they read, and sink into what Mr. Coburn calls "a weak dilettantism, of which the most common and disagreeable manifestation is an unintelligent contempt for all the later achievements of art." It is only fair to say that some persons who could not draw themselves have been discriminating lovers and critics of art, but the number of such persons is very small, and the best way to understand the difficulties of artistic work, and to appreciate the way in which they are overcome by others, is certainly to encounter them for one's-self. There is, however, another point from which the subject might be viewed. Mr. Coburn says that the practice of drawing is an aid to clear thinking, which is undoubtedly true, and he mentions that some persons value it as a manual training, which is probably true also; but he forgets the most important use of the study of fine-art in a university course, which is to extend the range of the graduate's sympathies. There is a tendency in the public mind just now to assimilate universities to technical schools, and to regard both as places where a young man is to be quickly made expert in some profession by which he can gain a good living afterwards. It is creditable to the real technical schools in this country that they have resisted this tendency, and have always included a considerable proportion of "humanities" in their curriculum; but in the universities, properly so called, the "*literæ humaniores*," that is, the accomplishments by which men are trained to understand their fellow-men, to comfort them in distress, and to forget, in their relations with them, the sordid considerations of worldly prosperity, are, or should be, the principal objects of pursuit; and no one who knows the effect of practical study of form and color in opening the mind to pure and strengthening influences can hesitate to rank such studies among those which lead to wisdom.

THE Municipal Council of Paris, which has recently opened a new street, has announced that a jury will be appointed to consider the house-fronts to be erected upon it, and that the owners of the four houses adjudged most beautiful will be entitled to a remission of one-half of the frontage taxes, while the architects who designed them will receive premiums of one thousand francs each. This scheme is a novelty in Paris, although something like it has long existed and been carried out in Brussels; but the Parisians approve it so generally that it is proposed to institute some sort of permanent prize, to be awarded by the city at stated intervals, for the best examples of street architecture. In this country, where the encouragement of art by prizes has been taken up in earnest, it seems to us that the Parisian plan might be adopted with great advantage. In Boston, for example, a new park has been laid out, on which, as yet, only a dozen or so of houses have been built. There is great danger that the Park territory will soon be invaded by speculating builders, and its artistic character, as well as much of its value as property, be destroyed by the erection of blocks of mean and pretentious houses, which will, from the outset, repel the better class of buyers of land, just as the blocks of small, cheap builders' houses, which were erected twenty-five or thirty years ago on Commonwealth Avenue, inflicted a blow on the value of land on that street from which it has hardly yet recovered; and an excellent opportunity is offered for fixing the character of what, with a favorable start, may become one of the most beautiful residential quarters in the world, by making it for the interest of owners to build houses worthy of the place. It is not necessary that the houses should be large—in fact, some of the lots fronting on the best parts of the Park are only about sixteen feet wide; but it is necessary that these lots, especially, should be rescued from the danger of being covered by the repulsive "three-story-octagon-front" brick structures which swarm in the neighboring portions of the city, and utilized for buildings of real beauty, which any one will be glad to have as neighbors for his own house. A remission of one-half the taxes for ten or twenty years on one house annually, selecting the one adjudged by a jury worthy of confidence as possessing the most beautiful front completed on the Park during the year, would be reimbursed to the city many times over by the increased taxable

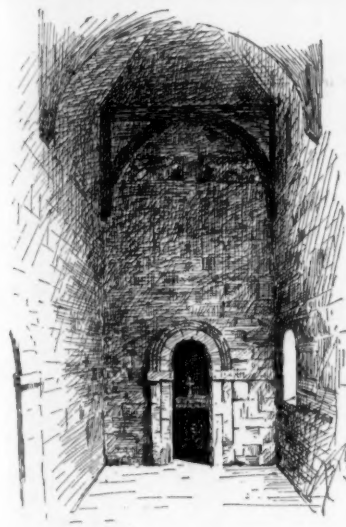
value which would be given to Park property by such a system; while the prospect of such a recompense would have a very great influence in determining within the next few years the permanent character of the territory. So far as we can see, there could be no objection to such a plan. Unlike the schemes for great "boulevards," which draw from the property fronting on the smaller streets much of the value which they add to their own lots, and the cost of which imposes a heavy burden on the taxpayers, it would form simply a system of encouraging landowners to increase the value of their neighbor's property, by improving their own with taste and care, and the whole municipality would benefit by the operation. It is to be remarked, however, that the powers of municipalities in this country do not, without special legislation, generally extend to the remission of taxes, or award of prizes for artistic effect; and any city that may contemplate the adoption of the Paris and Brussels plan should obtain an Act of the State Legislature granting authority to do so.

THOSE people who love statistics should certainly subscribe without delay to the official "City Record" of the City of Paris, which is published once a month by the French Government, under the name of *Tableaux Mensuels de Statistique Municipale de la Ville de Paris*, at six francs a year. This curious periodical is edited by the famous Dr. Bertillon, the chief of the Bureau of Statistics, and presents a great deal of interesting information about the Refulgent City, as some persons choose to call it. Naturally a good deal of space is given to statistics of death and disease, and it appears that consumption of the lungs is in Paris, as elsewhere, still the most destructive of maladies. Out of 3,764 deaths, during the month of July, 707 were due to this cause. Cholera-infantum comes next, with 605 deaths; cancer third, with 252 deaths, and organic disease of the heart fourth, with 222. The heroines of the cheap novels, who are supposed to cast themselves in such numbers into the Seine, appear to have been off on vacations, for only twenty-nine suicides by "submersion" were reported, and only seven of these concerned females. In fact whooping-cough claimed nearly three times as many victims from the fair sex during the month as "submersion,"—and July would naturally be a good month for submersions. It is singular that the so-called "zymotic diseases" caused very few deaths in Paris during the month. There were twenty-three from typhoid fever, nine from scarlatina, and twenty from diphtheria and croup, which are classed together; and only seventy-one from measles, which is particularly a hot-weather disease.

IN regard to the disposal of the dead, we find that 358 bodies were cremated at the public crematory, but, of these, all but eleven were brought from public institutions. There were 607 accidents of sufficient importance to be registered at the Prefecture of Police; and the public ambulances were called into requisition 1,825 times for conveying patients. In Paris, ambulances may be used, at the request of a physician, or of other persons in case of need, to carry a sick or injured person to his house, or from his house to any railway-station, as well as to or from the hospital, and this service, which is gratuitous, seems to be in great demand, 616 calls having been received during the month from private families alone. In addition to these figures, the *Statistique* gives an account of the receipts of merchandise and provisions at Paris for the month, taken from the *octroi* books; and also a curious record of the results of examination of wines, meats, candies and other things which are liable to adulteration. It seems that in Paris any person may bring milk, wine, oil or anything else of the kind that he suspects of adulteration to the official analyst, who will examine it free of charge, and give a certificate in regard to its purity and impurity. Many examinations are made in this way, and it may interest the people who like Sublime Lucca oil in their salad-dressing to learn that, out of twenty-eight samples of "*huiles comestibles*" analyzed during the month, only five were found "good," all the others being falsified with "foreign oils."

THE Annual Prize of Gratitude, or, as it is now known in the School of Fine-Arts, the Prize of the American Architects, has been awarded this year to M. Jausseley, pupil of the *atelier* Daumet-Esquié. The first *accessit* was M. Tony-Garnier; the second *accessit*, M. Lemaresquier, the third, M. Paul Guadet, and the fourth, M. Bruel.

THE ANGELS AT BRADFORD-ON-AVON, WILTS, ENG.



Nave of the Saxon Church, Bradford.

the *American Architect* for Feb. 18, 1893, and it is of the angel bas-reliefs that I wish now to say a few words.

When the chancel of the church was desecrated, by being used as a cottage, the arched entrance was converted into a chimney, probably destroying the central part of a group, of which the two angels only remain. What was the subject of the centre? Was it a medallion head of our Lord, or a full-length Crucifixion? The space is considerable, and as the angels are at the top of the wall, it is probable that they were part of a scheme of the "Last Judgment" as we see it in the church of Wenhampton, Suffolk, and a few other places. These "Dooms" were frequently painted upon the chancel arches of our old churches above the opening: at Wenhampton the arch has been filled up apparently for the purpose of pictorial decoration;



One of the Angels, Bradford.

but at St. Thomas, Salisbury, the space upon which the "Doom" is set forth is evidently part of the original structure.

The Wenhampton fresco may throw a side light upon the Bradford design. It had originally, as shown by holes in the wall and the remains of staples, a huge crucifix in relief, but of this nothing remains but the form of the cross. Around this colorless piece of wall are the incidents of the "Last Judgment," or "Doom." Above, angels—on the left, the righteous rising from their tombs; on the right, the wicked being hurried into the jaws of Satan. A colored illustration of this "Doom" may be seen in a recent number of *Archæologia*.

Now it is the cross covering the centre of the whole space which seems to suggest a clue to the solution of the Bradford subject; there is plenty of space for a large crucifix, and a surrounding "Doom"



One of the Angels, Bradford.

in fresco below the bas-reliefs. On the other hand, their position is not an uncommon one, in many other schemes of decoration.

