## LONDON'S NEWEST MUSEUM

Salient Peature of a Greap of Great Public Buildings

SOME NOTABLE IMPROVEMENTS IN CAPITAL

Victoria and Albert Museum in Kensington Almost Complete-Will House Collection Illustrative of Applied Arts.

LONDON, May 17 .- If one may prophesy from the buildings and streets begun, completed and contemplated in the last seven years, the twentieth century will effect a greater alteration in the external aspect of London than any other similar period, save that which was marked by the great fire of London that swept most of Gothic London off the map. As a compensating advantage it is pointed out that the fire cleansed the city of the bacteria of ages, putting an end to the plague and giving London a fresh sanitary

The rebuilding that followed did not, has described London as a "squalid vil-Max Beerbohm has compared it

Apollo has passed." \_ Such partial truths serve only to sug-"London," says a writer of today, "has less fashion ever since the first bridge thrown across determined the site of our enter into competition, they tell us, with Vienna or with Paris. It is, they declare, put to shame by Brussels, Antwerp, Turin, is suggested by gilttering spikes. Milan, Venice, Munich and Boston, Mass. Bath and Edinburgh can look down upon

The twentieth century seems determined to change all this. What Baron Haussmann did for Paris the municipal authorities combined with private enterprise are doing for London. The work is going on steadily, if slowly, all over London.

In Whitehall new buildings, which would be notable in any city, have been and are being erected. The famous crescent of Regent street has at last had its regularity broken. The builder is busy in Piccadilly, while the Strand, the most Great Britain, can already hardly recognize itself.

But the most imposing of the new buildings which will mark the present epoch in London's rebuilding is one which is now nearing its completion in a modern part of the city. This is the new Victoria and Albert museum in Kensing-

Seven years ago Queen Victoria laid its foundation stone, the last that she was ever to lay. Today the great building is almost complete. All but the great central archway is now to be seen, and that is only partly obscured by the scaffolding for sculptors and carvers perfecting a statue or finishing a frieze.

The great building meets you suddenly as you swing around the corner of the Brompton road. Its magnificent proportions, its harmony scale and effect, attract the attention at once. There is nothing weak or unimposing in its great frontage

Quadrangular in form, the building satisfies from any point of view, for the architect has not made the mistake, so common in British architecture, of considering the front elevation only. Sir Aston Webb, R. A., whose design, as exwhich, without boasting a sumptuous style of decoration, is solid, symmetrical and spacious.

The principal facade overlooks Cromwell Gardens and Thurloe Square. Near the sington Arts-building. Brompton Oratory is one of the five domes which rise up picturesquely at the various simple design. There are two of these

Beneath each dome are windows of two different shapes, those on the upper floors

Between the windows on the top floor, of buildings in London.

right round the two chief facades, there are niches of fame in which thirty-two ROOSEVELT HARD distinguished masters in art and science stand in enduring stone. Six of these statues represent sculptors, six architects President a Trial to the Photographer Beand ten painters. Besides these there are twenty-two other figures, among them being "Fame," "Inspiration, "Knowledge," the late "Queen Victoria" and the 'Prince Consort," 'King Edward" and "Queen Al-

exandra. Millais, Leighton, Constable and Watts are among the painters. The architects are Sir Charles Barry, the architect of the Houses of Parliament, William Chambers. Christopher Wren, Inigo Jones, John Thorpe and William of Wykeham. Then come more painters, Turner, Cosway, Reythe Southwark sculptor, who did Pitt's monument in Westminster and Dr. Johnson's in St. Paul's; John Flatman and

On the facade looking toward the Natural History museum there are so varied a and involuntarily fights the photographer. ompany as William Morris and Roger Payne, a pioneer in beautiful bookbinding; Shaw and Tompion, the father of Enghowever, make for beauty. Grant Allen lish watch making; William Caxton and a "Manchester through which and Josiah Wedgwood of china fame.

