

THE AMERICAN ARCHITECT AND BUILDING NEWS

VOL. III.]

Copyright, 1878, HOUGHTON, OSGOOD & Co.

[No. 127.]

BOSTON, JUNE 1, 1878.

CONTENTS.

SUMMARY:—

The Bill to compensate Mr. Fraser. — The Chicago Frauds. —
Breaking down of the Sixth Avenue Car Stables. — The
Strength of the Brooklyn Bridge. — The Convention of the
American Society of Civil Engineers 189

MR. SCHLEICHER'S GOVERNMENT BUILDING BILL. 190

NOTICE OF THE THIRD COMPETITION IN INTERIOR DECORATION. 191

THE ILLUSTRATIONS:—

Interior of Central Falls Baptist Church, Lincoln, R. I. — Fire-
Station, Concord, N. H. — Designs for a Country Chapel. —
Designs for Wall-Decoration. — Country Houses at Holland
Patent, N. Y., Cincinnati, O., Jenkintown, Penn., and Al-
bany, N. Y. 193

THE FRENCH EXHIBITION. I. 194

CORRESPONDENCE:—

Letter from Boston 195

NOTES AND CLIPPINGS 196

A RATHER amusing instance of the official disposition to temper justice with thrift, is the report of the Committee on Claims of the National House of Representatives on the bill for the relief of Mr. John Fraser, architect. More than ten years ago, when the building of a new jail for the District of Columbia had been undertaken, complaint being made to the Government that the contract for the work had been improperly awarded, the House of Representatives directed its Committee on Public Buildings and Grounds to investigate the matter, giving authority to send for persons and papers, but with the proviso that no expense should be incurred in the investigation. Mr. Woods, then chairman of the committee, accordingly summoned Mr. Fraser from Philadelphia, and requested him, with two other experts, Mr. Oertly, Assistant Supervising Architect, and Mr. Grant, architect and builder, to make a thorough examination of the plans furnished by the architect of the jail, to report on their completeness and fitness, to make a careful estimate of the cost of the building as planned, and of any additions that might be required; to revise the specifications, and inspect the work and material already furnished; to report on all these particulars, as well as on the fitness of the site chosen for the building, and the propriety of the contract awarded. Mr. Fraser left Philadelphia and went to Washington. An elaborate written report was rendered to the committee, in consequence of which the contract was rescinded, and the building abandoned. Mr. Fraser, however, received no pay for his services, then or since, and a bill has been introduced in the present Congress for his relief, awarding him three thousand dollars as compensation.

THE Committee on Claims, to whom the bill was referred, now reports that the claimant faithfully carried out the instructions, leaving his home and neglecting his private business; that his testimony was valuable to the Government, and aided the committee greatly in discovering many irregularities, in consequence of which the building was abandoned and the Government protected against great frauds, and that his work required much labor and professional skill. The committee, moreover, reports that, as appears, the ordinary compensation for such service is from one to two per cent on the cost of the work measured and valued, "according to the nature of the work done;" that the total estimate was \$403,872, one per cent on which is \$4,038.72, or about \$1,300 for each of the experts; that it was in evidence that from \$1,200 to \$1,500 was a fair payment for the work done by the claimant; and that although the resolution of the House which authorized the investigation stipulated that no expense should be incurred, this proviso, which it did not appear that the claimant knew, should not prejudice his just rights. After this we naturally expect to see the committee recommend the payment of at least the \$1,300 which it computes, with perhaps some allowance for the ten years' delay and the expense of bringing forward his claim. But no: the committee remembers that Congress authorized the building at a cost of \$200,000, and reckons the compensation of the experts at one per cent on this sum, as \$2,000, or \$666½ apiece. By

way of hitting a conveniently round sum it drops the odd sixty-six dollars, and thinks that the six hundred is but a just compensation. It therefore amends the bill by substituting six hundred for three thousand dollars, and recommends its passage in this form. We know nothing of the history of Mr. Fraser's claim, nor of the value of his services to the Government, nor whether they were of any value at all; but we doubt whether any explanation of it can give cohesion to the committee's report. The committee admits the rule of one per cent on the estimate of cost. If it thought that the experts' estimate was exaggerated, and unduly increased the rate of compensation, this was one thing, and the committee might have been expected to say it. The estimate of Congress was another matter, and concerned only the persons who had charge of the building. If the jail was planned so as to double its cost, this increased the value of the services of those who estimated it. To suppose that either this value or the labor performed would have been different if the Congressional estimate had been increased to half a million, or reduced to half a thousand, is to ascribe an efficiency to the words of Congress which the non-congressional mind does not easily recognize. The report of the committee might have been of some usefulness beyond its immediate occasion if it had distinctly recognized a principle and carried it out to its legitimate consequence. As it is, it is more in keeping with the off hand give-and-take decision of the average jurymen than suited to the clear deliberation of the highest authority in the land. The decision would be of little consequence to anybody but Mr. Fraser, were it not that it is a fair illustration of the tendency which besets men and bodies of men, when once they are released from superior control, to look upon the satisfaction of even a just claim as a gratuity or charity, and to fancy that there is no reason why they should not give anything they see fit, — a tendency which does not command respect, but appears in more ways and places than we should like to count.

THE report of Collector Smith, concerning his investigation into Mueller's performance of his contract for the stone-work of the Chicago Custom-house and Post-office, which has got into the papers, makes out a bad case for Mueller, and, by implication, for some of the persons concerned in the supervision of his work. We have already referred to the accusations against Mueller (*American Architect*, May 4, 1878). The Collector says that only the cutting of the attic and chimneys has been looked into, there not being time to go back over the whole work, but that the inquiries which have been made show that "from the beginning to the present time, there has been the most shameless disregard of public interests and the constant adoption of adroit methods for robbing the treasury." Testimony shows the employment of all kinds of devices to increase the time spent on the work. The allowance in the original contract of a half inch extra on each face of the stones for quarry-sizes the assistant district-attorney thinks to have been fraudulent, as well as the supplementary contracts which allowed extra compensation for hauling stone. An allowance of thirty-five cents per foot was also made for sawing, the contractor being left to judge what sawing was necessary, and the consequence being, says the attorney, that he put in an enormous amount of sawing when rough cutting at twelve cents per foot would have done as well, by which the Government paid unnecessarily forty thousand dollars extra. A number of experts have estimated that for work which is charged to the Government at twenty-five thousand days, eleven thousand days' work ought to have sufficed. These malpractices and sharp dealings, he thinks, must have been known, or ought to have been known, by the superintendent and at the Supervising Architect's office. He therefore charges all the persons who administered the work for the Government with gross negligence or fraudulent collusion. For the truth or error of these accusations we must await the result of the examination by the Secretary of the Treasury.

THE good work of destroying unsafe buildings still goes on in New York, though unhappily at the cost of repeated loss of life. The last case is that of the Sixth Avenue car stables, where the third floor, on which a large amount of grain had just been stored, gave way as the men were spreading the load evenly upon it. It is said that ten thousand bushels of grain

were piled upon a space of twenty-three by eighty-five feet, thus loading it with about one hundred and seventy pounds to the square foot, while the floor was only capable of bearing one hundred and twenty pounds. The floor first sagged, and then, as the grain poured into its centre, gave way entirely, and carried down the two floors below into the cellar. Fortunately nobody was under it; but the men who were spreading the grain went down with it, and two of them, who were buried in the grain, were suffocated before they could be got out. Apropos of this and other such disasters, the *New York Tribune* suggests the question whether nothing can be done to prevent them in future. There is only one remedy, we believe, which has been found effectual, that is, to punish the persons who are responsible for them.

In the light of such accidents there was a special interest in the discussions which have lately occupied New Yorkers, as to whether the new East River Bridge was strong enough for use by horse-cars or railroad trains, or whether the people of Brooklyn would have, after all, to cross it on foot or keep to the ferries. The Committee of the Board of Trustees appointed to consider this question has reported the assurance of their engineer that the bridge is built to carry a distributed load of eleven hundred tons, which is the equivalent of thirty-six Pullman cars, and that it will be perfectly safe with a moving load of three. The question has been raised whether, on account of the exposure to violent winds, it would not be necessary for the stability of cars to increase the gauge of any road that crossed the bridge to six feet, which would have made it necessary to run special cars on it with a change at each end. In answer to this the Committee says that the trusses of the bridge will give sufficient protection, and the Trustees have accordingly fixed upon the ordinary gauge of four feet and eight inches.

THE American Society of Civil Engineers will begin its tenth annual convention in Boston on the eighteenth of June. The convention will hold its sessions in the mornings and evenings of the 18th and 19th, using the afternoons for visits to various objects of interest in and about the city. For the 20th and 21st, excursions are arranged in Boston harbor, and to Lowell and Lawrence, the annual dinner being on the evening of the 20th. It is proposed to visit, on the 22d, either the Mount Washington Railroad or the Hoosac Tunnel. Among the topics of interest which are proposed for discussion at the convention we notice the following: The South Pass jetties, the levees of the Mississippi and their crevasses; a new method of detecting overstrain in iron and other metals; the law of tidal currents; the nomenclature of building-stones and stone masonry; brick arches for large sewers; the preservation of timber. The Boston Society of Civil Engineers, the Engineers' Clubs of the Northwest, of Philadelphia and of St. Louis, have been invited to take part in the convention.

MR. SCHLEICHER'S GOVERNMENT BUILDING BILL.

THE printed text of Mr. Schleicher's bill for the completion and erection of certain public buildings differs materially from the account of it given in the papers, to which we called attention some weeks ago (*American Architect*, March 23, 1878). The bill is drawn with a good deal of care, and contains some rather remarkable provisions. It authorizes the Secretary of the Treasury to issue perpetual bonds, redeemable only by purchase in open market, to the amount of forty millions of dollars, the proceeds of which are to be the public-building fund of the United States, and to be used for no other purpose. The bonds are to bear interest in coin of the present standard value at four per cent, and to be sold at not less than par in coin. Out of these forty millions about eighteen are assigned in fixed sums for the completion of the various buildings now in hand, the chief appropriations being five millions for the State, War, and Navy Departments in Washington, three and a quarter millions for the Cincinnati post-office, three millions for that at Philadelphia and two for that at Boston, a million and a half for the Chicago post-office, and a million six hundred thousand for the St. Louis custom-house. It also provides for building twenty-four new buildings, post-offices, court-houses, and custom-houses in various smaller cities throughout the country, the appropriations ranging from seventy-five thousand dollars to two hun-

dred thousand, on the condition that where sites for them are not now owned by the United States they shall be given for the purpose. About twelve millions more are appropriated for new buildings, for which the Secretary of the Treasury is empowered to select and buy sites, or, if need be, condemn and take possession of them, being assisted in each case by a commission of three disinterested persons in each place, whom he is himself to appoint. The chief appropriations for these buildings are two million dollars for a post-office in Baltimore, five millions for a custom-house in New York, one million each for post-offices in Brooklyn and Pittsburgh, a million and a quarter for appraisers' stores in New York, and three quarters of a million for the like in Boston. All these appropriations are to be immediately available for use under the Secretary of the Treasury. Finally, about five millions are appropriated for buildings in Washington: three hundred thousand for the extension of Winder's building for the use of the War Department; three hundred thousand for a Coast-Survey office; half a million for a fire-proof building for the public archives; the same for "a plain, substantial, fire-proof building" of brick for the Bureau of Engraving and Printing; a quarter of a million for a fire-proof building three hundred feet square, to serve as a National Museum, to be placed on the grounds of the Smithsonian Institute, and built according to plans already on file with the joint committee on public buildings and grounds; and three million for a new building, or for an enlargement of the Capitol, as may hereafter be determined, for the accommodation of the Congressional Library.

