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SUMMARY:—

The New President of the National Academy of Design and the Opportunities before him.—The Regulation of Trusts.—The Attack of the Tinplate Trust on the "Dippers."—English Rails now imported for Work in Boston.—The Diminution in the Supply of Oak Lumber	65
SANITATION IN RUSSIA.—II.	67
LETTER FROM PARIS.	69
OBITUARY.	70

ILLUSTRATIONS:—

Chancel, Altar and Retaile: Church of the Divine Paternity, New York, N. Y.—The Massachusetts Building, Baltimore, Md.—House of Jason Evans, Esq., Pasadena, Cal.—House of Thomas S. Wotkyns, Esq., Pasadena, Cal.—Odd Fellows' Home, Northfield, Minn.—House at San Francisco, Cal.—Sculptures from the Champs Elysées Palace, Rue Bassano, Paris, France.	
Details from the Railway-station, Tours, France.—Hôtel de Ville, Sens, France.	
Additional: Nave and Chancel: Church of the Divine Paternity, New York, N. Y.—The Town-hall, Bremen, Germany.—Detail of the Same.—"Shiplake Court," Henley-on-Thames, Eng.—An Interior of the Same.	71
COMMUNICATION:—	
The New York Custom-house Competition.	72
NOTES AND CLIPPINGS.	72

THE election of Mr. Frederick Dielman as President of the National Academy of Design, succeeding Mr. Thomas W. Wood, is regarded by those best able to judge as an important event in the history of American art. Whether rightly or wrongly, Mr. Dielman, who is a comparatively young man, having been elected to the Academy in 1883, is considered as favoring the opinions of the younger class of Academicians, and as sympathizing to some extent with the ambitions and hopes of artists outside the Academy itself. It is not denied that he did not favor the purchase of a lot for the new Academy building far away on Morningside Heights, and it is inferred that he would be willing to see, even now, the adoption of the plan once strongly urged, by which the Academy should settle beside the building of the American Fine-Arts Society, in Fifty-seventh Street, so that the two organizations might, on occasion, use their galleries in common, although they would be entirely independent in their general work. Although this idea has been once rejected by the Academy, the public would not be sorry to see the discussion of it reopened. One does not need to belong to the Society of American Artists to find the Academy slow, not to say somnolent, in regard to new ideas, and to wish that something of the prestige which it possesses might be transferred to an organization more ready to lead in the great movement which is soon to take place in American art. If the Academy contained all the best American painters and sculptors, it could afford to be conservative, but it has never been so fortunate. On the contrary, while it has always had brilliant members, their work has been, we think, often discredited by being shown side by side with that of other Academicians whose position, it is charitable to suppose, was originally gained by their social qualities, rather than their artistic talent; and, to artists themselves, nothing is more chilling than to have their pictures hung, on equal footing, beside objects which would have been called works of art in this country forty years ago, but which are now very far behind what scores of Americans who are not Academicians can do, and are doing every day. There is no need of entering into particulars, which every one who studies American art can supply for himself, but we think that such students will agree that no rapid progress is likely to be made until some means is available for collecting annually, or, perhaps, at longer periods, the best that all Americans can do. Many of the best pictures painted by Americans are never seen in public in their own country except in loan exhibitions, while the principal regular exhibition, that of the National Academy, consists usually of perhaps a hundred and fifty works, the character and value of which can be inferred by experienced persons from the names attached to them in the catalogue, with a hundred and fifty more of little interest to any one except their authors, and from fifty to a hundred real pictures, a few of

which shine like stars in comparison with their surroundings, and would shine in any collection of modern paintings in the world. Leaving out, then, the pictures by Academicians, which cannot be rejected, and those by others than Academicians, which ought to be rejected, we have, as a rule, not more than a hundred works that any one would go across the street to see, while the Paris *Salon* of this year contains eight thousand exhibits, every one of which has passed the scrutiny of a competent jury, and receives, practically, a certificate of excellence which is worth a small fortune to its author, simply in the affixing of the *Salon* number. One can hardly realize, so great has been the influence of the *Salon* on French art, that its exhibitions began only about thirty years ago. Before that time there were good painters in France, but their work was to be seen only in private collections and in small exhibitions, and the road to fame and fortune was a slow and toilsome one. Now, a man who paints a good picture has only to have it accepted by a jury quick to see defects, but very tolerant of novelty, to make sure that it will be examined by perhaps a hundred thousand possible purchasers, generally well qualified to judge of its merit, while, if it is really conspicuously good, representations of it will be scattered, in the various catalogues and artistic periodicals, among at least a hundred thousand more people of the same sort; and, if all these prove indifferent, the mere fact of its having been shown at the *Salon* will quadruple its selling value. If a painter should win a first-class medal, and repeat his success another year, he is immediately taken up into the inner circle of the H. C., and his fame and income are secure for the rest of his life, although, a little more than a year before, he may, perhaps, have been working in a garret, starving and unknown. It is not fair to say, as some critics do, that success in the *Salon* is secured by striking and meretricious effects. Although these win newspaper applause, they do not touch the hearts of the great mass of cultivated people, who are the best and the final judges of artistic value, and there is no danger that, in this country, theatrical juggling would impose on the people who would flock to an exhibition of the kind. On the contrary, such an exhibition would do more than anything else to cure the bane of American art, the absence of opportunity for extended comparison of works, on the part of both the artists and the public; and, while an annual American *Salon* would open to our artists a market, and an opportunity of winning real distinction, such as they have never had before, it would be a most effective means of educating the public to a better appreciation of good work, and a greater demand for it. For the establishment of such an annual exhibition the National Academy has the necessary prestige, as the most dignified of our artistic associations, and, if it is willing to do so, it can easily take the lead in a movement which is sure to come sooner or later; but it must be remembered that the American *Salon*, if it is to accomplish anything, must represent the whole of the artistic professions, without trace of the antagonisms or jealousies of cliques, and that, if the National Academy should not be willing to join heartily in such a matter with all other artists without regard to their affiliations, some other association will undertake the work, and will, in all probability, draw from the Academy its best elements.

WHETHER there is any rational method of dealing with an artificial enhancement of prices which, as in the case of structural iron, deprives of employment hundreds of men who, under freer conditions, would probably now be busy and prosperous, is a question which it is hardly within our province to discuss. Experience shows that producing combinations are, in this country, short-lived, and that, after the crash which follows the collapse of the combination, prices fall so much as to ruin some of the producers, and bring misery to thousands of the people whom they employ; but this consideration does not deter financiers from trying to arrange new combinations, as soon as prices begin to rise, for the purpose of forcing them up still more. The most efficient check on the formation of trusts in general would be, perhaps, to subject all new corporations, by Federal statute, to regulations similar to those of the States of New York and Massachusetts, which forbid the issuing of stock to an amount greater than the value of the assets of the corporation, as estimated by a Commissioner of Corporations. The application of such a rule would

effect an enormous shrinkage in the capitalization of nearly all existing industrial corporations, much to the advantage of innocent investors, who do not understand the difference between a share in a New York or Massachusetts corporation, which must represent, or must at some time have represented, its par value in cash or tangible property, and one in a Maine or New Jersey or West Virginia corporation, which need not, and often does not, represent any property whatever, or, if it is based on anything, represents it at far more than its real value. Of course, brokers and "promoters" like to help in selling to the public, at a liberal commission, stock which represents nothing but the promoters' calculation of "earning power," and industrial combinations afford such a tempting opportunity to capitalize "earning power" in this way that everything possible in the way of a combination, even of bankrupt concerns, that can be incorporated under New Jersey laws, is seized upon. Whether the stock will ever be worth anything to the innocent buyers is a matter which does not concern the promoters. If a show of a monopoly, and of advanced prices, can be kept up until the shares are sold, they do not care for the crash that is sure to come; but, in the meantime, the common people, who work for their living, and do not speculate in "industrials," suffer, first from the excessive prices which monopoly forces them to pay; then from the stagnation in general business which follows arbitrary interference with values, and, last, from the financial distresses in which the comedy ends.

A MANIFESTATION of the operations of industrial combinations, of a sort that ought to be quickly checked by law, is to be observed at present among the tinplate manufacturers. As every one knows, a large number of these manufacturers have combined, ostensibly, and perhaps really, to reduce expenses of management and avoid competition in prices. This is, of course, legitimate enough, but it appears that the members of the combination, who are, naturally, large consumers of sheet steel and iron, have made an agreement with the iron manufacturers, by which the latter bind themselves not to sell billets or bars for rolling into sheets to any sheet-mills which roll sheets for tinplate manufacturers not belonging to the combination. By using this threat, apparently, the sheet-mills have been induced to combine, and, after June 30, unless the combinations change their minds, no tinplate maker outside the combination can buy sheet-steel, or, if any manufacturer of sheet-steel should sell him any plates, he will himself be thrown out of business by the refusal of the makers of bars and billets to sell him stock for rolling into plates. The largest tinplate maker in the country, operating a plant about six times as large as the average of the members of the combination, is said to have refused to enter it, and the attempt to prevent outsiders from obtaining materials for their manufacture is regarded as a manoeuvre to force him into it. However that may be, the sympathies of the public will be all on his side. No American likes to see a man engaged in a legitimate industry interfered with by a conspiracy, and threatened with ruin, unless he joins a combination whose aims and methods he disapproves; and if, as is said to be possible, the independent tinplate manufacturers buy or build a rolling-mill to furnish their own supplies, their action would be generally approved. Unfortunately, however, a rolling-mill capable of working economically costs a great deal of money, and tinplate manufacturers engaged in a struggle for life and death with a powerful combination may well hesitate to risk millions in a new enterprise, of which they have no practical experience, and a better remedy would be one which has often been proposed, but not tried, so far as we know, — to remove customs duties on articles controlled by monopolies who endeavor to use their control to injure innocent people. With all the sheet-mills in Europe to buy from, and no duties to pay, the independent tinplate makers could laugh at the threats of the trust, and the public would certainly gain in many ways by having assisted them to maintain their freedom.