In ecclesiastical art angels frequently play a most important part; sometimes as attendants around the throne of God—the Heavenly

Host, singing and making melody in the celestial council; sometimes as messengers from the realms above to mankind upon the earth—comforting, guiding, reproving, consoling. In the former capacity they are generally represented as winged creatures with human heads; as we read in the Prophet Isaiah: "Each one had six wings; with twain he covered his face, with twain he covered his feet, and with twain he did fly." Thus we see them depicted in early manuscripts of the Holy Scriptures, in the mosaics at Monreale, and in Orcagna's great work in the Campo Santo, at Pisa. But when engaged in their work of ministering to mankind they usually assume the human form with the addition of wings. Thus we find them on early Egyptian wall-paintings, on Assyrian slabs, and in both painting and sculpture from the first years of the Christian era. Nothing can be more beautiful, and appropriate, so far as our complete ignorance upon the subject allows us to judge of the forms of angels, than those creations of Orcagna's at Pisa. Some have six wings with only human heads; others have arms in which they carry the instruments of the Passion, or a human soul. The wings are of feathers, taking the forms of birds' as they



After William Blake.

sweep through or float upon the air—graceful creatures, with the grace alike of man and bird. Another example of originality in conception is found in the angels of William Blake, where the human form extends into ethereal draperies, which, in their turn, evolve into wings. What an exquisite decorative effect these figures would make as a frieze in mosaic round the base of a dome such as that of St. Paul's Cathedral, with a few of Orcagna's feathery beings floating about upon the golden mosaic of the vault!

The ease with which angel forms can be adapted to awkwardly constructed spaces frequently led architects to employ them as decoration for spandrels, tympana, and triangular terminations to altars and monumental tombs. The wings are capable of so much variety of arrangement that a graceful form can be designed to fill spaces of almost any shape, and thus we find them on buildings of all ages from the earliest centuries.

Upon the arches of Titus, Septimius Severus, and Constantine, at Rome, respectively of the first, second and fourth centuries, we find winged Victories in the spandrels, which are similar in conception to the angels of later years; and in the catacomb of Priscilla, of the



Lintel of North Transept Door, San Michele, Pavia.

fourth century, two figures of angels bearing palms and crowns are almost identical with the Victories upon the triumphal arches.

At Ravenna, in those wonderful churches San Vitale and San Apollinare in Classe, we still find a certain classic grace in the forms of the angels. At the former church, above the semicircular mosaics representing the "Sacrifice of Abraham," two angels are supporting a circular disc or medallion, upon which is the image of a Greek cross. At San Apollinare, the central medallion bears the image of Our Blessed Lord, and the angel, bearing a book, has his hands enveloped in drapery, as upon the Bradford bas-reliefs. Similar designs may be seen at San Michele, Pavia. Possibly a medallion may have formed the centre of the design at Bradford, but in that case one cannot help wondering why it was placed so high above the entrance to the chancel; whereas if the angels were adoring between the upper arms of a large crucifix, they seem to fall into shape. They are very archaic in character, far more so than the Ravenna examples, and bear a strong resemblance to very early Greek art;



From San Ambrogio, Milan.



From San Paolo, Rome.

indeed the heads, bearded, as it seems, and elderly, and with ribbons confining the hair, remind one of some of the marbles from Xanthos. The drapery is tight to the figure except over the legs, where it falls into folds; but in no wise does it seem to float upon the wind, as

in the Ravenna examples, which are certainly 400 years older at the very least. Evidently the sculptor was far behind the Italians of the period, for upon the altar of San Ambrogio, Milan, we may see angels bearing *ampullæ* in very much the same positions, but far more graceful as regards *pose* and the flow of the draperies: the altar, the gift of Archbishop Angilbert about 835, is of silver partly gilt, and inlaid with gold mosaic and precious stones. These figures are placed upon the spandrels surrounding the central design (an ornamented Greek cross) at the ends of the altar, one of them being almost identical in position to the figures on the Bradford bas-reliefs. It must be remembered that Italy was fully a century in advance of other countries artistically, and therefore due allowance must be made for the rudeness of the Saxon work, if Saxon it be.

Sometimes angels of this character form supports to a central figure of Our Lord, or some saint, as of Assisi, in the Apotheosis of St. Francis. The elegant design which composes one of the panels of the great bronze door of San Paolo *fuore della mura* is of this character. It is on the second row from the left, above the inscription bidding those who enter to pray for the soul of the donor, and was executed at Constantinople, in the eleventh century. The designs are engraved in outline and filled-in in silver. The one here represented forms the upper part of the "Assumption." In a Greek manuscript of the twelfth century we find the same idea, this time the subject being the "Ascension." Our Lord is sitting upon an oval disc which is supported by two floating angels, while two others hold the disc from the back, as if to keep it upright. Another miniature, in the same manuscript, represents an angel, after the manner of the Bradford ones, with his hands enveloped in a cloth. Can it be the Sacred Host which he carries?

In later work the idea is freely carried out, as upon the tabernacle of the church of San Paolo, Rome—a beautiful canopied altar of the thirteenth century; and another late example (fifteenth century) may be cited, in the church of Santa Maria in Trastevere,—the mausoleum of Cardinal Philippe d'Alençon, where, at the apex, two angels support a shield bearing the arms of France.

At Santa Chiara, Naples, a fourteenth-century tomb gives us another reading of the same idea. Upon a slab of this monument is a young child enveloped somewhat



From a Greek MS.



From Santa Chiara, Naples.

loosely in swaddling clothes, supported by two angels, upon a panelled background studded with lilies. A fragment of an inscription:—

QVI OBIT DIE XIII JANVARII XII INDICTIONE
ANNO DOMINI MCCCXLIII.

leads to the supposition that it was erected to the memory of the young Ludovico, son of the Duke of Durazzo, who died in 1344, at the age of one month; but the writers of the time, in enumerating the tombs of the church, do not state to whom this one was erected.

S. BEALE.

ADJUSTING MODERN WEATHER-VANES.

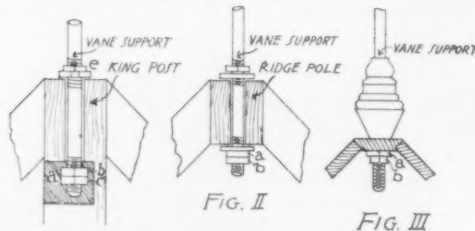


FIG. I
Methods of supporting Shafts of Weather-vanes.

THE methods of adjusting modern patterns of weather-vanes to buildings differ in some respects from the methods required in connection with the older patterns. In the modern weather-vane we usually have the main support in the form of a shaft or spire-rod, and this is connected to the king-post or ridge-pole, and is provided with means for supporting ball-bearing fixtures, glass sleeves or other journal attachments for the vane. My methods of placing this shaft or rod in its position and holding it there with great security are here sketched:—

Figure 1 shows a good way to bolt the supporting shaft in a king-post. I first bore the shaft-hole, then cut out the chamber *a*, putting the shaft in as shown, capping it with a flanged nut at *e*, and fastening with lock-nuts *b* and *c*. The latter may be gotten at to tighten at any time.

Figure 2 shows the supporting shaft in a ridge-pole, *a* and *b* signifying the lock-nuts. For cupola and kindred purposes I adjust the rod as in Figure 3, securing the lower end with the usual nuts *a* and *b*.

In Figure 4 is shown a method of fixing the vane-journals to the supporting rod, with which the writer has had success. The plan

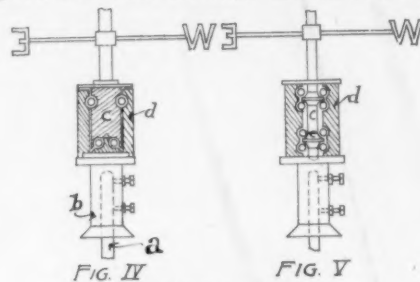


FIG. IV
Section through Balls-bearings for Vanes.

is original. A socket or shoulder of cast-iron *b* is held in place on the vane-supporting shaft *a* by set-screws.

A ball-bearing case *d* (illustrated in section) is flanged to the upper part of this socket. The central bearing *c* is grooved at the upper end and shaped out at the lower end to correspond with the groove and the pivot of the case. Balls intervene as shown.

Figure 5 is another pattern which has been used by the writer, consisting of a plan of support, as in the previous one, but in which two-sided cones *e* and four series of balls are used. The case is *d* and the cone shaft *c*.

In Figure 6 is a similar pattern, only that single-sided cones are used.

Tests were made by revolving the different vanes with pulleys and cord, at varied speeds, and under existing weather conditions.

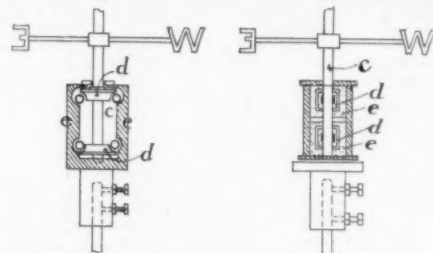


FIG. VI
Methods of using Glass-bearings for Vanes.

In Figure 7 is shown a form of glass-sleeve journal that I used in a run of 36 days, perfectly dry. The shaft *c* is provided with glass shoulders *d* which are soldered on. These run in glass cavities or cups *e*. In the 36-days test the vane was turned probably more times than in three years' ordinary use. The bearings can be made to order by any plate or bottle glass company.

B. F. FELS.

BOOKS AND PAPERS.

