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CONTENTS

BECAUSE of an exasperating mix-up in our mailing-department the mailing-lists for New York State and Northern Ohio were interchanged, as between the Regular and International editions for our issue for February 16, and we have been ever since trying to set matters straight. As was very natural, International subscribers, on finding they had received a copy of the Regular edition, at once expostulated, and demanded that the error should be rectified. As was, perhaps, equally natural, *only one* Regular subscriber has acknowledged that he had benefited, momentarily, through the blunder, and requested us to replace the more expensive copy with the cheaper one which he was entitled to. Consequently, we are forced to explain that, as we do not carry a limitless overstock, we can hardly go much farther in the exchange proceedings, unless, from some source, the missent International copies come back to us.

ARCHITECTS who have had much to do with State-houses will find interest, not to say significance, in the report of the special committee appointed to consider the subject of the salary of the architect of the new Capitol of Arkansas, at Little Rock. It may be observed that, in 1899, Mr. George R. Mann was appointed architect of the building, and it was agreed that his compensation should be "such as is usual and customary in such cases." In accordance with this agreement, Mr. Mann, who is, as we need hardly say, an honored member of the American Institute of Architects, promised, under instructions, to prepare working-drawings, details and specifications, in accordance with which the building is now being carried out under his supervision. About the first of January, 1900, the Capitol Commission, wishing to ascertain a little more accurately what the "usual and customary" compensation of architects was, so that they could determine whether their accounts with Mr. Mann were in accordance with the contract, ordered inquiry to be made of several eminent architects in relation to the matter, and also procured copies of various contracts between architects and State authorities. These copies of contracts, and the replies of the eminent architects, were placed on file, but do not seem to have been considered until last January, when, the work on the building being somewhat advanced, Mr. Mann presented a bill on account, in accordance with the ordinary professional custom. A committee of three members of the Commission was then appointed to take up the subject again, and determine definitely what was the compensation intended by the agreement. A majority of the Committee reported, after examination of the documents previously procured, that the usual and customary architects' fee, according to the unanimous testimony of the documents which had been consulted, was five per cent on the cost of the building, one-half payable when the general plans were adopted, and the rest in instalments as the work progressed.

A MINORITY report was, however, presented by the third member of the Committee, representing that the expression "usual and customary," as applied to the compensation of an architect, should be interpreted to mean "not what fees are charged by certain exclusive organizations of architects, but what compensation is usually paid for work of this character when done by competent men." The minority report acknowledged that Mr. Mann's bill was "sustained by a comparison with the fees charged by the American Institute of Architects," but it pointed out that "there are many distinguished architects that are not members of this organization," and it proceeded to mention that "Mr. E. E. Myers, of Detroit, is not a member of the Institute, but he is the architect of many of the finest buildings in America, among others the Capitols of Idaho, Utah, Colorado, Michigan and Texas." This interesting fact not being, apparently, quite relevant to the matter of the correctness of Mr. Mann's bill, the minority report went on to say that "there is one all-sufficient reason why we cannot afford to be governed by the charges and fees laid down by this Institute of Architects, and that is, it is a fixed law or rule with that organization that architects should not be selected by process of competition." This piece of information will surprise the members of the Institute, but it seems to have been taken gravely by the minority member of the committee, who says, with great earnestness, that "while the competitive method may be unsatisfactory to the American Institute of Architects, we all know that it is the only protection that the experience of mankind has brought forth against the evils of extortion, monopoly and favoritism." It is not quite clear, again, what the objections of the Institute to competitions, supposing them to exist, had to do with the question whether Mr. Mann's bill was in agreement with his contract, particularly as, if we are not mistaken, he was himself selected in competition as architect of the building; but the minority report appeared to think that architects somehow managed, with or without the encouragement of the Institute, to secure a "monopoly" of an objectionable sort, for it pointed out that, at the rate found by the majority to be "usual and customary," Mr. Mann would receive in a year a sum larger than "the combined salaries of all five of the Supreme Court judges," or those of "the eight principal officers in the executive department of the State."

WITHOUT questioning in the least the sincerity of the minority member of the committee, it ought to be pointed out that his comparisons between architects and judges or governors are misleading. The Supreme Court of Arkansas is rather noted for the ability and learning of its judges, and they are certainly not overpaid for their services; but it may be confidently asserted that, so far as comfortable and assured income is concerned, not one of them would be the gainer by exchanging places with nine-tenths of the members of the American Institute of Architects. Few people realize the expense of carrying on an architect's office. Many a draughtsman receives a salary from his employer more than his employer himself derives from his practice, and very few architects, after a lifetime of toil and anxiety, are able to leave to their children more than the most modest competence. Moreover, no one knows better than a Supreme Court justice that the compensation of a professional man should be to some extent proportional to the responsibility involved in his work. It is for the interest of a State which desires to spend with due economy a million dollars in the construction of a great building to entrust it to the best architect who can be secured. No one needs to be told that any failure in ability or care, or perfect honesty, on the part of the architect of such a building will surely involve the State which employs him in the needless expenditure for alterations, repairs, or through fraudulent collusion with contractors, of many times the small fee, of

five cents out of every dollar, which is all that the best architect claims or expects for his service. Those who know most about the history of State-house building in this country, about the iron column, cast in pieces by a small iron-founder of political affiliations, whose furnace was too small to permit of melting the full amount of iron at once, which nearly caused the ruin of one; about the monumental galvanized-iron architecture which renders a second ridiculous; about the roof, which, in a shower, discharges streams of water on the heads of the members of the Legislature in a third; about the thirty-four million dollars of the people's money squandered on a fourth, which is not yet completed; and about the plaster columns substituted in a fifth for the marble ones contracted and paid for, realize most vividly the supreme importance of the best professional skill and character in the designing and supervision of such structures. That it has not, as a rule, been employed upon them is notorious among architects, who have long been accustomed to see State work placed in the hands of men distinguished by their political influence, rather than by their professional standing. Within a few years, however, public opinion in such matters has become more enlightened, and State-buildings are beginning to be entrusted to men competent to design and carry them out with the same skill and thoroughness that distinguishes the work of the best American architects in private structures. The Arkansas Capitol is one of the buildings in which an honest and intelligent effort has been made to secure the best service from the best men, and we are sure that the action of the Capitol Commission, which adopted the majority report of its Committee, and approved the payment to Mr. Mann of his fees, reckoned on the basis, not of the schedule of the American Institute of Architects alone, but on the scale officially recognized in every civilized country in the world, will be heartily endorsed by every person in Arkansas who knows the difference between a good building and a bad one, or between honest and competent service and that which is dishonest and incompetent.

THE public of Boston has been interested in a proposition for the purchase of St. Paul's Church, on Tremont Street, with the idea of removing it and utilizing its site for business purposes. Even before the construction of the Subway, the territory immediately around St. Paul's was the most valuable, for retail trade, in Boston, and the opening of the Subway station in close proximity has made it still more so, while, as the centre of the residential quarter has moved southward and westward, the church has become more and more difficult of access to the members of its congregation. For these reasons, it seemed probable that the offer of a million and a half for the property would be accepted; but the proprietors, taking the more generous view that an Episcopal church in this crowded business quarter, close to the most frequented hotels, fulfilled an important and special use, declined the offer by a very decisive majority vote. To many of the active and earnest philanthropists among the Episcopalians of Boston, the idea of securing so large a sum of money, which, after paying the cost of a much finer church than St. Paul's in some other location, would leave a large fund for investment, the income of which would be of great assistance to the many charities in which they are interested, was very attractive; but the removal of St. Paul's, which would leave Emmanuel and Trinity the nearest important Episcopal churches to the retail business quarter, including the Parker House, Young's Hotel, the Boston Tavern, the Bellevue, the Reynolds House, the Essex Hotel, the Marlboro' and the Touraine, to say nothing of the smaller hotels, would be something of a calamity to strangers.

AT the same time, it is easy to sympathize to some extent with the feelings of the people who would be glad to see the money offered for the site of St. Paul's made available for the extension of the influence and usefulness of the Church, by using it as an endowment for a cathedral, which, in this country, cannot maintain itself without such endowment. The Boston Episcopal Cathedral would, in any case, be a small affair in comparison with the great Cathedral of St. John, in New York, but it would be always open, always free to everybody, and would be served by an association of clergy, who, not being closely attached to a particular congregation, could work whenever they were needed. A person need not be very devout to find attraction in the idea of a cathedral of this kind. Even a comparatively small church, like that of the Paulists, in New York, may produce a very pleasant impression on people of all denominations, through its air of what we might call everyday spirituality, and readiness to be useful at all times to those needing counsel or consolation; and an Episcopal cathedral would, naturally, appeal particularly to Protestants. As some of the advocates of such a church for Boston observe, the English cathedrals, with their magnificent buildings and ancient enclosures, should not be taken as an example of what an American Protestant cathedral may be. Even among the English examples there are great differences, some of them being generally deserted, except by tourists and vergers, while others have a good congregation at every service; but a large free church, well situated in an American city, with, perhaps, some special features of architecture or service, can reasonably count, as is shown in the case of Trinity, of New York, on a popularity greater than that of the larger English cathedrals, while its clergy have an opportunity for usefulness quite as extended as that which the canons of the English cathedrals have utilized so generously and effectively.

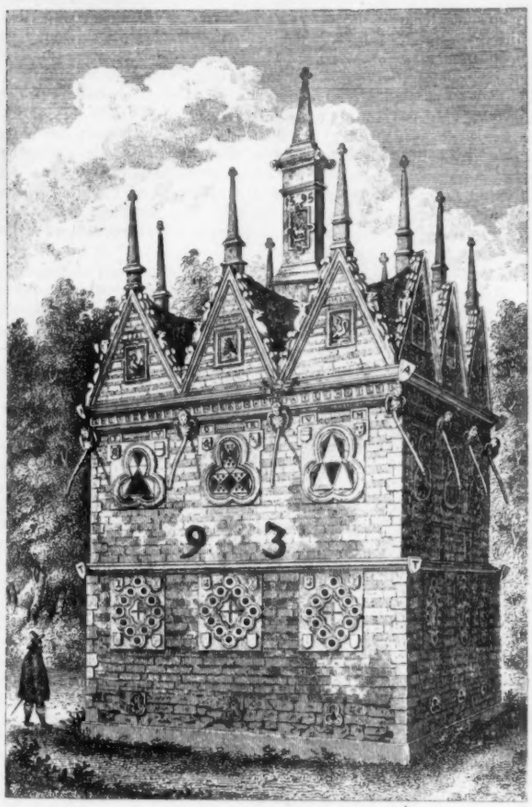
THE war-tax on bequests, imposed to assist seventy-five million Americans in administering a thrashing to one-sixth their number of Spaniards, and still maintained on general principles, is working havoc with the museums of fine-arts. Two bequests have recently been made to the Metropolitan Museum, in New York, one by the late Collis P. Huntington, and the other by R. G. Dun, of collections of pictures which can probably never again be duplicated. The value of the smaller collection, that of Mr. Dun, is estimated at five hundred thousand dollars, while that of the Huntington collection is far greater; yet the Museum is obliged to decline them both, simply because it cannot command anything like the sum necessary to pay the legacy-tax on either of them. This tax, in the case of Mr. Huntington's bequest alone, amounts to three hundred and fifty thousand dollars, a sum which would by itself be sufficient to build and endow a museum of tolerable importance. Naturally, the other legatees would not be sorry to divide such a collection among themselves, and, in this case, perhaps, and certainly in many future cases, collections of works of art, which might have been of incalculable value to the public, will have to be divided among private owners, from the inability of the trustees of museums to pay the tax on them.

SOME of the newspapers seem to find a reason for congratulation in the fact that a large export trade in lumber has grown up within a few years between this country and Germany and Russia. As Germany is far more densely wooded, in proportion to its area, than the United States, and Russia is not much less fortunate, this simply means that the Germans and Russians, finding that their timber supply, under a rational system of forest conservation, is inadequate to the demand, would rather see the forests of the United States denuded than their own; and, so long as American timber-owners, unrestricted by law, are willing to strip their property for a small price, they take advantage of the circumstance. A generation hence, when the American forests have disappeared, and our children are importing timber from Dantzic and Riga, the German and Russian dealers will have another opportunity for making a substantial profit out of American improvidence.

MEANWHILE, agitation for the preservation of forests is going on all over the country, and in some places promises to be effective. In New Hampshire, the struggle seems to be between the lumbermen and the summer visitors, who do not take kindly to the substitution of miles of blackened stumps for the beautiful forests which, a generation ago, covered the mountain region of that State, and extended, almost without a break, to the lake region of Maine. With German care these forests would, within that time, have enriched their owners by their product of timber, at the same time that they would still be as beautiful and productive as ever. Now, they are furrowed by "lumber railroads," and stripped in all directions to the last sapling. At a recent hearing in New Hampshire, on a bill which proposed to forbid the cutting for timber of trees less than ten inches in diameter, a prominent lumberman protested earnestly, saying that such a restriction would be oppressive, and could not be enforced; and this seems to be the general feeling of lumbermen, not only in New Hampshire, but elsewhere.

AN ARCHITECTURAL CURIO.

VISITORS in Northamptonshire, Eng., seldom fail to see Rushton, with its magnificent buildings, begun in the latter part of the fifteenth century, enlarged and embellished by Sir Thomas Tresham, who died early in the seventeenth century, and finished by the Cockaynes some time between 1621 and 1650. Enough of architectural interest might be found there to engage the attention for many days; and a rare feast is there spread for the antiquary and historical student. But the feature of Rushton which is sure to attract the greatest amount of interest is what is known as the "Tri-



The Triangular Lodge at Rushton.

angular Lodge." This is declared to be, as regards the triangular form, a very unusual ground-plan of a building, and "in all its other features positively unique."

There is at Maldon, in Essex, a church with a tower triangular at the base. Longford Castle, near Salisbury, built about 1585 or 1590, is triangular in plan. There is a bridge at Crayford Abbey, triangular in form, crossing a forked stream and with one leg, as it were, on each corner of the land: this bridge was built in the fourteenth century, and as the expression *pons triangularis* appears in charters of the tenth century, it is surmised that this bridge replaced one of a similar form of much earlier date. Furthermore, at Geddington, but a few miles from Rushton and in the same county, is the Eleanor Cross, whose triangular base is described as of very graceful proportions. This cross was in existence when the Triangular Lodge was erected and may have suggested to the builder of the latter structure the idea of triangular architecture. The designer of Longford Castle was John Thorpe, a contemporary of Sir Thomas Tresham and the designer of three other great buildings in Northamptonshire. It is by one antiquary positively asserted that he was the designer of the Triangular Lodge, but others are ready only to admit the possibility of his having furnished the design of this remarkable building.