The provisions of the bill bid fair, if it is passed to revolutionize the architecture of our public buildings. The Secretary of the Treasury, the Postmaster-General, the Attorney-General, the President of the American Institute of Architects and the Supervising Architect of the Treasury Department are made a commission to select plans for the post-offices, custom-houses, and other buildings outside the capital, provided for by the act, as well as for the Coast Survey building and the building for the public archives. They are to call for such plans by public advertisement, requiring elevations, floor plans and sections to be submitted in competition under whatever rules they may propose, and are to choose the materials and determine the question of fire-proofing for each building. They may call in to assist them such disinterested experts as they desire. In like manner the President of the Senate, the Speaker of the House of Representatives, the two chairmen of the joint committee on the library of Congress, the chairmen of both committees on public buildings and grounds, and the Librarian of Congress are made a commission to select a plan for the accommodation of the Congressional Library. They are to call for plans of alterations of the Capitol for this purpose, and also for plans of a separate library building, and shall decide on the best plan for this purpose; in doing which they also may call in such expert assistance as they see fit. If they decide that it is best to find accommodation for the library in an extension of the Capitol, they are to so report to Congress, with their recommendation of a plan and estimate of cost. But if they decide on a separate building, they are empowered to select a site for it in one of the government reservations, or otherwise; and if a site is chosen which does not belong to the Government, the Secretary of the Interior is directed to purchase it, or in default of a satisfactory agreement with the owner to condemn it and appropriate it in the usual way; after which he shall build the library according to the plans drawn by the commission.

We do not know what chance there is of the bill becoming a law or how much alteration it may receive if it is passed: that it has got so far as to be printed is at least something in its favor, and so far as we have seen it noticed in the press it has been with approval. One can fancy the flutter that its passage would cause among a profession which in the prolonged depression of all kinds of business has been more than commonly cast down. It is not our province to discuss its fiscal aspects, or to consider how fast the irredeemable bonds are likely to be disposed of at par in coin. The provisions which seemed to us objectionable in the first reports of it do not appear in it as printed. There is no attempt to regulate beforehand the way in which the work shall be put on the market. So far from assuming to finish up the great amount of building proposed in it within the year, the bill says nothing about any limit of time, but leaves this for the natural working of circumstances. There is enough laid out in it to occupy ten years, and it is better that it should do so.

A reading of the bill suggests that it must have been prepared in consultation with some professional authority, for it shows a regard for the position of the architects whose plans may be adopted that is unusual in such documents. The building for the library of Congress is to be carried on under superintendence of the selected architect, and for this a special compensation is to be fixed, unless he prefers not to superintend it, in which case an officer of the Engineer Corps is to be detailed for the purpose. No changes shall be made in execution which involve a change of the purpose of the architect without his consent, except by authority of the Secretary of the Interior, and this authority is not to be given until after the architect has been consulted concerning the changes. There is a similar provision in respect to all the other buildings for which designs are to be got by competition.

The fees of the architects to be employed on the various buildings are fixed with a precision which is probably for the advantage of the profession, considering the tendency of all committees to abate its compensation. There is a carefully graded scale both for premiums and commissions. The accepted drawings in any competition are to receive a premium which is to be one half of one per cent when the estimated cost of the building is not more than two hundred thousand dollars, a third of one per cent when it is between that cost and half a million, a quarter when it is above half a million. The commissioners are empowered in each case to pay such other premiums, to designs not adopted, as they may consider them to deserve. In the same way the architect's fee for working plans, detailed drawings, and specifications, which in all cases is to be in addition to what he receives as premium, is fixed at three per cent (making therefore really three and a half) for a cost of two hundred thousand dollars or less, two and a half for a cost between that and half a million, and so on decreasing, two per cent between half a million and a million, one and one half from one million to two millions, and beyond two millions, one per cent. By this scheme, the superintendence being a separate matter, the fees for the buildings of lower cost are all that could be fairly asked; but the rate of compensation diminishes with the increase of cost much more rapidly than is in accordance with usage or than we think reasonable, although perhaps it is in this respect all that can be expected from a government whose settled policy it is to be liberal in all its stipends of lower grades and narrow in the higher ones.

The architect's labor and his expenses do not, it is true, increase as fast as the cost of his buildings, but they follow it very rapidly, nevertheless; while his responsibility and the importance of his service increase *pari passu* with the cost, and according to those also he ought to be paid. The fee for the architect of the Congressional Library according to the bill would be one and a quarter per cent on (say) three million dollars, that is \$37,500. It would take pretty much all his time for four or five years. If he were an architect of the best class he would be likely to spend two thirds of this fee in office expenses, and there might remain to him twenty-five hundred or three thousand dollars a year for his compensation. A literal construction of the terms of the bill would lead to some curious anomalies in the sudden diminution of the fees as each successive limit was passed. Thus if the Baltimore post office, for which two millions are appropriated, should be found to cost one million nine hundred thousand, the architect's fee, being one and a half per cent, would amount to \$28,500; which if it cost two million one hundred thousand, the fee at one per cent would be only \$21,000, and it would not be till the cost had reached nearly three millions that he would recover the compensation due him before it passed two millions. Strictly speaking, in fact, an increase of five dollars in the money spent on the building at the critical limit might strike off at once almost ten thousand dollars from the fee. This severe discipline, severer in truth than that which awaits the sharply curbed architect of the Indiana capitol, might prove an effective restraint on the exuberant imaginations of architects, but it can hardly have been intended by the author of the bill. It would naturally be avoided by the provision, which is usual, of computing in each case the full compensation up to the first limit, then adding the reduced per centage for the excess up to the second limit, and so on.

There is one respect in which the bill is likely to find more or less disapproval among architects. The superintendence of the Congressional Library, as we have said, is to be offered to the architect whose design is adopted; but in case of most of

the other buildings, such as are by law and custom placed permanently under care of the Supervising Architect, the plans, detailed drawings, and specifications are to be filed in his office and the work to be carried on under his superintendence. A proposition like this, included in the bill to establish a Bureau of Architecture which was proposed in the Treasury Department two years ago, and which was stifled in Committee, called out a good deal of energetic criticism from the profession. There are difficulties in the way, certainly; but we are inclined to think that the method proposed in the bill is as a general system the best one, and a general system there must be. The difficulty of finding capable local architects in many places where the work must be done, the inconvenience of getting proper supervision from distant architects, the desirability of securing a uniform standard of excellence in workmanship, the value of a uniform system of supervision, and the need of a regular record of the progress of all the work, — all agree in making a central superintendence desirable. An arrogant or meddlesome Supervising Architect might, it is true, make things very uncomfortable for the designing architect; but so may, and does, an arrogant and meddlesome client. The Government, like another client, has the right at the last resort to have its work done as it pleases, and to watch it as closely as it pleases, — is bound to watch it closely, in fact. This provided for, the step to the assumption of the whole superintendence is a short one; it ought to be possible to take it at less cost than to provide supervision by the individual architects, and to secure on the whole a better as well as a more uniform result. The opportunities of the Supervising Architect to interfere injuriously are pretty well taken away by the clause which forbids him to make any changes against the wish of his fellow. The provision, which is a necessary consequence of the other, that drawings must be given to the Government and filed in the Supervising Architect's Office at Washington is a necessary consequence of it, for without them the supervision could not be carried on. This is an inconvenience, requiring each architect to make complete duplicates of all the working drawings for preservation. It leads to some rather difficult questions, and would have to be carefully watched to see that it did not invalidate the established usage, which we hold to be important, which maintains that in all ordinary practice the drawings are the property of the architect, and not of the client.

NOTICE OF THE THIRD COMPETITION IN INTERIOR DECORATION.

This competition is based upon the following programme: "The subject of the third competition will be a portion of a dining-room wall between two windows which are twelve feet on centres, the room being fourteen feet in the clear. As the problem is essentially a problem of surface decoration the dado and frieze, if employed, should in treatment be properly subordinated to the wall."

It is obvious that a design of wall-decoration, unless purely structural in character, is incomplete without color, and the application of colors is practically inconsistent with the conditions of these competitions. The competitors therefore have labored under the disadvantage of being compelled to rely upon contrasts of "names" in black and white, assisted in some cases by descriptive statements of their intentions as to the color treatment. The absence of such descriptive statements in many of the drawings renders it impossible for us to make such full comparisons and criticisms as, in justice to the competitors and for the complete fulfillment of our scheme, we should wish to make.

The committee of architects, who have been good enough to examine these competitive drawings, have awarded the first prize to that bearing the signature of "X. Y. Z." This design, which is exhibited in a well-executed drawing, presents a panelled dado and painted wall-screen, similar in vertical dimensions, and, together, occupying the whole height of the wall to the top of the window architraves, which are well composed in English Renaissance. Above is a broad frieze. The panels of the dado are decorated with an arabesque upon a dark ground, those of the dado-frieze with vegetable forms more freely treated upon a similar background. The screen, in the spaces between the windows, is divided into three vertical panels, containing each a different composition of natural leafage well distributed over the surface, bordered at top and bottom with a good contrast of horizontal lines and frets; in the centre of each panel is a small medallion with birds. This wall-screen is by far the best part of the design. The length of frieze given in this drawing bears two peacocks, two bits of foliage in pots, four flying birds, and a central conventional sun, all after the manner now recognized as that of Queen Anne. These are distributed on a white background horizontally divided by two lines, suggesting variations of tint. The cornice is not commensurate with the rest of the decoration in importance. The frieze is wanting in continuity — too scattered and

capricious in its treatment, and the lower part of the peacocks would be invisible from any point in the room. The similarity in the dimensions of the two principal divisions of the wall-surface is not saved by the dado frieze, and is fatal to harmony of proportions. The sconces are out of scale. The absence of any suggestion as to color or material leaves us in ignorance of the principal decorative motif of the design, for it is one which may be saved or lost by a small variation in contrast or harmony of tones. This study was reproduced in the last number of the *Architect*.