It is, however, around the main central portal that most interest centers. Directly gest the faults of London as it really is. above it and reaching high into the heavens is a domelike structure. This is known as a stretch. never yielded any delight to the admirers the great Lantern, an addition unique in clausic in cities. It has aprawled the architecture of London. It suggests he always wears seems to bother him conabout the banks of the Thames in form- at once the idea of a temple of knowledge. stantly, and he has a way of incessantly broad vista of the future, is a magnificent capital. Its appeal has always been to representation of Fame, splendidly con- and toss it away. His hands are going the humanity in us. As a city, as an ar- served and finished by Prof. Lanteri. The all the time, anyhow. I never met a man rangement of buildings, it cannot even goddess holds a crown of laurels in her with less repose. I often wonder how hand and is gracefully robed in classic he sleeps at night-how he gets to sleep, style, while around her head a divine halo that is.

Beneath the curved flying buttresses upon which she stands there is an outside screen and in that to the left Knowledge.

Between these, and as if supported by them, stands the prince consort and in the middle tier above the archway also stands Queen Victoria, flanked on the left by St. Michael and on the right by St. George. famous and cosmopolitan highway in All the last mentioned, as well as about a dozen panels of the arts and crafts, are by the hand of Alfred Drury, A. R. A.

Some rows of toothed Norman work dec orate the doorway, and on each side of it stand King Edward VII and Queen Alexandra, by Goscombe John, A. R. A. In the spandrels over the portal are

statues of "Truth" and "Beauty" by George Framton, R. A. Numerous shields and royal monograms, the royal arms, figures of the llon and the unicorn, are prominent, and suggest, as, indeed, does naissance period.

The central tower, surmounted by a figure of "Fame," is 205 feet high from base ahead." to summit. The balustrade which runs from the ground, but the domes and other table with the fingers of his right hand. towers give a sense of added elevation to the building, the area of which is about 70,000 square feet.

The great building, which is to house

Directly opposite is the great building of corners, and near this dome is a spire of it is said to have been inspired by Tennywhich may speak to the centuries."

With the buildings already mentioned it being rectangular and those on the lower forms a group which, in a similar space, studio. arched. The distance on the facade from it would be difficult to match in any cityone dome to another may be described as comparing them, of course, only with mod-This bay is full of windows with ern buildings, and, with that same proviso, it is without doubt the finest group

fore the Camera.

creasing.

SOME OF THINGS HE DOES UNCONSCIOUSLY

Gets in the Wrong Position, Thrusts His Chin Out and Fidgets-Mo-Kinley and Arthur Good Subjects.

WASHINGTON, May 35.- "Mr. Roosevelt nolds, Gainsborough, Romney and Ho- is a hard man to pose," said a Washinggarth; Grimling Gibbons, the Anglo-Dutch ton photographer who had simed the lens wood carver and statuary; John Bacon, at all of the presidents from Grant to the incumbent. "He's what we call a rigid subject.

"It's impossible for him to fall easily Francis Chantrey, J. H. Foley and Alfred and naturally into a desired posture. He has to be bent, twisted and generally forced into the position. He unconsciously

"When in the chair for a bust picture he has a way of thrusting his chin away too far forward, in a grotesquely aggressive way which in a picture would make him George Heriot, St. Dunstan and William appear to be saying to the beholder of the Torel, T. Chippendale of furniture fame portrait, 'What's that you say? Say it again! I dare you to say it again!"

"Moreover, he has the fidgets. It seems to be a positive misery for him to stick to one position for more than two seconds at

"The very low cut turndown collar that Surmounting it, and gazing out into the grabbing at the front of the collar with his right hand as if he wanted to yank it off

"The last time I photographed him he was sitting back in a deep chair beside a of pillars arranged in two tiers, and below, table. It took me a good eight minutes in niches that convey the impression that to pull and tug him about in the chair so they are two doors, with rounded column that he'd look natural, and he's so un- He was a 'rigid,' too, and very hard to posts, by which entrance may be made to | yielding that it was like moving a sackful the temple of light and wisdom, at the of steel billets. And he would persist in summit of which is Fame, stand two fig- sticking his chin forward in that challeng- naturally hated to be smoothed out of these ures, in the niche to the right Inspiration ing way, despite the fact that I pulled his head back by main force half a dozen