The remarkable characteristic of the building is the continued repetition of the idea of *three*. Everything is in threes. The ground-plan is an equilateral triangle, each side being 33⅓ feet in length. One side is due north. There are three floors, counting the cellar. In each story there are three windows on each side. Those designed to light the cellar are in shape trefoils with triangular openings. The windows intended to light the ground-floor are much larger and are set in a plate of stone more than 6 feet square, adorned at each corner with a shield bearing a letter. A distinct cornice marks on the exterior of the building the position of the upper floor, and above this are large windows shaped like trefoils, having the character of what is called in Gothic architecture "plate tracery."

There is another cornice adorned with angel forms, with shields and with water-spouts, 5 or 6 feet long, one at each angle and two more on each face, being nine in all. Above this cornice is a band a foot or more in width bearing Latin inscriptions of thirty-three letters each, the character "&" being used in one instance in place of the word "etc.," to prevent the number of letters overrunning thirty-three. There is still another cornice from which rises the roof in nine gables, each richly crocketted with heraldic and other monsters and terminating in a lofty pinnacle surmounted by a trefoil. From the point of conjunction of the nine-gabled roof rises a massive triangular chimney.

The room within on the ground-floor is hexagonal, the corners of the large triangle being walled-off for triangular closets. One of these contains the staircase. The upper room contains a fireplace. Behind this is a triangular space, whether of solid masonry, a secret chamber, a secret entrance, or a closet for hiding valuables or documents, is unknown.

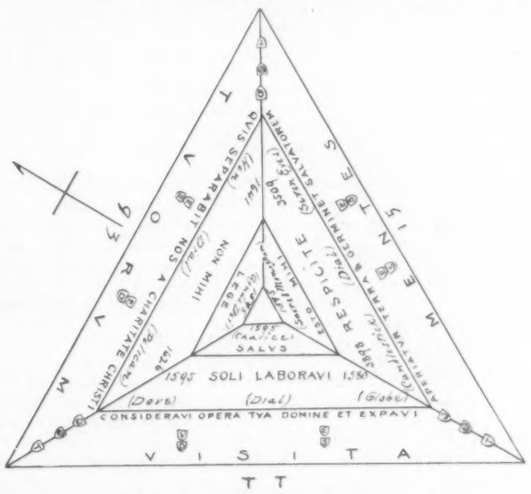
The building is of stone in alternate courses of light and dark, the window-dressings and corners of the building being worked-up in the lighter-colored stone. It is all in a perfect state of preservation, the steps having been replaced in recent years. There are some local traditions that two years were expended upon its erection and that in mixing the mortar beer was used instead of water. There is a hint to modern builders in the assertion that the saccharine nature of the sweet beer of the latter part of the sixteenth century, when this building was in course of erection, was calculated to cause the mortar to set harder.

Every available space of the exterior of the building is utilized for the carving of some letters, some Latin inscription, a shield bearing a letter or some numeral or emblematic sculpture. Even the tie-beams end in large iron letters or figures. As the Latin words compose, when conjoined, religious texts, and as the emblematic sculptures are well-known religious symbols, it is presumed that the detached letters and figures have some religious significance, but what it may all be is a field for profitless speculation. No better description can be given of the position of the symbolic adornment of the building than by the accompanying diagram. From this it will be readily seen what a puzzle is here presented to the antiquary.

The house has been occupied by a servant of the Rushton estate within the present century. Captain Richard Symonds, a Royalist officer during the Civil War, passed through Rushton a few days before the Battle of Naseby; that is, in June, 1645. Making brief notes of the places he saw on his marches, he wrote that Sir Thomas Tresham built part of Rushton and "also the pretty Warren howse." That the reference is to the triangular building is regarded by many as extremely doubtful. In more recent documents the building is termed the triangular "Lodge." If the term lodge had the meaning in England of a meeting-place for some esoteric society, its application to this building, if of an early origin, might suggest a very plausible explanation of its intended use. But this seems not to have occurred to those who have speculated upon this subject. Nor has there been any research made for an esoteric order existing in the sixteenth and seventeenth centuries employing all the symbols imposed upon this building.

The theory that secrecy was the motive of its erection has been suggested but scarcely adopted, because of its position, secluded and quiet, but by no means hidden. It has been suggested that the building may have been intended as "a decoy to heresy hunters" during the Elizabethan reign, the years in which its builder lived; or that its religious or quasi-religious character was adopted as a foil to its real purpose.

The best indication as to the occasion of such a structure having taken its peculiar form seems to be found in what is known regarding Sir Thomas Tresham and the times in which he lived. He was



a Roman Catholic devotee, living in times when the Protestant feeling was so strong in England that "recusancy" was a crime. Yet Sir Thomas Tresham had the courage of his convictions and was thrice committed for recusancy. He appears to have been a man quite capable of flaunting his religious opinions in the faces of his opponents. An undated letter written by him, discovered in 1653, appears to throw the strongest light upon this subject.

"If it be demanded why I labor so much in the Trinity and Passion of Christ to depaint in this chamber, this is the principal instance thereof: That at my last being hither committed [for recusancy?] and I usually having my servants here allowed me, to read nightly an hour to me after supper, it fortuned that Fulcis, my then servant, reading in the *Christian Resolution*, in the treatise of *Proof that there is a God, etc.*, there was upon a wainscot table at that instant three loud knocks (as if it had been with an iron hammer) given; to the great amazing of me and my two servants, Fulcis and Nilkton."

While these words are supposed to refer more definitely to the Church of Lyveden, where the "Trinity and Passion of Christ" are more "depainted" than in the triangular building, yet they imply a man whose mind was saturated with the abstruse theological discussions of the sixteenth century; whose name began with Tres — Latin for "three"—whose initials were tau crosses, and whose family arms were triangles and trefoils in threes; who partook of the superstitions of the age so as to be influenced by the mysterious rappings upon the wainscot table at a time when he was being persecuted for his religious beliefs; having wealth for the improvement of his estate and a penchant for building. It seems quite plausible that acting under these circumstances he should erect a monument to embody his theology — a sermon, nay a whole theological treatise — in stone. If this be a correct explanation, the building is to be classified with the monumental crosses erected in the ages preceding that in which he lived, to commemorate a religious dogma.

L. Viajero.

THE HISTORIC DEVELOPMENT OF THE ART OF MOSAIC.[1]

MOSAIC is the combination of different-colored small pieces of hard substances, such as marbles, stones, pastes of glass, etc., to form a design which may be either a geometrical pattern or a picture. There are really two divisions into which mosaic may be divided as far as the method of combination is concerned. The first is the arrangement of small cubes by which the decorative result is arrived at, and the other is the arrangement of inlays, in which the various figures are cut out of a ground and filled-in with another material or diverse colors of the same material. Though these are, broadly, the two main divisions, there are many different varieties of both of them.

The art has been practised from the very earliest times, and there are records of mosaic pavements in Egypt 2,300 years before Christ. Strange to say, there are, however, no remains of mosaic work to be seen amongst the ruins of the vanished civilization on the banks of the Nile, but, nevertheless, in the Egyptian collection at Turin, there is the fragment of a mummy-case, the pictures of which are executed in mosaic with wonderful precision and truth. The material is enamel, and the colors are of different hues, whilst the subject is one representing birds. It is believed to be the only existing example of Egyptian mosaic.

The Greeks were the most proficient, and carried the art to its highest perfection. They diverted it from its original purpose, which was the embellishment of pavements, and their skilful practice in it led to its usurption of the position of oil-painting. It, therefore, became extensively used for the decoration of upright surfaces and ceilings. An Italian writer has divided mosaics into four classes, viz: *Tesselated* and *Sectile*, applied to pavements generally, and *Fictile* and *Vermiculated*, or pictorial, applied to walls and ceilings. A particular kind of mosaic was used to adorn the pavement of a dining-hall. It was called *Asaroton*, and represented the crumbs and remains of a repast which would be lying on an unswept floor. It is supposed to have been introduced by Sosus, of Pergamus, the first artist in mosaic of importance of whom we hear.

Mosaic was the most important decoration used in the basilicas of the Roman Empire, and in the churches erected under Constantine and his successors, while it was also used with profusion in other public and private edifices.

The Greeks at first preferred marble to any other material, but in course of time, as they introduced new methods and ideas, they came to use glass in one form or another, and under certain circumstances bone, ivory and mother-of-pearl. The main reason why marble was abandoned is not far to seek, for it is evident that chemical and mechanical mixtures of glass and colors, together with the advent of gold and silver leaf under the glass, produced a wonderful splendor and artistic effect previously unknown.

From the fact of the impervious and inflexible character of the material, mosaic, whether in color or stability, experiences no change under the action of any kind of weather. It, therefore, has an excellent opportunity imparted to it for representing historical scenes, and of handing down a true pictorial account of important ceremonies. The Popes, by causing the finest paintings of the Vatican to be reproduced in mosaic at St. Peter's, have made assurance of their legacy to perpetuity.

Mons. Jules Larbarte, in his "*Handbook of the Arts of the Middle Ages*," says, "Mosaic was destined to perish by the hands of those who had carried it to perfection, since painting, restored by these great masters, proved too powerful a rival. Instead of perpetuating the gigantic figures of solemn, severe aspect which portrayed the 'Saviour,' the 'Virgin' and the 'Apostles,' according to the type of the Byzantine school, the artists in mosaic endeavored, by the most elaborate finish and minuteness, to imitate the details of painting. But when once it departed from its sphere, mosaic experienced the fate of painting upon glass, and was almost entirely discontinued." Still the art continued to flourish at Venice till nearly the end of the sixteenth century, having the support of the Senate and of Titian, the latter instructing the artists to restore the Byzantine mosaics of St. Mark's, and furnishing them with colored cartoons for that purpose.

The mosaics at St. Mark's, at Venice, are an incomparable series, and in them may be traced the progress of art, beginning with the eleventh century. In 1879, Ruskin wrote "Every hour of my life, these mosaics become more precious both for their art and their meaning;" and he raised a great deal of controversy through his action in opposing the authorities who were carrying out restoration schemes. Fortunately, he was successful in averting further injury, and the greatest care is now taken in maintaining the building in its integrity. The mosaics in question represent: The Wood of the Holy Cross Festival; Christ surrounded by the Prophets; the Doge, Clergy and People of Venice; three of the Apostles witnessing the Ascension (eleventh-century work); the Virtues (sixteen in the series); the Four Evangelists; the Four Rivers of Paradise; King David and the Madonna; King Solomon and Ezekiel; Christ surrounded by the Principalities and Powers of Heaven, and other religious subjects.

The effort to reduce mosaic art to a representation of paintings made it necessary to improve the material, and therefore colored enamels of various shapes and sizes were introduced, and of different shades, with most delicate tints and half-tints. The end of the seventeenth century, therefore, witnessed the restoration to favor — to a great measure — of mosaic, and it was very widely used for the reproduction of the paintings of the great masters.

The mosaic found at Hadrian's Villa, near Tivoli, and now in the Capitoline Museum, shows the great perfection to which the early Greeks (it being Grecian work) attained in the art. One example represents a vase full of water, on the sides of which are four doves, one of which is in the act of drinking. It is composed entirely of cubes of marble without any admixture of colored glass, thus showing that it is some of the earliest work of its kind. A mosaic found at Pompeii represents three masked figures playing musical instruments, and it is formed of very small pieces of glass of different colors. The value of this work is enhanced by the artist's name — Dioscorides of Samos — being worked upon it. A more remarkable mosaic was discovered in the House of the Faun, and it is now in the museum at Naples. It shows the progress of a battle between Greeks and barbarians, and Professor Quaranta refers the picture to the battle of Issus. The Grecian leader is supposed to be Alexander the Great, and if this is so, the mosaic is probably the copy of a picture by Apelles, the only artist privileged to paint the Macedonian conqueror. Unfortunately, the work has suffered some damage, but it was in this mutilated state when discovered, and seems to have been under a process of reparation. The border represents a river, thought by some to be the Nile, and they think that the mosaic is probably a copy of a picture on the same subject, painted by Helena, an Egyptian female artist, and brought to Rome by Vespasian.

The finest mosaic pavement in England, and one of the finest in Europe, is to be seen at the Roman villa, Bognor, Sussex, where it was discovered in 1811. It represents an old man's head, a Medusa, a Ganymede, and a combat of lions. There are also some beautiful border designs, and the whole is in a state of excellent preservation. At the Roman villa at Northleigh, Oxfordshire, there are some very good mosaic pavements, and among the Roman antiquities in the British Museum there is a specimen which was found at Withington, Gloucestershire, and which depicts Neptune and other marine figures. In the Græco-Roman collection at the British Museum there are tesselated pavements and mosaics chiefly from Carthage and Halicarnassus, and amongst those from the latter place is a large specimen representing Aphrodite rising from the sea, and another, a large bay wreath containing words of felicity.

Amongst the discoveries of ancient mosaic in recent years is the find, in 1896, in the island of Minos, of an excellent specimen in a splendid state of preservation, representing vegetables, birds and fishes. In 1897, at Madaba, in Palestine, a valuable mosaic was discovered, which exhibited a plan of the Holy Land in the fifth or sixth century of our era, and which has enabled the exact site of the Church of the Holy Sepulchre — which was destroyed by the Persians A. D. 611 — to be determined. In the same year, at Torre Annunziata, the village near Pompeii, a mosaic in very good condition was discovered which represents a scene in a school of philosophy. In 1898 a very good example of Roman mosaic was unearthed at Silchester, near Reading, where most energetic excavations are proceeding, and last year (1899) more discoveries were made there of mosaic pavements of a simple pattern.

The Romans have left behind no more distinct traces of their occupation of the various countries than the numerous and, in most cases, well-preserved, mosaic pavements of their edifices, which remain to us to-day as an evidence of their remarkable artistic power and clever mechanical shill.

The following list of Mediæval glass wall-mosaics is considered by Professor Middleton as embracing the chief examples of their kind: —

Rome. — Fifth-century work — S. Paolo, fuori le mura: triumphal arch; S. Maria Maggiore: square pictures over nave columns and triumphal arch. Sixth-century — SS. Cosmo e Damiano: apse.

[1] A communication by Guy Wilfrid Hayler, read before the Society of Arts and printed in the *Journal* of the Society.

Seventh-century work. — S. Agnese, fuori le mura: apse, 626; S. Teodoro. Eighth-century work. — Baptistery of S. Giovanni in Laterano; SS. Nereus e Achilles. Ninth-century work. — S. Cecilia in Trastevere: apse; S. Marco: apse; S. Maria della Navicella: apse and "Chapel of the Column"; S. Prassede, triumphal arch; S. Pudenziana, 884. Twelfth-century work. — S. Clemente, apse; S. Francesca Romana: apse; S. Maria in Trastevere: apse. Thirteenth-century work. — S. Paolo fuori le mura: apse; S. Clemente: triumphal arch, 1297; S. Giovanni in Laterano: apse by Jacopo da Turrita, 1290; S. Maria Maggiore: apse and western end by Jacopo da Turrita, 1292–1299, and Taddeo Gaddi. Fourteenth-century work. — S. Peter's: navicella in atrium, by Giotto; S. Maria in Cosmedin, on walls, by Pietro Cavallini, *c.* 1340.