"*Bay State*." This composition, which also appeared in the last number, received the second prize. It is the only design entirely in panelled wainscoting, and is handsomely set forth in the drawing. It has deeply embayed windows (if splayed they would have opened into the room more cheerfully), no distinctive dado, a panelled frieze, and an enriched cornice with delicate ceiling-beams and pilasters. The arrangement of panels in the wall-screen is effective and not without ingenuity, and the carving in the panels is well placed, well designed, and well drawn. The composition is rich but temperate, a combination of qualities not common even in the work of more experienced hands. The room is small for its height of fourteen feet, and this disproportion is not remedied by the predominance of vertical features, which narrowly escape the charge of thinness. But on the whole it is a clever study and the details are excellent.

"*Inconnu*." received an honorable mention. He has fallen into the error of dividing his wall-space into two equal divisions by a central horizontal line. It is difficult to imagine a treatment of color or detail to palliate this oversight in the first laying out of the work. Below this dividing line is a well-drawn composition of figures and a dado. The wall-screen is a vine upon a geometrical basis of lines, and the frieze, which is separated from the rest of the wall surface simply by belts of color, is made up of quadrants and radiating foliage arranged in squares—an arbitrary and eccentric device which does not assist in giving harmony to the design; the movement of it is too positive for so large a feature, and the cornice is without design, suggesting no sufficient relations of wall with ceiling,—an important point of omission and one in which the designer has the companionship of the majority of his competitors, notably of the first named in this list. This design is principally remarkable for the figure-subject introduced, to which we have already referred; but the subject is put too low upon the wall for good effect, and its position is inconsistent with the placing of furniture. If the leading motive of the decoration is to accommodate the picture, it should have been placed immediately above the impost line, where, being merely decorative in its character and function, it would play its due part in the composition and accomplish a harmonious adjustment of wall-spaces. As it is, the impost line is marked in the wall-screen by a Japanese inversion of colors, the light and dark above the line becoming dark and light below. The design is said to be "based upon the form and colors of the Garden Japonica," but how these colors are disposed and upon what grounds is not stated.

"*Voltaire*." In this design the wooden dado and carved window architraves are built up with a daring combination of walnut, cherry, and holly, a combination which the architectural detail cannot carry without becoming disjointed and meaningless; the holly in especial, in the ample proportion in which it is introduced, would be an element of discord in any scheme of color except one in which white is intended to predominate. There is a frieze, which, with its architrave moulding below and its plain dentilled cornice above, is unhappily equal in width with the dado proper. The frieze and field are alike occupied with a fine reticulation of lines at right angles, traversed transversely and in a northeasterly direction by a curious mass of separate twigs, irregularly scattered, but all moving violently in the same direction, as if blown by a sort of decorative hurricane. These twigs are to be in red, yellow, and gold upon a light yellow field, and the field is surrounded with a border of Pompeian red bearing a yellow fret. The idea is original and there are good points in the design, but in its leading features it is far too original to be safe, and the movement suggested is fatal to repose. The method of covering the wall-screen is indicative of a caprice, and the caprice is carried into execution without the assistance of a knowledge of natural forms, which alone could justify it. As regards color, the white of holly, the red of cherry, the brown of black walnut, cannot be combined with such a color as Pompeian red without a discord which only a very liberal use of dividing black lines could mitigate. This effort is a brave one, but too ambitious. We reproduced it in the last number.

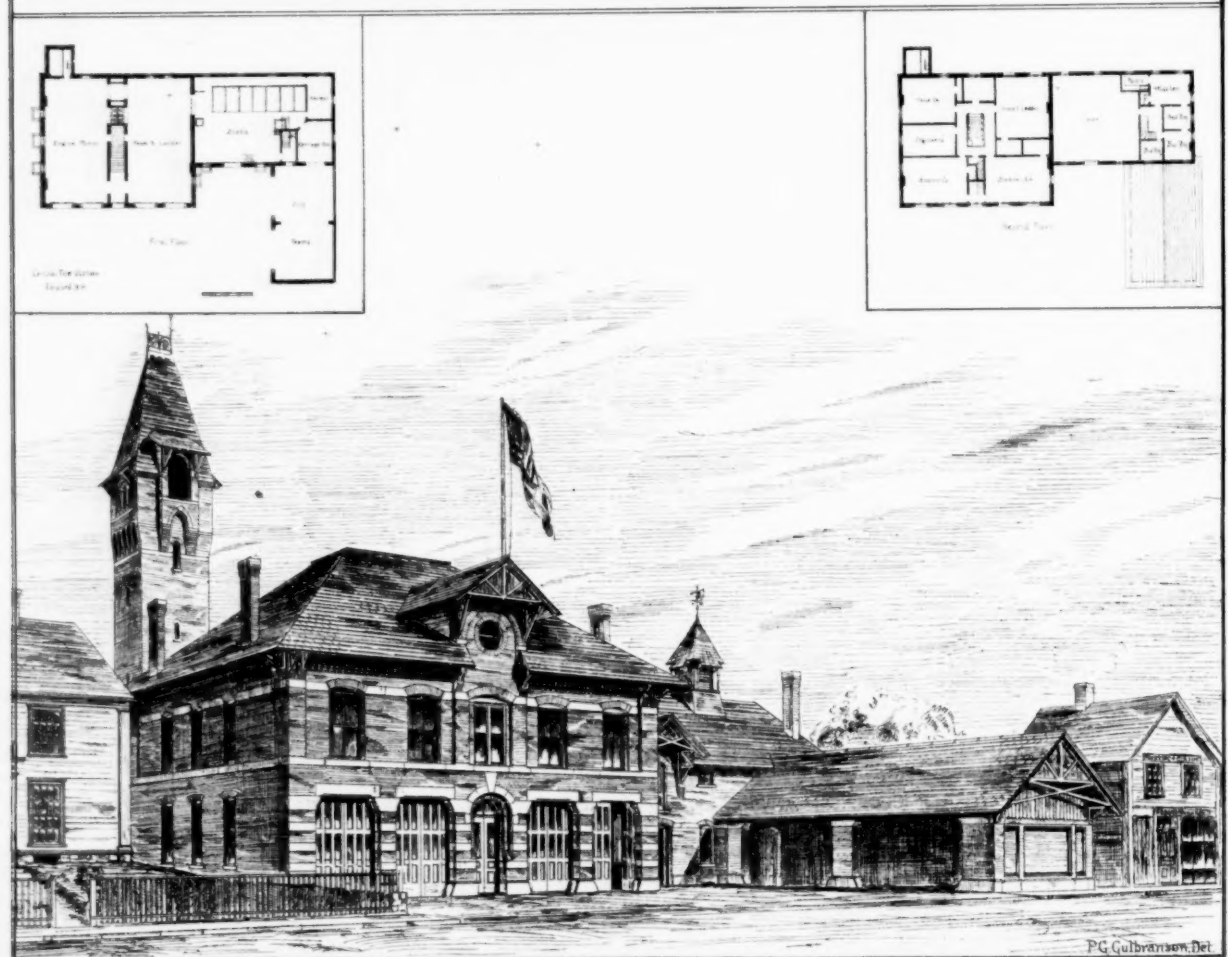
"*Minus*" has started with the same theme as "*Inconnu*," a decorative picture, in this case a landscape—extending from window to window just above the dado; and there is indication that the same motive is to be carried around the room. The objection to this arrangement is patent: the main object of interest is below the level of the eye and must interfere with the disposition of furniture. The treatment of the picture itself would be good for a frieze and, if so placed in this design extending from cornice to windows, the wall-space would be more harmoniously divided than at present. The screen is divided into squares of six inches, occupied in the Neo-Jacobean fashion by a geometrical recurrence of rosettes, conventional leafage, quadrants, and a woven pattern; if well treated as regards color this pattern would be effective. The frieze is composed of a succession of similar masses of natural leafage upon a light ground; the succession is bad, but the idea of opposing the stiffness and for-

malty of the screen-treatment by freedom of movement in the frieze is good. The dado is extravagant in design and freakish in its suggestion of color; it forms a most uneasy base for the picture, and is an instance of design misbestowed. As the wall-treatment above is essentially one of color and not of form, we need in the dado either a panelling of wood or a plain neutral color. The value of repose at this point is very evident. Another curious instance of design misbestowed is in the subjects painted under the windows, where, in execution, they would be absolutely lost.

"*Tom Pinch*" sends a study which is in the nature of a diagram for color, and he gives to the question of color more consideration than most of the others. The wood-work is in oak and the treatment is mediæval. Pilasters flanking the windows support ceiling-beams, and are crossed on the lintel line by a horizontal beam which forms the lower member of a coved cornice. There is a dado panelled with butternut sheathing, which sheathing, by the by, being only one and one half inches wide, gives a false scale to the design. The dado has carving in little tympana under the capping, very ingeniously managed. The engraving on the pilasters is capricious, cheap, and harmful, but in other respects the wood-work is well designed and indicates good training. As regards general proportions of wall surface, this composition, if less original than many of the others, gives evidence of a correct feeling, which is an excellent basis of success. To start with a bad proportion is to place upon the subsequent study of decoration an unnecessary burden of extenuation. The wall-screen is a modest and safe arabesque damasked upon "dull bluish green" with narrow chocolate style and gilt bead,—an intelligent arrangement. The lower part of the wall-screen is of "maroon-colored embossed leather stamped in black and gold." The transition between these two features, which are violently opposed in texture, color and form, is not properly managed. Indeed it would be difficult to contrive a sufficient line of demarkation between surfaces so antagonistic; moreover the chocolate border would prove but a weak and pale style for this part of the panel. If the leather were in its own buff with dull blue or green figures touched with maroon or gold, the concord would be better with the "dull bluish green" above. The horizontal beam over the window which forms the lower member of the cornice is embellished with an inlay of round decorated tiles. This we think an error; the treatment should rather be in squares than in discs for the sake of greater dignity and repose, and we cannot avoid the conclusion that in most cases tiles are an incongruity in woodwork, and the present is not one of the exceptional cases. We consider this design, as a whole, one of great promise.

"*Disco's*" contribution is an improvement on that bearing the same signature in the second competition; it is vigorously conceived and rendered, large and bold in character, and a unity of thought prevails throughout. The design of the wall is not incompatible with a conceivable ceiling. The author has managed so to render his composition as to give an excellent impression of values in black and white and these values are well studied. In his sideboard, which forms part of the design between the windows, the same characteristics of boldness and energy are evinced, though, like the rest of the design, it is lacking in consideration of detail. But one who can attack his masses with such decision and clearness of conception, is all the better prepared to understand the true function and value of subordinate parts, and to study them with the greater advantage. The stained glass bow-window over the sideboard is well arranged in connection with the sideboard, which, as it is therefore obviously intended to be a permanent part of the decoration, should have a closer alliance with the dado. The detail of the wall screen has very good lines. This gentleman, if he is true to himself, will produce excellent work.