> for peace. I hope I have not said or done that sort of thing went out of date with anything to cause you to look that way- Webster and Clay and Calhoun, and was as if you had a chip on your shoulder and being made ridiculous by black fisced once again I pulled his head back.

like headrests. " If you just rest you head against this,"

have the right position, and-Take it away, by all means, at once!" he natty brilliantine twist at the ends. Mr. broke out as soon as he understood what Cleveland didn't notice this till he reached the entire building, with its sculptures, its I was doing, and he shot his head forward | the studio, and then just as he was about cornices and simple balustrades, the Re- away from the prongs, and I had to move to take the chair he caught sight of himthe headrest off the scene. I'll hold my self in a glass. He gave a snort and pulled head, all right, he went on. 'Just go and tugged at his mustache till he had

"He did pull his head back a bit then, along the roof is only seventy-seven feet but he immediately began to drum on the Focus Comes Hard.

"I requested him to belay that while I he thought it foolish for a man to have his was focussing him, and he began to beat photograph taken after he'd reached the the devil's tattoo on the armchair with the age of 40. We had to set all manner of collections illustrative of applied arts, is fingers of his left hand. He smiled very traps to get him, and at that he was the undoubtedly the finest feature of a district broadly when I asked him not to do that, least photographed of all the presidents of which will in time be entirely devoted to and by this time he was huddled all in a my period as a Washington photographer. public buildings for museum and educa- bunch in the chair again, and once more I

picture wasn't satisfactory to me, although so high for him-though just right for Alongside this new Albert and Victoria he seemed to like it. He was profoundly a man of average stature—that his legs museum, also facing Cromwell road, is the bored, apparently, by the time I got dangled and his feet didn't touch the floor. well known Natural History museum. Just through pulling him around in the chair, behind the new museum is the South Ken- and when Mr. Roosevelt is bored his ex- feet. He must have been inwardly fuming pression is sardonic.

"His lips curve away from his teeth in floor, for when I placed the footstool for the Imperial institute. Completed in 1893, the picture and there is a most contemptu- them he kicked it away with some sort of ous expression in the eyes. His expression mumbling, the essence of which I didn't son's words: "Raise a stately memorial. in that picture seems to say, I wish this inspires, the other close to another dome Make it really gorgeous. Some imperial fernal imbecile of a photographer would that sitting were mighty scowling ones. institute, rich in symbol, in ornament, hurry up and let me get out of here, and as a matter of fact he's always in a most

likes to be photographed—likes at least to face. If the photographer would pull his see the finished pictures. He always wants head around to get another view Mr. Harriproofs of all the plates and he always ends son would promptly pull it back again to by ordering some copies from every one of give what he considered the least trying

wrestling and so on. About eighteen dieting, he took off some fifteen pounds. about. When he came to my studio for some new negatives I at once noticed his decreased

" 'You don't want to get too thin, Mr. President,' I said to him. 'Folks won't recognize your pictures if you do.'

"He seemed immensely pleased. "'I am pretty well down, don't you think?" he asked me, and he patted his waistcoat with manifest delight. 'But it's fight-it's a fight,' and his teeth suddenly came together with a click.

One on Tom Reed. "Then I told him that story about the late Tom Reed, and if he hadn't heard it he at least let on that he hadn't. When Tom Reed, a few years before his death, weighed something like 280 pounds, one of his chummies asked him how much he weighed.

'Two hundred pounds,' was Reed's solemn reply, without buiting an eye. " 'Tut, tut, Tom, don't tell me nonsense,' said his friend. Why, anybody with half an eye can see that you-

'My friend,' cut in Reed, maintaining his solemnity, 'no gentleman ever weighs more than 200 pounds." "'And Reed was right-everlastingly right,' was Mr. Roosevelt's comment when

agree to any such proposition, but I "I once asked Mr. Roosevelt to allow me to photograph him without his eyeglasses, just for the novelty of the thing,

but he wouldn't consent to it. "They're just as much a part of me as my ears,' he said, 'and I have a bad staring look without them-like somebody seeing a ghost."

if it happens to be tousled when he removes his hat on coming to the studio. "'I don't like sleek hair,' he told me would do was to nervously smooth down his hair—which has a tendency to cow- other business streets saw a great light to the city market lickiness-with the palms of his hands.