Jerusalem.— Seventh-century work.—"Dome of the Rock": arches of ambulatory, 688. Eighth-century work.— Mosque of Al-Aska: on dome. Eleventh-century work.— "Dome of the Rock": base and cupola, 1027.

Milan. — Fifth-century work.— S. Ambrogio, Chapel of S. Satiro: vault. Sixth-century work. — S. Lorenzo, Chapel of S. Aquilinus, vault. Ninth-century work. — S. Ambrogio: apse, 832.

Florence. — Thirteenth-century work.— Baptistery vault, *c.* 1225, by Fra Jacopo; S. Miniato: apse and western front. Fourteenth-century work. — Baptistery, finished by Andrea Tafi.

Ravenna. — Fifth-century work. — Orthodox baptistery: vault; Tomb of Galla Placidia: vault, 450; Archbishops' chapel: vault. Sixth-century work. — Arian baptistery: vault; S. Apollinare Nuovo: apse and nave, with ninth-century additions; S. Vitale: apse and whole sanctuary, 547; S. Apollinare in Classe: apse and nave, 549.

Constantinople.— Sixth-century work.— S. Sophia: walls and vault, *c.* 550. Eleventh-century work. — S. Saviour: walls and domes.

Venice.— Twelfth-century work.— S. Mark's: narthex, apse, walls of nave and aisles. Fourteenth-century work. — SS. Giovanni e Paolo: in arch over effigy of Doge Morosini.

Fundi. — Fifth-century work. — Cathedral: apse.

Nola. — Fifth-century work. — Cathedral: apse.

Thessalonica.— Sixth-century work.— Church of S. George: apse, etc.; S. Sophia: dome and apse.

Trebizond. — Sixth century work. — S. Sophia: apse.

Mount Sinai. — Eighth-century work.— Chapel of the Transfiguration.

Cordova.— Tenth-century work.— Mihrab (sanctuary) of Mosque.

Capua. — Twelfth-century work. — Cathedral: apse.

Torcello. — Twelfth-century work. — Cathedral: apse.

Murano. — Twelfth-century work. — Cathedral: apse.

Salerno. — Twelfth-century work. — Cathedral: apse.

Palermo. — Twelfth-century work.— Capella Palatina, begun 1132, the whole walls; Church of La Martorana: vault.

Monreale. — Twelfth-century work.— Cathedral: the whole walls, 1170–1190.

Bethlehem.— Twelfth-century work.— Church of the Nativity, 1169.

Afalù. — Twelfth-century work. — Cathedral: apse, 1148.

Pisa.— Fourteenth-century work.— Cathedral: east apse, by Cimabue, 1302; north and south apses, by his pupils.

HORACE F. BURR.

BORN in Bucksport, Me., September 20, 1844, Mr. Horace F. Burr removed at an early age to Charlestown, Mass., and passed some two years thereafter at sea. He entered as private, Company E., 47th Mass. Regiment of Infantry, which was at one time occupied with the defence of New Orleans, after its capture by the Union Army. April 13, 1864, for distinguished action in the field and meritorious conduct, he received the appointment of Captain of Company F., 43d Regiment, United States Colored Troops, and was in active service up to the close of the war. After his return to Boston at the close of the war, he entered the office of N. J. Bradlee, architect, to study architecture, and remained there several years, after which he started in independent practice, during which he built many of the mercantile structures, before the Boston fire. He again entered Mr. Bradlee's office, where he remained until about 1882, when he became one of the staff in the office of Messrs. Peabody & Stearns for about ten years, during which time he occupied a position of much responsibility, his engineering skill winning for him the respect of his principals, and the admiration and trust of his co-workers in the office.

About 1893 he formed a partnership with Lyman Sise, and together they built the Houghton & Dutton Building, among many other less-important works. This was a peculiarly trying work, and its success may be judged from the noble façade on Tremont Street opposite King's Chapel, and the facility with which the complicated business of a modern department-store was carried on within its walls during its construction, and its satisfactory working since its completion, in all its complicated details.

Mr. Burr was frequently retained by other architects in matters of construction and where difficult engineering work was required, and it was such problems that he most enjoyed: the more difficult, the more interested he became; and those who had the good fortune to thus become associated with him were always inspired with the greatest confidence in his judgment and ability, and learned to love and respect the sincere and unpretentious soul of the man.

He was never without a book in his hand or without some problem to solve, a student through all his years, contributing much to various papers and periodicals, of which even his best friends never knew, so inherent was his modesty. Although so modest and retiring, his many friends in the profession who had the good fortune to know him well will never forget his earnest sincerity and his all too modest nature — a retiring disposition, unique in these times of "bluff."

He was a great lover of the woods and, when tired, would seek rest in the contemplation of nature, which he loved so much, and it was during such a period of rest, surrounded with the books and instruments which he always carried with him, that he passed away, May 23d, 1900.

At Allston, on June 12, 1873, he was married to Susan L. Sawyer, who, together with two sons and one daughter, survives him.

S.

LANDSCAPE ARCHITECTURE AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

IN the exhibition-room of the Architectural Department there can now be seen a collection of drawings illustrative of the new course in Landscape Architecture.

There are a number of large-scale working-drawings from the offices of well-known landscape-architects showing work recently planned for estates in Lenox and Newport, some designs by third-year students made with reference to specified conditions, and sketch-maps by second-year students.

The sketch-maps are interesting because they have been made so quickly and with the aid of so few instruments. Through the courtesy of the owner of one of the most attractive estates in Brookline, the Institute students have been enabled to make these surveys. Each student has made a separate map of the estate, pacing the distances and using an ordinary pocket-compass and a hand-level to obtain the angles and to locate the contours. A few hours only are necessary for such a survey, and the resulting maps give a very fair idea of the area of the estate, of the location of buildings, roads and trees, as well as a representation of the contour of the ground. Such preliminary maps may be useful to landscape-gardeners in obtaining quickly a comprehensive grasp of the problem in hand, although they do not possess the accuracy required for the final working-plans. The maps are rendered in pen-and-ink and in color.

From these maps, bird's-eye views have been constructed. These views can be used to show the effect of certain grouping of trees, of the trimming or planting of shrubbery, etc. As a method of preliminary instruction, the making of these sketch-surveys is more effective in cultivating the imagination and the ability to read maps than the construction of more exact surveys by mere mechanical means.

The course in Landscape Architecture is in its second year at the Institute and, supplemented as it is by work at the Arnold Arboretum, furnishes unusual opportunities for those desiring to enter this field.

BOOKS AND PAPERS

IT is not unlikely that the present writer can get more pleasure than most persons out of these astonishingly beautiful pictures[1] of English garden-scenes, for, however much one may love Nature and the artful effects of the landscape-architect, he cannot extract all the possible pleasure to be had from this book, unless to a competent knowledge of practical photography he also adds a comprehensive knowledge of the details of the reproductive processes. Very remarkable, from a technical point-of-view, are these illustrations, and one does not know which to admire most, the skill with which the negative has been developed, the delicacy with which the photographic print has been kept back, or forced up, as the requirements of distance and light and shade demanded, or the delicate certainty with which the overlayer has prepared the form for the press. There is only one disagreeability about these pictures: they are so clear and full of detail that one is continually tempted to explore with the reading-glass the misty distances or the nearer shadows of some fascinating clump of shrubs or trees, and this one incurable defect is that the moment the magnifying-glass comes into play all detail vanishes and what one does see is merely an arrangement of dots and spaces without form or color. These modern "process plates" are enjoyed most by those whose vision is somewhat imperfect.

What a delightful thing it is to have ancestors to whose belongings generation after generation can succeed, and find that these kindly foregoers have done all the hard work, lived in the rough themselves while laying substantial foundations for the after beauties and comforts they, perhaps, were imaginative enough to conceive, but could never themselves enjoy. If the English law of primogeniture is the cause of the keeping-up of the beautiful "show-places" in England, we incline to think the law a really beneficial one, and regret that it does not exist in the social code of this country, where, rather, the sons find it their duty to cut up their father's

[1] "*Gardens, Old and New.*" The Country House and its Environment: *Country Life* Library, London. Imported by Charles Scribner's Sons, New York. Price $15.

estate into building-lots and sell them to as many different parties as possible.

Ancestors had their part in the making of the gardens here shown, but so, too, had another class of English society for which we have no counterpart. Without the lowly and contented labor of the English peasant, the area of improved grounds would be much less, and, if he had to be paid at the same rate our own fellow-kings demand for their short day's work, it would be difficult for even the fullest purse to keep some of these spacious grounds in their present perfect condition. Ancestors and peasant laborers, and skilful and learned Scotch gardeners have all had their part, and so, too, has the landscape-artist, be he architect, engineer or gardener — or all combined, either in a single person or an actual trinity — and this last person is a more vociferous claimant of the meed of praise than all the others. But though all these have had a hand in the result, there has been a greater artist at work for centuries here, and that is the wonderful English climate, one of the most gracious handmaidens of a beneficent Nature.

One thing is rather notable in these garden-views and that is the number of pools, ponds, lakes — so-called — moats and other pieces of stagnant or semi-stagnant water that are in somewhat close proximity to the houses. Such juxtaposition in this country would inevitably suggest the certainty of a pestilence of mosquitoes, and as this pest has within the last few years gained a foothold in Great Britain — the progenitors being carried over in the state-rooms of the express ocean-lines — it is possible that some of these pools may be drained away some day; but while they remain they form, perhaps, the most useful property in the landscape-architect's trick-bag. We do not mean pools alone, but water-effects of any kind. We have them of all kinds here, water-filled moats with shaved, turf-lined, sloping banks, as at Great Tangley Manor, in Surrey, or stone-lined and crossed by an arch[illegible]idge, as at Blickling, in Norfolk — by the way, the title of [illegible], "Where the moat washed the walls," which seems to sugges[illegible] spected activity on the part of the ditch, raises the question whether in England a moat is the ditch or the water in the ditch. Then, we have river-banks architecturally treated, as is that of the Avon, at Stonleigh Abbey, where the "water-terrace," with its stone balustrade and steps leading to the boat-landing, makes an attractive place for the elders to halt and watch the departure of a boating-party of high-spirited lads and lasses. Then there are "lake terraces," as at Trentham, in Staffordshire, where also a stone balustrade serves to define the bank and keep children from falling overboard. Here the boat-landing, with semi-circular steps midway in the length of the balustraded water-front, is garnished with Benvenuto Cellini's statue of Perseus. And there are fish-ponds, as at Shipton Court, water-gardens, as at King's Weston, ponds spanned by "Palladian bridges," as at Wilton House and Prior Park; ponds little and big, ponds round, square, oblong; ponds with natural contours and ponds with geometric outline. But everywhere water is used for its reflective worth, as a valued element in placid landscape-effects: and in such a way as through its very placidity to suggest stagnancy, and so inevitably — to the American imagination — mosquitoes. Of the livelier charm that lies in water in motion, little note seems to be taken. Here are no foaming cascades, no brawling brooks, no set-pieces of elaborate hydraulic-jet work. As for the few fountains, they are mainly small, isolated basin affairs, served by a single feeble jet. Everywhere the object aimed at seems to be a sense of quiet restfulness, placidness, which would be disturbed by much water in active motion.

It does not seem likely that in this country — in the Northern States at least — we can ever have garden-effects such as are shown in these illustrations. The most sedulous watering with cold water from mains deep buried can never bring into being such turf as springs from the constant, gentle weeping from British skies, and the turf and the innumerable varieties of English ivy that grow everywhere count for a very large part in all English landscape-effects. To be sure, in the gardens of show-places, the homes — the occasional homes — of wealthy lords and commoners, effects are gained with yew and box which momentarily compete in interest with the turf and vine, because of their sheer unusualness. Even when not subjected to the continual attention of the topiarius with shears and bill, there is an interest in a handsome yew-tree that few other trees can claim, and a handsome box-hedge is worth a fortune in itself.

What effect such a publication as this will have on the landscaping of gentlemen's country-places on this side of the Atlantic is not hard to foresee. "Cottagers" in various places who had determined to indulge in Italian gardens will change their minds and order their landscape-architects to produce for them an English garden, with a turf-floored bowling-green and "pleached walks," with the nearest approximation to box-hedges that our normal hedging-shrubs will yield; and efforts will be made to clip the cedar and the arbor-vitæ into fantastic shapes such as the gardens at Elvaston Castle abound in.

These plates are simply miracles of printing, amazing enough when seen in the flat, but when one looks through his hands at some of these many bird's-eye views, standing off so as to get the proper point-of-sight, amaze becomes almost veneration.

The book is meant for a picture-book, and we have considered it from that point-of-view only, but whoever it is, man or woman, who has been intrusted with writing the brief — too brief — descriptions of the several places illustrated is to be felicitated on the manner in which that part of the work is done. It is a misfortune both for the writer of these descriptions and for the reader of them, that in order to get the best results from a half-tone process-plate, it is necessary to use this detestable coated-paper, with its all too-shiny surface, and it is a natural consequence that the eye becomes weary of trying to read type-matter that is printed on such paper, and that, after a brief attempt, one decides to do impersonal injustice to the writer by neglecting to read what has been written, and content himself with thoroughly appreciating the pictures which the writer tries to describe. The text-matter in this case deserves a better fate than to be neglected.

A VERY admirable complement to the series of illustrations of garden-scenes to which the above remarks relate is found in another work that treats of the making of gardens in England, and may serve to explain the foundation-work that underlies and, to some extent, the guiding principles that controlled those who originally designed them or, later, altered and improved them. Just as no one can be quite sure in the case of an old and now attractive garden whether the merit of the present result lies most with him who originally conceived it, with time, or the only partly-controlled acts of beneficent Nature, so there are few who are competent to pass judgment on a book dealing with landscape-architecture in just the manner the present author handles it, for, to a considerable extent, it is a personal work, and the points he makes are illuminated by examples drawn from his own private practice to a perhaps undesirable degree. As illustrations of the argument in hand, they are excellent, and show just what he has done in certain cases, just as his words carefully explain why he has done these things and not others which, in diagram and explanatory phrase, might have promised as well. Promise is nearly the right word to use, for in landscape-work more than in any other calling the event lies with the future, not with the present, and about all that the undertaker, the paymaster of the present hour, can have is the assurance of a trained imagination that, if all goes as it is planned to go, the next generation or its successor can — if they be of the right kind — take pleasure in the accomplished result. We here take considerable account of time, for, in landscape-architecture, trees — well-grown trees — are integral factors in the problem, and though a single large tree may now and then, at great cost, be transplanted with success, the broad effects of grove and copse are left for the forces of nature to produce, and nature's forces are in such cases not rapid workers.