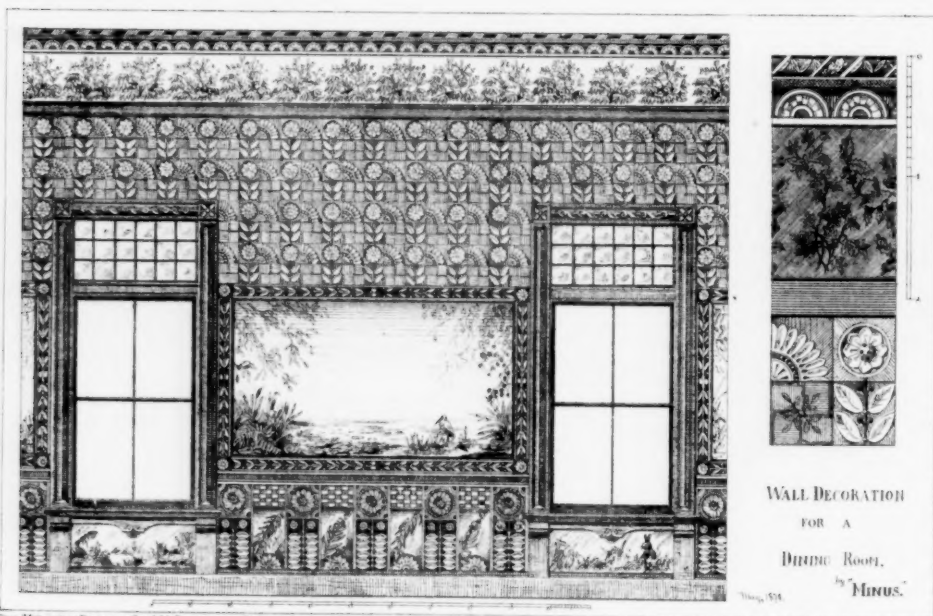
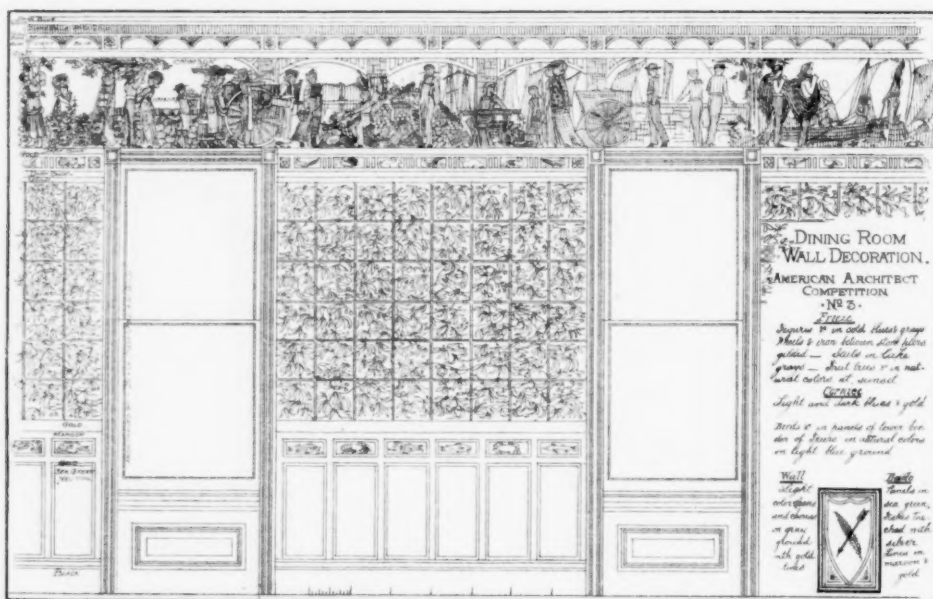
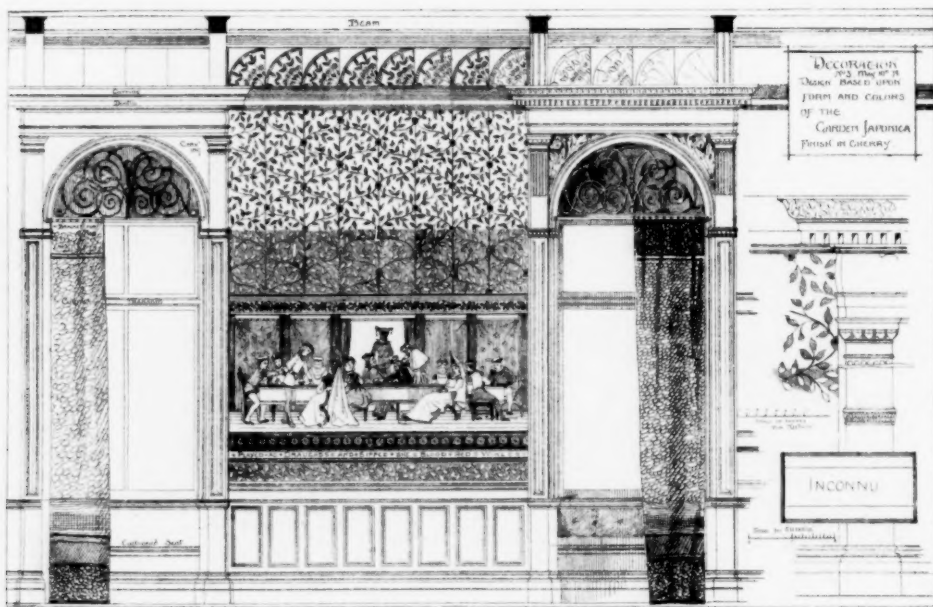
The contribution, bearing the device of an arrow and palm branch crossed upon a shield, has received an honorable mention. There is a broad pictorial frieze over the windows, a panelled dado, and a wall-screen divided into a trellis of twelve-inch squares filled with natural foliage. The main divisions are harmonious. But the principal point of interest in this design is the scheme of color which is carefully set forth by description. The dado is in sea-green divided by maroon and gold lines; the field is composed of "light-colored leaves and cherries on gray ground with gold lines," the frieze has cold blue and gray figures and some gilded features upon a background of crimson and orange; the cornice, which is weak in lines and entirely destitute of architectural character, is in blues, light and dark, with gold. Notwithstanding the liberal use of gold dividing lines the frieze with its blaze of crimson and orange cannot consort with a blue cornice, a cold pale wall-screen and a green dado. The evident intention is to offset the warmth of the frieze by cold colors elsewhere. This is a laudable intention, but, if carried out according to the scheme, the incident and strength of the frieze would overpower everything else. The principal error is in the tone of the wall screen, which, accepting the green dado, should be made up of a harmony of neutral greens and olives enforced with black and perhaps spots of red to foreshadow the bright color above. These should be rather black than maroon in the dado, and blues should be very cautiously handled in the cornice, as, in connection even with neutral greens, they are difficult and dangerous except in the hand of a master. As for the frieze its motif is better suited, we think, to a public hall than to a private apartment, where, in decoration, subjects of idyllic interest would be more appropriate; moreover cold blue figures against a glare of sunset, do not impress the



RELIATIVE PRINTING CO. 230 DEVENSHIRE ST. BOSTON

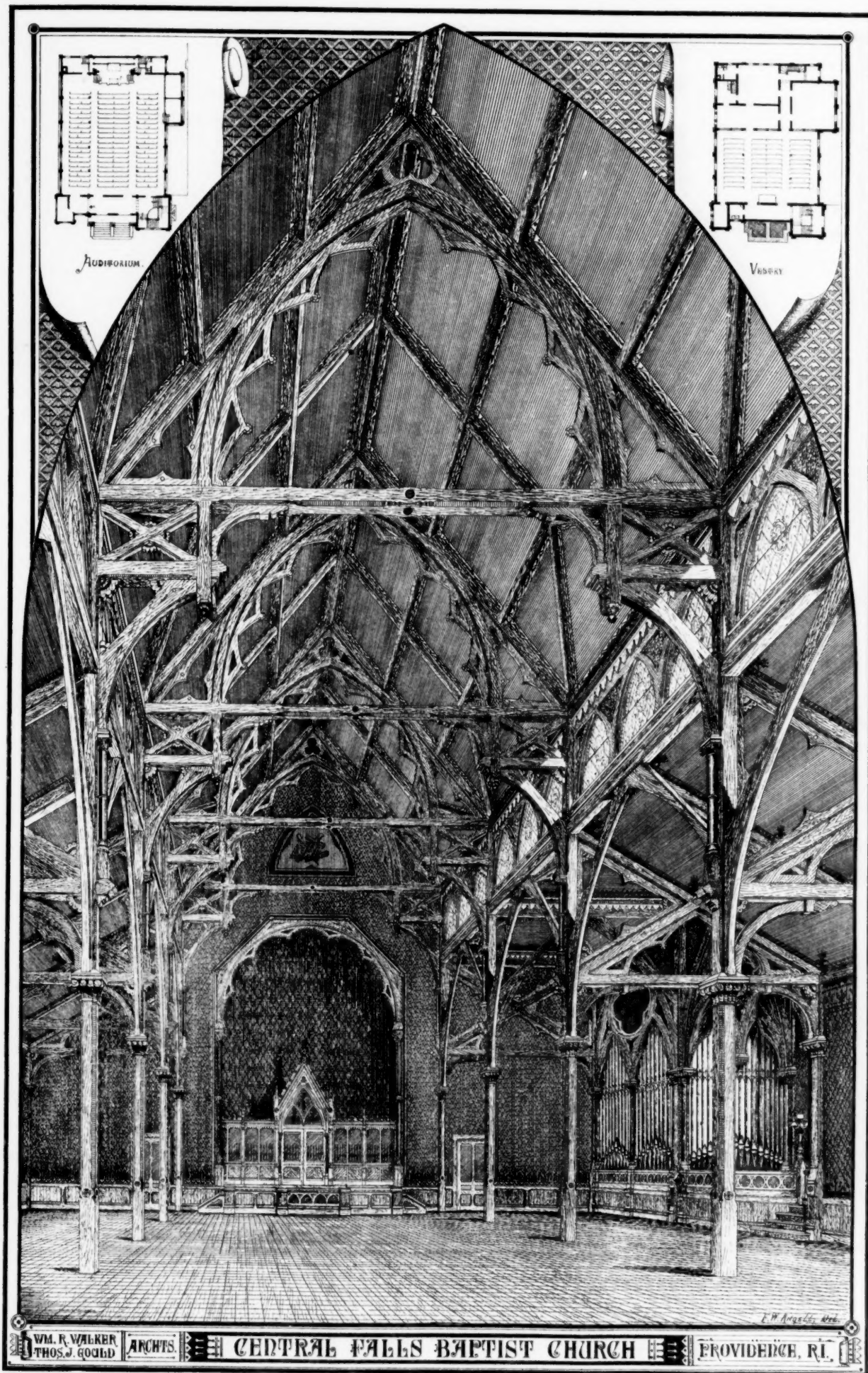
CENTRAL FIRE STATION, CONCORD, N.H.
CHAS EDWD PARKER ARCHT.