THE development of our National architecture during the past three-quarters of a century has been manifestly an external one, that is to say, we have paid relatively far more attention to the so-called architectural design, meaning thereby the appearance of the exterior, than we have to either the planning or the designing of the interior work. This is notably true of what we are pleased to call our best private dwellings, which present the appearance of a fine casket but are only too often without the enclosed gem, so that when we have shown our friends the outside of the house we have only the ordinary comfort of our home life reserved. There has developed more recently a good deal of interest in interior decoration, a term which is used to cover a multitude of sins, and, as commonly applied, includes much that is not decoration, as such, at all, but is fundamentally and essentially architecture. The available literature upon the subject, however, is very slight. We have had books on household taste, works like those by Christopher Dresser and Eastlake, whose influence, when not positively bad, has been rather negative; but no study of house-decoration as a branch of architecture has for at least fifty years been published in America or England, and, although France is always producing admirable monographs on isolated branches of this subject, there is no modern French work corresponding to such comprehensive manuals as d'Aviler's "*Cours d'Architecture*" or Isaac Ware's "*Complete Body of Architecture*." After a period of eclecticism which has lasted long enough to make architects and decorators lose a great deal of their traditional habits of design, and which has also, unfortunately, operated to sever the logical and really necessary connection between the exterior and internal-treatment

of the house, there has arisen a sudden demand for style. Not the style typified by the so-called Colonial house, where stair-rails are used as roof-balustrades, or mantelpieces as external entablatures, but the spirit which is manifested by an appreciation of artistic conditions, a conformity to recognized and traditional canons, and, in fact, a return to the spirit of the times which gave us good interiors. This period, after all, does not reach back so very far as one might suppose. It is only since the time of Louis XIV that even palaces can be said to have been really comfortable or livable. The Italian work of the early Renaissance is full of ideas in detail which can be used to advantage in every department of modern designing, and there is a wealth of material at hand in the English work of corresponding, or little later, periods which will repay study; but the essential arrangements in these periods which constitute the basis for any real architectural effect are almost hopelessly cold, unsatisfactory and unfit for our practically æsthetic wants. It is only in the smaller and later Italian palaces and in the French work dating from after the time of Louis XIV that we find really satisfactory interiors, considered both as to arrangement and as to design. A book which collects the typical work of these latter periods, and endeavors to formulate therefrom the conditions of successful house-decoration, presenting the right kind of authority for its statements, can surely be of great value. The volume before us¹ might perhaps more properly be styled a "*History of Interior Domestic Architecture as applied To-day*." Its chosen title arouses a species of *ex-cathedra* antagonism, which disappears, however, when one considers what it is rather than what it purports to be, for decoration in the sense of applied ornamentation is hardly treated at all, and it is really a treatise on a certain phase of architecture. We might wish the authors were not quite so severe upon American work and did not feel called upon to reiterate so often the statement that certain artistic products cannot be obtained in this country, when, as a matter-of-fact, nowhere else in the world does the market offer such possibilities, especially for those who are blessed with an abundance of money — and to such does this work especially address itself, because, as is very truly said, if it be granted that a reform in house-decoration, if not necessary, is at least desirable, it must be admitted that such reform can originate only with those whose means permit of any experiments which their taste may suggest. When the rich man demands good architecture his neighbors will get it too. The vulgarity of current decoration has its source in the indifference of the wealthy to architectural fitness. Every good moulding, every careful detail, exacted by those who can afford to indulge their taste, will in time find its way to the carpenter-built cottage. Once the right precedent is established, it costs less to follow than to oppose it. For this reason, it is eminently proper that this book should deal with the higher class of interiors, those in which considerable money is, of necessity, expended. It is also equally fitting that the illustrations, which are very freely spread through the book — all reproduced from photographs, and most excellently chosen — should be drawn from the palatial type rather than the humble cottage example. This book is quite free from the twaddle and pedantic bigotry of the writers of the age of Eastlake. It is fundamentally architecture. It admits the necessity of an architectural treatment and then shows how this treatment can be applied to the different portions of a house, taking up in succession the question of historical tradition, rooms in general, the walls, doors, windows, etc., as well as different styles of rooms. It is of course hard to avoid a certain amount of pedantry when one writes as one having authority, but, on the whole, the volume is far ahead of anything of the kind we know of within the last half-century; and it is so full of good ideas that it cannot fail to accomplish a very valuable missionary work. The chapter on the treatment of windows is particularly sensible and straightforward, and embodies an explanation why architects who are keenly alive to the niceties of their profession do not enjoy plate-glass. The windows at Versailles, the Trianon, and Hôtel de Soubise, and other equally celebrated *hôtels* which are so much admired, were not divided into small lights because of any lack of plate-glass in those days, for the walls of these very palaces were frequently lined with large plate-glass mirrors far exceeding the dimensions of the windows, but the French architects of that period appreciated, as few of us do now, that a window is not a hole in the wall; that, while its primary purpose is to light and afford vision, it has a distinct part in the decoration of the interior, and to simply knock a hole in the wall and to fill it with nothing, in the shape of plate-glass, is totally destructive of any æsthetic effect.

By avoiding the self-imposed limitations which many of the past writers on interior decoration have made for themselves, these authors are able to take a wide, catholic view of the possibilities of interior work and to select from all of the best sources. They are not troubled, nor do they wish their readers to be troubled, by restrictions which would make us shut our eyes to beautiful plaster-work because it looks like some stone example, or even to wood vaulting, like the work in Memorial Hall, Cambridge, about which so much comment was made a number of years ago. In interior work the end very largely justifies the means, admitting, of course, certain fundamental necessities of fitness and balance. The fear of insincerity, in the sense of concealing the anatomy of any part of a building, troubled the Renaissance architect no more than it did his

Gothic predecessor, who had never hesitated to stretch a *ciel* of cloth or tapestry over the naked timbers of the mediæval ceiling. The duty of exposing structural forms — an obligation that weighs so heavily upon the conscience of the modern architect — is of very recent origin. Mediæval as well as Renaissance architects thought first of adapting their buildings to the uses for which they were intended and then of decorating them in such a way as to give pleasure to the eye; and the maintenance of that relation which the eye exacts between main structural lines and their ornamentation was the only form of sincerity which they knew or cared about. If a flat ceiling rested on a well-designed cornice, or if a vaulted or coved ceiling sprang obviously from walls capable of supporting it, the Italian architect did not allow himself to be hampered by any pedantic conformity to structural details, and the Italian decorator felt no more hesitation in deviating from the lines of the timbering than he would have felt in planning the pattern of a mosaic or a marble floor without reference to the floor-beams beneath it. Such a straightforward, sensible view of the situation is refreshing, even though it might make some of our past generation of critics turn in their graves.

To the trained architect who has studied his profession thoroughly this book contains nothing essentially new, though it has much that can be recalled to advantage, and in the system of kindergarten treatment which so many of us have to administer to our clients this book might be made to play a very desirable part. A copy presented to a rich client might operate to open his eyes and make him avoid that cheap originality — so often confounded with individuality — which finds expression in putting things to uses for which they are not intended, and would perhaps offset a little of the feminine tendency to want things because other people have them rather than to have them because they are wanted. The treatment of the subject is necessarily from the standpoint of disregard of the expense. But after all, art is not a matter of money, and the time for economy is after the general scheme has been settled upon irrespective of cost.

In conclusion, the book is to be approved, both as an example of printer's art and for what it contains, and we hope it may lead to the preparation of a second volume brought down perhaps more to the scale of the average home-builder.

THE story told by Mr. A. E. Daniell in his new volume² is not so edifying as that in the "*City Churches of London*"; for it is mostly a history of destruction. One after another, these churches upon Thames bank were either demolished by the seventeenth or eighteenth century architects, or so terribly repaired that their only interest now consists in the tombs in their churchyards. All Saints, Kingston, is an exception, as it possesses a Perpendicular nave, and the south chancel probably dates back to the close of the fourteenth century. There is a fine recumbent alabaster monument of Sir A. Benn (d. 1618), in gown and ruff: the gown was originally red, as Sir Anthony was Recorder of Kingston.

St. Peter's, Petersham, is notable as being the resting-place of Captain Vancouver, the discoverer of the land named after him. There, too, were buried those worthy ladies, the sisters Mary and Agnes Berry — Horace Walpole's and Johnson's dear friends.

St. Mary's, Richmond, is an uninteresting edifice, but contains some reminiscences of noteworthy people — Mr. Robert Cotton, of manuscript fame, and Thomson, the "sweet poet" of the "Castle of Indolence." Some actors lie here — Richard and Mary Yates, who played with the elder Kean (Edmund), and in whose memory a tablet was erected in 1839, to commemorate his connection with the Richmond theatre. There is, too, a graceful monument in memory of Barbara Lowther, a sister of Katherine, Wolfe's *fiancée*, who, after the General's death, married the Duke of Bolton. Unromantic girl!

Twickenham is still more interesting in its monuments. Sir William Berkeley, governor of Virginia under Charles I, was buried there; and a far greater man lies near — Alexander Pope. In his will, he desired to be buried near his dear parents, at Twickenham, and ordered that the addition after the words "*filius fecit*" (he had erected the monument to his parents and composed the epitaph) should only be, "*et sibi; qui obiit anno 17 — ætatis*." With the astuteness of restorers, this interesting tablet is now hidden by the organ, which has been removed from its old position. But Bishop Warburton was not content with his friend's modest request as regards an epitaph, and so he set up a large blue marble monument with a medallion portrait of the poet in white marble, and at the base Pope's own lines: —

"Poeta Loquitur,
For one who would not be buried
in Westminster Abbey:—

Heroes and Kings your distance keep,
In peace let one poor poet sleep,
Who never flattered folks like you!
Let Horace blush and Virgil too!"

Mrs. Clive, the actress, "who pleased by hiding all attempts to please," Sir Godfrey Kneller, the painter of whom Pope sang: "Kneller, by Heaven, and not a master taught," and Sir John Suckling, the poet, all lie at Twickenham. The living was anciently part of the domain of the Abbey of Waleric, in Picardy, but was given

¹ "*The Decoration of Houses*." By Edith Wharton and Ogden Codman, Jr. Charles Scribner's Sons, New York. Price \$4.00.

² "*London Riverside Churches*." By A. E. Daniell. Archibald Constable & Co., Whitehall Gardens, London. 6s.

by Richard II to William of Wykeham, who made it part of the endowment of Winchester College.

Chiswick has a fine old tower dating from the early part of the fifteenth century, but much repaired. It is of flint and stone, and contains six bells. It is of the usual form of the Thames Valley churches — square, with buttresses and a round turret at one corner for the staircase. The rest of the church was rebuilt in 1883–84 by the late J. L. Pearson. Hogarth was buried here, that "great painter of mankind, who reached the noblest point of art," as his friend Garrick, the celebrated actor, recorded on his monument. The painter's house is still standing, and was inhabited from 1814 to 1826 by the translator of Dante, Henry Cary.