A CURIOUS illustration of the working of "trusts" is to be found in the fact that the first rails for the Boston Elevated Railway have been purchased in England, the management having, it is said, bought them there for about one-third less than they could be purchased here. At the same time, American iron is sold in England for less than English iron can be bought there, and one English railway is said to have made large contracts for American rails; so that it is by no means impossible that the rails actually delivered to the

Boston road may have been rolled in Pittsburgh, sent to England, and sold there to some manufacturer at a price less than he could make them for himself, and by him resold to the Boston company, to be sent again across the Atlantic, and delivered in Boston, after the payment of three-fifths of a cent a pound, or about sixty per cent *ad valorem*, for one-third less than the same rails could be bought by the Boston customer directly from the Pittsburgh manufacturer. The explanation of this is, of course, that the rail-mill combination, although it can sell at a profit in Europe at less than the cost of European iron in its own country, makes its price to American customers higher than the cost of production, with the addition of six thousand miles of transportation, insurance, interest and brokerage, and sixty per cent duty, knowing that consumers at home will, as a rule, pay this price, rather than adopt the only other alternative, which consists in waiting for rails to be imported. The effect of this artificial raising of prices in this country is, of course, to curtail consumption, for no prudent man who has to invest money in iron buildings, for example, will, if he can help it, pay for the iron three times the price for which, with fair competition, it could be sold to him, and at which it will surely sell again before many years. In building-operations these considerations are of special importance, for, while a machinist, or a wagon-manufacturer, or a blacksmith, buys to sell again immediately, so that the effect of a rise or fall in the cost of materials is distributed among a long chain of customers, the man who builds or buys for investment cannot turn over his money in that way. If his building costs him one-third more than it would under normal conditions, he throws absolutely away one-third of his money, for he must forever compete for tenants with owners who have bought their materials at normal prices, and his rents are fixed by a fair return on their investment, not on his. All real-estate owners understand this by instinct, and the failure of building-business to respond as was expected to the revival in other industries shows how greatly it has been checked by the conviction that the artificial prices now current for some important materials cannot be maintained.

ACCORDING to the best-informed lumber dealers, the supply of oak timber east of the Mississippi is practically exhausted, and, as in the case of white-pine, architects and builders must be on the lookout for something to take, so far as possible, its place. Of course, it can still be imported from Europe, where the oak forests, the most precious and, in the long run, most profitable possessions of the aristocratic classes, have been tolerably well cared for, but the foreign oak will be much too costly for any but the rich to use, and ordinary people must content themselves, if they want hardwood floors or finish, with inferior material, such as ash, or birch, or chestnut. Meanwhile millions of acres of land in this country are already covered with oak "scrub," consisting of young oak trees, which their owner is too ignorant and lazy to care for, and which, in consequence, grow into a tangled and worthless mass, periodically swept away by fires, to start afresh in the same manner a few years later. If the grandfathers of the present owners of these worthless tracts had taken the trouble to thin out their oak "scrub," and, still more, if they had been intelligent enough to plant and care for good trees, their descendants would now be rich, and the non-manufacturing portions of the Eastern States, instead of diminishing in population and wealth, as is now the case, would be the scene of solid prosperity and comfort. Whether the consequences of the wastefulness and neglect characteristic of Americans can ever be remedied, in this respect, remains to be seen, but even if the people of the East should begin at once to devote themselves to tree-planting, they must pass through a long season of scarcity and high prices before their forests could become fruitful. Meanwhile, the Biltmore Nursery Company, of Biltmore, North Carolina, which is doing its best to promote a movement which must soon be stimulated by absolute necessity, offers white-pine seedlings, four years old, transplanted in the nursery, so as to fit them for subsequent shifting, at ten dollars and a half per thousand. With such preparation, young trees of the sort would be sure to grow, under any sort of intelligent planting, and nothing is more certain than that, with little more care, they would, fifty years from now, be worth from fifteen to fifty dollars apiece, while the land required to plant them in, which is now worthless, consuming itself in taxes, would, with the pine trees on it, be available for poultry raising and other purposes for which it is now unsuitable.

SANITATION IN RUSSIA.¹—II.

Escutcheon from the Monument to Alexander III, Moscow, Russia.

THE author makes special mention of two good features existing in many Russian cities, namely, first, a large portion of the streets are planted with rows of pretty shade-trees, and second, there is in every town, no matter how small, a city park or garden, which is well kept, and which affords the citizens an opportunity of promenading or seeking rest and recreation after working-hours under the shade of the parkways and trees. In this respect too the city of Odessa offers a laudable example: the larger portion of its beautiful, wide, well-paved streets is adorned with splendid rows of trees, and, notwithstanding the fact that the soil of the city was originally dry prairie soil (Russian steppes), a beautiful vegetation has been created in the course of years in the ornamental parkways of the city. But in some other cities one also finds some really fine landscape architecture, for instance in Charkow, Sebastopol, Moscow, Minsk, Smolensk and a few others. The parkways are a very desirable feature of cities, for the Russians do not care for long walks into the country surrounding the towns; they are naturally lazy and either drive or walk slowly in the shaded public gardens and parks.

The author discusses next what he considers the weakest point in house-sanitation in Russia, namely the privy-system and the removal of the human excreta. He informs us that in a very large number of Russian towns there are no privies or conveniences of any kind, as, for instance, in Dubna, Rowno, Soslaw, Ostroka, Starokonstantinow and other towns of the province Volynia, and likewise in many villages and towns of the province of Wilna, Bessarabia, Grodno, Minsk and numerous others. Elsewhere privy arrangements are found but very sparsely, for instance in the town of Ostrowez (8,000 inhabitants), in the province of Radorn, where, according to the official Medical Report of the Secretary of the Interior, there were in the year 1891 but two privies. In this place, as in others, the inhabitants make use of any secluded corner of the courts of houses for the calls of nature, and when the accumulated excreta form too large a heap a new corner is simply selected. Occasionally one finds a slightly-dug-out pit, which is intended to designate the place for defecation, and in some instances a simple form of wooden privy-shed with seat is provided. As a rule, however, the privy-sheds are in such a horrible condition that even the inhabitants who are used to filth and uncleanness prefer to make use of some open corner near the privy. Whoever wishes to learn personally about such unsanitary practices need not go to the smaller towns, for even large provincial cities, like Kursk, Smolensk, Tula, Minsk, Ssaradow and many others offer plenty of opportunities to witness such disgraceful scenes. In Tula, for instance, there were in 1891, according to the above-quoted report, only 1,037 privies for 11,271 houses; in Ssaradow about one-half of the dwellings have privies, and in Smolensk, with 38,000 inhabitants, there are scarcely any privies. Even in the second capital of Russia, Moscow, one may often observe the same unsanitary conditions, and whoever has no opportunity to see them may read the description which Count L. N. Tolstoi gives of the court of a large tenement-house inhabited by the poorer population. "In the court," says Tolstoi, "a strong and bad odor was noticeable. It emanated from a privy, around which, whenever I happened to pass, many persons were crowding, waiting for their turn. This privy, however, was not made use of, but simply marked the place around which people squatted down."

It is true, however, that such primitive conditions are the exception rather than the rule in the largest cities. Attached to many of the houses one finds privy-vaults built in masonry, but cemented and water-tight vaults are even then the exception.

The removal of the excreta is accomplished, as might be expected, in as primitive a manner as the storage of the same in the courts of houses. Rules and regulations regarding the removal of excreta exist only in some of the larger cities. Whenever the landlord, who in the smaller towns and villages is also, usually, a farmer, requires manure for his farm-lands, or when the heap of excreta becomes too large, and the odor from the same too strong, for the usually little sensitive nose of the landlord, a certain quantity is carted away in open carts, which are also used for other purposes; and so it goes on, until the excreta have again accumulated. There is no need of a separate removal of the liquid excreta — the urine and slop-water — for these run off to the street either in a deep open gutter, or on the graded surface of the court. These liquids are either carried away farther in the street-gutters, or, where there are no gutters, or the

gutters are stopped up, they soak away in the street-mud. The author found such conditions prevailing in Gshatsk, Bjelgorod, Brest, Kasatin, Minsk and other towns.

In several larger places, particularly in the provincial towns, where the Municipal Government has somewhat more understanding of sanitary questions, the removal of the excreta is accomplished in closed barrels of various constructions, into which the excreta are delivered by pumps. This is the case, for instance, in Cherson, Wologda, Charkow, Jekaterinoslaw, partly also in Minsk, Smolensk and Moscow and a few cities of the Vistula provinces. The contents of the barrels are emptied into immensely large manure-pits, located outside of the city limits, from whence they are distributed farther on the farm-lands and fields. Often such pits are located too near the town, for instance in Minsk, with the result that with certain directions of the wind a very objectionable odor penetrates the entire town; in other instances the pits are located immediately adjoining a water-course, and are the cause of an intense pollution of the river, as, for instance, in the provincial town of Woronesh.

There are, finally, a few isolated instances of water-closets and sewers, but these are confined usually to a few streets or blocks of buildings. In Warsaw, for instance, five per cent of the privies are connected with a sewer-system. But even this method of removal appears to be of doubtful value, for the sewers are not constructed with a view of accomplishing this removal, have not sufficient grade, nor a cross-section adapted to the purpose, nor are their dimensions sufficient. Again, the discharge of sewage and excreta into adjoining watercourses is not without serious sanitary detriment to the districts of the city lying below the sewer outfalls.

Sewage-irrigation fields were found only in one city, namely, in Odessa, which city enjoys in every respect superior sanitary conditions. The author did not visit the sewage-farm, and his impression is that only a part of the city-sewage is utilized for irrigation, the larger bulk being discharged directly into the sea.

The water-supply of towns forms another weak point of Russian public sanitation. In the year 1890 only 18.9 per cent of all the Russian cities had a public water-supply; in the Baltic Sea provinces the percentage of cities with water-works was 39, in the district of the River Don 33.3, in the *semstwo* provinces 23.3, in the provinces without *semstwo* 9.2 and in the Vistula provinces only 6 per cent.

The water-works of Russian cities are very imperfect systems as regards both construction and management. The water-supply is derived principally from the adjacent rivers or from ponds or lakes, both of which are often very much polluted with all kinds of organic matter and refuse from manufacturing establishments. As a rule, the water is not filtered, but where filtration is adopted it is carried out very imperfectly.