an even match. That is to say, neither trollers ornament Broadway, Spring, Hill side is better than the other. This is very and Main streets, the four principal busiunusual. Most folks have a batter side to ness thoroughfares of the city, their faces, and the left side is generally the good side.

to the operator's requests and possessed of a certain natural grace that made him an appreciated photograppic subject. He. too, toward latter years, grew to dislike any but bust photographs of himself, for his tendency to paunchiness was ever in-

"No photograph ever quite did him justice. All in all, he had the most remarkable pair of eyes I ever saw in a man's They were literally like the eyes of head. an antelope-brooding, darkly luminous, suffused with pity, and yet they were strong and wholly masculine eyes, too. "It was hard for a photographer to catch

him without that expression of almost ineradicable melanchely in his face. His smiles were rare and fine, but they passed very quickly, "He was often compared with Napoleon

for facial resemblance. His face was much finer than Napoleon's. It was as strong, but lacked the hardness of the Corsican's. For a handsome man, a man with a really noble head, he was the least vain personage I ever leveled a camera at.

Cleveland Did Not Like It. "Mr. Cleveland had an aversion to the camera, and it took wild horses to get him in front of one when he was president. Then he'd usually come to us in a sulky frame of mind, for he no doubt regarded us as very great nulsances. Had it not been for his admirable wife we might indeed never have got him at all, for she always assisted us in our efforts to force sittings upon him.

"The curious, rugged honesty, not to say the stubborness of the man, was illustrated by the fact that he despised a photograph of himself the negative of which had been retouched. He wanted the picture just as it had been taken.

"Now, Mr. Cleveland's face was always deeply marked and the defects of his facial cuticle were brought out exaggeratedly to finish his pictures without thoroughly retouching the negatives, yet this always displeased him. He wanted the photographs to be just like the proofs.

"He rarely or never had this preference obeyed by photographers for whom he sat, which perhaps was one of the reasons why be hadn't much use for our tribe. pose. He inclined to ponderosity in tha poses he struck for himself and he just poses by the operator. "He liked, for example, to stick his left

hand beneath the flap of his frock coat "Mr. President,' I finally said, 'I am all in the conventional statesman pose. But were waiting for me to knock it off,' and stump speakers of the minstrel stage when Mr. Cleveland was a boy. Yet we had all "He laughed good naturedly, and then I kinds of a time preventing him from striksneaked the prongs of a headrest up to his ing that outworn attitude every time we back hair, although I knew that he didn't wanted a full length or three-quarters

"I think Mr. Cleveland never possessed I started to say as I essayed to fix the much sense of humor. One day he was back of his head to the prongs, 'you'll booked to come to me for a sitting, and his barber knowing this gave his expeed-"'No, no, no! Take that thing away! ingly straggly and homely mustache a got it all stringy and straggly again, and then he appeared to be satisfied. Harrison Also Averse.

"Mr. Harrison didn't care for photographers either. He said to me once that

"He was keenly sensitive as to his lack tional purposes. Cromwell road forms the had to take hold of him and unravel some of height. He had a long body and very southern boundary of this district and of the knots from his rigid position. hibited at the Royal Academy, appears from there it extends due north to the Finally I got the snap at him, but the in a chair for a bust picture the chair was short legs, and once when I passed him "Noticing this I put a hassock undeg his over the fact that his feet didn't touch the

> catch. The negatives that I got of him at "He was sensitive, too, about his some what snubby, upturned nose. He knew just terrific hurry to get out of a photographic the position of his head in which the nose showed off best, and it was all but impossi-"For all of this, I think Mr. Roosevelt bie to get him to give any other view of his view of his nose, and there was often no

> "Of late years he doesn't care much to other way for it except for the photobe photographed full length or three-quar- grapher to give his camera a big yank to ters, for he is growing undeniably stout in one side or the other for the purpose of spite of all his tennis, horseback riding, getting the view desired, for, once set in what he considered the proper pase, Mr. months ago, by dint of immense effort and Harrison wasn't an easy man to twist

Arthur a Perfect Subject.