The "citizen" poet, Ugo Foscolo, was buried here, but was removed to more honorable quarters in Santa Croce, Florence, in 1871.

The Manor of Fulham has belonged to the See of London for more than 1000 years, the Manor-house by the side of the river having grown into the Bishop's Palace. The church, unfortunately, is merely a modern edifice, rebuilt in 1881 by Sir A. Blomfield. Some years ago, when the old, picturesque, but dangerous, wooden bridge spanned the river from Fulham to Putney, and the two square-towered churches flanked the approaches, this was a quaint, if not beautiful, piece of Thames bank; but now that the new stone bridge and the rebuilt churches have taken the place of the old weather-beaten ones, we can but say it is a very ordinary, if fine, combination of buildings. The church contains a very fine tomb in white marble, ornamented with festoons of flowers and figures of angels, by Grinling Gibbons, the great seventeenth-century sculptor. Several bishops are buried at Fulham, but the memorials are mean; more notable is the stone which reminds one of an Ingoldsby verse: —

"As Dick and I
Were sailing by
At Fulham Bridge, I cocked my eye,
And says I, 'Add Zooks!
There's Theodore Hook's,
Whose sayings and doings make such pretty books.'"

At Battersea Church the great statesman of Queen Anne's reign, Lord Bolingbroke, was buried with his French wife, a niece of Mme. de Maintenon; and over against the bridge upon the other side of the river, in Chelsea old church, is the tomb of Sir Thomas More.

Chelsea is one of the quaintest of the London churches. It is a *mélange* of styles and materials. The northeast chapel may have been built in the fourteenth century; the chancel dates from the early part of the sixteenth, and the southeast chapel is somewhat later, having been built by the Great Chancellor. It is partly stone and partly brick — and unrestored! It has a fine oak pulpit, an organ in the west gallery, tombs and hatchments on the walls, banners of the Chelsea Volunteers in the French War, and the most hideous painted high pews that can be found.

Sir Thomas More when Lord High Chancellor used to sing in the choir in a surplice, and was taunted therefor by the Duke of Norfolk, who told him such doings were a dishonor to the king and his office. "Nay," replied Sir Thomas, "you may not think your master and mine will be offended with me for serving God, his master, or thereby count his office dishonoured." Sir Thomas erected his monument himself. It is a flat Gothic arch surmounted by his crest, a Moor's head, with his arms and those of his wife. Another Gothic canopy, much dilapidated, is in the same chapel. Upon a bracket in the porch stands one of the old bells, which was the means of saving Mr. Ashburnham's life. That gentleman mistook his path one evening and walked into the river, but, hearing the church bell, he was able to find dry land; and so grateful was he that he left a sum of money to have the bell rung nightly at eight o'clock — the hour of his deliverance from danger. Why the bell should have been placed where it is, and silenced, in 1862, we cannot say.

Lambeth church is interesting as forming a part of the stately Palace of the Archbishop of Canterbury. It originally belonged to the See of Rochester, but has been the residence of the archbishops since 1197. The tower is the only remnant of the old church, but some of the tombs still remain. One was erected to the memory of Admiral Bligh, a navigator who first transplanted the bread-fruit tree from Otaheite to the West Indies; he was also the commander of the "*Bounty*," whose crew mutinied and cast their captain and a few seamen adrift.

St. Margaret's, Westminster, was removed from the Abbey grounds by Edward the Confessor, and built upon its present site. It was rebuilt in the reign of Edward IV, but has been repaired from time to time, too much money, perhaps, having been always forthcoming from the House of Commons, hard by. The interior is handsome, with its clustered columns, its magnificent east window, and its many tombs. A window over the vestry door still retains the old Perpendicular mullions and tracery. The east window is said to have been made at Dort, in Holland, for Henry VII's Chapel, in Westminster Abbey, but it somehow was carried off to Waltham Abbey; and after many journeys and various adventures it became the treasure of St. Margaret's. It is rich in color and grand in design, an excellent specimen of stained-glass of the period.

Many persons of note were buried in this church, Sir Walter Raleigh being one of the most distinguished: —

"Reader: Should you reflect on his errors,
Remember his many virtues,
And that he was mortal."

St. Martin's-in-the-Fields, founded in the thirteenth century, was rebuilt in 1721 by James Gibbs, a successor of Sir Christopher Wren. It is a handsome church in the Classic manner, with a noble portico of Corinthian columns supporting a pediment, raised upon a high flight of steps. The ceiling is elliptical, "which," said the architect, "I find to be much better for the voice than the semicircular." A number of celebrities were baptized and buried at St. Martin's: the painters Stothard (1775) and Dobson (1646), the actress and handmaiden of Charles II, Nell Gwynne, and the famous surgeon, John Hunter (1793) — the latter's remains were removed to Westminster Abbey in 1859.

St. Mary-le-Strand was built by the same architect, and is a still finer specimen of his work. The tower had to be erected upon an oblong plan, and is, therefore, broader on the east and west than upon the north and south sides. The west front is raised upon a flight of steps, and is semicircular, the entrance being under a portico of Ionic columns with a domed roof. The interior has no aisles, but at the west end the organ-gallery is supported by four Corinthian columns.

St. Clement Danes was rebuilt by Wren, the steeple being one of his many successes. This was the church to which Johnson carried Boswell on Good Friday, 1773, when the latter gladly found the doctor's behavior "solemnly devout." The interior is highly decorated, as are all the churches by Wren; the woodwork is fine, including the lectern, and the general appearance is dignified and handsome.

St. Dunstan's, Stepney, is one of the few Gothic churches which remain in London. It was largely added to in the Perpendicular period, but modern times have robbed it of its rood-loft, which extended into the nave beyond the present commencement of the chancel, as may be seen by the position of the squint. The churchyard is the resting-place of many a seaman. The south porch is ornamented by a somewhat rude carving of the Crucifixion. An epitaph must not be omitted, as it points to the folly of what is called moon-gazing. "To the memory of Betsey Harris, who died suddenly while contemplating the beauties of the moon, the 24th of April, 1831, in her 23d year."

Greenwich takes us back to Henry VIII, who was married there to Katherine of Arragon. Queen Elizabeth, also, loved Greenwich — and who can wonder? for it was her birthplace. The palace stood where the hospital now stands — that noble work begun by Inigo Jones and finished by Sir Christopher Wren. Greenwich is one of the most beautiful and lordly suburbs of London; the fine group of buildings, the park with its weather-beaten old oaks (some of them dating back, it is said, to Queen Elizabeth's days), and the wide stretch of the winding river, with ships and barges sailing along in stately fashion, form a magnificent picture, which all artists, from Turner downwards, have loved and painted.

The illustrations of the book are quite inadequate. They are not artistic, or technically good; and they are no help architecturally.

BURR K. FIELD.

ON Thursday morning, January 13th, Burr Kellogg Field, Vice-President of the Berlin Iron Bridge Co., died at his home in Berlin, Conn. Born in May, 1856, he entered the Sheffield Scientific School of Yale University in 1874 and graduated in 1877 as a civil engineer. Immediately after graduation he commenced practical work among the railroads of the West, his principal experience being in connection with the laying-out and building of the Northern Pacific, he having charge of the locating and building of the branch connecting the Yellowstone National Park with the Northern Pacific. In 1882 he was appointed Superintendent of Bridges in the City of Philadelphia, which position he held for something over a year, when he resigned to accept a position as Assistant of the Berlin Iron Bridge Co. With this company his advancement was rapid, and at the time of his death he occupied the position of vice-president, with general charge of all the sales. He was an indefatigable worker in everything he undertook; a true friend of his fellow-men, a devoted and earnest worker in the Church, a staunch friend to the cause of temperance, and so honest in all his dealings that he had an enviable reputation among the manufacturing corporations of the country.



NEW JERSEY SOCIETY OF ARCHITECTS.

THE Annual Meeting of the New Jersey Society of Architects was held Friday, January 7, 1898, at Board of Trade Rooms, 764 Broad Street, Newark, N. J.

President Albert Beyer presided; Secretary, George W. von Arx. Mr. James H. Lindsley as Chairman of the Committee on Society Insignia, which was open to competition among members, reported that the Committee has selected a design, which was finally adopted by the Society.

The Code of Ethics and Professional Practice as recommended by the Board of Governors was read Article by Article, and Section by

Section, and was adopted as a whole and referred back to the Committee to be incorporated in the new draft of the Constitution and By-laws.

The report of the Secretary and Treasurer as certified to by the Auditing Committee was read, and ordered spread upon the minutes.

After routine business was transacted the Election of Officers and Members to Board of Governors was proceeded with as follows: President, Albert Beyer; First Vice-President, Paul G. Botticher; Second Vice-President, James H. Lindsley; Secretary and Treasurer, George W. von Arx.

Board of Governors: Vacancies to the Board, three-year term, Herman H. Kreidler and Rudolph W. Sailer.

The President will appoint Standing Committees at the next regular meeting.

After adjournment the members were invited by the newly elected officers to a banquet, where an enjoyable evening was spent. Addresses were made by Messrs. Beyer, Botticher, Lindsley, Cressey, Baldwin, von Arx, Long, Sailer, Martinez, Kreidler and others.

GEORGE W. VON ARX, Secretary and Treasurer.

SKETCH CLUB OF NEW YORK.

THE regular monthly meeting of the Sketch Club of New York was held at the Club Rooms, No. 3 East 14th Street, on Saturday, January 8th.

Mr. E. F. Kinsman addressed the Club on the subject of "Electricity as applied to Buildings," in a simple and masterly way, dealing with the subject in its earliest known stages, and tracing its development up to the present time.