The water is in many cases turbid, full of organic impurities, ill-smelling and frequently of a nauseating taste, which cannot be removed by boiling, and appears to be noticeable even in the tea made with such water. The hygienic value of the water-works, particularly in reference to certain infectious diseases, like typhoid fever, dysentery, malaria and cholera, is therefore a relatively small one, and it is not surprising that the Russian physicians in towns which have water-works insist that drinking-water should be boiled wherever possible.

Another frequent mode of water-supply is from wells. The construction of these wells is the same in all Russia, from the Prussian frontier to the Volga, and from the provinces farthest north to those of the Caucasus Mountains. The wells are lined with trunks of trees, which at the ends are provided with joint-like incisions to fasten them together. In plan the well-frames are always built square, each side measuring about one meter, or thirty-nine inches. The depth of the wells varies according to the height of the ground-water or the level of the water-bearing stratum. The lining or curb of the well is usually carried from 13 to 18 inches above the level of the ground. The level of the water in the well is often quite close to the surface, sometimes as close as from 3 to 5 feet. The wells are usually left open and uncovered at the top.

The well-water is lifted by means of a reel or windlass with chain or rope, at both ends of which a bucket is suspended; often the lifting is done with buckets hung on ropes attached to long pump-poles, which are counterbalanced and pivoted. The long end of the lever is usually 9 to 13 feet long, and often reaches above the roof of the neighboring house. This form of well-lift is the most common.

Well-pumps are but seldom used. The author noticed these only in several of the larger towns and sometimes in the vicinity of railroad depots.

The quality of the well-water is usually very unsatisfactory. The nearness of the ground water-level to the surface; the insufficient water-tightness of the well-lining; the swampy character of much of the ground-water, and the position of the wells directly adjoining the manure-heaps of farm-houses or in the middle of dirty streets and squares, in consequence of which each rainstorm washes large quantities of street and house refuse into the well; the rotten character of the wooden well-lining, which causes the water to smell and taste badly; and, finally, the insufficient cleaning of the well and the use of dirty vessels for lifting the water, — all these circumstances explain sufficiently why the quality of the well-water is, as a rule, unsatisfactory and bad. Such wells are, therefore, quite often the cause of epidemic disease, which generally ceases immediately upon the closing-up of the well by the authorities. The student of epidemiology and bacteriology generally will find in no other country better and

¹ Continued from No. 1221, Page 61.

more material for ætiological studies than in Russia, where each year a number of outbreaks of epidemics occur in nearly every province, which are traced to the well-water.

Up to the present time but few artesian wells exist, though their use is increasing from year to year, particularly in the larger cities, where the construction of water-works has been attended with difficulties. The water furnished by artesian wells is, as a rule, quite clear, pure, free from organic impurities and of a good taste, particularly where the wells are not sunk to too great a depth. The quantity yielded is also generally very large and sufficient for supplying entire villages and city districts.

A large number of towns derive their supply by direct haulage from rivers or from ponds. This method is prevalent in Poland, and in West and Central Russia, where the country is so well provided with flowing watercourses and ponds that nearly every town is located adjacent to one of these. The water is drawn by special water-carriers, who cart or carry the water to the houses and the consumers. These water-carriers generally drive a small two-wheeled cart drawn by a horse. A large barrel is placed on the cart, and is filled by them at one of the fords of the river, usually in the centre of the town. Immediately adjoining the place where the water is taken people bathe in the river, and horses and cattle are watered, while ducks and geese swim about. The waste water from the houses bordering on the river, which latter usually has but a sluggish current, flows into it, and it may be distinguished in the river for a long distance by the brownish discoloration of the water; trucks which pass through the river fords stir up the muddy bottom of the ill-smelling river or creek, and a few yards up stream washerwomen are occupied in rinsing in the same turbid water a large quantity of very soiled clothes. This same water is taken into the water-barrels and is thus drunk by the inhabitants. Only he who has been compelled to depend upon drinking-water of this kind for some length of time can judge how nauseating the taste, smell and color of the water is, even when taken in the form of tea, coffee or cocoa. The frequent epidemics of typhoid fever, dysentery and cholera prove sufficiently how dangerous the use of such water is; in a number of instances bacteriological examinations of the water showed the presence of the bacilli of cholera and proved conclusively the relation between polluted drinking-water and cholera. The author quotes instances of such pollutions, of the river Kura, in the city of Tiflis, and of the western branch of the river Bug.

The question naturally arises, Are the sanitary authorities taking no action to regulate the problem of water-supplies in Russia? The author states that some laws have been passed within recent years forbidding a pollution of the water at the points where it is drawn for use; the police authorities and municipalities are likewise in duty bound to prevent river and well pollution. But in the majority of cases, while the laws exist, they are not enforced. A Russian health-officer whom the author questioned as to why the sanitary and police authorities did nothing in the matter replied, "It would not do any good: the people would continue to draw the water where they can do so most conveniently."

In connection with the water-supply of cities the author gives a few observations relating to bathing in Russia which are of some interest from a sanitary point-of-view. No Russian can be without his bath, and even the poorest peasant tries to obtain a bath at least once a week. In all the larger villages, hamlets and towns one therefore finds in almost every street one or more bath-houses, from the simplest to the most elegantly fitted-up. The sanitary condition of these bath-houses, however, is often all but satisfactory. In the cities of Moscow, Charkow, Kursk and the majority of the provincial towns the public bath-houses, intended for the lower classes of the population, consist usually of two large halls, the one for men, the other for women. These are, as a rule, kept tolerably clean and neat. On the other hand, in the majority of smaller towns and in some provincial towns, as, for instance, Grodno, Minsk, Wilna, Plonsk and numerous others, the bath-houses are indescribably filthy, particularly the bath-houses of the Jewish population.

Bath-tubs are used in Poland and in the Baltic Sea provinces, while in all other parts of Russia a steam, hot-air, or vapor bath is preferred. While the people's baths in Russia are usually kept in an unsanitary condition, the bath-houses for the well-to-do in the larger cities are nearly always neat and clean and fitted-up very comfortably, though the price of admission is often quite high, viz, three rubles, or about two dollars, and sometimes even more.¹

The waste-water from the bath-houses usually runs directly into the nearest river, and often causes a serious pollution of the drinking-water, as for instance in Podolsk, in the province of Moscow. Frequently the drainage is insufficient or defective, causing a bad pollution of the subsoil. The bath-houses of Russian towns are also important from the point-of-view of sanitation, because almost without exception they constitute places for sexual vices, and consequently form a principal cause for the distribution of syphilis, which, as is well known, is very common in Russia. The above is also true of the river-baths, where the sexes bathe promiscuously, the feeling of modesty being very little known.

Among other sanitarily interesting institutions the author mentions the abattoirs. The care and maintenance of these is entrusted to the municipal governments, who also decide whether private slaughtering-places may exist in addition to the public abattoirs, and

whether the killing of animals for food in houses may be permitted. The larger number of Russian cities, and even the smaller towns, have special abattoirs, which are partly under the management of the city authorities, but in the majority of cases are let to butchers. There are, however, in addition to these, nearly everywhere some private slaughter-houses. Well-arranged abattoirs are found in only a few of the larger provincial cities, among which Odessa again requires favorable mention. The abattoirs of nearly all smaller cities are kept in an almost indescribably filthy and neglected state. As a rule, they consist of large simple wooden sheds, sometimes located near a river, and lack even the most ordinary means and equipment for facilitating the maintenance of cleanliness. Many have not even a supply of water for flushing, while others have no drainage whatever. Owing to the absence of proper drains, the waste-water and blood from the slaughtering process cannot flow away, and the result is a thorough saturation of the surface, which is seldom paved, and of the subsoil, with blood, which soon putrefies and emits a noxious and penetrating smell, noticeable at a far distance away. The worst imaginable conditions of this kind were discovered in the town of Jelez (30,000 inhabitants), in the province Orel, which a local newspaper describes as follows: "The pen is unable to give even a faint picture of the horrid places in which the meat required by the inhabitants is killed. A large pool of putrefying, coagulated blood flows, mixed with dung and excreta, down to the spring, from which the city water-works take the water. A foul mixture of semi-liquid refuse, in which entrails and other waste matters float, takes our breath away, and in the midst of all this nastiness pigs are fed. Slaughtered calves lie on tables which, owing to the rotting of the wood, have a greenish appearance. Where the refuse lies midst putrefaction and decomposing matters the carcasses of the slaughtered animals are placed, and are then loaded on dirty, stinking carts, which remain uncovered, and in which the meat is brought to the butcher-shops. These in themselves constitute small slaughter-houses, the smaller animals, calves, sheep and poultry being slaughtered in them. The blood and the useless entrails are poured out upon the public meat-market square in the centre of the town, where they create a fearful stench."

The butcher-shops are often so vile as to resemble the "stables of Augeas," of mythological fame; the odors, which are due to the putrefying meat offal and to the decomposed blood adhering to the meat tables, and which greet one on entering these pest-holes, are such that one loses for a long time all appetite for meat. Notwithstanding the fact that the slaughtering in public abattoirs is in many cities prescribed by law for hygienic reasons, much of the killing of animals is done in the butcher-shops, where the control and inspection of the cattle to be killed is more difficult or quite impossible to carry out. In the town of Charkow, for instance, thirty-six secret private slaughter-houses were discovered some years ago, where about one hundred animals, often in a diseased condition, were killed daily, and from whence enormous quantities of entirely rotten and unhealthy meat were sent to the markets.

The other markets and stores for the sale of food-supplies, such as small grocery-stores, and bakeries and fish-stores, are not in a much better sanitary condition. The state of uncleanness which the author saw, particularly in the fish-stores of Batum, in some stores of Moscow, Gshatsk, in Brest-Litowsk and other towns, was worse than anything similar seen by him anywhere; and yet the control of the sale of food-supplies forms in Russia that part of the work of the sanitary police to which health boards are said to pay a great deal of attention.

The control of food-supplies is a part of the duties of the town physicians, but in many cities it is in direct charge of the Health Board and their specially appointed medical officers. There were in 1891 in the whole Empire of Russia only eight microscopical laboratories for the inspection of pork, and but eleven chemical laboratories or testing-stations, located in the cities of Warsaw, Moscow, Charkow, Odessa, Tula, St. Petersburg, Dorpat, Riga, Lodz and Tiflis. A well-appointed hygienic and bacteriological laboratory is attached to the Military Ujastowski Hospital in Warsaw. According to the reports issued by these hygienic laboratories the adulteration of food-supplies is quite frequent.