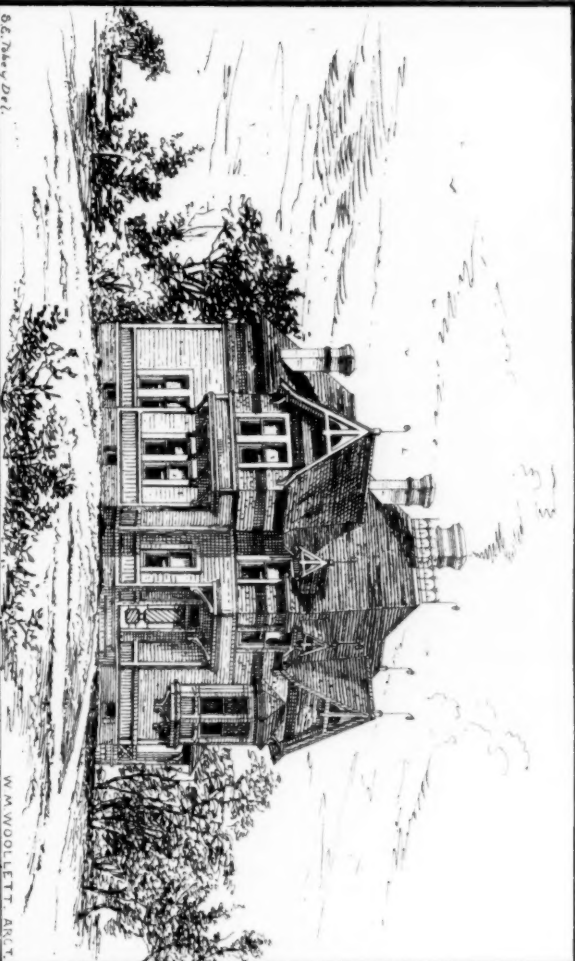
P.G. Gulbranson, Del.



THE HOLLAND PRINTING CO. 220 N. BROAD ST. BOSTON

DESIGNS FOR A WALL DECORATION
COMPETITION NO. 3.

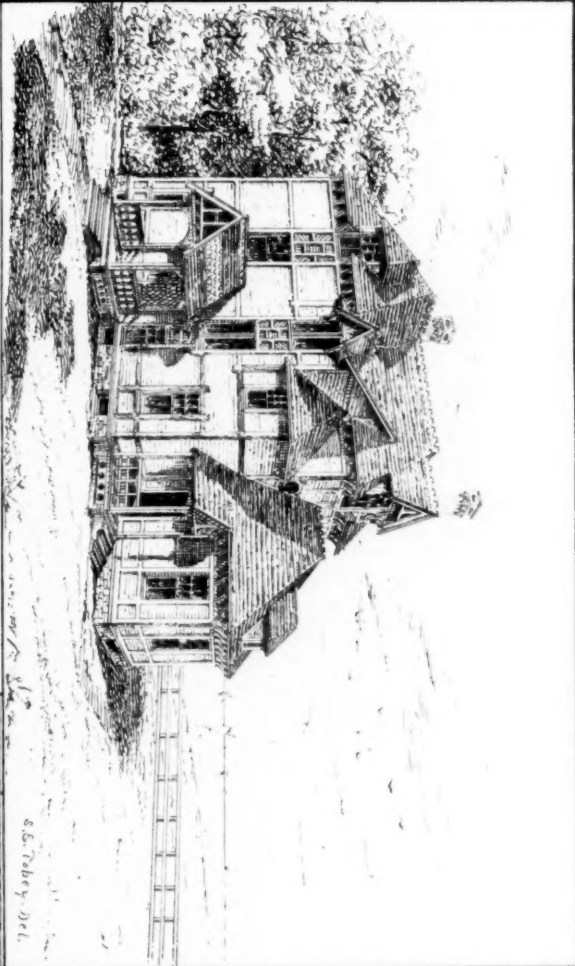




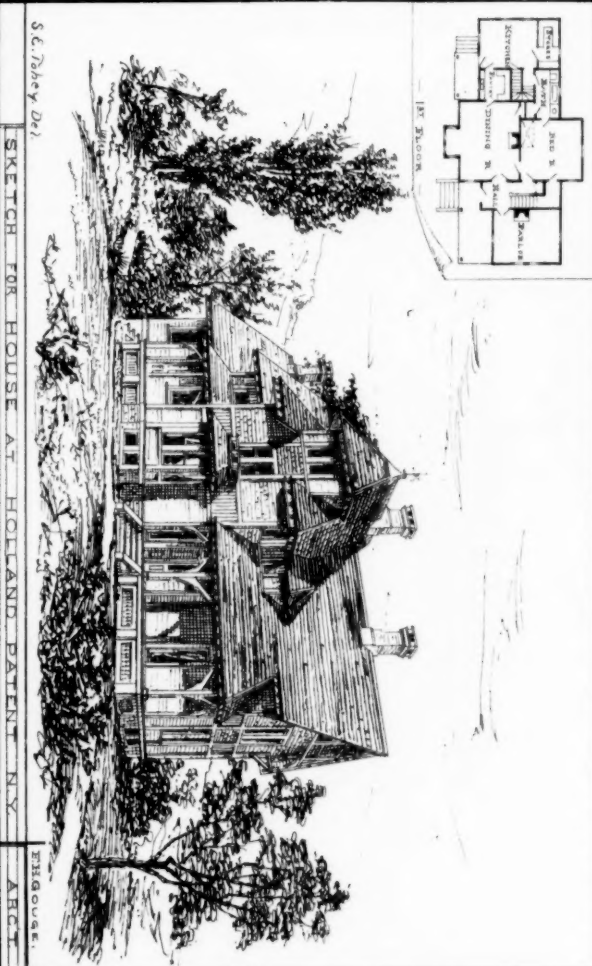
86. *Robey Del.*
COTTAGE AT MENANDS NEAR ALBANY N.Y. FOR C. TULLINGHAST ESQ. W. W. WOOLLETT ARCHT. ALBANY N.Y.



RESIDENCE OF WM. POSEY ESQ. NEAR EDEN PARK CINCINNATI. GEO. W. RAUP ARCHT.



PROPOSED HOUSE FOR WHARTON BARKER ESQ. JENKINTOWN PENNA. JAMES O. SIMS ARCHT. PHILADELPHIA
86. *Robey Del.*



86. *Robey Del.*
SKETCH FOR HOUSE AT HOLLAND PATENT N.Y. ENGOUER ARCHT.

mind with an agreeable idea of color. This essay is very enterprising, but a little practical experience with color would admonish the author to treat this useful servant with greater respect and forbearance.

The design bearing the symbol of a *clover-leaf* has some excellent points; it is carefully and neatly drawn, the parts are well distributed, and the *motif* modest. The cornice and its connection with the ceiling is very good. "Vellum, alternately, with a green leaf, and daisies in white and gold" is the color-treatment of the wall-screen which occupies an unusually large proportion of the decorative space; these colors are disposed in a square diaper with clover leaves. The movement and color is a little too light and bright or "dressy" for a dining-room. The embellishments of the dado and cornice and the figures in the fabric of the curtains are imitated from the modern English Gothic work, and are well drawn. The whole thing is quiet, sober, and sensible as compared with some of the other drawings, and invites furnishing with paintings; but it is not especially original, — a thing by no means to be condemned in a study made under these circumstances. The desire to be original should follow and not precede or even accompany the acquisition of the elements of knowledge.

"*Kenilworth*" gives us dado, screen, and frieze in good proportion. The last is enriched with a coarse reticulation or lattice of mouldings with a recurrence of panels in the centre somewhat more than twelve inches square, having alternately the useful peacock and the china plate; all this upon a background of dark "olive gray." The frieze sadly needs a cornice, and the subdivision of the frieze is rather coarse and heavy unless the mouldings are brought down nearer to the tone of the "olive gray," than the drawing would seem to indicate. Lines or bands of warm color on the background accompanying these mouldings would "marry" them with the rest of the design of the frieze and improve it very much. The screen below is a yet larger reticulation of mouldings with a decorative subject-painting in the centre on a gold ground. The background behind these mouldings on the screen receives a vertical treatment of "reddish brown" lines with apple blossoms between upon another "olive gray" ground. But the last "olive gray" is indicated somewhat lighter than that used in the frieze, and irregularly scattered over it, in Japanese fashion, are disks a foot in diameter bordered with black, each containing a bird. The dado is panelled in wood, and the windows have little galleries over them with pottery. The composition is wanting in delicacy, not of design alone, but of drawing. It is in effect spotty and noisy, and there is a poverty of invention revealed in the repetition of the mouldings crossing upon the surface; but as a whole, it is bold and vigorous, and the free-hand rendering is commendable. If dark olive is necessary in the frieze, the screen should be in some tones of buff to give the olive green greater value; the incident upon this buff, if in cherry red and olive tones, would have significance in clearing the buff and preparing for the frieze. Mouldings and woodwork of black walnut would consort with this scheme of color, and in all cases they should either have been wider or echoed with bands of color. The author should cultivate a more careful touch, but he has good ideas.

"*Chaska*" boldly incloses his two windows under a great segmental arch of stone, and at once gets into trouble in not knowing where and how to stop this material, so incongruous with interior domestic wall surfaces, and where and how to begin his decorative wall-treatment. The tympanum over the windows and under the arch is occupied with a color decoration of reeds, water, and birds, and the space between the windows is filled with a piece of furniture; there is also a heavy panelled dado with armorial bearings. Between the windows there is no wall treatment, as intended by the programme; but the segmental arch, with its impost line of stone, necessitates an overbearing frieze outside which is diapered without study. The little screen surface below has no very distinctive treatment. The work is done with a fine pen and much free-hand work, narrowly escaping the charge of "scratchiness." But there is not a little delicacy in the drawing. As a design for wall-treatment, it is far too original to be really good or beneficial to its author as a study.