Mr. Kinsman's answers to questions were highly instructive and deserved their cordial vote of thanks.

Mr. H. K. Lovell was elected Treasurer for the remaining term of the current year, to succeed Mr. Smith, resigned. Regrets were expressed at the departure of Mr. Smith from the city, also at his severance of his connection with the Club.

Members were requested to keep in view the February "Sale of Sketches" and to prepare for an ample contribution.

Attention was also called to the "Fountain Competition," due on Saturday 5th.

ARTHUR M. DUNCAN, Recording Secretary.



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

A CHIMNEYPiece IN THE HOUSE READING-ROOM: LIBRARY OF CONGRESS, WASHINGTON, D. C. ARCHITECTS, MESSRS. SMITH-MEYER & PELZ; P. J. PELZ; E. P. CASEY.

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

AN illustration of the companion chimneypiece, slightly different in its design, at the other end of the room, was published in the International edition for August 28, last. The mosaic panel by Mr. Frederick Dielman, the central feature of this composition, typifies "History."

ACCEPTED DESIGN FOR THE SUGGESTED SCIENTIFIC ALLIANCE BUILDING, NEW YORK, N. Y. MR. GEORGE MARTIN HUSS, ARCHITECT, NEW YORK, N. Y.

THE scheme herewith presented for the proposed Scientific Alliance Building shows a frontage of some 98 feet, thus allowing a plot 100 feet in frontage to be utilized. Should a corner plot be obtained, however, the front elevation would be slightly changed, as shown on the Modification of Design Accepted for Publication.

The Scientific Alliance of New York is an amalgamation of eight societies, with a membership of over a thousand. The membership is not limited to those engaged in scientific pursuits. Those interested in scientific knowledge and desirous of promoting it are also welcomed as members. The societies, with their membership last April, are the following:—

New York Academy of Sciences	300
Torrey Botanical Club	215
New York Microscopical Society	89
Linnean Society of New York	147
New York Mineralogical Club	70
Local Members of American Mathematical Society	47
New York Section of American Chemical Society	268
New York Entomological Society	50
	1,186
Less members of more than one society	120
	1,066

The societies now meet as they may find accommodation. In May, 1896, the Council received original sketches for a proposed building and designated the elevation (of which the one published is a modification) as the "Accepted Design for Publication," thereby hoping to

interest some benevolent donor in the scheme. Thus far this is the first presentation of the plan here published.

ST. JOSEPH COUNTY COURT-HOUSE, SOUTH BEND, IND.: FRONT AND LONGITUDINAL SECTION. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

END ELEVATION, PLANS AND TRANSVERSE SECTION OF THE SAME BUILDING.

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

THE CASCADE IN THE PARK, ST. CLOUD, FRANCE. LEPAUTE AND MANSART, ARCHITECTS.

ARCHITECTURAL CASTS: PALAIS DU TROCADERO, PARIS, FRANCE.

A GROUP OF STREET-FRONTS.

[Additional Illustrations in the International Edition.]

"DEATH AND THE SCULPTOR": BRONZE BAS-RELIEF FROM THE TOMB OF MARTIN MILMORE, FOREST HILLS CEMETERY, BOSTON, MASS. MR. DANIEL C. FRENCH, SCULPTOR.

[Gelatin Print.]

OTHER portions of this monument, which is of very simple design, could be shown only by including a very undesirable background of miscellaneous graveyard monuments. A model of this relief has long been in the Boston Museum of Fine-Arts and the Pennsylvania Academy of Fine-Arts has just ordered a replica for its collection.

CENTRAL DOORWAY: LIBRARY OF CONGRESS, WASHINGTON, D. C. MR. FREDERICK MACMONNIES, SCULPTOR.

[Gelatin Print.]

THE bronze work of this door illustrates the "Art of Printing," the figures in the long panels of the doors themselves standing for the "Humanities" and the "Intellect," while the group in the tympanum represents "Minerva diffusing the Products of the Typographical Arts." The granite figures in the spandrels, "Science" and "Astronomy," were modelled by Mr. Bela L. Pratt.

PRIMITIVE METHODIST CHURCH, WELLINGTON, ENG. MESSRS. HICKTON & FANHER, ARCHITECTS.

ALLIANCE INSURANCE OFFICES, MANCHESTER, ENG. MR. CHARLES HEATHCOTE, ARCHITECT.



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

"THE EFFECT OF CEMENT ON ENCLOSED IRON."

NEW YORK, N. Y., January 15, 1898.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,— In your issue of January 1, 1898, under the heading of "Communications," there appears a letter from Mr. William Hart Boughton, of Buffalo, N. Y., asking if you could offer any suggestion as to the cause of the stains on wall-paper in a building in Buffalo where the Roebing System of fireproofing was used and the walls were plastered with our King's Windsor Cement.

While there was nothing in that letter which would appear to lay the blame for this trouble on our Windsor Cement, the reply made by you (in brackets) has been understood by some of the architectural profession to imply that Windsor Cement was the cause of it when used in connection with metallic lathing.

The title of this communication in the issue of January 1st would seem to reflect on our Windsor Cement, as it reads, "The Effect of Cement on enclosed Iron," and in the course of the letter the word Cement is only used in connection with King's Windsor.

We beg to advise you that the question of the action of our Windsor Cement upon iron is now being most thoroughly investigated and a full report of the same will be duly forthcoming, and we should be

pleased to hand you a copy of the same for use in your valuable journal. Yours faithfully,
J. B. KING.

[As the most important question now before the building community is that which concerns the endurance and durability of enclosed metalwork, it is satisfactory to know that its behavior under new conditions is to be investigated. Evidently something is amiss, and it should be possible to determine whether the fault lies with the chemical character of the cements or concretes used, the process of manufacturing the metal, the methods of construction, or whether the evident destruction is not due to electrolytic action occasioned by the free electricity produced by the power companies. We believe the parties interested in the investigation immediately referred to will welcome any reliable data that can be furnished by any one who has observed similar phenomena. There is nothing in our comment on Mr. Boughton's letter which indicates in any way that we entertained one opinion or another, while we were particular to give the matter as broad a bearing as possible by making our head-line refer to any kind of cement and every kind of iron. — Eds. AMERICAN ARCHITECT.]

BUFFALO, N. Y., January 12, 1898.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—It seems as though my letter in your paper had been misconstrued. I do not wish to convey the impression that I think that either the Roebing System or King's Windsor Cement was to blame for the stains upon the wall-paper. I do not believe that it was either, as the plaster under the paper was perfectly white and hard. I would be glad to hear from any architects who have had any similar experience. Yours,
WILLIAM HART BOUGHTON.

PHOTOGRAPHED COMPETITIVE DRAWINGS.

WASHINGTON, D. C., January 15, 1898.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Appreciating that Architectural Competitions will probably be the method for selecting an architect in many cases, I have the honor to make a few suggestions to those contemplating arranging a programme, that you may use in any way you see fit.

It must be recognized that conditions will be made for the benefit of the owner, and the only choice left the architect is to conform thereto or keep out, and the conditions will only be as advantageous to the architects as is necessary for the owner to insure getting favorable consideration from the architects he desires.

Most programmes call for entirely unnecessary labor and expense from the architects, and they are apt to put limitations on the drawings that make them impossible for even the most experienced professional to judge fairly, and no amount of expert advice and explanation can give the average layman any conception of how his building will look when completed.

The drawings, etc., submitted in competition by architects should give the owner as clear an idea as possible what the proposed building will be when completed, according to the suggestions submitted by the architects. The owner should, and usually does, only wish a clear representation of the general arrangement, construction, appearance and cost of his proposed building, and a lot of technical drawings are meaningless to him and useless to all concerned.

The architects should be given the following:—

1. A survey of the lot giving the usual data of a building survey.
2. A photograph of the site taken from a point designated on the survey.
3. A full description of the requirements of the proposed building.
4. Limitations of cost.
5. A list of competitors invited, if the competition is limited.
6. Compensation for the successful and unsuccessful architects.

Each competitor should be required to furnish the following, no more, and no less:—

1. Plans drawn in plain black and white, without ornamentation, and to some given scale, preferably small, of each of the principal floors.
2. A photograph of a perspective drawing with the point of sight taken at the point from which the above-mentioned photograph was taken. The photographic print of the perspective drawing must include the surroundings as shown by the photograph of the site furnished by the owner and be of the same size.
3. A full written description of the building proposed, with detailed estimate of cost, and cubic contents.
4. All drawings to be marked with the name of the architect.
5. Each architect should be called upon to explain his solution of the problem in person.

The number of photographs can be increased to show the exterior from more than one point-of-view, but they should all be treated exactly as the above. Interior photographs may also be demanded, and the point of sight may, or may not, be given. Architects might be allowed to furnish any number of photographs of different designs, but no drawings should be allowed but the simple plans above given, and all competitors must furnish the photographs demanded, that an exact comparison may be made.

The main point that I contend for is the introduction of photographs of designs instead of the drawings, thus putting all designs into the same and much more valuable form than by showing the drawings themselves. Respectfully,
HENRY IVES COBB.

[The introduction of photographic reductions, though greatly facilitating the work of the jury, will do nothing to lighten the labor of the competing architects. The jury in the preliminary competition for the New York

Public Library caused all the drawings to be photographed for their own convenience in handling, and found that their ability to weigh the comparative advantages of the several solutions was materially increased by the reduction in scale, and the possibility of having three or four schemes under the eye at once. — Eds. AMERICAN ARCHITECT.]

DAMPNESS CAUSED BY A MARBLE ROOF.

January 11, 1898.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—We have recently built a small receiving-vault. The roof is of St. Lawrence marble three inches thick. On the underside the same is so wet that there is a continual drip. There is a space of about two feet between roof and vault-ceiling, with a ventilating opening at one end. How can we avoid this dampness and keep roof dry? An early reply will greatly oblige,
Yours respectfully,
B. & B.