In conclusion, the author casts a glance upon the burial and cemetery systems in Russia. In the larger cities and the provincial towns the cemeteries present a dignified and solemn appearance, being adorned with beautiful trees and with some very fine sculptural monuments and tombstones. As a rule, the cemeteries comply with the sanitary requirements, which call for a distance of 100 *saschehu*² = 700 feet between the most distant city habitation and the cemetery. The rules also prescribe that cemeteries should be surrounded or fenced-in with hedges, ditches or stone walls, that they should be planted with trees, that the graves should have a stated size and depth, namely, 2½ *arschin*³ = 5.8 feet, and that the graves should be kept a certain distance apart. The Armenian cemeteries in the Caucasus, particularly the cemetery in the city of Tiflis, form the only exception: they have neither fences nor trees, but are entirely barren and desolate and only partly covered with a spare growth of prairie-grass. The majority of village cemeteries are kept in a positively neglected state, particularly in Western Russia. Their exterior presents a gloomy and dismal appearance. Nowhere is a

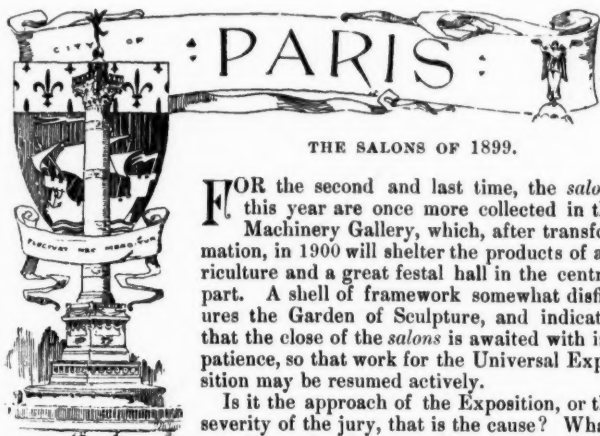
¹ A silver ruble = 47 cents; a gold ruble = 77 cents.

² 1 *Saschehu* = 2.133 metres.

³ 1 *Arschin* = 0.711 metre.

wall or hedge to be seen surrounding the barren resting-place of the dead. The only ornaments of the individual graves — if ornaments they can be termed — are the tall, primitive, warped wooden crosses, formed of peeled pine branches, which are rocking to and fro in the night wind, and which, particularly when viewed from a distance, sometimes present an almost ghastly appearance. Worse than these æsthetic drawbacks of village cemeteries is their unsanitary condition. As a rule, they are placed too near the village, sometimes even in the very centre of the same, often in rocky or swampy soils; the graves are dug very shallow, so that sometimes the coffins, or even human corpses, become visible after a time. In times of epidemics, but also at other times, a single grave is used for receiving several bodies, which is particularly detrimental when the grave is not dug sufficiently deep or where a swampy muck forms the soil of the cemetery.

W. P. G.



FOR the second and last time, the *salons* this year are once more collected in the Machinery Gallery, which, after transformation, in 1900 will shelter the products of agriculture and a great festal hall in the central part. A shell of framework somewhat disfigures the Garden of Sculpture, and indicates that the close of the *salons* is awaited with impatience, so that work for the Universal Exposition may be resumed actively.

Is it the approach of the Exposition, or the severity of the jury, that is the cause? Whatever it may be, this year there are less paintings than in 1898; but, on the other hand, it must be remarked that decorative art takes a more and more important place. This is interesting because the artists, put into direct communication with the public and instructing it in the study of new models, form its taste, and lead it to demand of the manufacturers samples of the new art upon which these same artists can work.

We note at the *salon* of the Société des Artistes Français, this year, too many canvases of exaggerated size. To do a big thing seems to be the chief aim of many artists, and one cannot but ask what fate is reserved for such a quantity of paintings for which no resting-place cannot be found. The museums can't take all, and this is a very lucky thing in many cases. Our dwellings can receive works of only small dimensions. Then why is this headlong determination, this mania to make something big — and ugly, which, reduced to average proportions, might make a very decent painting? What can be said of the mistake of M. Barbin, who has thought it worth while to cover a canvas of more than one hundred square metres for the sake of showing us the conspiracy of the Pazzi against the Mediceis, and the execution of the conspirators in the old palace? There is an enormous expenditure of talent in this colossal composition upon which the artist has worked for ten years. The massacre of the conspirators, in this hall lighted by the pale gleams of torches, has an impressive effect, but everything is dark and confused. Personages are hardly distinguishable one from another, and there is an inextricable swarm of bodies entangled one with another, with a few gleams of greenish light illuminating the scene of carnage. It seems that M. Barbin intends to send this canvas across the water and to exhibit it in America. Perhaps with a theatrical arrangement of light and skilful setting he may obtain that success which his audacity and courage deserve. He would, however, do much better to make a better use of his time and talent.

M. Beroud, who cannot escape notice because of the place which he holds, has wished to glorify the masters of other days, that is to say, those of the Salon Carré, in the Louvre. Figures of Fame and Glory, draped in stuffs of different colors, flit here and there in the Salon Carré hanging crowns of flowers on the frames of the masters. The best thing about this painting, of such exaggerated dimensions, is the sufficiently-exact impression of the *chefs-d'œuvre* which the artist has desired to glorify — a thing of which, after all, there was really no need. Among the painters who affect great size must be mentioned M. Lalire, who makes a specialty of sirens who are both large and plump.

M. Guillonnet has painted a canvas which is longer than if not quite so high as that by M. Barbin, but he had the excuse of an order to fill a definite space. The game of foot-ball, which he exhibits, is destined for the decoration of the Lycée Lakanal. This composition may go very well in its place, but its tonality is soft. The game, which is very animated, is taking place on a large lawn with a pretty background of green. The players are very excited, rushing and hurtling together with the fine fury of youth. Not far from here M. du Mond, an American artist, exhibits, under the title "Theatre of Nero," an elephant as large as life fighting in the circus with two tigers. The elephant, seen front-face, draws himself up with one of his enemies enwrapped in his trunk. It seems as if he must fall out

onto the spectator, the movement is so very natural and disquieting and the scene so highly dramatic. But calm comes back before the canvas of M. Chabas, which represents the Bois de Vincennes, in a very simple decorative note, intended for the Salle de Fêtes of the Mairie de Vincennes. M. Jean Paul Laurens, president of the Société des Artistes Français, continues his series of decorations intended for the city of Toulouse. His ceiling this year exhibits the glorification of the victory of Toulouse against Montfort. Draped glories, muses, geni, flitting amongst the clouds, have their stations above the ramparts of the city, lined with the garrison. The scene is dominated by the lion, tumbling out of the sky, pierced by the standard of Toulouse and overthrown by the gentle lamb of Toulouse. It is always a delicate matter to judge a decoration away from its intended surroundings; and this is still more the case in the matter of a ceiling where perspective is incomprehensible and the effect unexpected when it is seen in vertical position.

Nowadays religious compositions are rarities. This year there are none remarkable, and none possess the feeling and excite vivid emotion as did "The Last Supper," which M. Dagnan Bouveret exhibited with such success in 1896 at the Champ de Mars. Nevertheless, it would be unjust not to mention the conscientious and classic work of M. J. Aubert, entitled "The Mission of the Apostles."

M. Rochegrosse must be mentioned amongst the artists who are always remarkable. Of an inimitable talent, of an investigating turn of mind, he passes without difficulty from the minutest illustration to great compositions. In every case, he is attracted by difficulties of color, which he does not always overcome as successfully as he has this year. Without being very attractive at first sight, the rosy tone which rules in his "Assassination of the Emperor Geta" is an interesting study in harmony. The scene of the assassination is very well rendered. The centurions, secreted by Caracalla, rush furiously upon the emperor, who falls at the feet of his mother, fainting, and powerless to defend him. The red background of the apartment, the clothing — red, rose, or wine-color — of the personages and the rose-tinted marble of the columns form a gamut of color harmoniously blended and without violence.

I shall have finished with large canvases that were interesting when I have mentioned that of M. Tattgrain, the best of all. It is an episode, very dramatically presented, of the taking of the city of St. Quentin, August 29, 1557. After two days of murder, pillage and incendiarism, the remainder of the population is driven out beyond the ruins of the city by the order of Philip II, King of Spain, and across the devastated streets M. Tattgrain shows us a multitude of women and children fleeing before the soldiers, the greater part of them completely naked, howling with fright or anger, and dragging their frightened children through the midst of the smoking ruins and over the corpses. Here, the confusion of the crowd is admirably rendered; the drawing is sharp without being dry. M. Barbin might well study with profit the science shown by M. Tattgrain in the entanglement of human bodies without making of them an inextricable jumble. This is one of the fine works at the *Salon* which has provided two surprises for us. The most agreeable is the return of Madame Rosa Bonheur, who for so long a time has exhibited nothing at all in France. Although seventy-seven years old, Madame Rosa Bonheur shows that she is still in the plenitude of her truly extraordinary talent. In a sunny landscape in Auvergne, a cow and bull, painted with vigorous and sure hand, merit the attention and praise of those artists who love nature and sincerity.

The other surprise, which lacks charm somewhat, is a landscape by M. Bonnat, who until now has contented himself with exhibiting portraits energetically and sometimes brutally painted, and his qualities did not seem likely to lend themselves to the interpretation of the out-of-door atmosphere, and, in truth, "the Road of St. Jean de Luz" which he exhibits is very hard. The trees which line it are dry, the light is crude and does not envelope the foliage which it strikes on without penetrating. But M. Bonnat takes his revenge with a portrait of an old lady, with a fine air of distinction, whose white hair is remarkable for its fineness in spite of the vigorous strokes with which it is put in.