"*Just So*," on the other hand, gives us a real study of superficial wall-decoration, and one not destitute of originality. There is no architectural character in the design. It includes a wall-screen of maroon, bearing a well-distributed Moresque vegetable pattern in green, yellow, and orange, with black outlines, firm and close in design. The impost line of the round-headed opening is continued as a narrow band of some dark tone separating the screen from a frieze of buff which is decorated with a slender lattice-work upon which delicate flower-bearing vines are trained following the lines of the arches; in each spandrel a fruit branch stands upright. The cornice is a mere band with a woven figure, and its mouldings and its connection with the ceiling are not recognized. There are birds of life size in the lattice work, giving an animated, playful character to the design. The dado has a moulded chair-rail and base (profiles not given) with an intermediate die, very prettily composed with an echo of the lattice-forms above with reeds and vines; the color is not specified. Here are excellent *motifs*, but adapted rather to a boudoir than to a dining-room. The dado has too much movement to be placed under a wall-screen of the character described and it should be deeper in tone than indicated to carry the heavy mass of maroon above. Dead green and black geometrical lines would do

the work far better, and the dividing line between screen and frieze should be heavier and defined with black. With such a wall-decoration the cornice should be shown extending far out into the ceiling, and its color treatment should be defined to excuse and explain the wall. The composition has excellent elements in it.

"*Triangle & Co.*" sent in their contribution too late to be received in the competition, but it is daintily composed as a study in black and white though no "values" are indicated. The three component parts are apparently of equal depth of tone, and the panelled dado is too nearly equal in width to the frieze with its architrave and cornice. As a study of decorative lines, however, this design is of conspicuous excellence, and the movement of them is well contrasted in the three divisions. Thus the dado-panels have vases holding a conventional vegetable growth in radiating vigorous lines, filling the squares very gracefully; the screen is occupied by leafage also in scroll patterns, but quite free and delicate in its movement; and the frieze has conventional sun-flowers supported by scrolls and vines and prettily interspersed with flying birds. All this, so far as it goes, is very nice, and the ceiling is recognized in the drawing. A badly printed inscription sets forth the scheme of color, which is better considered than the majority of the work in this collection. The woodwork is oak, with plum-colored leather in the dado-panels; the screen is in tea greens; and in the frieze there is a dull blue with figures in buff, chocolate, and greens, and birds in bright colors, — a gay assemblage, but contrasting well with the rest. The oak, however, needs to be separated from the color by beadings of black; otherwise the different features would not be properly blended. The pictures hung upon the walls are badly drawn, and there are other indications of want of practice in the accessories; but the *intention* of the design is excellent. It is free from caprice.

"*Plymouth Rock*" frames in the divisions of his wall with similar architrave mouldings marked by blocks at the intersections, thus handsomely enforcing the fundamental parts, and giving firmness and repose to the whole, — a very good point. The filling in of the panels thus formed naturally becomes subordinate to their styles. The wall-screen is square, with formal figures equally strewn upon a light ground, and cleverly marked with black arabesques at the bottom. The dado is of woodwork modestly designed, and the frieze is again divided into square panels with game subjects in each, rather too small in scale to be effective. The lower member of the cornice is a wide fascia well decorated with conventional radiating leafage in half circles corresponding with the divisions below, and the cornice spreads well into the ceiling. The whole is delicately drawn and practicable; but as the author has failed to commit himself to a scheme of color, and as his drawing does not clearly indicate any relative degrees of light and dark, it is without the principal decorative element. The wall-screen needs pictures to complete it, as it is obviously intended only as a background, but the essay he has made in this kind of furnishing is injurious to the design. This is, on the whole however, an excellent contribution to the portfolio, and the committee may well have been embarrassed in the presence of such work as this and two or three others, not selected for honors, how to exercise a just discrimination.

"*Moonlight Eclipse*." This is a study divided somewhat like the preceding, so as to have a square panel in the screen-space; but the frieze is continuous. The square panel is bordered with a carved egg and tongue ornament with coarse linear scroll-work in the corners, and a figure of Autumn in the centre of the field. The frieze has a heavy continuous scroll of conventional leafage in the German Renaissance fashion. These are the main points of the design, the whole effect being crude and better suited to a space of half the size. The drawing is done with pains, but the author needs practice with his pen. Such large wall surfaces need more detail than is here bestowed.

THE ILLUSTRATIONS.

THE INTERIOR OF CENTRAL FALLS BAPTIST CHURCH, LINCOLN, R. I. MESSRS. WALKER AND GOULD, ARCHITECTS, PROVIDENCE.

This church was commenced in the fall of 1875 and dedicated in September, 1877. The site, which is upon a side hill, admits of an entrance to the audience room but a few steps above the street in front, and at the rear an entrance on the level of the vestry floor from a side street. The interior is finished with Western ash and Southern yellow pine. The posts, rafters, tie-beams, and plates which show inside are oiled and shellacked with the chamfers painted a dull red. The pews of the audience room and gallery over the entrance are of ash, and will seat seven hundred persons. The transept on the south side contains the organ and choir gallery. The chancel screen is of ash with the upper panels of white pine engraved and decorated in color. The doors of the screen are directly over the baptistery, the steps into which are at each side behind the stationary parts of the screen. The windows are of cathedral glass, the large one in front being a memorial to a gentleman and his wife who were liberal contributors to the church. The basement contains a lecture-room, infant class-room, and small lecture-room, connected by glass partitions which may be opened throwing the three rooms into one; also a kitchen, parlor, closets, and librarian's room. The cost was below \$30,000.

FIRE-STATION AT CONCORD, N. H., MR. C. E. PARKER, ARCHITECT, BOSTON.

DESIGN FOR A COUNTRY CHAPEL, MR. C. E. PARKER, ARCHITECT, BOSTON.

DESIGNS FOR A WALL-DECORATION. — COMPETITION NO. III.

SKETCH FOR A HOUSE AT HOLLAND PATENT, N. Y. F. H. GOUGE, ARCHITECT, UTICA.

The lower portion of this house is to be clapboarded; the upper portion to be covered with pine shingles and oiled. The roof is to be shingled and painted a dark red.

RESIDENCE OF MR. POGUE, CINCINNATI, O. MR. G. W. RAPP, ARCHITECT, CINCINNATI.

This house was built two years ago at a cost of \$6,000.

PROPOSED HOUSE FOR WHARTON BARKER, ESQ., JENKINTOWN, PENN. MR. J. P. SIMS, ARCHITECT, PHILADELPHIA.

COTTAGE NEAR ALBANY, N. Y. MR. W. M. WOLLETT, ARCHITECT, ALBANY.

THE FRENCH EXHIBITION.

I.

THE Universal Exhibition of 1878, so long expected, is at length a reality. Doubts have been openly expressed regarding this happy consummation, and many more have been entertained in secret. Rumors of wars abroad and of troubles at home have threatened the success of a costly undertaking, for international exhibitions require peace above all things. As it is, the German empire is not represented, and an important element of the universality which the Exhibition boasts is wanting. Only at the last moment, after all available space has been taken up, the German emperor has so far relented as to allow the contribution of paintings, always provided that there are none among them which commemorate events of the war of 1870, — a concession which has been warmly received by the French commissioners. Whether such gatherings and competitions really tend to the revival of trade, the promotion of peace, and that happy confidence between man and man, that softening of morals and manners, and that general improvement of the human race which seem to be expected in some quarters, is a question. It is a question well worth asking; but it would receive answers of a very contradictory kind. These great exhibitions have little in common with the international fairs, such as those of Leipsic, Frankfort, Beaune, and other cities, in which various nationalities used to be represented. Curious products in the shape of Russian furs, Polish agates, and many-colored fabrics were sold and exchanged by dealers, often in strange costumes. But these were fairs, not exhibitions; general markets for populations which lay out of the reach of seaports, and had no ready access to large capitals. Our modern exhibitions are a sort of race-meetings, in which the cotton-spinner of Lancashire backs his machines and their results against those of his rival at Rouen. They are matches, and the stakes do not necessarily fall to the best man unless he comes across a complete class of customers to whom his productions are new; and also unless these latter are such as cannot easily be imitated. Exhibitions of industrial products, as such, are a French invention. The minister of the interior, François de Neufchâteau, got up a display of this kind in 1798, to glorify the sixth anniversary of the republic. A circular shed was constructed in the Champ de Mars, and a dozen or so of medals and honorable mentions were distributed from the "Autel de la Patrie." It was proposed to keep the show open for three days; but it was so popular that it was allowed to remain for ten more. Another was held in 1801; others in 1802 and 1806. In 1819 it was decreed by royal proclamation that such exhibitions should be held every four years. The government of Louis Philippe decided that they should be at intervals of five years. They were opened on the 1st of May, the birthday of the king, and the series was continued down to 1849. These exhibitions at first included the manufactures of France only, then of France and her colonies. The first proposal for the exhibition held in London in 1851 applied only to native and colonial productions; it was enlarged by Prince Albert into a gathering from all quarters of the world; and it is from that famous display in Hyde Park that the vast universal exhibitions of London, Paris, and other capitals have grown to their recent proportions. As there is a national rivalry amongst exhibitors, so there has been a national rivalry in the scale, the splendor, and the surroundings of the exhibitions themselves. They are national fêtes and spectacles meant to leave their impression on the world, to give a lift to the nation and the capital in which each is held. Such a motive is comprehensible just now in the case of France; and moreover the strangers who flock to Paris will leave substantial proofs of their good will to the owners of shops, hotels, and restaurants.

If the size and pomp of these assemblages have gone on increasing ever since the first — the most modest, sensible, and successful of the whole series — in 1851, this of 1878 will surpass them all. It is held in two vast buildings, one on either side of the Seine, and united by the Pont de Jena. But, large as they are, these structures are by no means sufficient for the raw productions and manufactures they are intended to hold, which overflow into "annexes" and sheds spreading far over the Quai d'Orsay and the Esplanade of the Invalides. The main building is placed in the Champ de Mars, a space some thousand yards long by seven hundred or so in breadth,

running from the great military college to the river. This spot was the scene of the great fête of the "Federation," when the able-bodied population of Paris, of both sexes and all ranks, headed by the king, worked without ceasing for seven days, singing "Ça ira," and raised banks on each side from which the public could see Talleyrand, bishop of Autun, celebrating mass at the "Autel de la Patrie." Other less ostentatious ceremonies and reviews innumerable have been held on this well-known ground. Here stood the "Palais" of the Exhibition of 1867, a huge, oval structure like a vast gasometer, with a garden in the middle. Each nation had a slice assigned to it, wedge-shaped, from the outside to the garden; and a portion of the surrounding grounds, which were laid out as shrubberies, contained sheds, pavilions, kiosks, stables for the horses and dogs of the emperor of Russia, and other dependencies. The present Palais is a parallelogram, and, with its adjuncts, occupies the whole width, and between six and seven hundred yards of the length, of the Champ de Mars. It has three towers facing the Seine, and two at the corners of the other end. A great hall or transept runs along the river end. Half of this large vestibule is assigned to England; and this part contains a domed wooden structure filled with Indian productions of all sorts, and a east of the Indian statue of the Prince of Wales, by Herr Boehm. In the French half, a room or gallery has been made at the last moment to hold the pictures contributed from Germany. Of the general space, one half belongs to the French, and of the other half about one quarter to England. Other countries have slices wider or narrower; those allotted to Austria, Belgium, Italy, and Russia being the most considerable. Each slice runs from the Avenue de Suffren, the western boundary of the ground, to the centre; and each nation has a piece of the garden that intervenes between the outside of the building and the boundary. England, Norway, and some other nations have here put up sheds and annexes, where they can show various objects for which there is no room indoors. Our own people have a large and valuable collection of agricultural implements and machinery, a boiler-house, another for barrels, and so on. On the French side there is no spare ground. The things exhibited are arranged in the same order in each national space, — the finer and more artistic in the centre of the building, then commoner manufactures, machinery, food products, etc., one behind the other. It was intended that the middle of the entire space should be a garden, as in 1867, but it has been filled up by picture-galleries, separated from each other, but forming in fact a continuous mass. There still remained an oblong space, which lay between two wide transverse alleys which run from side to side of the entire structure; and this space may measure about a quarter of the entire length. This has since been taken up by a showy "Pavillon de la Ville de Paris" for a municipal exhibition of its own, and the open space is reduced to two roads or esplanades running from end to end of the building.