[We do not know the St. Lawrence marble, and cannot, therefore, say whether the drip is due to the soaking of rain through it, or to condensation on the under surface of the roof slabs. If the latter is the case, a cure might probably be effected by covering the underside of the slabs with hair felt, secured in place in some simple way. The felt need not be more than one-half inch thick, and would act by preventing the access of the warm damp air of the tomb to the cold marble, while, being a non-conductor, it would not itself chill the air.

If the marble is so porous that rain-water comes through it, nothing can be done but to waterproof it in some way. There are various processes for this purpose, from the humble soap-and-alum application to the patented treatment of firms which devote themselves to this business. — Eds. AMERICAN ARCHITECT.]

NOTES & CLIPPINGS

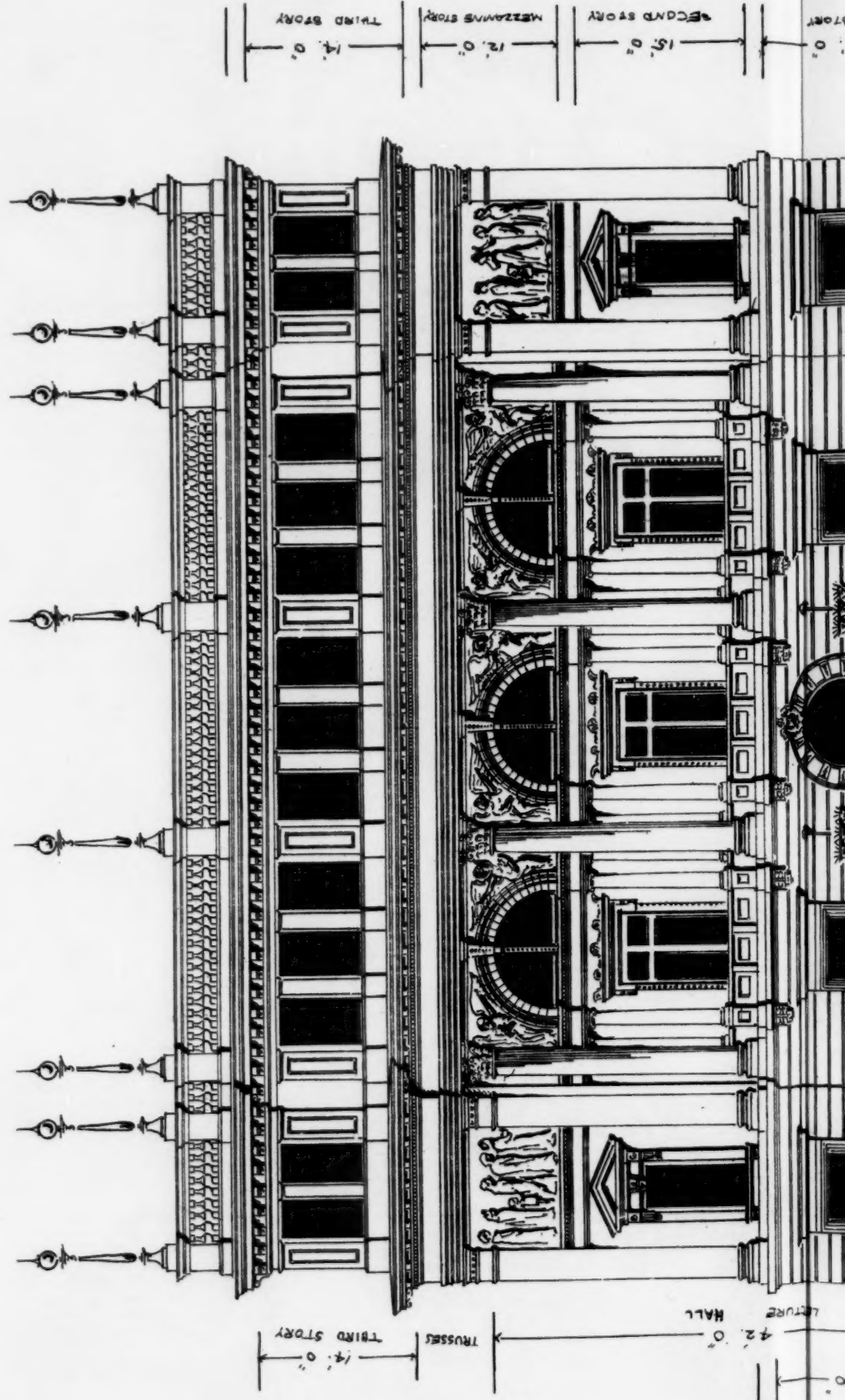
RIPARIAN RIGHTS DEFINED.—A remarkable lawsuit has just been settled here, involving a valuable piece of land and a shifting river. Ed. L. Murphy is a Boone County man, who owned land near the town of Walton, in the southern part of the county. On the opposite side of the river, in Cole County, lived George M. Butcher. Several years ago the treacherous Missouri began cutting away the soil of Murphy's farm, and kept eating it away until several acres had been moved. About the same time the farm of Mr. Butcher, in Cole County, began to grow. Mr. Murphy bought all of Mr. Butcher's interest in the newly made land, had it surveyed, inclosed it with a wire fence, built a neat box house on it, dug a well, built a horse lot, and had cleared four or five acres. He did not at any time occupy it himself, but from time to time for nearly three years he had tenants on it and in charge of it. Upon visiting his possessions in November last, he found defendant (Butcher) and family occupying his house and in charge of the premises. He (Butcher) claimed the right to hold the land in dispute by reason that it was land accreted, or made to the land he owned on the river bank, on the Cole County side of the river, and that, as the newly made land advanced out from his original bank, his title covered the newly made land; hence his possession was first or prior to that of the plaintiff (Murphy). When the dispute was taken into court the case resulted in a verdict for the plaintiff. — *St. Louis Globe-Democrat.*

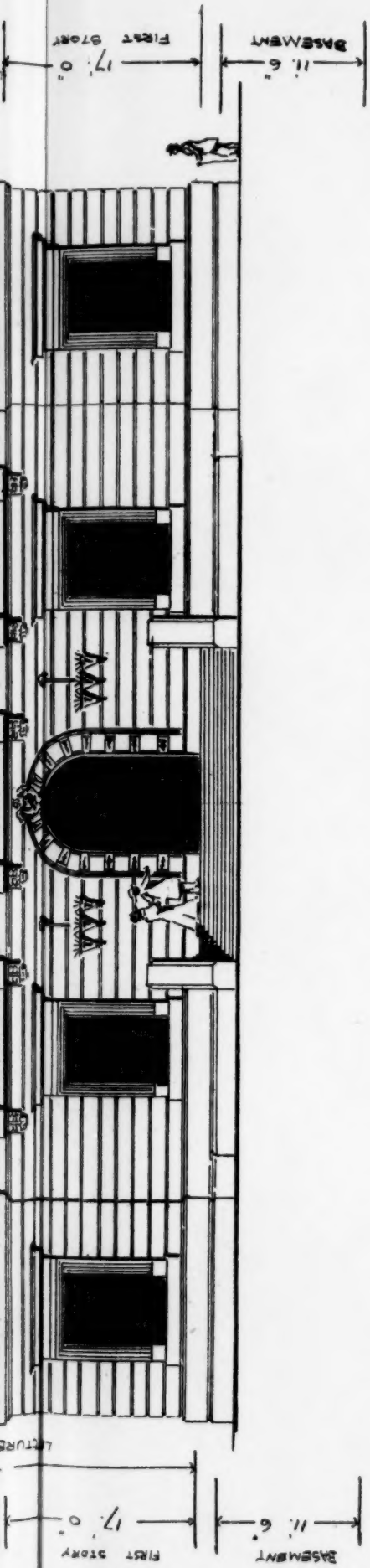
LIBRARIES FOR OFFICE-BUILDINGS.—Putting libraries in office-buildings for the use of the tenants, a feature which has made its appearance within the last two or three years, is more extensively developed in Chicago than elsewhere, the *Times-Herald* of that city claims. Two buildings largely occupied by lawyers have libraries containing 5,000 or more volumes, another building, tenanted by physicians, has a library of 2,000 volumes, and a third mentioned, where engineers congregate, boasts a reference library of 2,500 volumes. These attractions are costly to introduce and costly to maintain, the annual outlay for this purpose in one building being stated at \$5,000. Of course the tenants pay this in increased rents, but they find their compensation in the added convenience. The landlord looks upon it as a good stroke of business sagacity; it fills his building with desirable tenants and it pays. — *N. Y. Evening Post.*

SLACK COAL FOR SEWAGE FILTERS.—Experiments carried on in England have proved that fine coal or "slack coal" is an excellent material for sewage filtration. At the Wolverhampton Sewage Works, as a result of twelve months' working, it has been observed that the efficacy of the coal had increased. Prof. Bostock Hill has recently pointed out that coal appears to have a special power of removing the putrescent organic matter from the sewage. The effluent is particularly bright, and shows a marked diminution in the quantity of oxygen absorbed. It is also perfectly free from odor and thus gives evidence that the organic matter removed is that portion particularly which is in a state of putrescence. On examining the interior of the filter, after a constant use of many months, it has been found to be quite free from odor and to have nothing but a slight earthy smell. — *N. Y. Times.*