It is not allowable to omit mention of M. Gérôme, who each year does not fail to send to the *Salon* both painting and sculpture. M. Gérôme was born in 1824, and made his *début* at the *Salon* in 1847. That is a long time ago, and his painting smacks of it. He has composed, drawing his inspiration from one of Anacreon's odes, a little tale illustrated by four small paintings, spirited enough in drawing, but very dull in the matter of painting. This, then, is the time to speak of M. Bouguereau, who, according to his custom, exhibits some nude young women laughing with Cupid. He, also, has an admirable knowledge of drawing, but his painting is so neat, so careful, so cold, that it possesses no property of feeling or sincerity. This extreme of neatness leads M. Bouguereau to try to make us believe that persons walking barefooted have their toe-nails as well cared for and the soles of their feet as soft and rosy as the finest down on a peach. It is clearly very poetic, but somewhat extreme, and he does this over and over again, every year. With greater art, M. Henner also repeats himself, and his dead Christ of 1899 has been already seen many times at earlier *salons*. In spite of the kind of attraction which the paintings of this master exercise, it is always regrettable that we have to see the same subject. True it is that every year M. Joseph Bail paints brass kettles or copper dishes, but then they are so brilliant, and, besides, these kettles are not always presented in the same manner: this year a servant at a nunnery, in long

white robes, standing near a window, is filling a copper vase at a fountain, and it is admirably painted.

Among the members of the Société des Artistes Français the colorists are generally more reasonable than in the Société Nationale. Nevertheless, there are exceptions, and M. Bergès startles us in an extraordinary manner with an interesting canvas entitled "Flamencas." This represents two of those popular Spanish dancers, the gypsies, performing on a stage violently lighted. It is veritably a brutal orgy of colors — yellows and reds — detached from a background dark, but still warm in its tone. It is a curious impression brought back from Seville.

It is difficult to speak in detail of the very many excellent portraits at the Salon. There are some, however, of peculiar interest. M. Baschet has grouped in the same frame an entire family — his own, it is said — consisting of grandparents, mother, children, and the house-dog. It is quite complete, everybody is well arranged in a sitting-room, and it is conscientiously painted. The painting is fine and harmonious, in a gamut of grays against which is detached the black robe of the grandmother. But family portraits of this kind have something the air of ready-made goods, or at least have a photographic arrangement, which is neither agreeable nor natural. The same complaint we make in a somewhat less degree against the fine portrait of Madame Von Derwies by M. Benjamin Constant. The model, aristocratic in her bearing, is standing back against a stone balustrade behind which extends an alleyway of a park. The general tone is warm and well supported by the old-gold color of her dress. The whole effect is very decorative and distinguished, for M. Benjamin Constant is a master portrait-painter and a true artist. Artist also is M. Fantin Latour, after the manner of Fragonard, whom he recalls by the grace and charm of his studies of the nude, enveloped in a soft atmosphere of half-tones which model the forms. These then are really sincere artists, not seeking after originality at any price, nor maladroitly falling into the production of mere characterless imitations. Without imitating M. Puvion de Chavannes, M. Henri Martin has felt his influence. From the point-of-view of composition, he has certainly been inspired with the spirit of simplification and tranquillity which rules preëminently in all the works of the departed master. This remark can be verified in the canvas which M. Henri Martin exhibits this year, and which he calls "Serenity." In a sacred wood (M. Henri Martin always presents his personages in a sacred wood) there are peaceably strolling grave men and young girls on the arms of their *fiancés*, while the Muses flit about amongst the trunks of the trees. (In the sacred woods of M. Henri Martin there is hardly anything but tree-trunks.) The setting sun illumines this scene, which does not lack real feeling from a decorative point-of-view; but it is a good thing to look at this from a distance, for M. Henri Martin has difficulty in abandoning his method of painting with little dabs, or hatchings, which, perhaps, are his private formula, but which are of doubtful merit. Formulas! How many artists seem to have adopted them, through taste, through style, through the spirit of imitation! If we have many poor Puvion de Chavannes as decorators, how many bad Harpignies do we have as landscape painters! Beside them, fortunately, we have conscientious painters who honestly copy Nature and most often produce a fair resemblance of her. The Salon is full of good landscapes, exact, and ably rendered, expressing most often with charm a feeling for nature, but to distinguish one over another is an embarrassing thing. The site is more or less picturesque; the painting remains indifferent enough. Nevertheless, among the landscapists who have a personal quality, and an inimitable one, we have here to mention M. Gagliardini. This artist has the very sun in his palette and at the end of his brush. His views in Provence and Antibes are bathed in warm vapors losing themselves in the blue and distant mists, and these delicate effects, these transparent and limpid atmospheres, are obtained by vigorous impasto work in full color by a process which is interesting to examine. M. Gagliardini must be very sure both of his palette and his brush.

Next, the genre subjects and military painting which is brilliantly represented at the Salon. It seems that the military painters are most numerous; and it is certain that in any case the Napoleonic episodes have inspired them in great number. Decidedly, the grand Emperor is the fashion. The "Evening of Jena" has inspired M. François Flameng to produce a fine page of patriotic history well set. Napoleon on horseback is followed by an eager crowd of soldiers crying victory and bearing the grand standards taken from the enemy and flashing out in light on the canvas. This is one of the fine paintings at the Salon. Perhaps inferior as painting, but still very picturesque, is "The Dragoons of Villeguen," by M. Gueldry. Louis XV and his court, in brilliant costumes, regard with astonishment fifteen cavaliers drawn up, clothed in a singular fashion, half in rags and covered with shreds of stuffs which have no likeness to a military uniform: the men have the heads of wine-sodden drunkards and the air of brigands. "What are these carnival garments? Whence come these uniforms?" demands Louis XV. "These uniforms, sire, are the flags of the enemy." The idea is amusing and admirably rendered. There is also much talent, as there always is, in "A Sortie," by M. Beauquesne, a small canvas carefully studied, whose detail bears inspection. In the street of a besieged city under bombardment, some *cuirassiers* are debouching, ready to effect a sortie. This little painting is overwhelming in its truthfulness, and communicates, without an appeal to fictitious and violent emotions, a

patriotic feeling which is too often lacking in works which declare a greater effort.

M. Berne-Bellecour preserves the traditions of careful military painting. His "Artillery Manœuvre" is an instructive document, almost a lesson in the theory of discharging a cannon from the top of a wagon. It is exact, instructive, but cold. When we come to M. Sicard we again find Napoleon in the "Evening of Montmirail." His grenadiers are pressing and shouting about him. Farther along is the "Evening of Rivoli," by M. Marchand. How many evenings there are! General Lassalle, pale and fatigued, is standing by a heap of flags. Bonaparte perceives him. "Lie down upon them, Lassalle," says he to him, "you have deserved it." This episode, drawn from the memoirs of the Marquis de Colbert, is the inspiration of a fine painting.

At every turn we come across these banal expressions: good picture, fine painting. It is difficult, in the 2,033 numbers inscribed in the catalogue, to find a work which impresses you otherwise than as a good piece of professional work. It must be acknowledged that nowadays one becomes an artist just as one becomes a business man. One chooses painting just as one chooses the grocery or the mercer's shop, and just as in a grocery the effort is to reach the top quickly and make money; so men do not lose any time in the schools. They go there still, but they stay there as short a time as possible, and as soon as a young man has filled some sketch-books with sketches and covered some panels with *pochades*, if he has the luck to know a few reporters, he holds a private exhibition. They speak of him, they launch him, they impose him on their readers, and too often he is lost, although he believes that he has "got there." He has appropriated a formula more or less in imitation of the chief of the school to which he belongs, and every year, regularly, he will exhibit the same thing, or almost.

Amid the large number of artists who have talent, those who with modesty, without clamor and self-advertising pursue an ideal are very few. Of able artists we have many — in fact, too many. Drouais had a natural taste for music, and they advised him to learn it. "No," said he, "I wish to be a painter, and I have not too much time in all my life to become one." But Drouais lived at the end of the last century, and very few of our young artists would now be of his opinion.

OBITUARY.

COL. WILLIAM CRAWFORD SMITH, architect, born in Petersburg, Virginia, November 26, 1837, died leading his men in a charge against the natives near Manila, Philippine Islands, February 6, 1899.

In all obituary notices and reminiscences from his many personal friends relative to his life and character, the bringing-out of his soldierly bearing and patriotic achievements seem to be the principal desire; but as one who possibly knew as much of him as any one in his early life as a citizen of Nashville, from an architectural standpoint, I will endeavor to give a few thoughts on his professional character other than the military, with which we are all so familiar.

Being a bosom friend, he earnestly advised with me, declaring his intention to make the study of architecture his lifework. Meeting with a most devoted friend and counsellor, the Rev. Dr. Baird, of Nashville, Tenn., the pastor of the First Cumberland Presbyterian Church, the latter intrusted to him his first piece of public work, the First Cumberland Presbyterian Church, a building which stands to-day as one of the most symmetrical church buildings in the city in its exterior treatment, and the more effective interior finish of the auditorium evidences his ability and skill.

Young and ambitious, with a genius equal to the times, another favorable opportunity offered when Mr. Vanderbilt commissioned the Rev. Dr. McTyeire, afterwards Bishop, to commence the first Vanderbilt building on the University grounds. From his judgment, Mr. Smith was intrusted with this most important work, and after a visit North with the Bishop for an interview with the noble founder, he entered upon the task with confidence and skill, with which his early practical training had so well provided him. The result was both satisfactory and pleasant. The main college building yet stands prominently on the beautiful grounds of the great university.

He soon took a prominent place in his chosen profession and many elegant buildings, public and private, throughout the South were designed and erected by him.

The First Presbyterian Church in Atlanta, Ga., a beautiful piece of architectural work of a decade past, was one of his most successful designs.

The impression derived from his early training as embodied in his designs partook largely in the well-studied proportion, harmony in design, solidity of construction, which, with the most scrutinizing methods of execution, soon built up for him a large clientage.

He rarely indulged in elaborate detail or excessive ornament, preferring, in whatever style he adopted, to use the simple methods, which he thought the more dignified.

As a student he was careful in selecting such reading as was most suitable in impressing upon his mind the character of his ideal, which proved ever an incentive in stamping his individuality in his work.

It is said he was the first to suggest the Tennessee Centennial idea, and a lasting impression of that great undertaking was centred in his reproduction of the Parthenon, the acme of culture and art in Athens.

