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THE commissioners of education of the city of New York, in their capacity as trustees of the College of the City of New York, have, after careful consideration, voted, by a majority of ten to four, to create a professorship of architecture and the arts of design in that institution. We are led to understand that the opposition to this scheme was based upon the theory that the establishment of such a special department would be inconsistent with the general education and culture to which the curriculum is devoted; that it would be the creation of a sort of technical school within a college properly devoted to the liberal arts, adding new expenses and imposing embarrassing responsibilities. We are not informed whether the new department is intended directly to create architects, or whether its functions are to be similar to those of the Chair of the History of Art in Harvard University. In the latter case it cannot be doubted that the duties of the new professorship will be entirely consistent with any scheme of generous culture. The neglect of art as an illustration of history and ethnology, and as the sister of literature in its relation to the study of the mental progress of mankind, is one of the most noticeable defects in the higher education. The results of this neglect are evident from the fact that the important testimony of architecture and the arts of design is never duly acknowledged in historical works, and that a knowledge of the growth of styles and of the development of schools is not recognized by scholars and men of letters as an essential part of their equipment. The chief value of the historical essays of Freeman is mainly attributable to his exceptional respect for this neglected but singularly significant department of human achievement. It is evident, moreover, that architects can never work to good advantage, can never produce really great work, without a far closer sympathy and a far more intelligent encouragement than they at present obtain from cultivated men; and we believe it is no exaggeration to say that to the entire absence of this Athenian sympathy and encouragement may be attributed the unsatisfactory condition of modern architecture. The tendency therefore to include this study as a part of liberal education we consider no unimportant step towards the perfecting of knowledge, and we heartily congratulate the College of the City of New York for this wise action on the part of its trustees, and for its good fortune in having obtained as occupant for its new chair an architect so accomplished and in every way competent as Mr. Russell Sturgis. And we may compliment Mr. Sturgis also upon the greatness of his opportunities.

WE have authority for stating that the Secretary of the Interior regards the Patent Office competition as an experiment to ascertain the practicability of obtaining designs for public buildings by general competition among architects. Although only a certain number of architects have been invited, practically, we suppose, the competition must be an open one; and therefore the authorities cannot properly commit themselves to the assurance that the author of the successful design will be employed as architect of the work, or to prepare the working drawings.

Such employment must of course depend upon the reputation, resources, and experience of the fortunate competitor. If he is not known, or if his experience has been insufficient, the public interests cannot be entrusted to his hands without a risk which the authorities should not incur. It is to be hoped that because this experimental case is an experiment to the architects as well as to the Government, the Secretary can find it consistent with the public interests to employ the author of the selected design to prepare the working drawings; if he cannot do so there will be great danger that most architects of position and character will hereafter avoid an arena apparently so barren of solid rewards. Of course the success of the experiment, as regards the interests both of the public and of the profession, must turn upon the ability and judgment of the advisory committee of architects; and we cannot but think that if the selection of its members were deputed to the executive committee of the American Institute of Architects, it would not only be less liable to contain any doubtful element than if appointed without such assistance, but would inspire the competitors with confidence in the impartial character of the decision. In all such cases, there must necessarily be a large amount of labor, money, and time expended in vain by the competitors, and it is therefore reasonable and expedient to give those who are willing to run the risk every practicable assurance of fair play. Indeed, without some such assurance, the whole project must become a mere game of chance, in which the odds are enormous, and in which no respectable architect would take a hand. Since writing the above we have learned that the Secretary has already, by telegraph, invited a jury of three responsible architects from various parts of the country to meet at Washington on Monday next, to consider the designs submitted.

THE Council of Political Reform in New York, which represents the interests of the tax-payers in that city, and aims to prevent the unnecessary increase of the municipal indebtedness, has at length begun a contest to stop further appropriation for the great East River Bridge. In so doing, the Council doubtless gives voice to an increasing feeling among property owners in that city that the time has come to decide whether it is not after all consistent with the public interests to stop further expenditures and abandon this gigantic enterprise. The movement is a very serious and respectable one, although the work is almost sufficiently advanced to afford passage for foot traffic. The principal points made against it are, first, that it is virtually in violation of the laws of the United States, prohibiting the obstruction of navigable rivers; second, that it will prove a very serious obstruction to the commerce of the port, and therefore a very serious injury to all the wharfage property above the bridge; third, that the trustees are violating the law which created them in greatly exceeding the amount of money which they were authorized to expend; fourth, that it will bring no material return of profit, directly or indirectly, to the city, and that the share of New York in the cost will be paid to her detriment in many ways; fifth, that the access to the bridge from the city requires a succession of enormous piers and arches, which will destroy a large amount of tax-paying property, and will ultimately render necessary the making of new streets and the readjustment of the plan of the city in that neighborhood; sixth, that in accordance with the opinion of Mr. Roebling, the engineer of the bridge, it cannot safely be used for the passage of trains (see *American Architect*, pp. 190, 214, vol. iii.). These points are sustained by a very imposing array of specifications. More than 17,500 sea-going vessels entered the port last year, all having masts above the height which can safely pass under the cables; and of the 10,500 coastwise vessels which passed under the bridge last year, a large proportion will not be able to do so ultimately without housing their topmasts,—an operation which, especially with small crews, will be attended with great expense and inconvenience, thus showing that practically the bridge will prove an obstruction to navigation within the meaning of the laws of the United States. As regards expense, the original estimate of three millions of dollars has been successively increased to eight and twelve millions; and now it is quite impossible to fix any limit of cost, some estimates placing the total as high as twenty millions.