To be sure, the quick-growing shrubs and hedging-plants, skilfully used as backgrounds for bedding-plants, enable an intelligent landscape-gardener to produce almost immediately for his employer a very satisfactory result of a kind, but the kind has not overmuch kinship with the garden in its highest estate, where time and nature too have played their parts. Naturally, then, Mr. Mawson, as he seeks most to satisfy his immediate employer — while as an artist keeping in his mind's eye the ultimate toning of his picture — seeks most to give instruction as to how the present owner of a place may derive early pleasure from his gardening and engineering undertakings; consequently his book [1] deals rather with the small problems which only require a year or two for their solution rather than with those where fifty or a hundred years are needed.

In most ways, the author's method of treating his subject is satisfactory, though there is some regrettably dry prolixity which makes it not an easy book to read for the pleasure of reading, and his work is well subdivided and sensibly grouped: moreover it is typographically excellent, carefully indexed and admirably illustrated, so far as illustrations prepared by hand are concerned. There is, however, a regrettable lack of photographic views, and such views would have had much value in those cases where the author was called in to remodel or regenerate old gardens, or to adapt to garden uses a piece of land already used in part or in whole for some more utilitarian purpose. In such cases, photographic views showing the "before" and the "after" appearance of things would have been very instructive.

Mr. Mawson's ideas are, as a rule, catholic and such as we can generally approve. He holds that the relation of the garden to the house is a most important one, and recognizes that there is a good deal of merit in the contention supported by many architects that they should be allowed not only to design the house but also that part of the garden which immediately adjoins and, so, affects not only the outward appearance of the house but the enjoyability of the rooms within the house, which, as living-rooms, may be made or marred by the appropriateness of the outlook from their windows. He hints, however, that there is almost as great a propriety in the landscape-architect being called in, not only to determine the placing of the house upon one or another site on the estate, but even to prescribe the general outline of the plan and the location of the important rooms, and particularly of the windows in them. On the whole, he urges, with much propriety, that the house-architect and the landscape-architect should be brought into early consultation with one another, so that they may work together and not at cross-purposes.

One of the most definitely useful portions of the work, one prepared with great care and learning, is the fifty pages or so given to a description of trees and shrubs, and hardy climbers and flowering perennials. Unfortunately, this part of the book is only partly serviceable for American garden-makers, since some of the plants are not known to

[1] "*The Art and Craft of Garden-making.*" By Thomas H. Mawson, Landscape-architect. Illustrated with Perspective Views drawn by Mr. C. E. Mallows and others, and also with numerous Plans, Sections and Details of Gardens and Garden Ornament, and further illustrated with Chapter-headings specially designed by Mr. D. Chamberlain. London: B. T. Batsford. Imported by Charles Scribner's Sons, Fifth Avenue, New York. 1900. Price, $7.50.

our nursery-men though familiar, perhaps, to greenhouse men, while others can, of course, be cultivated only where climatic conditions approximate those of the British Islands. For instance, when he says, "For clipping there is nothing to equal tree-box," we can only agree with him, while we confess to never having seen in this country anything, even so far south as Mount Vernon, approximating the box-hedges so common in England, and, of course, the same is to be said of yew and, to some extent, of holly. It is a great satisfaction to find this writer lifting up his voice in protest against the present fashion of destroying hedges, not only between fields but along the boundaries upon roads and lanes, which seems just now to have taken possession of the agricultural mind — perhaps stimulated by the persuasive tongue of the American drummer, who extols the beauty of the barbed-wire fence and shows how that servant of American civilization does not waste room nor yet suck from the ground nutriment that a salable crop could convert into money. England without its hedge-rows would be a more mournful affair than England without its pink-spotted hunting-fields.

Read in the light thrown on English habits by the admirable paper on English gardens read by Mr. R. Clipston Sturgis at the last convention of the American Institute of Architects, the reader will find in this book many points of interest which would otherwise have escaped his notice.

One of the most useful books to the architectural draughtsman that has appeared for a long time is Mr. Wilson's treatise on Free-Hand Perspective.[1] We must confess that our recollection of the rudimentary bungling which is often called "free-hand perspective," "perspective for artists," and so on, seconded by the rather unattractive drawing which forms the frontispiece of the book, prepared us for something very different from the thoroughly scientific, as well as practical, treatise which we found the work to be, and we are glad to acknowledge that Mr. Wilson has not only arranged a system for applying the principles of perspective rapidly and effectively which the most expert perspective draughtsman will find new and valuable, but has done so with the aid of a perfectly competent knowledge of his subject.

Beginning with the conception of a drawing in perspective as the actual tracing of the lines of the object, as they appear on a translucent screen occupying the place of the picture-plane, the author pursues this idea until the principles involved in it become familiar, passing then easily to the more direct methods of perspective construction. Although perhaps mathematically awkward, this is probably the best practical method of teaching the rudiments of perspective, and especially of such perspective as artists and draughtsmen need. Many years ago there was in New York a teacher of drawing and painting who was famous for the rapid progress which her pupils made. The principal peculiarity of her system of instruction was that she employed a screen of very fine wire netting, which she set up between the model and the pupil, requiring the latter to trace on it, in crayon or charcoal, the exact lines of the object as seen through it. Naturally, the pupils, in this way, learned perspective unconsciously, and Mr. Wilson's method, in which a real screen might be advantageously used for illustration, starts from the same beginning. After the principles of the convergence of all parallel lines at an angle with the picture-plane to some vanishing-point, and the variations in perspective effect depending on distance above or below the horizon have been established in this way, we are led by degrees to tolerably complex applications of them, accompanied with problems for the student to solve by himself, to fix them in his mind; and, following these exercises are a great number of the labor-saving suggestions which the architectural draughtsman above all others finds so useful. As the author truly says: "The best effect in a drawing is, in general, obtained when the draughtsman is least hampered by perspective rules, when he can record impressions intuitively and correctly, the rules being applied unconsciously as far as possible," and we know of no work which will do more, if faithfully studied, to give the power of intuitive but correct perspective-rendering than this admirable little book.

Mr. Butler offers to tourists, lovers of Scottish history, and to serious students of architecture a book which all of them will find interesting and valuable.[2] The illustrations, although rather unequal in execution, and undeservedly discredited by lack of the careful overlaying which most printers bestow upon cuts very inferior in drawing to these, show clearly the points referred to, while the plans are models of what sketch-plans should be. The text, both in its architectural and historical relations, is uniformly excellent. The designs of the different buildings, and of different portions of them, are intelligently and suggestively compared, while the historical part of the book, although confined to such matters as may best illustrate and account for the architecture, is of great interest.

Few American tourists, probably, have heard of Sweetheart Abbey, which, although one of the latest of the Scottish monastic foundations, has, perhaps, the most romantic history of all. It seems that the Lady Devorgilla, daughter of Allan, Lord of Galloway, married, at the age of nineteen, John Baliol, of Castle Bernard, Yorkshire. Devorgilla's mother was a grand-daughter of King David of Scotland, and, on the death of the direct heiress to the Kingdom, Margaret, the Maid of Norway, as the histories call her, the son of John Baliol and Devorgilla was declared King of Scotland. After his short reign, which ended in his defeat at the hands of the English under Edward I., he retired to France. Meanwhile, his father and mother lived quietly and happily on their estates, doing good in their own way. One of their plans, which was carried out after Baliol's death by his widow, was the establishment of the college at Oxford still known by his name, and several monasteries were either founded or extended by her. Although the addition of her father's estates, of which she was the sole heir, to those of her husband, made her the richest woman in the two kingdoms, she was not so much taken up with the care of her property as to lose her womanly sentiment; and, on the death of her husband, she had his heart embalmed, and enclosed in an ivory casket, which she carried always with her. When she, in her turn, grew old, she pleased herself with the idea of building a monastery which should be the special resting-place of herself and what she called the "Sweetheart," which was all that remained to her of her beloved husband. In the year 1275 a site was decided upon, and the work of construction begun; and, in the same year, a colony of twelve Cistercian monks was established in what was called, from the first, "Sweetheart Abbey." Nine years later, Devorgilla died, and seems to have been buried, as she wished, with her husband's heart, under the high-altar of the Convent church, for, in the middle of the century, a stone was found in the ruins, with the inscription:

DEVORGILLA
FUNDATRIX HUJUS MONA,
MCCLXXXIIII.

THE ILLUSTRATIONS

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

ARKANSAS STATE CAPITOL, LITTLE ROCK, ARK. MR. GEORGE R. MANN, ARCHITECT.

PLANS AND SECTION OF THE SAME.

THE BOWLING-GREEN: CLEVEDON COURT, SOMERSET, ENG.

THE WATER-TERRACE: STONLEIGH ABBEY, WARWICKSHIRE, ENG.

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

FIREPLACE IN THE PALAIS D'ORSAY, PARIS, FRANCE. M. LALOUX, ARCHITECT.

This plate is copied from *La Construction Moderne.*

[Additional illustrations in the International Edition.]

HOUSE NO. 45–7 EAST 49TH ST., NEW YORK, N. Y. MR. CHARLES BUEK, ARCHITECT; AND NO. 49, MESSRS. BARNEY & CHAPMAN, ARCHITECTS, NEW YORK, N. Y.

HOUSE ON BRATTLE ST., CAMBRIDGE, MASS. MR. FRANCIS R. ALLEN, ARCHITECT, BOSTON, MASS.

THE RIVER GARDEN: HAM HOUSE, RICHMOND, ENG.

THE SUNK GARDEN AND MONK'S POND: NEWSTEAD ABBEY, NOTTINGHAM, ENG.

VIEW OVER PRIOR PARK AND THE CITY OF BATH, ENG.

THE YEWS AT EVENTIDE: HENBURY COURT, GLOUCESTERSHIRE, ENG.

THE LAKE TERRACE AND THE GARDEN: TRENTHAM, STAFFORDSHIRE, ENG.

THE TERRACE WALK AND THE GROVE OF ELM AND LIME: RENISHAW HALL, CHESTERFIELD, ENG.

This and the foregoing illustrations are published in connection with the book-review of "*Gardens, Old and New,*" published elsewhere in this issue.

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[1] "*Free-Hand Perspective*": for use in Manual Training-Schools and Colleges: By Victor T. Wilson, Instructor of Drawing in Cornell University. New York: John Wiley & Sons. London: Chapman & Hall, Limited. 1900. Price, $2.50.

[2] "*Scotland's Ruined Abbeys*": By Howard Crosby Butler, A. M., Sometime Lecturer on Architecture in Princeton University, and Fellow of the American School of Classical Studies in Rome. New York: The Macmillan Company, 66 Fifth Avenue. Price, $3.50.

NOTES & CLIPPINGS

ROMAN FIREPROOF-CONSTRUCTION. — The public buildings of the old Romans still remaining offer the best specimens of fireproof-construction, as well as of general durability, of which we have any knowledge. Although repeatedly fired, battered and destroyed, as far as the efforts of barbarous enemies could effect their destruction, numerous portions of buildings, and some entire temples and mausoleums, still remain to attest the superior construction of the ancient over modern buildings. The portico to the Baths of Agrippa, now the Pantheon, and the mausoleum of Hadrian, now the Castle of S. Angelo, are admirable instances of the strength and durability of their circular buildings with domed roofs; while the magnificent halls in the remains of the Baths of Titus and Diocletian and the golden palace of Nero are equally valuable specimens of oblong buildings with arched-roofs. The walls of these buildings have the strength and solidity of natural rock; most frequently they are composed of two facing-walls of brick, a brick in thickness, leaving an interval between them, which is filled up with coarse grout-work. Sometimes the facing-walls are composed of small pieces of tufa (a freestone); these walls have been occasionally faced again with fine marble. The walls of some of the principal buildings are composed of immense square blocks of travertino, a porous marble of the country. The bricks are invariably sound and hard; their shape the large flat tile, the work with which is less liable to give way and bulge than with bricks of the modern shape. The mortar is perfect and the joints completely filled; the grit of the mortar appears to be pounded tile or tufa, always sharp and clean, and the grout-work consists of broken tiles, and sometimes tufa, embedded in mortar of the usual thickness, not flooded with a fluid-mortar approaching to whitewash, as is now in use under the name of grout. That the mortar was not used in a fluid state is visible in numerous fragments, where small interstices are discernible, showing the shape of squeezed mortar. The peculiar strength of the Roman mortar is remarkable. In most cases the Roman walls are constructed like the trunk of a tree, broadest at the root and diminishing upwards, and, as is well known, when they raised their walls with grout-work they usually ran a double layer of their large tiles over their work at the height of every two or three feet. — *The Architect.*

RIPARIAN OWNERS. — THE case of Baily *vs.* Clark, which came before Mr. Justice Byrne on February 4, raised some interesting questions with regard to the rights of riparian owners. An action was brought by the plaintiffs, who were owners of a mill situated on an artificial channel or mill-stream running into the River Brue, in Somerset, against the defendants, who were proprietors of a rug and skin cleaning business higher up the stream, claiming an injunction to restrain the defendants from polluting the water of the stream and diminishing the supply. It was proved that the stream in question was not a natural water-course, but one which had been artificially excavated in prehistoric times. The first question which arose was whether, under the circumstances, the defendants were entitled to the uninterrupted flow of a supply of clear, unpolluted water, as they would have been had they been riparian owners on the banks of a natural stream. In the Privy-Council case of Rameshur *vs.* Koonj [L. R., 4 App. Cas., 121], the law applicable to riparian owners, as contrasted in the cases of natural and artificial water-courses, was thus stated: "There is no doubt that the right to the water of a river flowing in a natural channel through a man's land and the right to water flowing to it through an artificial water-course constructed on his neighbor's land do not rest on the same principle. In the former case each successive riparian proprietor is, *primâ facie*, entitled to the unimpeded flow of the water in its natural course, and to its reasonable enjoyment as it passes through his land, as a natural incident to his ownership of it. In the latter, any right to the flow of the water must rest on some grant or arrangement, either proved or presumed, from or with the owners of the lands from which the water is artificially brought, or on some other legal origin." We may conclude from this that a factory-owner might obtain a prescriptive right to the water flowing past his mill in a mill-stream belonging to another mill-owner lower down. Another point of interest arose in the case. It seems that a right to pollute a stream in a certain way and to a certain extent may be obtained by prescription, but a mill-owner is not entitled to enlarge or suddenly make such a change in his business that the supply of water taken by him is materially increased, and that what remains in the water-course is subjected to greater pollution than before. In the case under notice, for instance, the defendant's predecessors in title were proprietors of a tanyard, for the purposes of which they only required 1,000 gallons of water a week, while the water which actually flowed past was only polluted to a slight extent. The present defendants, however, were abstracting about 100,000 gallons every week, and it was shown that the cleaning of rugs, etc., polluted the stream to a much greater degree than before. The injunction was accordingly granted. — *Engineering.*