He was most intensely persistent in the execution of every outline, proportion and detail embodied in his original model, wishing, as he said, to deceive the public in the material only and not in the structure.

His success has received the most favorable comment from the art critics of the present century.

A genial companion, desiring the association of his fellow-craftsmen, he early sought membership in the American Institute of Architects, of which he was an honored Fellow (being recommended for membership by the writer). He soon became a favorite among the members of the Institute, and served as director for several years, taking active interest in its affairs.

The professional life and character of such men are fast passing away, and what a decade since took a lifetime to gather and accomplish is now, by means of the thorough theoretical studies in the architectural schools of to-day, fitting the young men to master in a few short years a training possibly better but none the more honorable.

A. C. BRUCE.



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

CHANCEL, ALTAR AND RETABLE: CHURCH OF THE DIVINE PATERNITY, NEW YORK, N. Y. MR. W. A. POTTER, ARCHITECT, NEW YORK, N. Y.

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

THE MASSACHUSETTS BUILDING, BALTIMORE, MD. MESSRS. WINSLOW, WETHERELL & BIGELOW, ARCHITECTS, BOSTON, MASS.

BALTIMORE is to be congratulated upon the completion of the Massachusetts Building, a massive twelve-story structure situated on the northeast corner of Charles and Fayette Streets. Upon this site for almost half a century stood the old Charles-Street Methodist Episcopal Church. The building has been erected with wonderful speed. On December 19, or exactly three months from the day of breaking ground, the entire steel structure stood erect and in place. The general contractors for the Massachusetts Building were Messrs. George A. Fuller & Co. The Massachusetts Building is of the most modern construction and absolutely fireproof. It is twelve stories high and has a frontage on Charles Street of 60 feet and 90 feet on Fayette Street. The building is designed in the spirit of the French Renaissance. The first three stories, of which the first floor and basement are to be devoted to banking purposes, are built of richly decorated Indiana limestone with terra-cotta and ornamental iron. Above this rises the office-building, with plain wall-surfaces strengthened by piers which support the massive Corinthian pilasters and cornices of the upper stories. The entrance is beautifully designed and executed in marble, giving strength and dignity to the lower stories. The halls and steps are of rich Tennessee marble. The main entrance is direct from Charles Street. The entrance, vestibule and elevator-hall are finished in marble and glass mosaic, with mosaic floors and decorative wrought-iron elevator-screens. Offices occupy the space from second to eleventh stories. They are supplied with hot and cold water, with wardrobes closeted in with selected oak. Each office has direct outside light and is finished in selected oak and hardwood floors. There are three large passenger-elevators, besides a special freight-elevator for the café, in the twelfth story. The corridors are broad, well lighted by outside light and are finished with marble base and marble chair-rail. The Massachusetts Building has light on three sides. All offices are directly upon outside light and have large windows. One of the main features in the construction of the Massachusetts Building, and a point which not only adds safety to the building itself but also to surrounding property, is a large stand-pipe, which runs from the basement to the roof.

HOUSE OF JASON EVANS, ESQ., PASADENA, CAL. MESSRS. BLICK & MOORE, ARCHITECTS, LOS ANGELES, CAL.

HOUSE OF THOMAS S. WOTKINS, ESQ., PASADENA, CAL. MR. F. L. ROHRIG, ARCHITECT, PASADENA, CAL.

ODD FELLOWS' HOME, NORTHFIELD, MINN. MR. HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINN.

HOUSE OF CHARLES S. WHEELER, ESQ., SAN FRANCISCO, CAL. MR. WILLIS POLK, ARCHITECT, SAN FRANCISCO, CAL.

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[Gelatine Print.]

THE TOWN-HALL, BREMEN, GERMANY.

[Gelatine Print.]

A MASTERPIECE of decorative architecture, and one of the gems of the German Renaissance Period, is the main façade of the Bremen town-hall, the work of Lüder von Bentheim, born about 1559, who served the municipal authorities as builder and stone-cutter. In his official capacity he erected, in 1587, the "Stadtwaage" Building (see *American Architect*, No. 1219), and, later on, a number of other structures in that familiar Renaissance style of which we meet so many examples in Northern Germany, Holland and Denmark, and in which stepped gables play so prominent and characteristic a part. There lies a space of twenty-one years between the erection of the "Stadtwaage" and the beginning of the town-hall, during which time Lüder's artistic powers seem to have ripened into full fruition. There can be no doubt that the master was largely influenced by Flemish models and that he had studied Vredeman de Vries's books on architecture. Flemish cities, at that time, used to buy their building-stone from Bremen yards, and we may safely assume that business relations of such a kind repeatedly required Lüder to visit Dutch towns. We know, for example, that he furnished the stonework for the Leyden town-hall, and it is interesting to note that the roof-balustrade of the Bremen town-hall is almost an exact repetition of that of Leyden. The old town-hall whose alteration Lüder was directed to undertake was a plain Gothic brick structure, erected between 1405 and 1410, having tall and narrow lancet-shaped windows with sandstone traceries in the front and side façades, and set-off with battlements and projecting octagonal corner-turrets and lofty tiled roof. Before the long, smooth front ran an arcade of stone pillars, supporting a "Wehrgang," or gallery for defensive purposes, roofed over and surmounted by battlements. The main entrance, then as now, was on the narrow side-façade. A later plate will show this, the northwest side, which has been least affected by the alterations, showing still the character of the old structure, except in the lower-story windows, which, in 1551, were replaced by new windows, bearing the stamp of the beginning of the Renaissance movement. One of the old corner-turrets, too, enclosing spiral stairs, has been preserved on this side of the building. But not until the year 1609 began the far-reaching alterations by Lüder's master-hand, which were completed in 1613. From a survey of the main façade, it becomes evident that different hands must have been at work here. For example, a comparison of the principal gable with the two smaller ones shows the scale of the details to be larger in the latter than in the former: the colonnettes differ materially in treatment, and the gains, or hermæ, occurring in the side gables, are omitted in the middle one. Another incongruity is to be found in the treatment of the large windows of the main front, which is sober, insignificant and out of harmony with the rest of the work. The explanation is that these windows were probably altered at a time previous to Lüder's taking charge of the work. Again, the balustrade over the front arcade shows unmistakably late forms approaching the Barocco. That the sculptured work at different places of the edifice is found to vary in degree of excellence is due to the varying skill of the individual stone-cutters.

However, aside from these few incongruities, the main façade of the Bremen town-hall must be pronounced a particularly happy conception of a master skilled in the art of grouping his masses. The architect perceived that to make the fine arcade of round arches on strong Doric columns fully effective he must run it through without a break, starting his central feature in the second story, where it rises, almost wholly dissolved into windows, with easy grace, yet imparting to the whole façade a high degree of monumentality. By subdividing it into two stories space was obtained for the so-called "Güldenammer," or gilt chamber, a room containing splendid wood-carvings and wall-coverings of pressed-leather and gilt, while the room above, reached over magnificently carved spiral stairs, serves as a musicians' gallery for the grand hall on festive occasions. The only feature remaining of the mediæval decorations is the stone statues of the emperor and his seven electors, standing on Gothic corbelled pedestals, under canopies, against the brick pillars of the main front, forming, although of slight artistic value, an important

part in the decoration of the façade, by mitigating the contrast between the two-storied central ressault and the tall single windows of the sides, which, although topped by pediments, are still Gothic in proportions. The old-time battlements that crowned the walls were replaced by a rich and effective cornice with consoles and sculptured frieze, carrying a balustrade decorated with obelisks, etc. The corner-turrets were removed, and statues, on corbelled pedestals, took their places. Above the balustrade rise the three splendid gables, lavishly ornamented with volutes, obelisks, colonnettes, gains, statues, and rich panels in sculptured relief. The inequality in width of the eight principal windows flanking the central bay, of which the two narrow outer ones give light to the spiral staircases in the corners of the building, was skilfully used by the designer, for bringing the side-gables into a closer relation to the main gable, by placing the former over the middle one of the three equal windows.

The decorative details nearly throughout are good, though part of them appear somewhat clumsy. The central bay especially shows great mastership of design. A large variety of charming decorative detail is distributed over the whole façade, on gables, consoles and friezes, even at places where the eye can hardly take it in. Yet the whole is far from giving the impression of unrest, or of being overdone; on the contrary, it is full of dignity and truly monumental repose. Fine is the contrast of the time-worn gray stonework and the faded red of the brick walls against the patina of the copper covering of the lofty roof.

The architect died in 1613, before the completion of his work. The portions finished after his death are probably the two side-gables and the lower balustrade, overtopping the arcade, whose incongruities with the remainder of the design are therefore not chargeable to Master Luder von Benthheim.

DETAIL OF THE SAME.

[Gelatine Print.]

"SHIPLAKE COURT," HENLEY-ON-THAMES, ENG. MESSRS. ERNEST GEORGE & PETO, ARCHITECTS.

AN INTERIOR OF THE SAME.



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

THE NEW YORK CUSTOM-HOUSE COMPETITION.

NEW YORK, May 22, 1899.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I rise to a point of order in the matter of the competition of the proposed new United States Custom-house Building to be erected in New York.

Two or three years ago, in the company of a number of representative architects, I put my name to a document which set forth the only conditions upon which, in the future, the signers would consider entering any architectural competition. The object of this position, taken by that representation of the profession (which are supposed to have the high standard of professional practice at heart) was, as I understand it, that they should do their part in an endeavor to force the public to a recognition of the profession's proper relation to its clients, at least in the matter of that apparently necessary evil, "competitions."

I made no effort to secure an invitation to the competition in question, and I have no reason to believe that I should have been successful had I made such an effort, but certainly had I received an invitation to compete under the conditions as I understand them I should have declined the honor, feeling that I was at least morally bound by the somewhat formal agreement with my fellow-architects, alluded to.

One of the most important points made in that agreement was that under no consideration would the signers of it enter a competition in future unless some suitable fee was given, covering at least a portion of the actual disbursements in the preparation of the drawings.