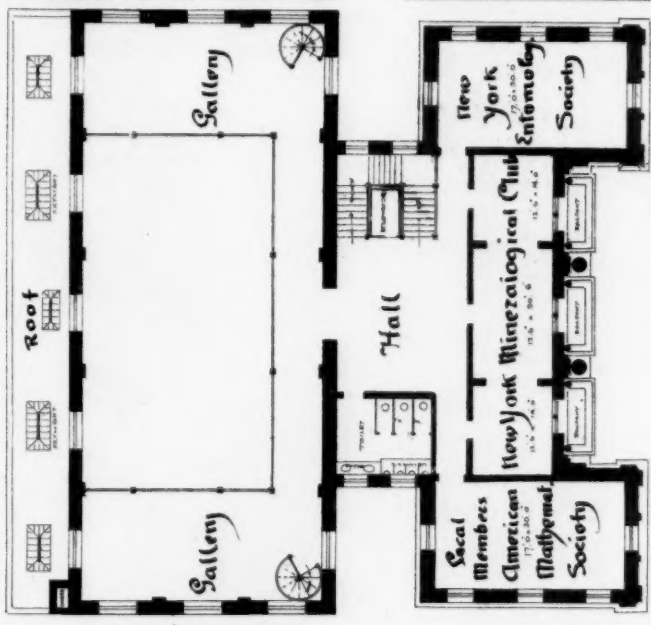
WILLIAM II AND THE BISMARCK MONUMENT AGAIN.—A dispatch from Berlin January 1 says that art circles have been shocked to learn that Herr Paul Wallot, the designer of the new Reichstag Building, has been forced out of the Central Committee for the erection of a Bismarck monument facing the Reichstag. Herr Wallot insisted that the proper distance which should intervene between the monument and the building was 120 metres, while the Emperor decided that 60 metres would suffice. The rest of the committee sided with the Emperor's decision, thus administering a direct snub to Herr Wallot, who is *persona non grata* with the Emperor, owing to his sarcastic fling at his Majesty's artistic aspirations.

DESIGNED BY THE AMERICAN ARCHITECT AND BUILDING NEWS CO.

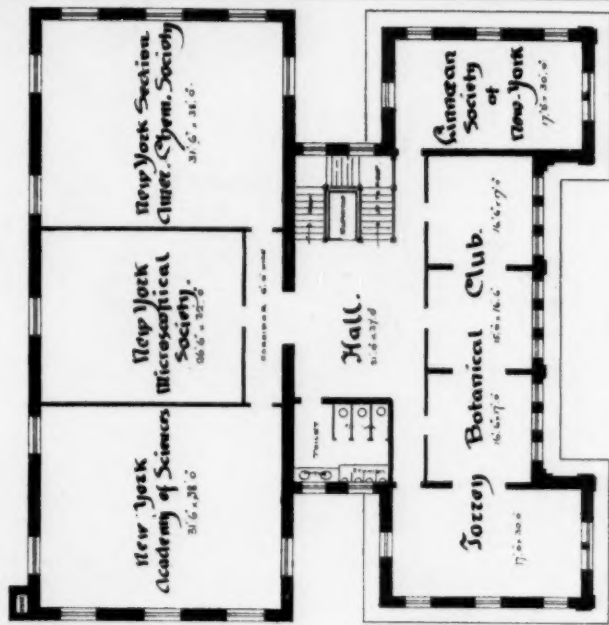




FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

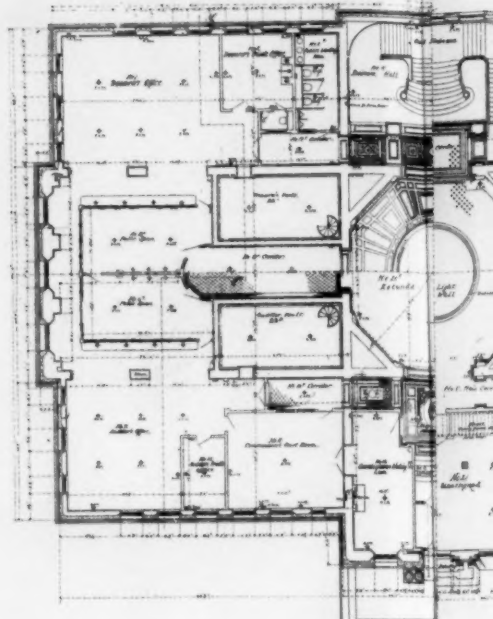


THIRD FLOOR PLAN.

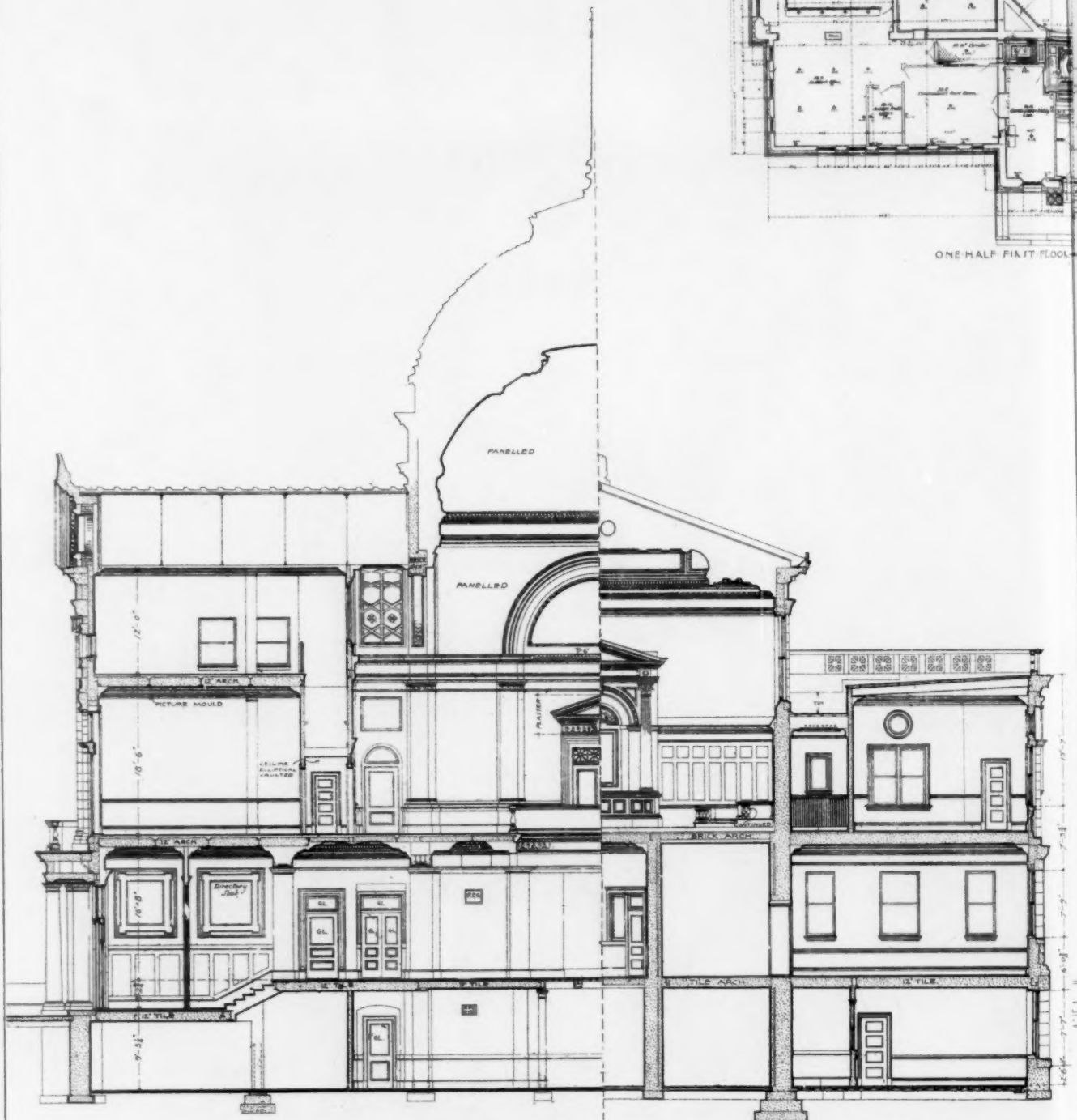
RELIQUARY, PLASTER, G. B. BOSTON

MODIFICATION OF DESIGN [ACCEPTED FOR PUBLICATION] FOR THE SCIENTIFIC ALLIANCE BUILDING, NEW YORK, N. Y.

GEORGE MARTIN HUSS, ARCHITECT.