This is the more to be regretted because the foreign side contains what is perhaps the most interesting feature of the whole interior — a street consisting of house-fronts in the style of architecture characteristic of each nation. This is really a new feature, and it is admirably carried out. The English portion of the street is made up of a wood and plaster Elizabethan house, designed by Mr. G. Redgrave, and erected by Messrs. Cubitt, at a cost of £3,000. It is admirably put together in pitch-pine (varnished unfortunately). All the framing, doors, windows, etc., down to the leading of the glass, are from their own building works in London. Another is a front of imitation brick and stone in the style of Burghley Hall. This is the Pavilion of the Prince of Wales, and is fitted up inside by Gillow and other large London houses. It contains a dining-room panelled in inlaid walnut, with tapestries above; a business-room, and dressing-rooms for himself and the princess. The fittings and furniture are, of course, "exhibits," and include table services for a score of guests, in case of luncheons or breakfasts in the place. Another front is in the Queen Anne brickwork, now coming into fashion in London. It is designed by Mr. Norman Shaw, and exhibits some new inventions of imitation brickwork, which are exhibited by Messrs. Lascelles. These imitations take the form of long cornices, fluted pilasters, and so forth, such as make up the façades of old London red brick architecture. When fractured, they are found to be of full Indian red color throughout. They are screwed in large pieces to a frame-work of wood, and the exhibitors offer to the building public a new material which they declare to be more durable than brick. What the Board of Works, and the Fire Brigade, and architects in general, may find to say to so daring an invention we cannot conjecture. It will be like buying an enlarged set of children's wooden bricks; for we may procure bales of this material and lay them out on the lawn in endless combinations, and the carpenter will screw up the pieces and redistribute them to the taste of the proprietor. We live in times of progress. Another English front is a wood and plaster house, the latter material moulded after the pattern of much town and village architecture of the south of England in the sixteenth and seventeenth centuries. This house contains pretty rooms and staircases, and is built and furnished by Messrs. Collinson and Locke. Another is a fourteenth-century civic front, half French, half Italian, with four large pointed windows, enriched with florid foliage. The whole is offered to public criticism by Messrs. Doulton, of Lambeth; and is made up of glazed and painted and of unglazed stone-ware and terra cotta, down to the voussours of the arches and the angles of the building; the

small portions of wall are red brick, a bold experiment in modern house-building.

Walking onwards, one passes the American front, with curious imitations of plaster-work stamped out of zinc. Sweden and Norway are represented by wooden fronts ingeniously cut and pierced out of pine timber; good examples of the national architecture. The Russian section, some few "doors" down, is also of timber; in fact, a complete log-house in structure, with quaint gables and fretted and pierced wood ornaments. These are both thoroughly national. The Japanese and Chinese, who both have considerable sections, are also fronted "to the street" with curious national architecture, something of the kind so long familiar to us in the "willow pattern." The nation from which we should have expected the most effective of these fronts, — the Italian, — and which might have chosen from a dozen of styles and varieties, leading to the full-blown Renaissance, all thoroughly national, is perhaps the least interesting in this respect; the front savors somewhat of the ballet scene. The Belgians have a costly and effective example of their modern Renaissance building in brick and stone, and the Dutch also. The Persians, Siamese, Tunisians, and Morocco merchants are fronted by a small but elegant balconied piece of stone-work, and the Duchy of Luxemburg by a transition façade in stone. Close to the fronts of Morocco and Tunis is one contributed by the tiny republic of San Marino, which, considering its size, makes a wonderful show. Portugal, which intervenes between the Duchy and Holland, has a reproduction of a range of cloister arches, moulded in plaster, from an old building near Lisbon. It is in the style of the late Burgundian Gothic of the fifteenth century, bold in outline and proportion, and rich and quaint in the complications of tracery in the arch and on the columns and supports. This front is returned from the "street" end and carried along the flank of the section, and is singularly effective. It will remind collectors and antiquaries of the large and generally successful ornamentation of the country and time, which had its influence not on architecture only, but on plate and goldsmith's work all over that portion of the Peninsula, then the cradle of discovery and the home of commerce.

The Exhibition is too incomplete to allow of any remarks upon its component materials; but the building itself, with this very interesting feature of it, is finished for the opening. The inauguration is a month later than it was in 1867; but a vast amount of goods have lingered on the road. One cause of this delay is the weather, which this year has been unusually rough through March and April. Piles of bales and cases from England and all parts of the world long encumbered the quays of the northern ports. The latest arrivals have heaped on those sent weeks before. Whether the plant on the French railways is unequal to the dispatch of such accumulations, or whether the staff is unable to set it in harmonious motion, this unpunctuality is laid at the doors of the railway companies, and wholly repudiated by the commissioners and representatives of foreign nations. As for the gardens, the shrubs are brought into them in full leaf, — that much is soon done; but grass seed has not been laid a fortnight upon the lawns, and the entire show will hardly be complete before July.

One notable feature of the Exhibition of 1867 will be missed in that of 1878. All round the huge oval of the former ran a vast veranda opening into some hundred restaurants and cafés, probably even a larger number. The hungry and thirsty had no distance to travel, and the foreigner whose time was precious could breakfast, lunch, and dine on the spot, directing his inquiries in the way least fatiguing and most convenient to himself. There were English, French, Austrian, Italian, Bavarian, Russian, and Chinese establishments, where travellers were served by native waitresses, the most comely that could be chosen, and where they could eat all sorts of national dishes, from roast beef to bird's-nest soup. The Paris restaurants have rebelled against a repetition of this agreeable and convenient arrangement. It robbed them of their expected harvest. Eager as the great nation is for the improvement of arts and manufactures, the obvious opportunity of levying toll from crowds of sight-seers, who mostly come to enjoy the show, is not to be put into the background. There is to be nothing of the old system this year. Four modest buffets at the four corners of the Palais, one or two restaurants in the park or garden outside, are all that is to be allowed on the south side of the Seine. One would hardly suppose that the attendants and stall-keepers could be served in such limited quarters, and where will the inexperienced stranger and his hungry sons and daughters be? The place is at some distance — two miles or so — from the busy parts of Paris, and the arrangement will no doubt keep visitors away, or curtail their stay and the number of their visits. There is no decent establishment within reach where anything but sausages and liquor can be obtained.

It is satisfactory to be able to add that of all the nations represented our own is the most forward. Our national spirit of independence is shown in the wilderness of cases, mostly black, but of diverse ornamentation, in which our wares are exhibited; but perhaps there may be more air to breathe and a few more cases placed in the English than in the French and other sections. The French collect their classes of exhibitors — the Lyons silk merchants, for instance — in cheerful courts, where their stalls and stuffs are shown to advantage. Each manufacturer contributes to the "get up," and has his own section of the glass cases, subject to the arrangements of a sort of temporary syndicate of his compeers. The judges are,

or ought to be, fully competent to select and reward the best exhibitors without reference to the accidents of arrangement and the like, but the general public, it must be remembered, are pleased or repelled by the attractions of the place quite as much as by the excellence of the wares, — a fact well understood in the costly dispositions of modern London shops. The firm of Campbell and Minton, more adventurous than most of their rivals, have constructed, at a cost of a thousand pounds or more, a complete court of their own in celadon green, filled with porcelain and majolica. Of this we may speak more particularly at a later period.

The imposing addition to the Palais on the height called the Trocadéro, its galleries, porticoes, theatre, gardens, fountains, statues, pavilions, kiosks, and other attractions, must be postponed for the present, — above all its contents, a loan collection of precious objects and works of art, for none of it is complete. Our own commissioners take no part at all in this very interesting side of the Exhibition. It will be mainly contributed by French collectors. They are no doubt rich enough in these objects to fill the galleries twice over; but it is not to be denied that we should have been pleased to see once more some of the treasures, so rarely accessible, of our wealthy collectors in England. — *The Saturday Review*.

CORRESPONDENCE.

THE ART CLUB EXHIBITION. — THE OPPORTUNITY FOR MAKING A NEW PUBLIC PLACE. — DRAWING IN THE FREE EVENING SCHOOLS. — THE SOCIETY OF ARCHITECTS.

Boston, May, 1878.

THE second exhibition of pictures at the Art Club rooms is over, and it is pleasant to find that the artists are not paralyzed by the pressure of the time. Some interesting work was shown, concerning which it would be agreeable to particularize. I shall, however, content myself with a single reflection, — namely, the variety of good paintings of architectural subjects. In the drawings of architects, however spirited and artistic, there is always and rightly the professional stamp, visible and prominent. It is therefore profitable as well as agreeable to see a fine architectural subject treated by a painter without professional prepossessions or methods. In this view I was much interested in the large picture, by Mr. Duveneck, of the interior of St. Mark's. This church has always been a favorite subject with painters, to whom its picturesqueness of outline and its richness and variety of color must always make perhaps a stronger appeal than even to architects. But it has, I think, rarely been treated in so satisfactory a manner as in this picture. There is no exaggeration or idealization. The sombre richness of the marbles and mosaics and the softened glow of the gilded capitals are rendered with unusual truth as to outline and local color, and the picture has thus the merit, not often found in works of this kind and which I dare say the artist never proposed to himself, of teaching authentically certain facts as to the architecture of one of the important churches of the world. I have seen a copy of the report of the committee appointed to visit the academic department of Harvard College, for the past season, in which the sub-committee on the department of fine arts, in speaking of the courses of lectures given by Professor Norton, regret "the almost total lack of means of illustration," observing with truth that "the essential qualities of a work of art cannot be got from description." They might have added, while recommending the purchase of photographs and casts, that much of the architecture which has occupied so large a proportion of Mr. Norton's courses depends very largely on its color for its distinctive character. A half dozen pictures like Mr. Duveneck's St. Mark's would be of immense value as illustrations of lectures like these. But as the acquiring of such pictures would involve an outlay beyond what we may reasonably expect of the college, I venture to suggest that an architectural room in the Art Museum, where such as might be from time to time acquired might be brought and kept together, would prove to be not the least interesting and valuable among the various galleries of this growing institution.