WESTMINSTER ABBEY. — There is no truth, of course, in the statements which have obtained currency in the daily newspapers as to the whitewashing of the interior of Westminster Abbey, though the surveyor in charge of the fabric, Mr. J. T. Micklethwaite, F. S. A, in response to our request for authoritative information as to the process intended to be used for the preservation of the masonry, has not vouchsafed any details of what is to be done. In dealing with a great national monument like Westminster Abbey, it is as well to let the public know what *is* intended; otherwise incorrect and irritating paragraphs are sure to be circulated. That somewhat serious disintegration of the surface of the stone of which the Abbey is constructed has of late years largely developed and rendered renovation necessary every one is aware. Sir Gilbert Scott and Mr. J. L. Pearson renewed, in consequence of its structural weakness, much of the exterior ashlar, thereby bringing upon themselves the severe condemnation of the anti-restorationists. We presume that under the new *régime* a less drastic scheme of repair will be tried, and it is more than likely that the whitewash scare has originated in a proposal to apply some preservative solution to the masonry with the object of arresting further decay. There need be no mistaken secrecy about the matter, however, and it was solely with the object of assisting to allay public anxiety that we applied to Mr. Micklethwaite for more exact particulars. In common with a vast number of people who have a genuine interest in the historical architectural value of our national monuments, we should view with dismay, of course, any tampering with the glorious color and time-worn surface of the stonework of the interior of Westminster's great church. We do not for a moment suppose that the present surveyor would be party to any such policy of destruction; but after the manner in which he led the attack on the late J. L. Pearson during the structural reparations of the west front of Peterborough Cathedral a few years ago, it is only reasonable that inquiries should reach us, and some degree of anxiety be experienced. Any such scheme as the anti-restorationists advocated at Peterborough, for draining out the perished rubble and mortar behind the ashlar, preparatory to grouting in liquid concrete, would, we are convinced, be a most risky proceeding — in all probability result in forcing out the faced-work, and, at best, forming an unreliable and composite construction, which would be treacherous to a degree. — *Building News.*

OLD GRECIAN STATUES RECOVERED FROM THE SEA. — Athens is excited over the great discovery of the Grecian statues that were taken up from the sea near the island now called Antikythera, the ancient Ogylos. Professor Rufus B. Richardson, director of the American School of Classical Studies at Athens, in an article in this week's *Independent* describing in full these great archæological discoveries, says in effect that they are as important as the Olympia sculptures or the ones of the Athenian Acropolis. They were discovered by some sponge-fishers 50 feet below the surface of the sea last fall and an expedition was sent out to rescue them. So far a few of the statues have been recovered, though there are some large ones of both bronze and marble left. The finest figure of the collection is a bronze statue, somewhat broken, but nothing of it is lacking except a few small bits about the loins. The upper part of the body, including the head and arms, is almost as fresh as when it was buried. It was thought that this statue was either by the sculptor Lysippus or Praxiteles. There are also in the newly-found treasures three bronze statuettes about a foot and a half high. One of them is generally pronounced to belong to the age of Phidias. There is also a marble figure of a youth. It is supposed that these statues came to be at the bottom of the sea through a shipwreck, and this may be explained by Lucian in his "*Zeuxis*," where he says that a Roman general was said to have sent off a large number of statues to Italy with the rest of his plunder, and that near Malea the ship sank and everything was lost. — *N. Y. Tribune.*

A CURIOSITY OF RIPARIAN OWNERSHIP. — A curious situation has developed in Galveston as a sequel to the devastating storm of last fall. Tide-covered property is public domain under the law. As a result of changes wrought by the storm the tide now encroaches upon what was previously private property, making it public domain, and there is contention between the former owners and the city over the removal of property which did not succumb to the violence of the storm. Piling on which a hotel stood has been ordered removed by the City Council at the expense of the presumed owners, but the agents of these owners refuse to take any action in the matter. Many questions are involved. Does the piling belong to the persons who placed it where it is, or to those who claim ownership of the land on which it is situated? Should the tide recede at some future time, will the public domain cease, and the right of private ownership be reëstablished? "It is a queer situation in which the supposed owners of property find themselves," as the Galveston *News* says, "deprived of their vested rights by an act of nature, but not relieved from expense attaching thereto by a considerate City Council." — *N. Y. Evening Post.*

STATUE OF GENERAL MACOMB FOR DETROIT. — It is purposed to erect in Detroit a monument in honor of General Alexander Macomb, and the design of a Washington sculptor, Mr. Amateis, has just been accepted. The monument project is in charge of a patriotic organization of women, the Michigan Chapter, Daughters of the War of 1812. General Alexander Macomb earned a better reputation in that war than many of our military commanders, but the country has long since practically forgotten him. For his victory at Plattsburg, September 11, 1814, he was commissioned a major-general in the United States Army, and received a vote of thanks and a gold medal from Congress. On the death of General Brown, in 1835, Macomb was appointed General-in-chief of the army, and held that position till his death in Washington in 1841. There is no monument to him anywhere, except that over his grave, in the old Congressional burying-ground. He was a native of Detroit. — *Boston Transcript.*

KING'S COLLEGE CHAPEL. — King's College, Cambridge, possesses the finest and most magnificent chapel in the United Kingdom. It is the latest and most sumptuous example of the Perpendicular order of Gothic architecture, and the chapel dominates over all the buildings in the town and University. The fretted roof, unsustained by a single pillar, is vaulted into twelve divisions. The centre of each is a pendant keystone, terminating alternately in roses and portcullises, each keystone weighing more than a ton. Over the stone roof is the timber roof. An organ separates between chapel and ante-chapel. The painted glass is the most remarkable that has been bequeathed to us by the age of Henry VII and Henry VIII, and belongs to a time when the art of painting had attained its highest excellence. There are five-and-twenty windows, with more than a hundred panes. — *Tit-Bits.*

S. J. PARKHILL & Co., Printers, Boston, U. S. A.

The American Architect and Building News

ADVERTISERS' TRADE SUPPLEMENT

No. 226 SATURDAY, MARCH 2, 1901 VOLUME LXXI No. 1314

THE NECESSITY OF PAINT AND GOOD PAINT ONLY

Is demonstrated more strongly every day. By "good paint only" we mean those paints serving the particular purpose for which they are intended, *i.e.*, to preserve and protect the surface to which they are applied, and not to be merely ornamental. The value of good paints can hardly be estimated; while they are not cheap in the ordinary sense, they are far more economical in the long run than the so-called "cheap" paints. If two houses of similar architectural construction are painted, one with a good lasting paint, and the other with a paint made to sell cheaply, the former will soon prove that it has been a paying investment, as its appearance after a short period of time in comparison with the latter will be far superior, thus tending to enhance the value of the former, while the latter will have deterioriated.

The Harrison "Town and Country" Paints can be depended upon to look well and wear well; they have made a reputation unequalled by any other for durability, brightness, covering capacity and uniformity. They have been on the market as a standard since 1875.

Other Harrison Paints of great merit are the Harrison Floor and Deck Paints and the Harrison Roof Paints, their purpose being indicated by their respective names. For radiators and bath-tubs the Harrison Radiator Enamels and the Harrison Bath-tub Enamels will be found desirable. Among the household effects there are numerous articles that can be reclaimed by the use of a little paint. For this purpose the Harrison Interior Decorative Enamels, Varnish Stains, Wire Screen Paints, Blackboard Slating and the Household Ready-mixed Paints are suitable and reliable, and are put up in small packages convenient for use. For re-enamelling the bicycle the Harrison Bicycle Enamel. Buggies and wagons can be easily brightened with the Harrison Varnish Carriage Paints and the Harrison Wagon Paints.

The Harrison White Lead is well-known for its extreme whiteness, fine grinding and covering, and the Harrison Oil Colors are considered the standard for purity and strength. The Harrison Superfine Coach Colors have made an enviable reputation for fine carriage and car painting.

For the prevention of rust on structural and other iron and steel work the thoroughly reliable paints are the Harrison Red Lead for priming and the Harrison Antoxide for finishing. The demand for the Harrison Varnishes, since they have been made on an extensive scale, has steadily increased, proving them to be of the same high standard as the other Harrison Products. The Harrison "1793" Vermilion is a bright vermilion that does not fade or turn black, and being much lower in price than English vermilion, is consequently much more economical to use. The Harrison "Weatherproof" Enamels are for exterior use only and will stand the most severe exposure-test. They are especially adapted for marine and other work exposed to a salt, moist atmosphere, and will not chalk, crack or scale.

For any information on paints mentioned above or any other paint, Harrison Bros. & Co., Inc., will gladly furnish same. Address the Company at 35th and Grays Ferry Road, Philadelphia, 117 Fulton Street, New York, or 27 Lake Street, Chicago.

HARRISON BROS. & CO., INC.,
PHILADELPHIA, PA.

THE American Bridge Company has closed a contract with the Crown Agents for the Colonies of Great Britain to furnish and erect on the Line of the Uganda Railway in Africa twenty-seven viaducts. This will require about 6,000 tons of steel-work. These viaducts consist of plate-girder spans on towers. The highest tower will be 112 feet. Sir A. M. Rendel & Company, of London, England, are the engineers for the Crown Agents.

N. & G. TAYLOR CO.'S TIN-PLATE WORKS.

N. & G. TAYLOR CO., Tin-plate Manufacturers, have just erected at their Tin-plate Works, in Philadelphia, a large and commodious machine-shop complete in every way, with the most modern machinery, turning-lathes, drills, shapers, forges, emery-wheels, etc. They have also lately added two tinning-stacks, making now twenty-five in all. Their Tin-house is acknowledged to be, in its complete equipment, the finest in the world. They are running to their full capacity and report a most excellent business in all their departments. They also have given out the contract for an additional building for their assorting and warehouse department, which will give them much greater facilities for prompt handling and shipping goods. The recent large additions to their rolling-mills at Cumberland, Md., necessitate the above improvements.

THE American Bridge Company is at present getting out about twenty bridges for the Erie R.R. Company.

"CHLORIDE ACCUMULATORS."

IN a modern private residence the many advantages of electric-lighting have made its introduction an almost absolute requirement. The increasing number of private residential power-plants is evidence of the fact that the convenience and comfort enjoyed by urban residents is not to be sacrificed by those living away from cities where current is supplied from large central stations.

One of the inconvenient and undesirable features of the private power-plant in the past has been the necessity of either running the dynamo and engine continuously to supply the lights, or being compelled to use other means for illumination when service is suspended from the power-house.

An up-to-date equipment would obviate this annoyance, and this can only be attained by the installation of a battery of "Chloride Accumulators." By the use of a storage battery twenty-four hours of light is supplied with but a few hours' running of the dynamo. A steady, brilliant light, available at all hours of the night or day, is certainly too desirable a feature to require further comment. Detailed descriptions illustrating the application of "Chloride Accumulators" to private residences will be forwarded upon application to

THE ELECTRIC STORAGE BATTERY CO.,
ALLEGENY AVE. AND 19TH ST.,
PHILADELPHIA, PA.

NOTES.

THE American Bridge Company has received the contract from the Pittsburgh & Lake Erie Railroad for the new steel bridge over the Monongahela River at Homestead, Pa.

MR. F. R. COMSTOCK, of New York, architect of the Second Church of Christ, 68th Street and Central Park West, in that city, has adopted a most effective scheme of lighting by concealed lamps with powerful reflectors throwing the light upon the large domed ceiling, which in turn reflects and diffuses the light evenly throughout the church. The execution of the work is in the hands of I. P. Frink, of 551 Pearl Street, New York, who has made a specialty of this method of lighting. The ceiling of the Waldorf-Astoria ball-room, lighted on much the same principle, is another example of work along this line, which has added to the Frink reputation for successfully handling any lighting problem that may be presented. When well done (and experience is a most

(*Continued on page* 3.)

"The Georgian Period"

This publication, which now consists of seven Parts, contains more than a hundred pages of text, illustrated by some two hundred and fifty text-cuts, and two hundred and forty-nine full-page plates, of which fifty-five are gelatine or half-tone prints. It is in truth a work of superior excellence and great usefulness.

The matter already illustrated may in small part be classified thus:

PUBLIC BUILDINGS

City Hall, New York, N. Y.	Date 1803-12
Old State House, Boston, Mass.	" 1748
Pennsylvania Hospital, Philadelphia, Pa.	" 1755
Carpenters' Hall, Philadelphia, Pa.	" 1770
Independence Hall, Philadelphia, Pa.	" 1729
Faneuil Hall, Boston, Mass.	" 1741

and others.

CHURCHES

King's Chapel, Boston, Mass.	Date 1749
Seventh-day Baptist Church, Newport, R. I.	" 1729
Christ Church, Alexandria, Va.	" 1767
Christ Church, Philadelphia, Pa.	" 1727
St. Paul's Chapel, New York, N. Y.	" 1764
Old South Church, Boston, Mass.	" 1729
First Church, Hingham, Mass.	" 1681
St. John's Chapel, New York, N. Y.	" 1803
First Congregational Church, Canandaigua, N. Y.	" 1812
St. Peter's P. E. Church, Philadelphia, Pa.	" 1758
Gloria Dei Church, Philadelphia, Pa.	" 1700

and others.

IMPORTANT HOUSES

Fairbanks House, Dedham, Mass.	Date 1636
Royall Mansion, Dedham, Mass.	" 1737
Philipse Manor House, Yonkers, N. Y.	" 1745
Tudor Place, Georgetown, D. C.	" 179-
Mappa House, Trenton, N. Y.	" 1809
Woodlawn, Va.	" 1799
Mount Vernon, Va.	" 1743

and others.

Incidentally there are shown special measured drawings or large views of the following features and details:

Porches and Doorways	54 Subjects
Staircases	18 "
Mantelpieces	76 "
Pulpits	6 "
Fanlights	60 "

In addition to the subjects enumerated above there is a large quantity of measured and detailed drawings of Cornices, Ironwork, Gateposts, Windows, Interior Finish, Ceiling Decoration, Capitals, etc., together with elevational and sectional views of entire buildings.

important factor in the well-doing), this is about the most effective method of lighting concert and lecture halls, ball-rooms, and other beautifully decorated interiors.

THE Gillette-Herzog Branch of the American Bridge Company will furnish the steel-work for the large steel building to be shipped to the Montezuma Copper Company at Nacozani Mexico.

WE wish to advise our friends that some changes have occurred in the officers of this Company consequent on the resignation of Mr. John A. Fish. Mr. William T. Isaac has succeeded Mr. Fish as Vice-President and General Manager; Mr. I. G. James, formerly Manager of the New York Office, succeeds to the office of Secretary, while Mr. A. G. Merser assumes the duties of Treasurer. In making this announcement we would accompany it with assurance of our desire that the pleasant relations hitherto existing with architects in all parts of the country may continue without interruption.

GURNEY HEATER MFG. CO.,
BOSTON, MASS.

THE American Bridge Company will furnish to Cooper & Wiegand about 2,800 tons of structural steel for the Kingsbridge Road Power-house on the Third-Avenue Railroad, New York City.

THE American Bridge Company announces their sales during the month of January as the largest of any month since the organization, aggregating over sixty thousand tons.

THE American Bridge Company has received a contract for the steel-work for the Electric Power Plant, to go to Ultimo, New South Wales, Australia.