In the prospectus of the competition for the New York Custom-house it is distinctly stated that no remuneration will be allowed the unsuccessful competitors. This being the case, I cannot understand why the representative members of the profession invited to compete have, as I am informed, almost unanimously accepted the conditions imposed. It seems to me that this was a rare opportunity for the best element in the profession (which is certainly represented in the list of competitors made public) to make a stand for a high standard of ethics in architectural practice, if there is any such thing possible.

It would seem to me that the United States Government was in a position to award to the competitors at least a nominal fee, sufficient to save the self-respect of the authors of the designs, if nothing else.

What is to be understood by this action of the architects in entering this unremunerative competition, and what are the mitigating

circumstances which excuse this lapse from virtue? Clearly, if the facts are as I understand them, those who entered into this compact of the past regarding competitions are released from future compliance with its conditions—if such conditions in any way interfere with what they consider to be to their best individual interests.

It had been my custom to refuse to enter any competition where I was not paid for my drawings, and this will continue to be my practice, but it would be of some interest to me to know just how far my fellow-practitioners have any sympathy with this position.

Until this matter came to my notice I was under the comforting impression that those whose opinion I valued most in the profession were unanimous in considering it undignified and unprofessional to take part in an unpaid competition. Am I mistaken? and may I call for an expression of your views on the general subject, which seems to me to have been reopened by this important competition under consideration?

I am yours very truly,

R. S. V. P.

[If any of the signers of the compact—the "gentlemen's agreement"—as we once styled it—to which our correspondent refers have agreed to take part in an unpaid competition, we think that in common fairness they owe to their co-signatory the explanation he asks for.—EDS. AMERICAN ARCHITECT.]



A SLOT-MACHINE SAVINGS-BANK.—The slot-machine has been adapted in England to the purposes of a public savings-bank. A. J. Faulding is the designer of the machine, and he describes its operation as follows, says the *Philadelphia Record*: You drop a penny in the slot, pull a knob—which cannot refuse to work so long as the bank is not yet full—and a receipt for your penny is ejected upon a tray. You may, of course, deposit a number of pennies, receiving a receipt for each. The coins fall flat into a tube, with a number opposite every deposit, and a corresponding number appears upon the receipt, so that confusion or fraud is impossible. This receipt will also have printed upon it the name of the collector, the exact locality of the machine, and the address of the head office where payments are made and interest added. Spurious coins will operate so far as securing the receipt is concerned, but if a fraud is perpetrated it will be instantly detected when the receipts are presented. At the beginning of the new year 1,000 of these neat red-painted mechanical banks were put up in London—adjacent to stations, factories, etc.,—and about 20,000 all over the country.

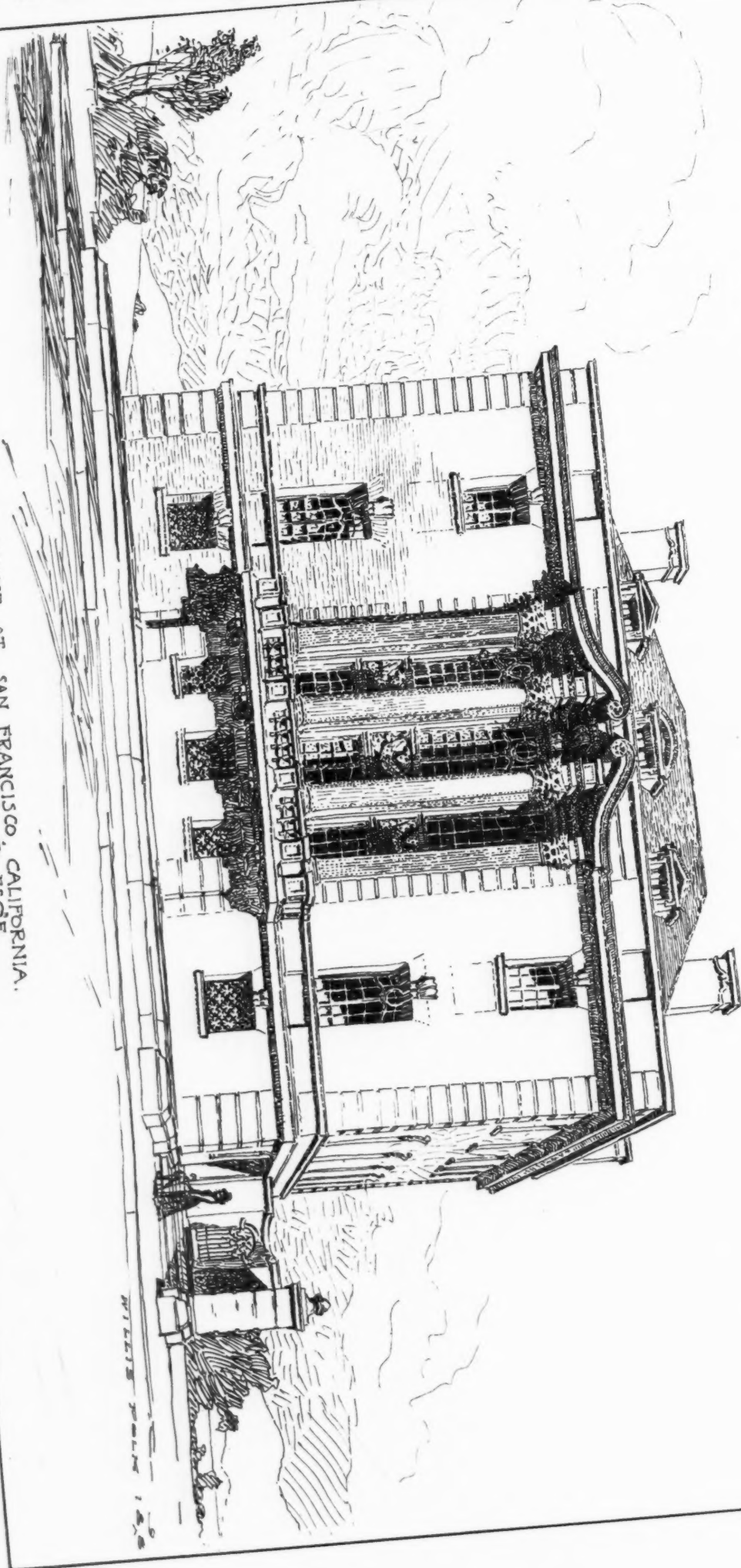
FURTHER EXPLORATIONS NEAR MERIDA, YUCATAN.—The University of Chicago has set aside \$5,000 to defray the expenses of explorations which are about to be conducted under its auspices in Yucatan. A collection of hitherto unknown ruins have been discovered lately some distance southeast of the city of Merida, on the north coast, and a representative of the institution paid a visit to the spot this winter. He found the remains of what seemed to be an enormous tribal dwelling, with buildings scattered around it over an area of nearly a mile. The main edifice was built massively of stone, and the façades were literally covered with the most intricate and beautiful carving. The top is covered with earth and vegetation, and from a distance looks like a square, wooded hill, so there is fairly good reason for supposing that the interior rooms are in a state of good preservation, at least that they have not been opened and ransacked by prowling Indians. There are many tombs also that have every appearance of being intact, and if so they may contain much matter to shed light on one of the most mysterious pages of the history of humanity. The exploring expedition will start some time within the next month and New Orleans will be its point of departure.—*Boston Transcript*.

LAKE MICHIGAN'S SEMI-ANNUAL DIRT WAVE.—"Did you ever notice the dirt wave?" asked an old fisherman at the Sixty-ninth-street dock the other day, as he pointed to a long black streak on the lake, which looked like the line of the horizon. "A peculiar thing is that dirt wave," continued the old man, examining his hook, "and for many a year I've been puzzled about it." Upon being asked to tell something about the dirt wave, he said: "Well, that wave comes about twice a year as regular as the season, and never fails to reach this side of the lake during the month of April. Where it come from I can't exactly understand, and how the rubbish which it carries sticks together is a mystery to me. You will notice," he continued, "that as far as you can see in either direction the dirt wave reaches. The dirt wave does n't travel as fast as common waves—another thing I don't understand—and it'll be twenty-four hours before it reaches the shore." "What is the dirt wave composed of?" "Why, just common rubbish—sticks, wooden boxes, old newspapers mixed up with a sort of mortar of dust and marine plants. I'll bet that wave is 100 miles long."—*Chicago Democrat*.

A NEW COATING FOR IRON AND STEEL.—A new process for coating iron and steel consists in the use of a bath consisting of zinc, tin and aluminium. It is claimed that this produces a coating which is much superior to any now known, adhering so firmly that the sheet will stand working after it has been applied and will resist corrosion and can even be heated red hot without injuring it. The coating is applied in the same manner as in the well-known process of galvanizing, that is, by dipping galvanized sheets in the metal alloy. The most approved mixture is made by melting together 84 parts of zinc, 14 parts of tin and 1 1/2 parts of lead and 0.5 of a part of aluminium. The process is patented.—*Springfield Republican*.

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MASKS BY HIPOLYTE LEFEVRE, BAS-RELIEF BY BOUTRY.