It is good to see the work commenced on the completion of the north side of the museum. When this is finished we shall have a façade looking less like an humble beginning, and in some degree commensurate with the rank which the museum has so promptly taken among the established institutions of the city. It will then be time — indeed it is time already — for the city to determine whether the museum is to front on a narrow street or on a public place, and whether the opportunity for making, at a trifling cost, a square which shall be the finest architectural point in the city shall be thrown away or neglected, as so many opportunities have been before now. So many important public and private buildings are by a singular chance gathered around this little triangle, so many broad and long avenues diverge from it, and it is so in the centre of the newest quarter of the city, and that quarter on which by far the greater portion of the future building must take place, that one may safely say that in no other city than Boston would there be any hesitation about laying it out as a public place, with a little green turf and perhaps a fountain or a statue. But a city which turns its back on an estuary like Charles River, which cuts down the Paddock elms in a fit of noble rage because they "ain't growin' any better," which out of a dozen miles of water-front on river and harbor reserves not so much as a foot for a public pleasure-ground, and which sees with

complacency the lovely hills which surround it hidden one by one under rows of close-set dwellings, cannot be expected to give much thought or spend much money in providing for picturesque effect in city streets. We think ourselves fortunate in living in almost the only large town in America which has escaped the plan of the checker-board. To this and to our irregular and hilly surface do we owe such picturesqueness as hitherto belongs to us. A very little invention, with a very little liberality in money appropriation, would bear fruit a hundred fold in adding point and interest to our walks about the city streets.

The exhibition of pictures at the Art Club has been followed by the annual show of drawings from the various free evening schools maintained by the city. The drawings of this year are rather disappointing. Only one of the schools seems to me to have made an exhibit in any way creditable. This is the Tennyson Street School, which sent some really good work from the object, including casts of heads and foliage, in which the outline was firm and true, the touch at once vigorous and delicate, and the gradation of light and shade well balanced and intelligent. There were also here some very good designs for tile, in which the pattern was graceful and the colors were well managed and harmonious; and one or two sets of architectural drawings, as to which little can be said for the design, but of which the plans were judicious and the execution respectable. I was surprised to find this the only school in which any drawings were made from the object, and the only one from which any original designs were shown, with the exception of a few designs for tile in the East Boston collection. All the other drawings from the schools in East Boston, Roxbury, Dorchester, and Jamaica Plain were from flat copies, and it would seem that the subjects were selected by the students themselves. At any rate, they were in many cases quite beyond the capacity of the student, and in the case of the architectural drawings, which were numerous, the designs were generally beneath criticism, and the drawing as bad as the designs. Now it is difficult to compare any drawing or collection of drawings with one seen a year ago or more; but I doubt if any previous exhibition has been made by these schools in which the result of the year's work was so bad. The schools have indeed ceased to be a novelty. Persons specially interested in matters of art, as well as the public generally, have ceased to take that lively interest in them which was natural as long as they were a new experiment, and the inevitable tendency is towards a slackening of effort on the part of the teachers and of supervision on the part of the committee. But if schools of drawing are to be maintained by the city at all, they should be held to turn out better work than the most of that which was shown at the Art Club this year. That they can do so has been made sufficiently clear by the exhibits of previous years.

The monthly meetings of the Society of Architects have been brought to a close for the season. A visible decrease must be admitted in the interest and usefulness of these meetings as compared with those of former seasons. This can scarcely be accounted for by the absorption of the members in the cares of an engrossing profession; perhaps more reasonably by the opposite theory, since it is no less true than exasperating that a time of leisure from enforced occupation is the least likely to be fruitful in those results which it would seem most natural to expect from it. It is when men are most driven by the pressure of imperative business that they are most apt to find time to use their minds to advantage in collateral pursuits. Be this as it may, it must be confessed that few seasons since the formation of the society have seen so little activity in those lines in which its enterprise has been used to manifest itself. Let us hope that the highly respected committee on providing business and entertainment, which has laid out in past seasons so much good work, will remember that the committee holds over the recess, and will during the summer months lay their heads together and devise a scheme which will start the society in October on a series of meetings more stimulating and useful than the best we can remember.

NOTES AND CLIPPINGS.

TESTS OF METALS AT THE NAVY YARDS.—The Secretary of the United States Navy, having made a careful test of some specimens of iron manufactured in the navy yard at Washington, is investigating the question of the cost of fitting up the necessary smelting apparatus there for the purpose of making iron both from scraps and ore. There is a vast accumulation of scrap iron yearly at all the navy yards, which is said to be sold usually at about one tenth its value, and which might be readily utilized if the necessary furnaces were built. The Secretary has also ordered tests to be made of a new composition which the inventor claims will neither corrode nor change its color, and which is almost the hue of gold. It is claimed that it can be substituted for sheathing-copper with great advantage, as it is many degrees lighter than copper; that it can be utilized for a vast number of purposes on shipboard where other metals cannot be so well used, as the composition will also retain its brightness.

FALL OF A FLOOR.—On May 24, while men were at work tearing down a building on Mercer Street in New York, a portion of the second floor gave way and carried with it to the cellar about a dozen of the workmen, one of whom was instantly killed and four others were hurt. When the ephemeral nature of our buildings is remembered, it is strange that more accidents do not happen when it is necessary to pull them down, for it is not possible in this country to find such men as the long course of improvements in Paris under Baron Haussmann has made adepts in the safe and rapid demolition of buildings.

ADVERTISING GOVERNMENT CONTRACTS.—Mr. B. F. Butler is trying to bring into being a publication which shall be called the *Official Advertiser of the United States*, and he has succeeded in getting his bill through the House and may succeed in getting it through the Senate. In this publication are to be printed all the calls for proposals for government work of all kinds that are now printed in many of the daily and weekly papers throughout the country, where it is fair to suppose they meet the eyes of more people than would see them if they were to be found only in a special publication. To professional contractors and to that class of contractors who make a specialty of bidding for government work, such a collation would be undoubtedly of the utmost service; but we question whether the present system of paying a moderate price for the advertising of "proposals" as now done is not more for the real advantage of the Government.

GRACE CHURCH REREDOS AND ALTAR.—Robert Ellin & Co., of New York, have received an order for the erection of a reredos and altar for Grace Church in that city. The principal material to be used is white statuary marble. On either side of a central gablet will be buttresses with canopies containing figures of angels. The gablet has a bas-relief of a dove with outstretched wings, and is surmounted by a jewelled cross. There will be five bays, each containing a mosaic. The central panel will contain a representation of the Last Supper, and on the front of the buttresses will be shafts of red Champlain marble. The panels on the lower section of the reredos are to be inlaid with various colored marbles. The right buttress will contain the credence and piscina. The front of the marble altar table will be separated into three foliated and pierced panels by the shafts of red Champlain marble, and will be three feet two inches high. Red and green Sienna marble and white statuary marble will compose the centre panel. The bases of the shafts will be of carved white marble, the whole resting on three gray marble steps.

A MONUMENT TO CERVANTES.—Not long ago a celebration was held in memory of the well-known Spanish writer Cervantes, the proceeds of which were to form the nucleus of a fund with which should be built eventually in Central Park, New York, a suitable monument to his memory. The design of Señor Fernando Miranda has been accepted by the committee having the matter in charge, and it is hoped the corner-stone can be laid in September. It is somewhat difficult to picture to one's self what is meant by the description of the monument which lies before us, but apparently a bronze statue of Cervantes, of heroic size, is supported by a pedestal whose die has inclined sides and the line of whose cornice is interrupted by a segmental pediment which emphasizes the writer's coat of arms beneath it. The plinth will bear bas-reliefs of the battle of Lepanto, where the author was wounded, and a scene depicting his captivity in Algiers. What will probably attract more attention than the statue of Cervantes himself is a life-size group in bronze of Don Quixote mounted on Rosinante, who is telling some tale to the wondering Sancho Panza on muleback at his side. This group is at the foot of the pedestal, on a platform from which steps lead to the ground below. (Another and seemingly more probable description says that this group of the old knight and his squire is to be a bas-relief.) Although the marble of which the monument is to be built is to come from the birthplace of Cervantes, from Granada and other places in Spain, the work upon it is all to be done in this country. It is intended to petition the Government for the gift of some of the old Spanish cannon at West Point, which were captured in Mexico, and some of which are thought to be of the time of Cervantes.

A SCHOOL OF FINE ARTS FOR WOMEN.—A school has been opened at Rome, under English patronage, to which women alone are to be admitted. It will be established near the convent of Saint Isadore on the Pincio, where during the winter months the students will be under the direction of Professor Cammaraiolo, of St. Luke's Academy. Ladies who wish to know further of the particulars of this scheme should address Miss Mayor, care of Messrs. MacBean & Co., 378 Cors., Rome.

AN ARCHITECTURAL COPARTNERSHIP.—Visitors to the Paris Exhibition will probably find no more interesting façade in the Rue des Nations than the little façade which at a cost of about four thousand dollars has been built by those miniature European states: the Grand-Duchy of Luxembourg, situate on the northern confines of France, the Principality of Monaco, at the base of the Maritime Alps; the Republic of San Marino on the eastern coast of Italy, and the little provost-governed district of Val d'Andorre perched upon the Pyrenees. M. Vaudoyer was charged with the designing of this façade, and he has made of it, if not a strictly homogeneous design, yet a very interesting frontispiece and a piece of work that is archaeologically exact. The parts of the façade are apportioned according to the dignity of the contributing states. Luxembourg, as the most important, has the two bays at the left, which occupy about half the breadth of the façade and are in design a reduction of a portion of the palace built in the sixteenth century by the Spaniards, and which at this moment is the residence of the grand-duke. Monaco is represented by the doorway of the section, which is copied from the palace of the prince of Monaco and is in the style of the time of Francis the First. The bay over the portal in the second story is assigned to San Marino, and is more in the style of French than Italian Renaissance. To typify, perhaps, the natural inaccessibility of the Val d'Andorre, the portion of the façade that is assigned to this little independency is the balustrade above the portion belonging to San Marino, but perhaps it makes up for its inferior—if elevated—position by displaying two coats of arms, while its co-partners content themselves with one. The central feature of the façade, which serves to accentuate it and to divide the portion of Luxembourg from the rest, is an octagonal bay supported on a pilaster. The position in the Rue des Nations assigned to these temporary allies is between the Moresque façade of the kingdom of Tunis and a façade in Gothic style.

AN EXPLORATION INTO AFRICA.—The *Moniteur Universel* of Paris is to send an exploring expedition to equatorial Africa, under the leadership of M. P. Soleillet, whose scheme for building a railroad across the Sahara we mentioned not long ago.