As a financial exhibition this Brooklyn bridge, a new Colossus of Rhodes, is equally curious, whether it demonstrates the

imperfection of scientific estimates, or shows how, as was the case with its classic prototype, a great public monument may be so managed as to divert no small part of the money given for its erection into the pockets of its projectors. Many of the points above mentioned are in the nature of legal questions, pending the decision of which by the courts the Council of Political Reform urge the suspension of work, that the money now going out may be saved to the city in case of a decision adverse to the completion of the structure. Meanwhile a corresponding movement has been made in the Common Council—apparently inspired, however, by political influences—against any further subscription by New York towards the bridge, on the ground that the second appropriation, that of eight millions, was inclusive of and not additional to the four and a half millions which had already been expended up to the date of that appropriation; and that the appropriation itself was unconstitutional, in that it violated the provision that “no city shall incur indebtedness except for the purposes of such city.” Charges are also made against the management of the work. Doubtless these points and charges, general and special, will be promptly and vigorously met by the friends of the bridge, and we shall be interested to know by what arguments they will enforce and defend the *status quo*. There are elements of cost in every great work of engineering and architecture—elements frequently arising from exceptional and unprecedented circumstances, or from conditions which cannot be foreseen—which tend to make all preliminary estimates for such work factitious, however liberally such contingencies may be allowed for in the contract. But the present advance from three to twelve millions or more seems far too great to be explained on general principles.

If the colossal piers of the East River Bridge are destined to remain unfinished monuments of an enterprise too incautiously undertaken or too extravagantly conducted, they will be matched by the uncompleted pile of the unfortunate Illinois State-House; and both may, in their way, serve as illustrations of the manner in which the New World seems to follow the mediæval cathedral-builders in not counting the cost of its great undertakings. Europe is full of these “broken promises,” and our own country may yet be decorated with a melancholy series of unfinished monuments, exhibiting in language unmistakable our national tendency to great conceptions and to indifference or carelessness as to the cost thereof. We have had occasion (see *American Architect*, p. 35, vol. iii.) to state that, in the beginning of the year, work on the new Illinois State House entirely ceased because the people of the State, by a vote of 309,000 to 80,000, refused to ratify a proposition, submitted by the legislature, to make an additional appropriation, amounting to \$531,712.18, to complete the building. The amount limited by law for the completion and total cost of the structure, namely, \$3,500,000, has been entirely expended, and a deficiency of some \$800,000 remains, a result indicative of scandalous incompetency on the part of the commissioners, or of yet more scandalous lawlessness and extravagance. Our national tendency to indifference as to cost, to which we have alluded, could not have received a better illustration than in the conduct of the governor in not dismissing the commissioners, and in the conduct of the legislature, which, instead of impeaching them for this shameful breach of trust, protected them with disgraceful apologies, and appropriated more than half a million of dollars to justify their wastefulness and complete the work. But the judgment of the people upon the conduct of all concerned was clearly expressed in the popular vote by which the appropriation was rejected. It is now understood that the governor proposes to avail himself of a provision in the law authorizing the construction of the building, by which he is empowered, in case of such an adverse vote, to submit the question again to the people at any subsequent general election. But it is safe to say that the people of the State will never vote another dollar to be expended by a commission which has proved so faithless to its trust, and that the building will remain in its present condition until perhaps a new commission of tried and competent men shall have been appointed to control its completion. In view of the readiness with which these great structures are permitted to create colossal debts for the people, it is hardly surprising to see the state-house commissioners of the adjoining State of Indiana shifting upon the shoulders of poor Mr. May, the architect, the entire responsibility for the satisfactory completion of that building within the present contracts, and holding him to a stern fulfil-

ment of their trust by the imposition of heavy bonds, out of which are to be paid all extra costs incurred over and above the contract price. Happy the State possessing an architect so willing, for nominal pay, and without proper control over the work, to insure the commonwealth against a state-house debt unprovided for in the original law!