BUILDING INTELLIGENCE.

Reported for the American Architect & Building News

ADVANCE RUMORS.

Norfolk, Va.—A $100,000 office-building, eight stories in height, is to be erected here.

(Advance Rumors Continued.)

North Adams, Mass.—The trustees of the Y. M. C. A. are considering the erection of a $25,000 gymnasium.

Oshkosh, Wis.—The trustees of the First Baptist Church will rebuild the edifice recently burned, at a cost of $30,000.

Philadelphia, Pa.—Contractors Henderson & Co. have been given the contract to build the new warehouse for L. M. Ford, at 1430 Callowhill St. The cost will be between $40,000 and $50,000.

Pittsburgh, Pa.—A fine office-building is to be erected on Penn Ave. by Mrs. C. L. Goedell, at a cost of $25,000. Plans by J. L. Beatty.

Pittsburgh Lodge No. 11, B. P. O. Elks, will erect a two-story lodge building at 5th Ave. and Jumonville St. to cost $15,000.

C. M. Bartberger has completed plans for a school to be erected in the city at a cost of $125,000.

Sault Ste. Marie, Mich.—Andrew Carnegie has offered this city $25,000 for a public library.

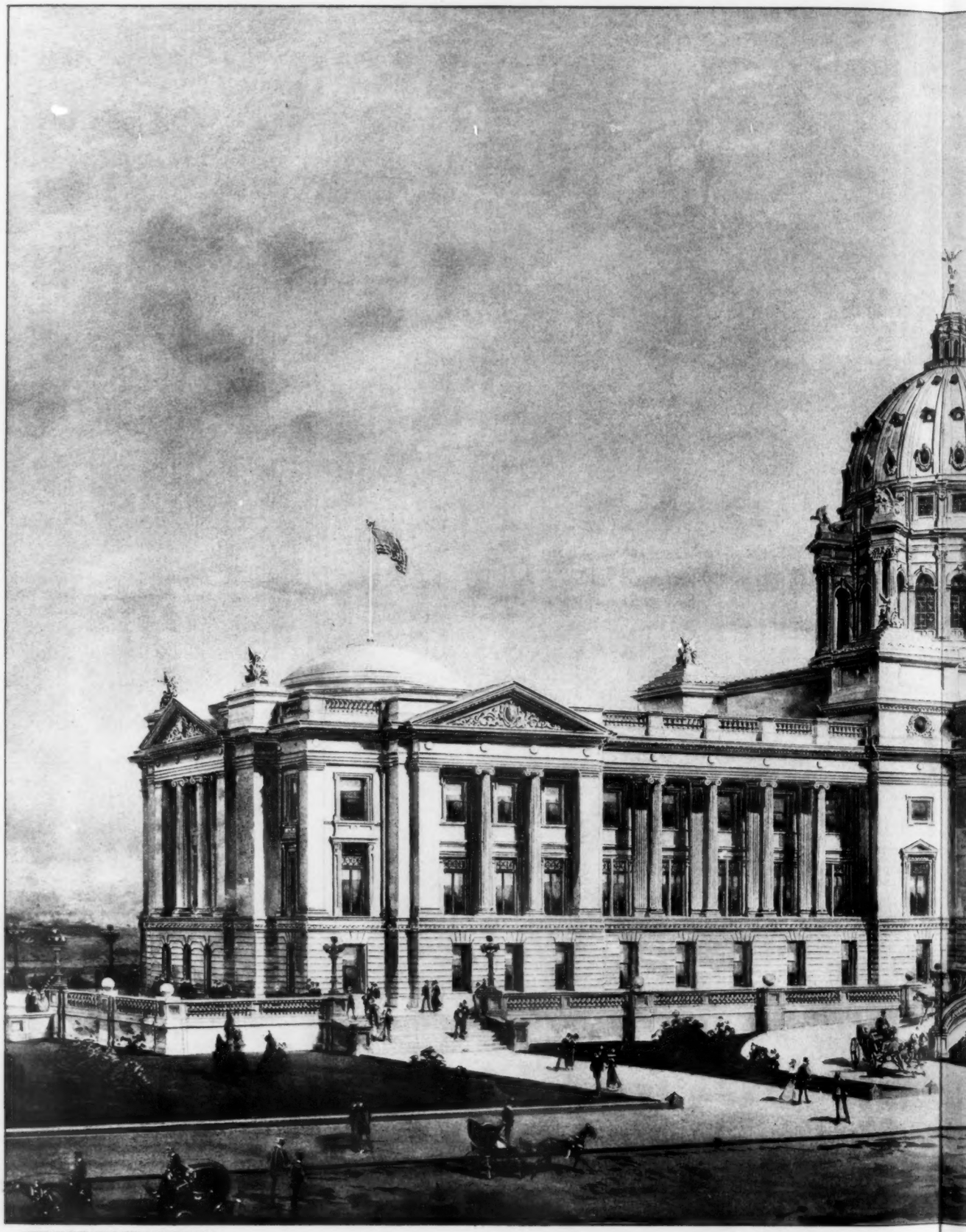
Schenectady, N. Y.—It is reported that the trustees of the Schenectady Free Public Library received notice that Andrew Carnegie will give to the institution a $50,000 building if the city will provide a suitable site and give $5,000 a year for its maintenance. The city now gives $5,000 a year to the library, and there is no question but that the site will be furnished.

Springfield, Ill.—Andrew Carnegie has offered this city $60,000 for a public library.

St. Louis, Mo.—Plans have been prepared for a large building to be erected on Washington Ave., between 11th and 12th Sts., at a cost of about $90,000.

HOUSES.

Memphis, Tenn.—*East St.*, two-st'y fr. dwell., slate roof; $6,000; o., G. M. Shaw.



ARKANSAS STATE CAPITOL, L

GEORGE R. MANN, A

HELIOTYPE PRINTING CO., BOSTON

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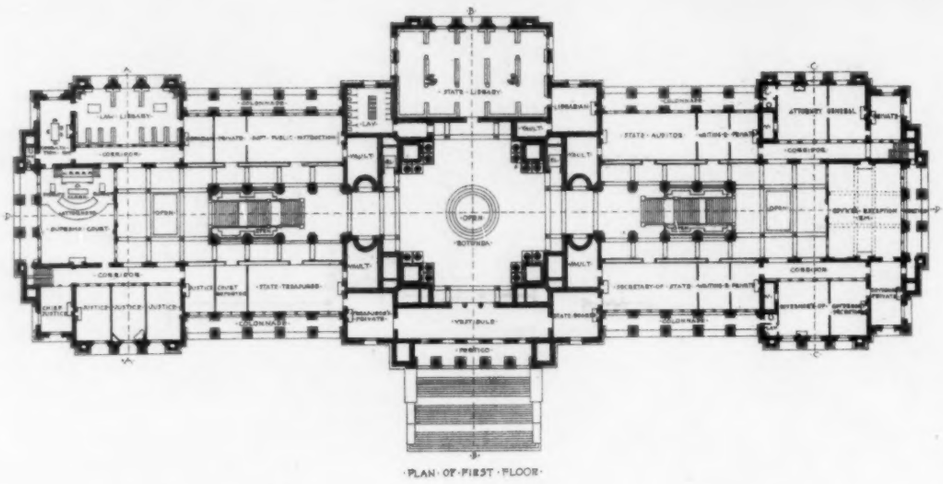
E R. MANN, ARCHITECT.



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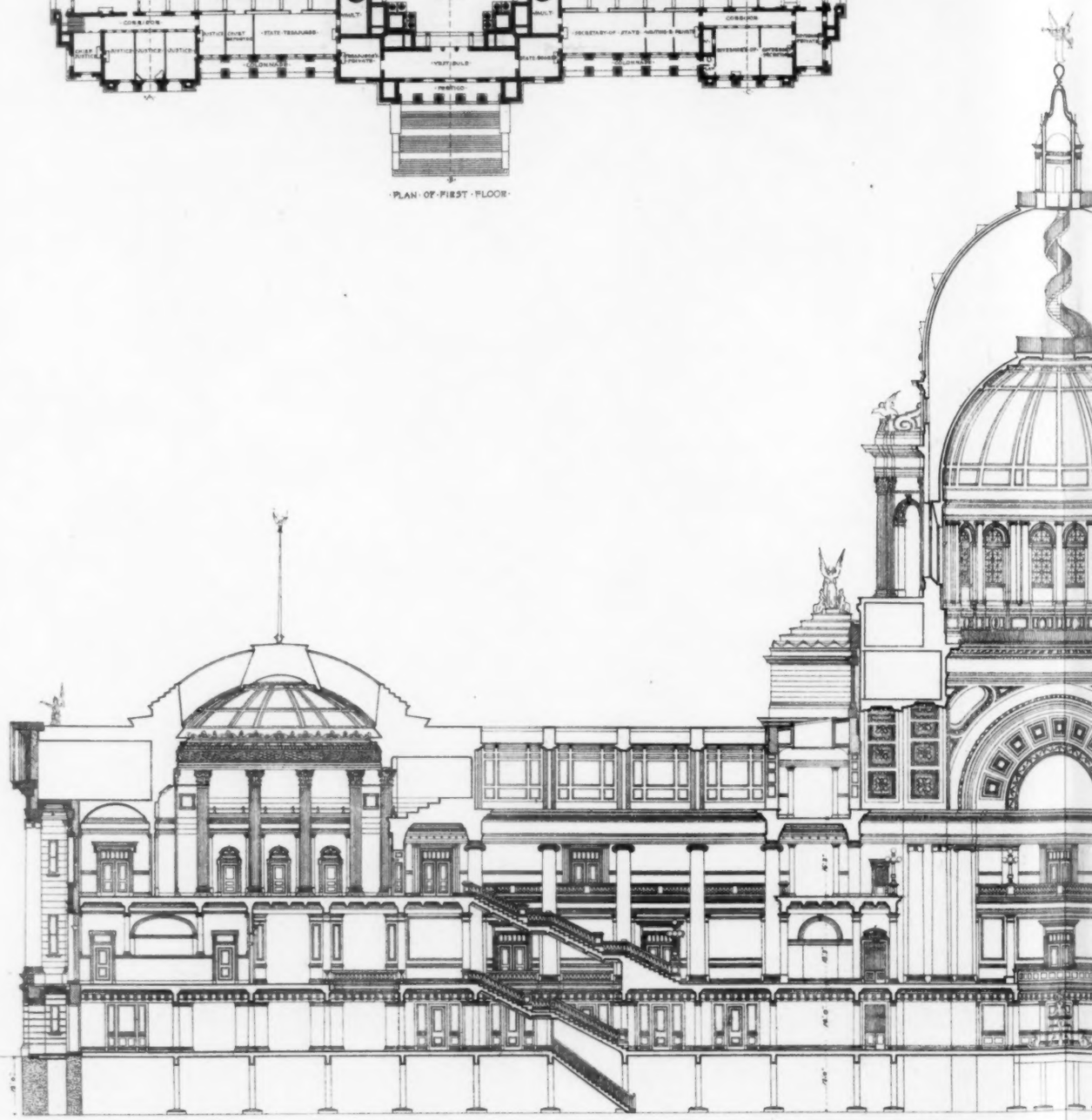

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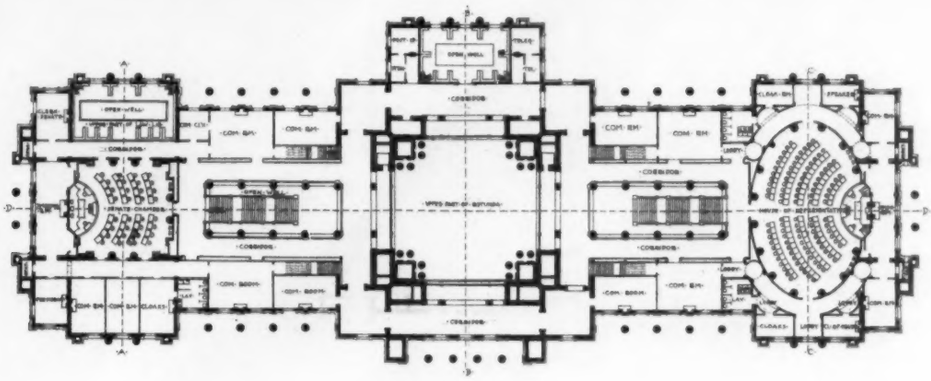

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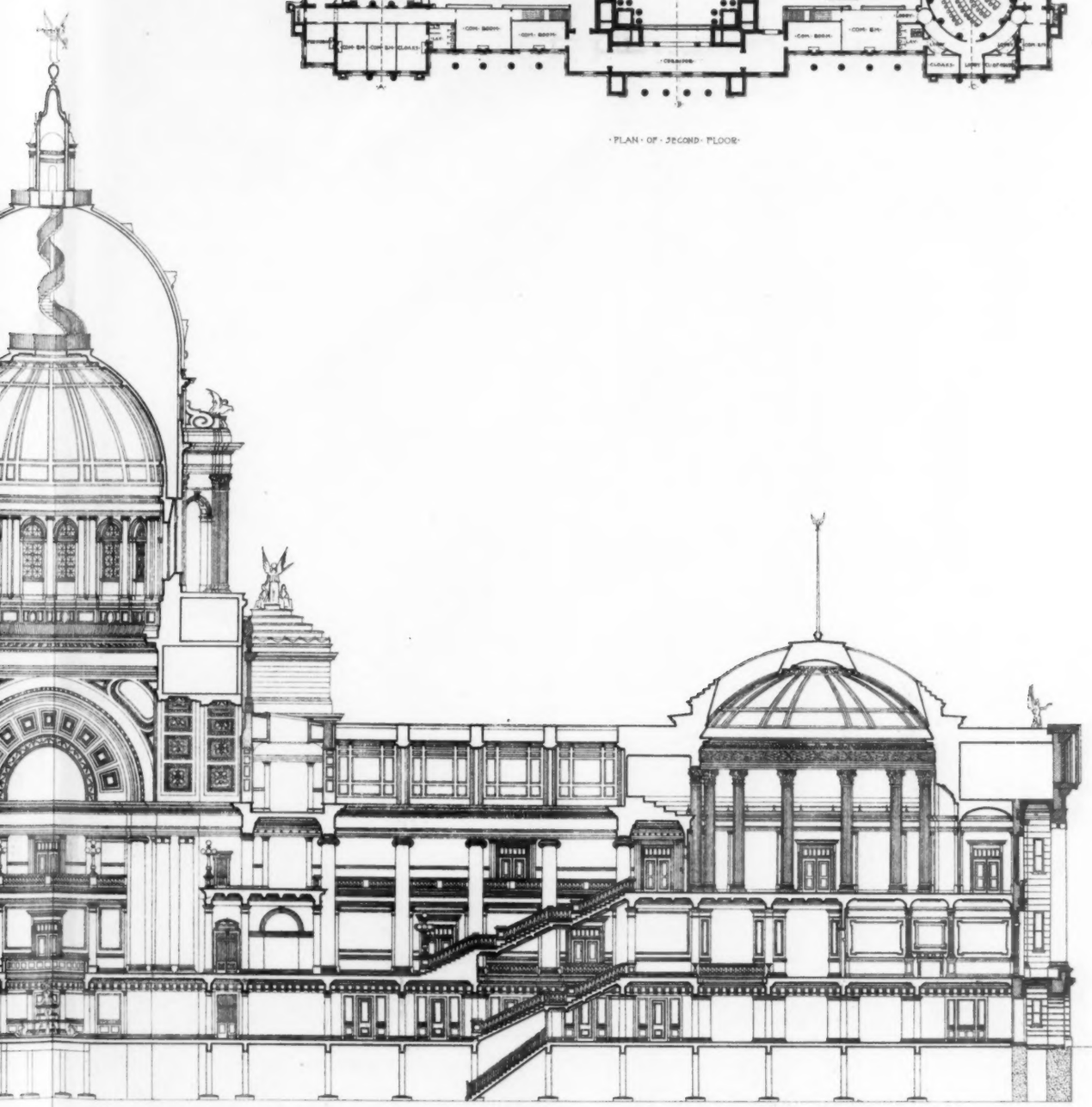