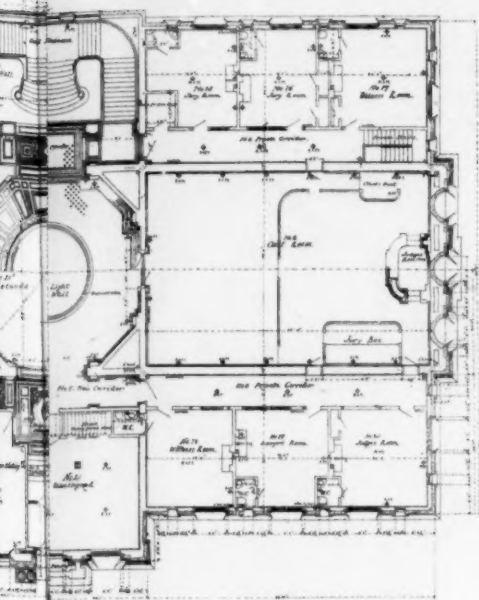


ONE HALF FIRST FLOOR - ONE HALF



HALF TRANSVERSE SECTION THROUGH DOME * HALF TRANSVERSE SECTION THROUGH COURT ROOM

0' 2' 4' 6' 8' 10' 12' 14' 16' 18' 20' 22' 24' 26' 28' 30'
SCALE



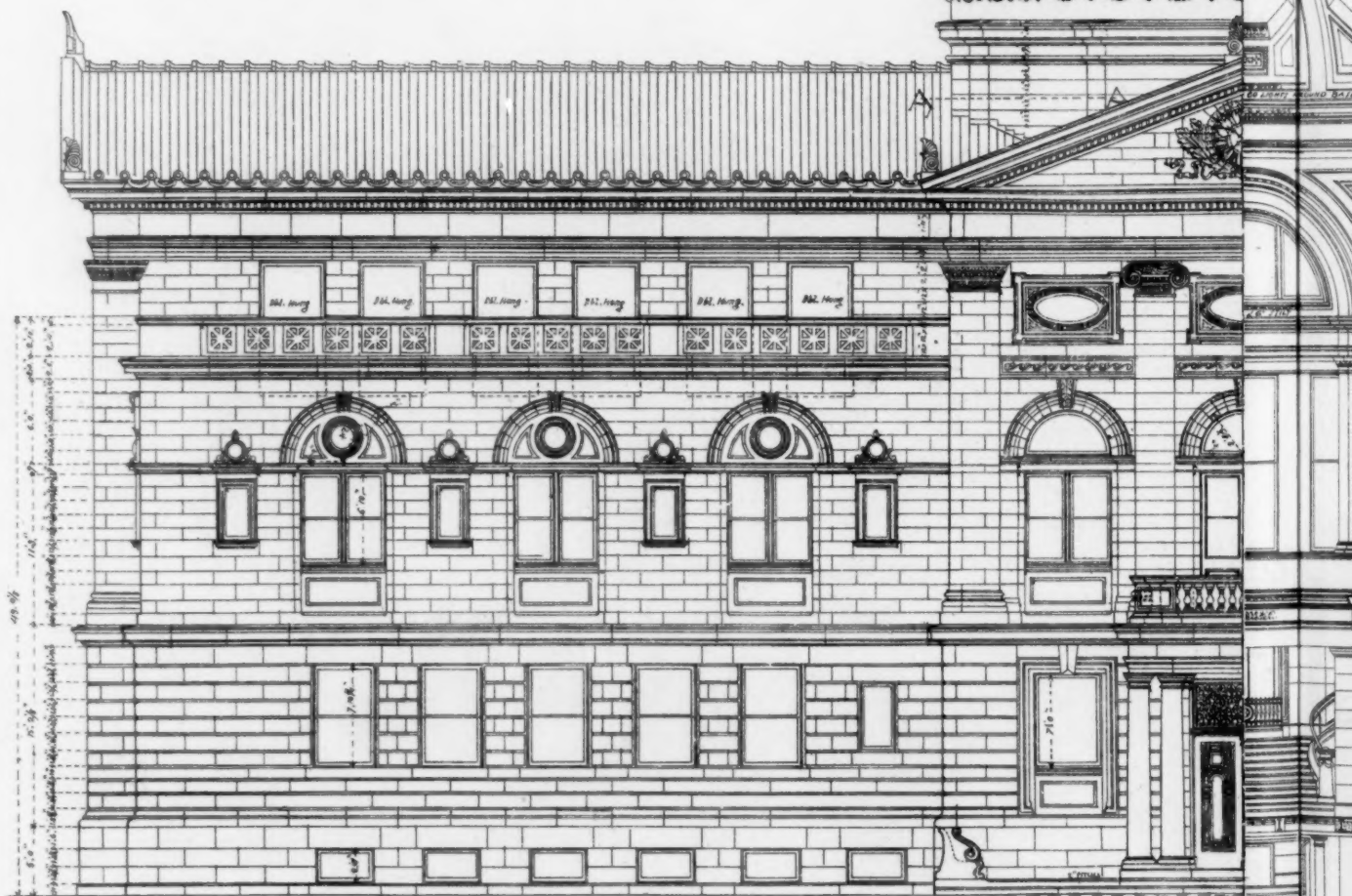
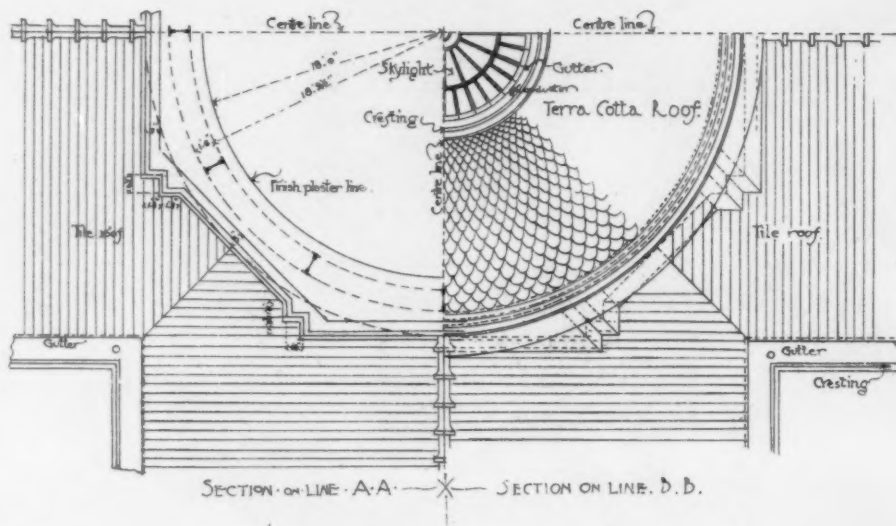
FLOOR ONE-HALF SECOND FLOOR



• END • ELEVATION •

• ST. JOSEPH COUNTY COURT HOUSE •
• SOUTH BEND INDIANA •
• SHEPLEY RUTAN & COOLIDGE ARCHITECTS •

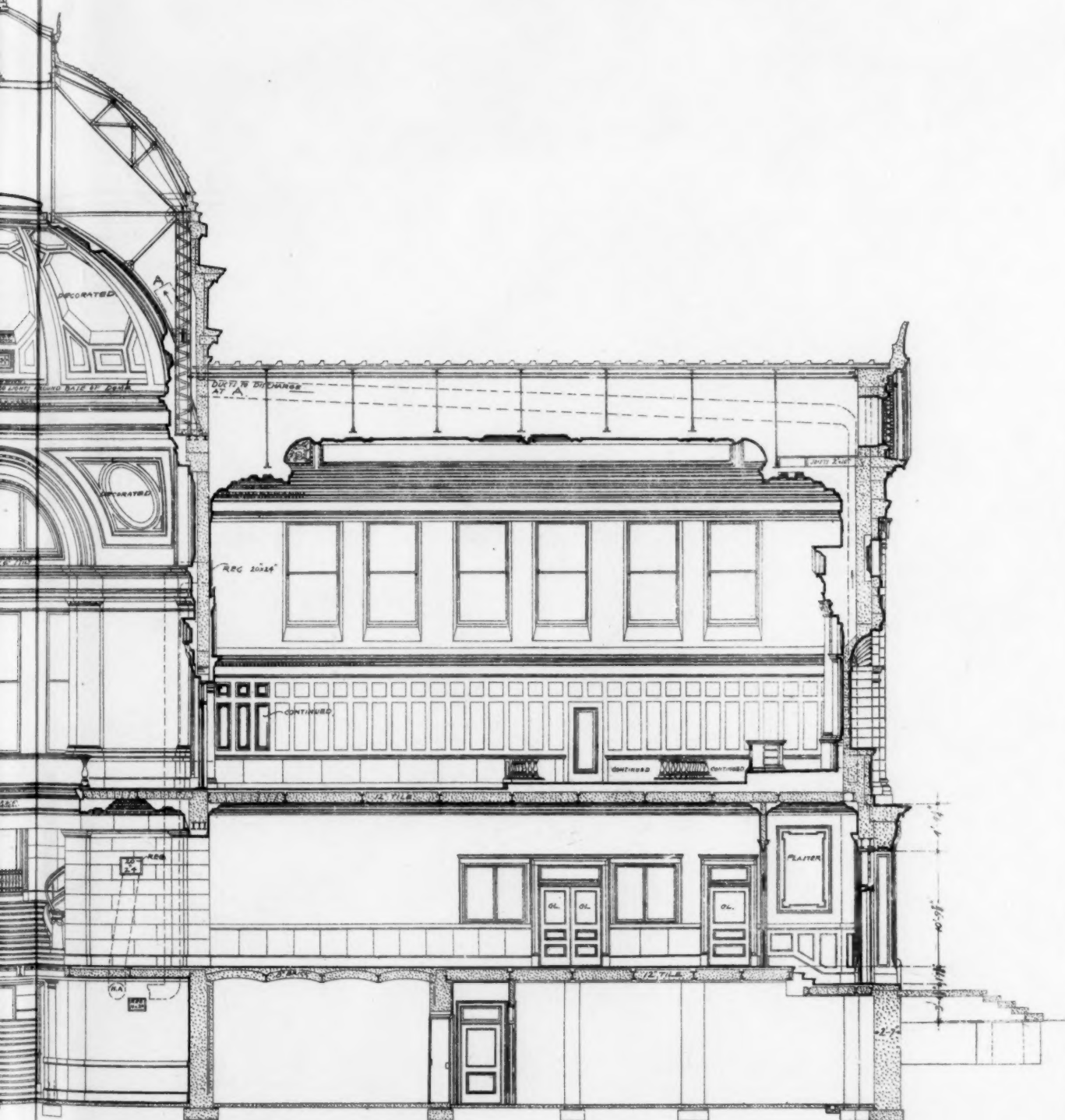
0' 2' 4' 6' 10' 15' 20' 25' 30'
SCALE



HALF FRONT ELEVATION

0' 1' 2' 3' 4' 5' 10' 15' 20' 25' 30'
SCALE

• ST. JOSEPH COUNTY COURT HOUSE •
• SOUTH BEND, INDIANA •
• SHEPLEY, RUTAN & COOLIDGE ARCHITECTS •



• HALF LONGITUDINAL SECTION •