On the 8th instant, in the town of Rockford, Ill., Mr. Henry L. Gay, architect of the ill-fated court-house there, surprised the county commissioners by appearing before them, at their regular session, and reading a statement in which he set forth his claims still to be considered the architect of the building, there being nothing on record indicating his discharge from such functions; and charged the contractor, Richardson, with criminal carelessness and malfeasance in the execution of the work. He specified that the fall of the dome was directly attributable to the unauthorized reduction made by the contractor in the size of the supporting pier, and to the employment therein of material inferior to that specified in the contract; that the conduct of the work, over which he had not been allowed to have proper architectural supervision, had, unknown to him, been marked in other respects by a shameful disregard of plans and specifications which sufficiently provided for good building. He protested that the new contract which had been made for the completion of the building was extravagant, and included many items of expense which had already been paid for; that it was a shameful imposition upon the county; and that the architect had not been consulted in any way. These charges were denounced by the superintendent, Jackson, as falsehoods, and were “hurled back” in the usual manner; but it is evident that a fair and impartial examination should follow upon them, so that Mr. Gay may have a fuller opportunity than heretofore to define his position with regard to the building. We have never sought to screen the architect from the fullest responsibilities which could properly be laid upon him professionally, but the conduct of the board, which, by the bye, declines to give Mr. Gay's statement in full to the press, and of Mr. Richardson, the contractor, in modifying essential features of the architect's plans without his concurrence, lays upon them, as we have always said, a very heavy burden of blame. Mr. Gay is the greatest sufferer, though he is by no means the greatest criminal. He really seems to have been treated throughout with a contemptuous neglect, which cannot but demand a certain amount of sympathy from us, and for certain errors of judgment in the planning of the building, as pointed out by General Smith, the engineer of the committee of experts, before which he was not asked to appear, he suffers the grievous penalty of loss of professional repute. He should therefore be allowed, we think, the fullest and most public opportunity to substantiate his case. He should be promptly relieved from every blame which cannot justly be laid at his door.

THE evidence before the coroner's jury in the case of the fall of the arch of the tunnel connecting First and Second avenues under Forty-second Street, New York city, seems to indicate a fault, first, in the designing of the elliptical arch, and in the specifications thereof, the height of ten feet in a span of forty, although not unprecedented, being unusual and requiring a much higher standard of materials and workmanship than was called for; second, in the supervision and inspection of the construction, which was unscientific and careless; and, third, in the execution, which, although good enough perhaps for common work, was by no means good enough for a work of scientific engineering, especially in the matter of loading, which was done irregularly and in such a manner as to betray the shaky construction and to procure its early fall. The verdict of the jury, instead of attaching the responsibility for the catastrophe to that high functionary, the Commissioner of Public Works, Mr. Allan Campbell, from whose office the design emanated, and under the eye of whose representatives it was erected, mildly blames the uneven loading of the arch by the contractor, and the superintendence of this part of the work by Inspector O'Brien, who did not order a change in the overloading as soon as he saw it. The subordinates are the commissioner's scapegoats, selected to bear the responsibility. Where it really belongs must be evident to any one having any knowledge of the circumstances. Thus another opportunity for pointing out and punishing the real offender in a case of bad designing and bad workmanship is allowed to pass by, and the public is not profited by the admonition of a high example.

Two years ago, when the chords of sentiment and patriotism were vibrating to so many impulses, it was suggested — and possibly the suggestion was, to a limited degree, carried into effect — that at the proper season of the year each person should plant a "centennial tree." Such a step as this could not have had a very material effect in restocking our already somewhat depleted forests, but it was a movement in the right direction. The great forest fires in the spring and autumn, and the thoughtless and reckless cutting and clearing done by individuals, as well as the unprincipled depredations of the timber thieves, which have been brought to light so recently, are rapidly bringing this great continent with its vast forests to the condition of those European countries in which the same tree is often made to supply fagots to several generations. Some of our state legislatures have felt the need of doing something to repair this waste, and have already passed laws looking to a systematic replanting; foremost among these is California, which, considering its population, its great trees, and its comparatively recent settlement, might be expected rather to follow than to lead in the matter of arboriculture. Michigan has a State Forestry Association, countenanced by the legislature, which awards prizes to those who plant the greatest number of trees on "Arbor Day;" and Massachusetts has, we believe, done something quite lately in the same direction. The statistics, variously obtained, concerning the growth and uses of wood are significant and little reassuring. Those who read an article we published some little time ago, on the ways in which wood is consumed, will not be surprised at the statement that, at the time of the last census, there were in this country about one hundred and seventy thousand manufacturing establishments in which wood was used. The forests in the United States which supply this incessant demand are estimated to cover about one fourth part of the national domain, or, roughly, about six hundred million acres. North Carolina has the largest proportionate forest area, and California the least; and it is said that the woods of Mississippi, though extensive, if drawn on exclusively by all the States would be entirely consumed in five months. The consumption of wood as fuel has of course much to do with this enormous depletion; for instance, it is said that ten thousand acres of woodland were stripped of timber to supply the fuel market of Chicago for one year. The Government, however, is not entirely neglectful of its obvious duties in this emergency, and the Commissioner of Agriculture has lately published in his report many facts, statistics, and suggestions, which, if they could be brought to the notice of the proper persons, would do more real good than often falls to the fate of government reports. The facts all tend to show the necessity of prompt action. As a first step the report recommends the establishment of special government schools of forestry at suitable points. Much also might be done by attaching to the already organized universities and technical schools chairs of forest science.