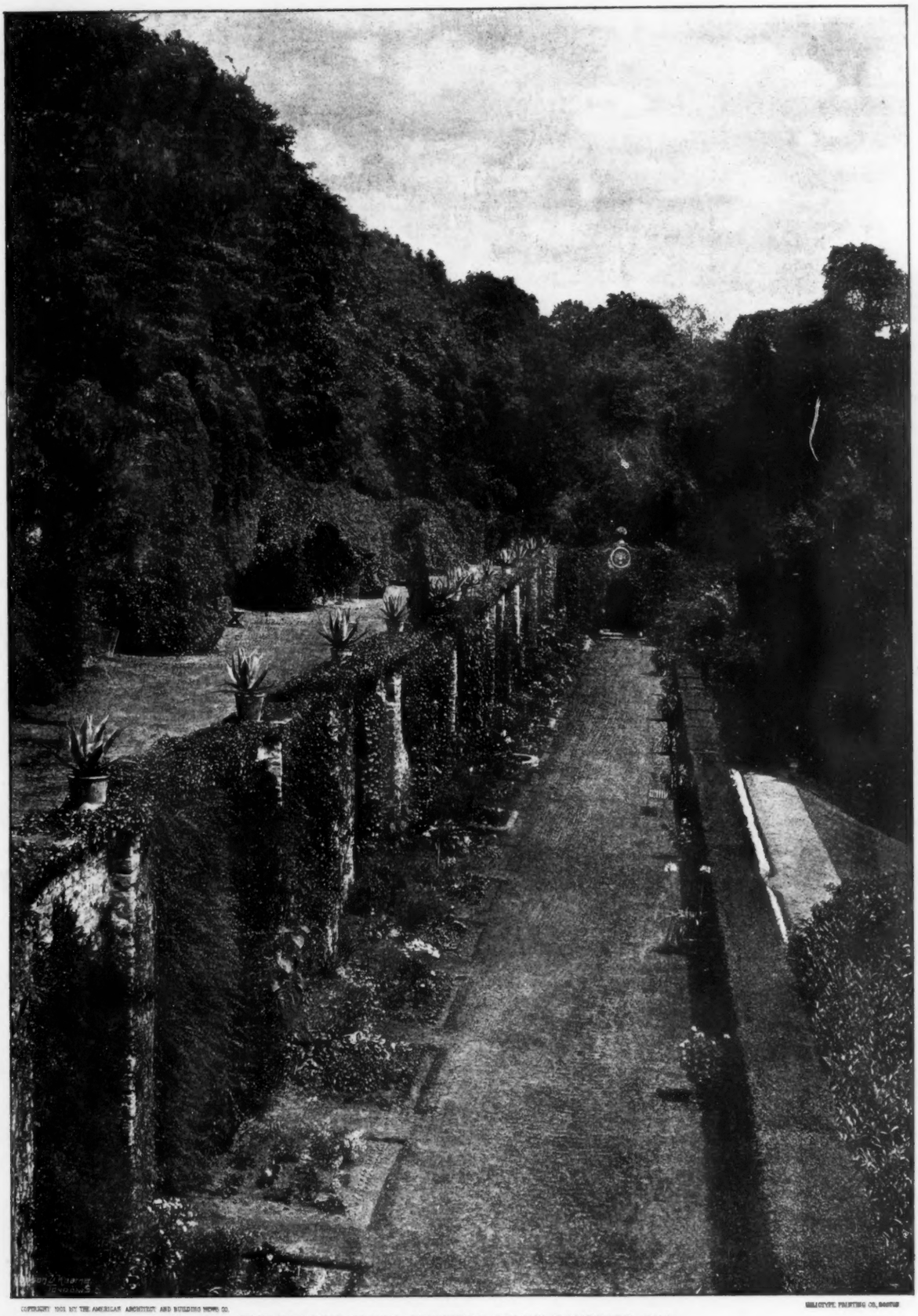
UDINAL SECTION.
AXIS LINE B-B.

CAPITOL, LITTLE ROCK, ARK.
R. MANN, ARCHITECT.

THE WATER TERRACE AT STONELEIGH ABBEY, WARWICKSHIRE, ENG.

"Country Life."

The American Architect
March 2, 1901.
No. 1214



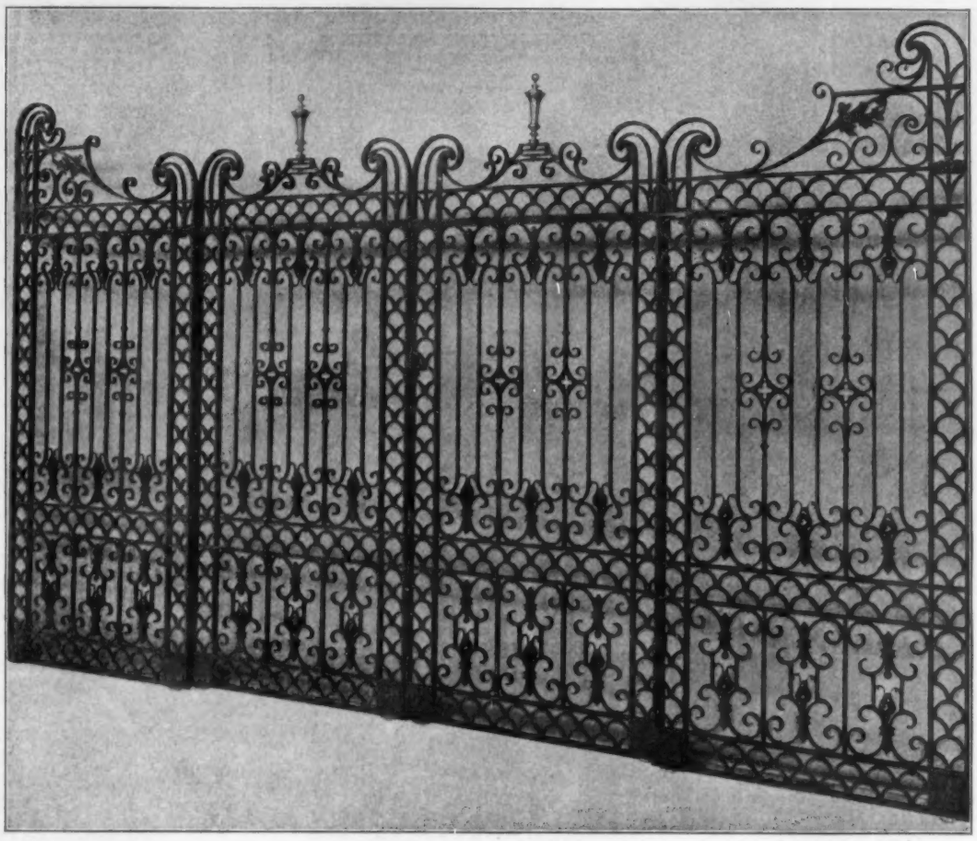
THE BOWLING GREEN, CLEVEDON COURT, SOMERSET, ENG.

"Country Life"

The American Architect and Building News

A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART

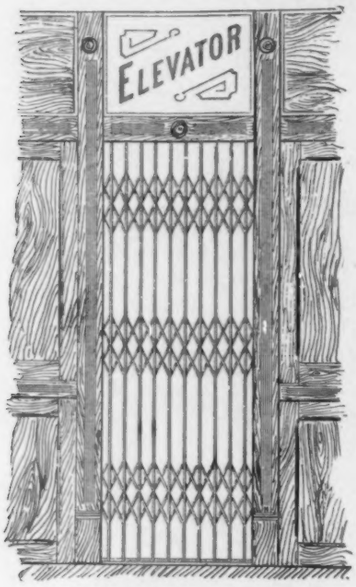
VOL. LXXI. — No. 1314.] SATURDAY, MARCH 2, 1901. PRICE, { INTERNATIONAL ISSUE, 50 CTS / REGULAR " , 15 "



MAIN ENTRANCE GATES, 14 FEET WIDE

For Department Store
C. H. ROWE CO., PITTSBURGH, PA.

ALDEN & HARLOW,
Architects.



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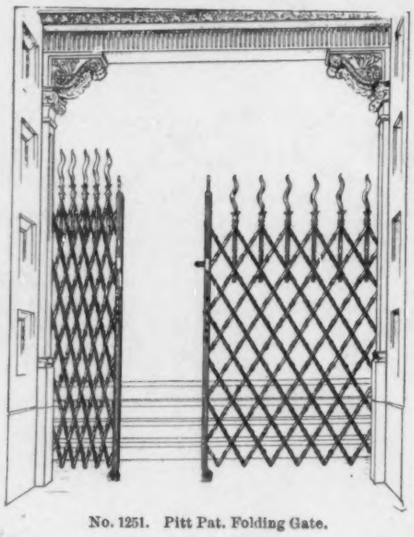

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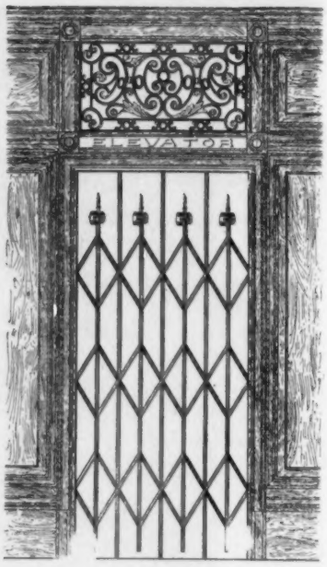

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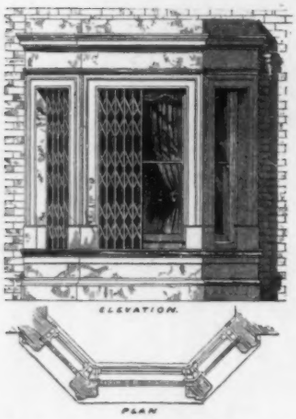

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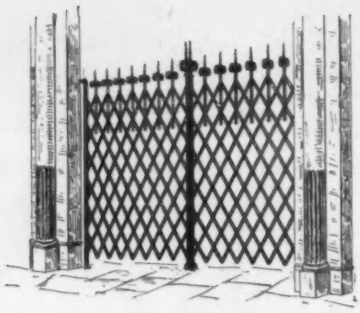
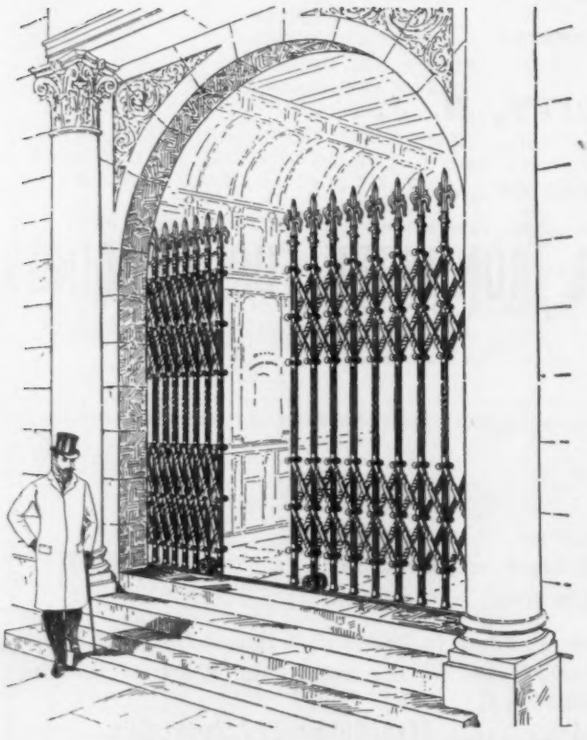
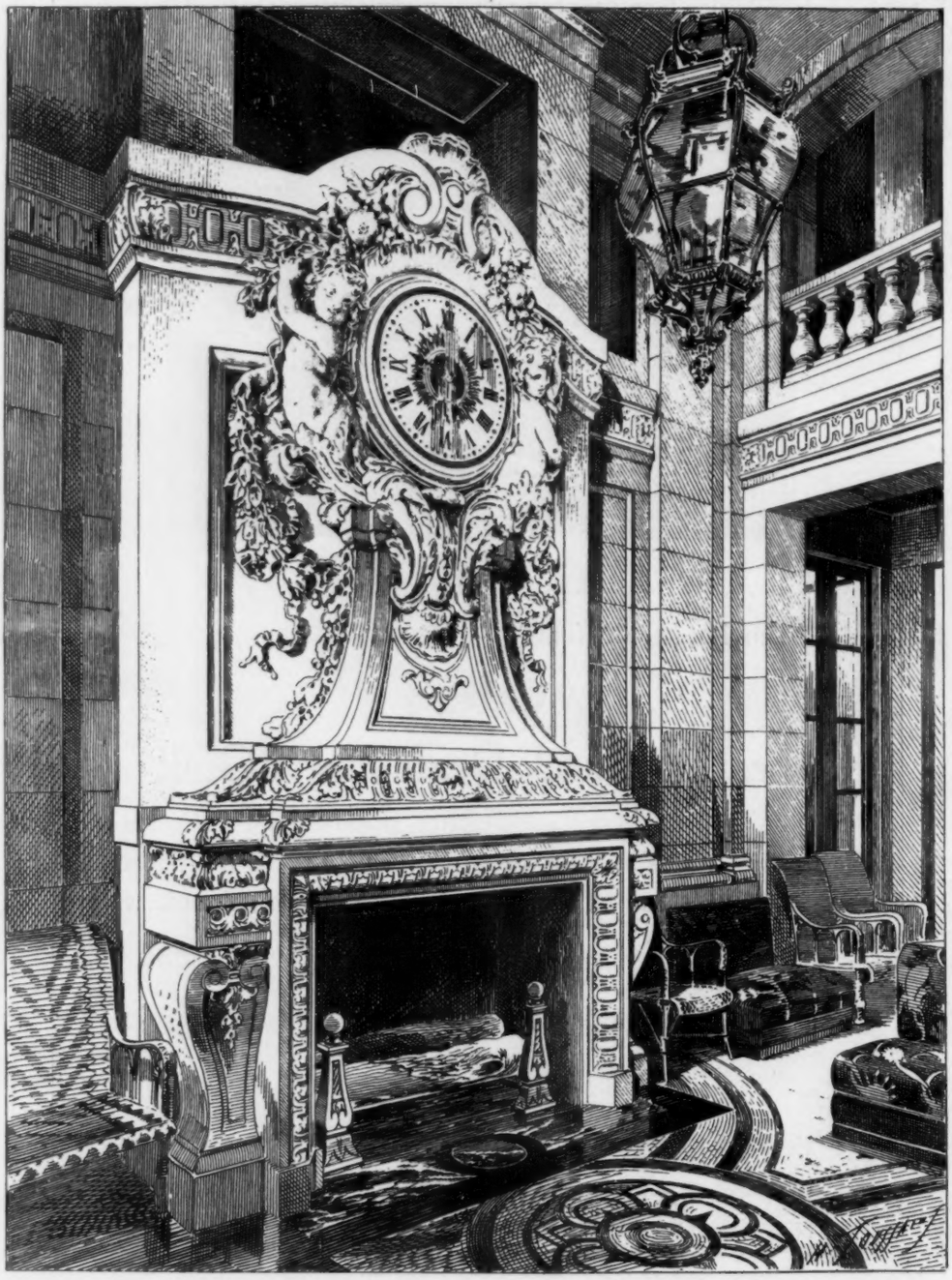


No. 1254. Pitt Pat. Folding Gate.