be modified by the operator. Mr. Hayes, ramrod for stiffness when he found himself in a photographic studio, and had to be unbent and rendered malleable by main Electric Roads as Freight Carriers.

strength. photographer told him, so long as he was the right to carry freight is regarded by permitted to amoke up to the very minute the Philadelphia Ledger as "the most imbefore the exposure of the negative was to portant legislation, from the rural standoccur. He had no idea whatever of plotorial effect, would collapse all of a heap in ture in perhaps half a century." Its proa chair when requested to sit down and then would sit and puff away at his strong, versing rural communities, but also to black, acrid cigars, while the operator street railways, which may, under local smoothed the wrinkles out of him and as- regulations, transport goods from point to sembled him into some sort of shape. The last thing the photographer did before opening the exposing shutter on General Grant | them to bring country produce almost to was gently to remove his cigar from his the doors of commission houses. It seems hand and place it out of focus range."

Electroliers Light a Town.

One of the things that most impress handsome electroliers. The idea originated with F. W. Blanchard of the Municipal Art commission. It was so out of the ordinary that at first it did not men, who regarded it as the dream of a visionary.

both figuratively and fiterally, and today "Mr. Roosevelt's face is what we call five and eight-tenths miles of these elec-

Each street post, which is of iron, has "Mr. Roosevelt's countenance offers no globe eight inches in diameter, containing Russia, France, Italy, Australia and South choice of sides, and somebody in my busi- a 22-candle power light. The center of the America, will be more than \$5,000,000. The ness must have told him that a long time post is surmounted with a globe sighteen most interesting contract is for a complete ago, for he invariably asks to be photo- inches in diameter and containing six 32graphed full face or nearly full. He won't candle power lamps. The soft white caur at Tearskoe, near St. Petersburg. it for a profile.

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street at intervals of 120 feet. Installed ready for lighting, the posts and electrollers cost \$110 each, and the connections are made at the expense of the lighting company.

The cost of lighting is \$56 a post a year, or approximately \$31,000 a year for the "Mr. Arthur, being the grandee in all of entire system embracing the four streets. his movements, was a perfect photographic Half of this is paid by the property ownsubject, albeit his poses inclined somewhat ers and half by the city. The city govto the theatrical and had, in consequence, to ernment and the property owners are agreed that the maintenance of the lights though affable enough, was a veritable is an investment that pays handsome dividends,

A law recently passed by the Pennsyl-"General Grant would do anything the vania legislature giving electric railways point, that has been passed by the legislavisions apply not only to trolley lines trapoint within city limits, and to suburban lines having municipal terminals, enabling strange that electric roads have not engaged more extensively in freight business, until we recollect that the whole trolley system is really hardly out of its infancy visitors to Los Angeles is the splendid and that its era of greatest development is ask him if he thought Mr. Taft would illumination of its business district with yet to come. That they will be generally certain, for the advantages of electric freight service are just beginning to be understood by rural communities, and the appeal to many of the astute business possibilities of such service are scarcely The same transit facilities that have

made it possible for city workers to live Broadway property owners, however, who in the country will also bring the country's were endeavoring to establish that thor- wealth of produce nearer the city and so oughfare as the principal one in the busi- benefit both the farmer and his customers "He won't brush down his hair, either, ness section, realized what an advantage The Ledger points out that trolley freight such a system would give them, and one lines may do an important service in imnight in May, 1906, the great white light proving the quality of the milk supply by from one mile of these electrollers sud- delivering that commodity more frequently once when F handed him a brush before denly illumined the busk thoroughfare and and in fresher condition. The same thing starting to pose him, and the best that he seemed to convert it into a fairyland. It is true of fruits and vegetables, which may was then that the property owners on be brought directly from neighboring farms

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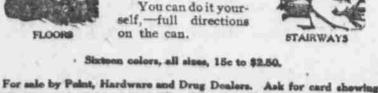


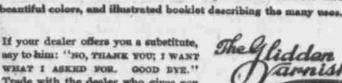


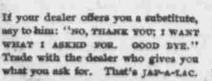


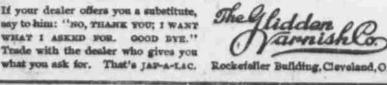












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