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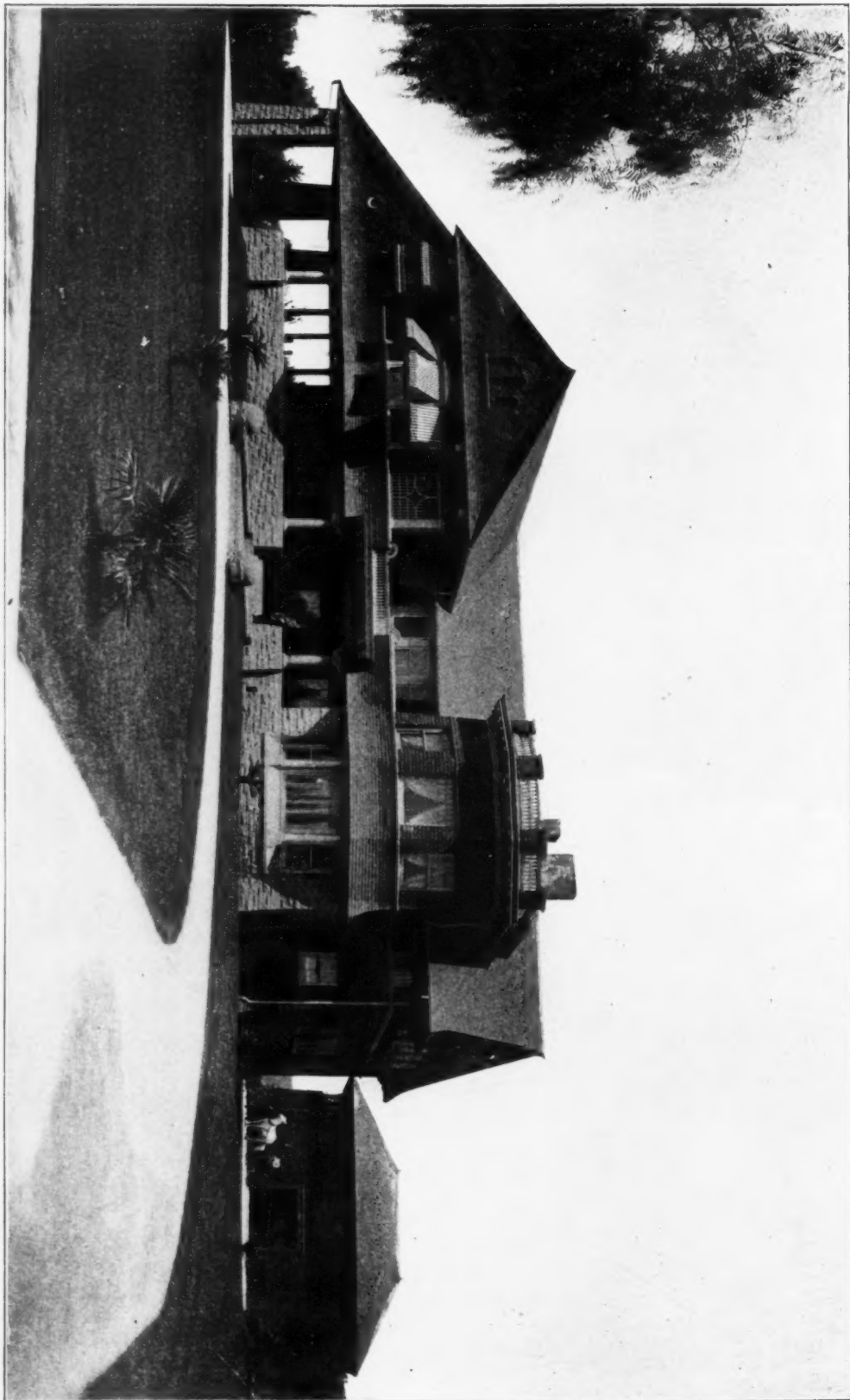
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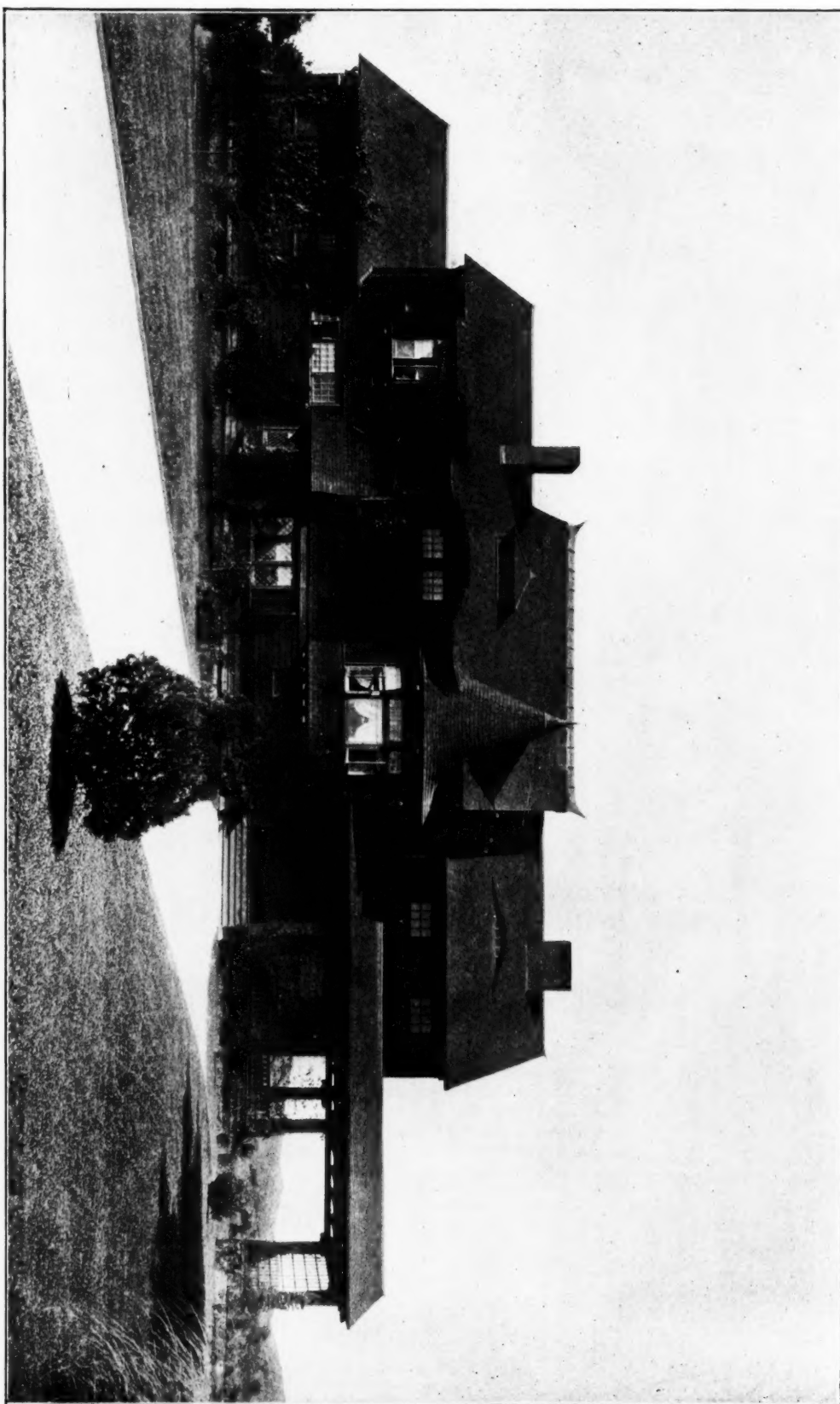


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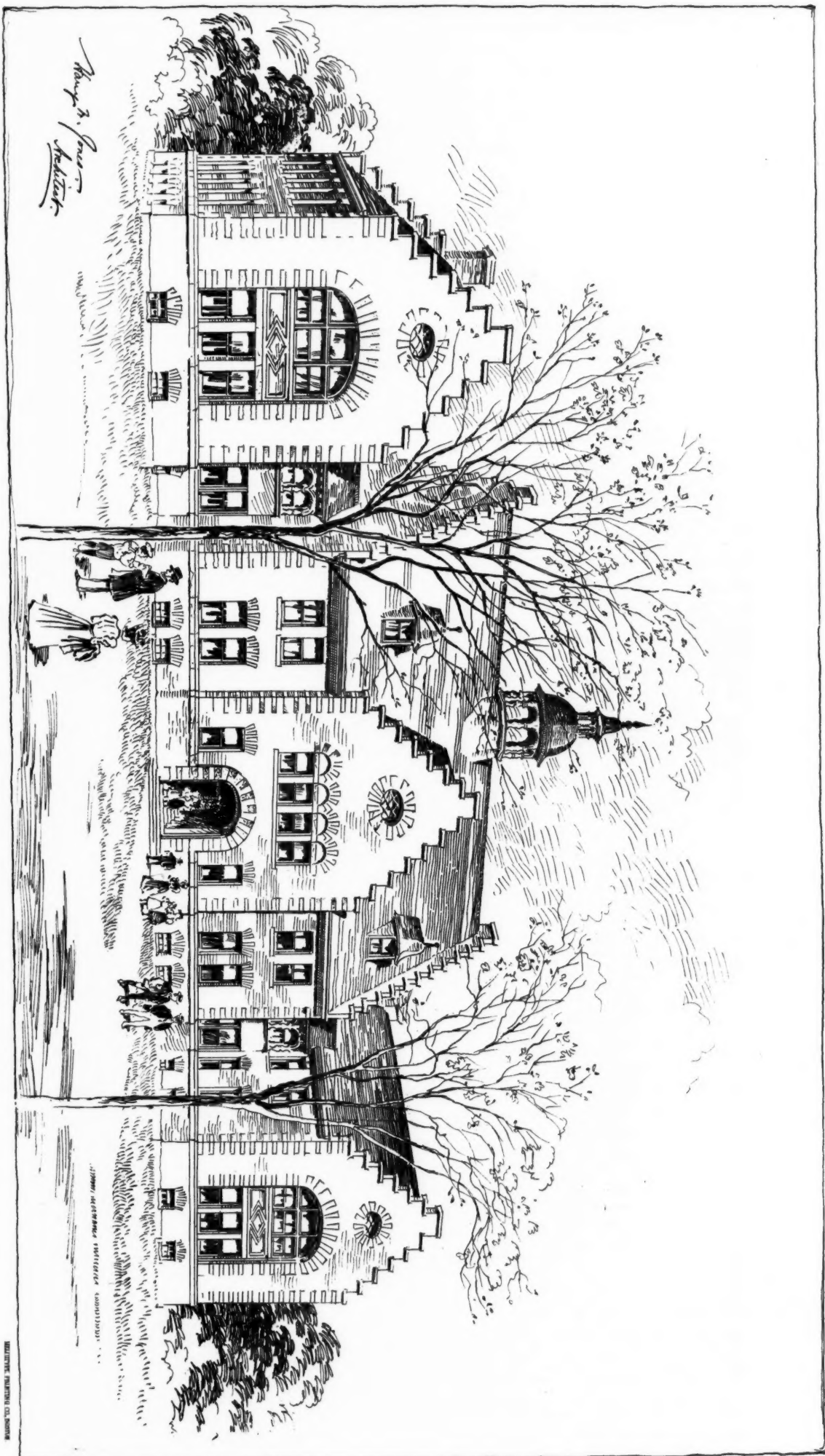
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