No. 1284. Bostwick Pat. Folding Guard.



No. 1249. Composite Pat. Folding Gate.



FIREPLACE IN THE PALAIS D'ORSAY, PARIS, FRANCE.

M. Laloux, Architect.

From *La Construction Moderne.*

The American Architect and Building News

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BUILDING PATENTS.

[*Printed specifications of any patents here mentioned together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for five cents.*]

655,727. Door-Hanger. — Richard B. Browne, New York, N. Y.

665,733. Shutter Attachment.—George J. Eppright, Manor, Tex.

665,752. Hinge for Storm-Windows. — John H. Pease, Cedar Rapids, Ia.

665,758. Elevator.—William B. Sayers, Glasgow, Scotland.

665,777. Sash-Cord Guide. — William R. Fox, Grand Rapids, Mich.

665,795. Float-Valve for Water-Tanks. — John Morrison, Dubuque, Ia.

665,825. Flushing-Tank for Water-Closets, etc. — Samuel C. Carroll, Dallas, Tex.

BUILDING INTELLIGENCE.

(Reported for The American Architect and Building News.)

[*Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.*]

ADVANCE RUMORS.

Abilene, Tex. — The Senate has passed the bill appropriating $200,000 for the erection of an epileptic asylum here.

Appleton, Wis.—A stock company has been organized to erect a $60,000 hotel on College Ave.

Bayonne, N. J. — Report states that the Standard Oil Co. has given to the members of Company I of the Fourth Regiment, some of whom are in the oil company's employ, a lot at the corner of 26th St. and Avenue D. Company I will erect a building to be used as a company armory. The oil company has also given the militiamen a substantial check for the new armory fund.

Boston, Mass.—An extensive addition is to be built to the United States Hotel.

Chase City, Va. — A new $50,000 sanitarium will be erected here. Kendall, Taylor & Stevens, of Boston, are the architects.

Chicago, Ill.—Two new buildings will be erected in the early spring for the University of Chicago — one a $100,000 building for the University Press, after plans by Henry Ives Cobb, and the other a dormitory, costing $125,000, designed by Dwight H. Perkins.

Plans have been drawn for a new edifice for the North Shore Congregational Society; cost, $35,000.

Detroit, Mich. — Donaldson & Meier are preparing the drawings for a church and residence for St. Anthony's R. C. congregation.

The same architects are studying on preliminary sketches for a ten-story office and banking building at the northwest corner of Congress and Griswold Sts.

A. E. Raseman is preparing plans for the remodelling of the Telegraph Block into a modern office-building.

Duluth, Minn. — It is said that Geo. and W. A. McKay, proprietors of the Tremont Hotel, are interested in the erection of a hotel at 1st St. and 5th Ave. West, to cost $30,000.

Easton, Pa. — Andrew Carnegie has offered this city $50,000 for a public library.

BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

Fall River, Mass. — At a recent meeting of the trustees of the Fall River textile school Miss Sarah S. Brayton, sister of the Hon. John S. Brayton, of this city, presented the trustees with a lot of land at Bank and Derby Sts., valued at $15,000, for a site of the proposed textile school, on condition that the school be called the Bradford Durfee textile school of Fall River. The trustees accepted the gift on the conditions named.

Galveston, Tex. — A $30,000 Orphans' Home will be erected here.

Jacksonville, Ill. — Andrew Carnegie has offered this city $40,000 for a public library.

Kansas City, Mo.—A new theatre costing $140,000 is to be erected on the site of the old Coates Theatre, recently burned.

Lenox, Mass. — This place is to have a fine new hotel in the near future called the Aspinwall.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Allen & Vance, of Boston, are preparing plans, and when completed it will be unsurpassed in arrangements for entertainment, equipment and surroundings. The property contains 450 acres.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Marion, Ind. — Andrew Carnegie's offer to give $50,000 for a library if the city will expend $5,000 a year in its support has been accepted.

Frank L. Packard, Y. M. C. A. Building, Columbus, O., has drawn plans for a $40,000 theatre to be erected here by Chas. W. Halderman and W. C. Smith.

Mt. Vernon, N. Y. — Mr. Carnegie will give $35,000 for a library building if the city provides a site and $3,500 a year.

New York, N. Y. — Wm. H. Moore, 4 E. 54th St., will spend $100,000 for a new stable, to be erected at 202 to 206 W. 58th St. Architects Hill & Stout.

Through a generous gift of Cleveland H. Dodge,

BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

President of the Young Men's Christian Association of New York City, a large plot of ground has been purchased on 150th St., opposite Spencer Pl., and upon this site will be erected the John M. Toucey memorial Y. M. C. A. building, the funds for which were donated by Mrs Toucey, widow of John M. Toucey, General Manager of the New York Central and Hudson River Railroad Co. The new structure will be three stories, a model of its kind, and will cost about $35,000.

Tacoma, Wash.—Andrew Carnegie has offered this city $50,000 for a library building on condition that a site be furnished and $5,000 yearly be spent in maintenance. The city has accepted the gift but the amount will probably be increased to $75,000, as the city is willing to pay $7,500 annually toward keeping up the library.

Washington, Pa.—Wm. R. Thompson, a wealthy Pittsburgh banker, will present a library building Washington and Jefferson College. Architects Putman & Russell have drawn the plans.

Westminster, Md.—A bill is before the House which provides for a $50,000 post-office at this place with facilities for widespread rural distribution of mail. If the bill is passed, it is said it will be the first of the kind giving small towns post-offices based on the rural population they serve, instead of on the local population of the town.

APARTMENT-HOUSES.

Chicago, Ill.—*La Salle Ave.*, cor. Eugenie St., three-st'y bk. & st. apart., 100′ x 115′; $75,000; o., S. E. Gross; a., J. C. Brompton.

Vincennes Ave., cor. 45th Pl., three-st'y & base. bk. & st. apart.; $60,000; a., Thos. W. Wing.

HOUSES.

Boston, Mass.—*Estey St., No.* 5, Ward 19, three-st'y fr. dwells., stoves; $5,800; o., a. & b., John P. Curley.

Pleasant St., nr. Freeport St., Ward 20, 3 three-st'y fr. dwells., stoves; $15,000; o., Thos. Meaney; a. & b., Howard Bros.

Brighton St., No. 109, Ward 8, four-st'y dwell. & stores, 21′ x 36′, stoves; $5,000; o., Sarah Pitnoff; a., F. A. Norcross.

Brighton, Mass.—*Newcastle Road*, 2½-st'y fr. dwell., 32′ x 35′, shingle roof, hot air; $5,500; o., C. A. Warren; a., G. E. Parsons, Tremont Building.

Chicago, Ill.—*Oak Park*, two-st'y & base. st. dwell., 34′ x 35′, hot water; $6,000; o., F. W. Vierow, 204 Lake St., Oak Park; a., Wm. J. Van Keuren, 78 La Salle St.

Drexel Boulevard, No. 4801, three-st'y & base. st. dwell., 43′ x 82′, tile roof; $60,000; o., Moses Born; a., Frost & Granger, 184 La Salle St.

Minneapolis, Minn.—*Fremont Ave., No.* 1788, two-st'y attic & base. fr. dwell., 40′ x 52′, hot water; $12,000; o., L. R. Thian; a., W. C. Whitney.

Somerville, Mass.—*School St.*, nr. Knapp St., three-st'y fr. dwell., 46′ x 57′, flat roof, stoves; $8,000; o., M. E. Barnes; b., E. N. Hutchins.

Benton St., cor. Gibbens St., two-st'y fr. dwell., 28′ x 48′, pitch roof, furnace; $5,000; o., a. & b., Belding Bros., 62 Hudson St.

(*Continued in Supplement.*)

PROPOSALS.

Treasury Department, Office of Supervising Architect, Washington, D. C., February 23, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 6th day of April, 1901, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at Oakland, Cal., in accordance with drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Oakland, California, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1315

HOSPITAL. [At Cherokee, Ia.]

Bids are wanted **March 12** for improvements to the Hospital for the Insane including plumbing, heating, ventilating, electric wiring, etc. L. G. KINNE, chmn. bd. control of State institutions, Des Moines, Ia. 1314

GUARD-HOUSE. [At Winthrop, Mass.]

Sealed proposals for constructing guard-house will be received **until April 3, 1901**, at Fort Banks, Winthrop, Mass. P. C. HAINS, JR., Q. M. 1316

SEWAGE SYSTEM AND STREET PAVING. [At Havana, Cuba.]

Office of Mayor, Havana, Cuba. Sealed proposals for sewerage system and street paving, City of Havana, will be received at this office **until April 3, 1901**. Information furnished on application to Lieut. W. J. Barden, Corps of Engineers, U. S. A., chief engineer, City of Havana. ALEXANDRO RODRIGUEZ, mayor. 1316

PROPOSALS.

HEATING APPARATUS. [At Washington, D. C.]

Office of Bureau of Yards and Docks, Navy Dept., Washington. Sealed proposals will be received **until March 23, 1901**, for installing a hot water heating system in an office-building and workshop at the navy yard, Washington, D. C. MORDECAI T. ENDICOTT, chief of bureau. 1315

BANK BUILDING. [At Woodsboro, Md.]

Bids are wanted by the Woodsboro Saving Bank Co. **until March 10** for a three-story building. 1314

Treasury Department, Office Supervising Architect, Washington, D. C., February 18, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 18th day of March, 1901, and then opened, for the completion (except heating apparatus, electric wiring and conduits) of the U. S. Post-office at New Brunswick, N. J., in accordance with the drawings and specification, copies of which may be had at this office or the office of the Superintendent at New Brunswick, N. J., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1314

PLUMBING. [At Rochester, N. Y.]

Bids will be received **until March 15** by Fred Cook, president board of managers, for installing plumbing and drainage in the Nurses' Home at the Rochester State Hospital, after plans by G. L. Heins, State architect, Albany, N. Y. 1314

HOSPITAL. [At Kalamazoo, Mich.]

Bids are wanted **March 17** for a four-story brick hospital for the Sisters of St. Joseph. M. W. ROBERTS, archt., 122 W. Main St. 1315

ELECTRIC-LIGHT PLANT. [At Ft. Adams, R. I.]

U. S. Engineer Office, Newport, R. I. Sealed proposals for furnishing electric-light plant at Fort Adams, R. I., will be received here **until March 14, 1901**. GEO. W. GOETHALS, major engrs. 1315

REMODELLING, PLUMBING, ETC. [At Toledo, O.]

Bids are wanted **March 9** for remodelling the Central Municipal Police Station, including plumbing and heating. C. H. DURIAN, clk. bd. police commrs. 1314

Professional Ethics.

The following . . .

. . . CODE OF ETHICS . . .

Prepared in Conformity with the Best Standards of Practice, and Recommended to its Members by the Boston Society of Architects, was . . . . . .

ADOPTED BY THE SOCIETY, FEBRUARY 1, . . 1895. . .

SECTION 1. No Member should enter into partnership, in any form or degree, with any builder, contractor, or manufacturer.

*

SECTION 2. A Member having any ownership in any building material, device or invention, proposed to be used on work for which he is architect, should inform his employer of the fact of such ownership.

*

SECTION 3. No Member should be a party to a building contract except as "owner."

*

SECTION 4. No Member should guarantee an estimate or contract by personal bond.

*

SECTION 5. It is unprofessional to offer drawings or other services "on approval" and without adequate pecuniary compensation

*

SECTION 6. It is unprofessional to advertise in any other way than by a notice giving name, address, profession, and office hours, and special branch (if such) of practice.

*

SECTION 7. It is unprofessional to make alterations of a building designed by another architect, within ten years of its completion, without ascertaining that the owner refuses to employ the original designer, or, in event of the property having changed hands, without due notice to the said designer.

*

SECTION 8. It is unprofessional to attempt to supplant an architect after definite steps have been taken toward his employment.

*

SECTION 9. It is unprofessional for a Member to criticise in the public prints the professional conduct or work of another architect except over his own name or under the authority of a professional journal.

*

SECTION 10. It is unprofessional to furnish designs in competition for private work or for public work, unless for proper compensation, and unless a competent professional adviser is employed to draw up the "conditions" and assist in the award.

*

SECTION 11. No Member should submit drawings except as an original contributor in any duly instituted competition, or attempt to secure any work for which such a competition remains undecided.

*

SECTION 12. The American Institute of Architects' "schedule of charges" represents minimum rates for full, faithful and competent service. It is the duty of every architect to charge higher rates whenever the demand for his services will justify the increase, rather than to accept work to which he cannot give proper personal attention.

*

SECTION 13. No Member shall compete in amount of commission, or offer to work for less than another, in order to secure the work.

*

SECTION 14. It is unprofessional to enter into competition with or to consult with an architect who has been dishonorably expelled from the "Institute" or "Society."

*

SECTION 15. The assumption of the title of "Architect" should be held to mean that the bearer has the professional knowledge and natural ability needed for the proper invention, illustration and supervision of all building operations which he may undertake.

*

SECTION 16. A Member should so conduct his practice as to forward the cause of professional education and render all possible help to juniors, draughtsmen and students.

[See Alphabetical Index on Cover 2 for Pagination.]

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