SCHOOLS OF FORESTRY are in Europe a growth of this century, and among the nations which support them are Germany, Austria, France, Italy, Russia, Portugal, Spain, and Sweden, although the titles under which they are organized and the studies pursued in them are often quite different. In Germany there are nine institutions where forestry is taught. The chief of these is the High Institution of Forest Science at Neustadt-Eberswalde, where the average attendance has been for forty years somewhat over fifty pupils, and the number of hours required to complete the course of instruction is 2,648. The curriculum of studies, which might well be copied, embraces the cultivation and protection of forests, the study of statistics, the jurisprudence relating to forests, the surveying, measuring, and valuing of woodlands, as well as road making, draining, public economy, and finance; it also includes the special studies of botany, vegetable physiology and pathology, geology, geodesy, geognosy, mineralogy, and meteorology; and the more common studies of chemistry, physics, microscopy, and zoölogy. Thus it will be seen that the graduates of the school leave it well equipped for the work the State expects from them. To obtain entrance to some of the schools a year's apprenticeship under a skilled forester is a prerequisite. France has had a similar school at Nancy since 1825, which receives pupils in proportion to the demands of the state forest service. It averages about twenty graduates a year. England, seemingly, does not have a demand for such skilled persons, possibly because the crown-lands are not large enough to require the establishment of a government school to provide them with foresters; but as there is great need of such trained persons in India, an arrangement

has been made with the French Government by which three or four English students are each year received at Nancy and trained for service in the Indian forests.

NOTICE OF THE FOURTH COMPETITION IN INTERIOR DECORATION.

THE subject of this competition, as given on page 188, vol. iii., is as follows: "A chimney-breast and stone fire-place situated at the end of a dining room in a city house. The room is thirteen feet in the clear, and is sixteen feet wide; the chimney-breast is five feet wide; the fire-place may be used for wood or coal fires. Required half plans, taken through the fire-place and above the fire-place, an elevation and section, with details to a larger scale."

Nineteen designs have been received, and on the whole the competitors have succeeded in maintaining the standard of thought and workmanship established in the previous competitions. The third competition was remarkable as indicating the influence of the latest school of English design upon the younger, and therefore the more receptive minds in the profession here, scarcely one competitor having failed to acknowledge his allegiance to the "free classic" according to the light that was in him. The contents of the present portfolio indicate a less restricted and a more intelligent use of precedent.

Although the order in which the following notices appear is intended roughly to indicate our opinion as to the relative rank of the competitors as regards the question of design and rendering, we have in several instances found it convenient to group designs independently of absolute merit, in order to present a more symmetrical statement of the competition as a whole. This arrangement is entirely independent of the judgment of the committee. It is to be observed that the provision of the programme relative to width of breast has not been observed by several, and that requiring a "stone fire-place" has evidently not been understood by half of the competitors.

"*Hope*" (with an anchor) and "*Abacus*" submit studies of nearly equal merit in conception and execution but of very different motif; the former presents a very effective rendering of a late French Gothic chimney-piece, giving indications of a conscientious study of the pages of Viollet-le-Duc both in idea and in method of presentation. Stone and wood are intelligently combined, the style is nowhere suffered to incommode modern usages, the chimney-piece is well married to the wall and ceiling, the carving in panels and canopy is well suggested, and the characteristic *buisserie* of the style is presented with spirit and elegance. But a more careful study of the peculiar moulded scroll panels of the period is needed, the examples of this feature in the long upright panels being neither well drawn nor properly understood; the manner in which the moulding is chamfered in the detail drawing is, in execution, impossible. The bracketed shelves on the returns of the breast would have been far more effective if more closely allied to the treatment of the breast itself. But, nevertheless, we consider this a very meritorious composition; and so is that of his nearest competitor, "*Abacus*," who contributes an elegant study in French Renaissance with a delicate full Doric order and entablature of mahogany, ingeniously carried across the recesses on either side of the breast and around the room; the details have the great virtue (in American work especially) of temperance and self-restraint, but the general idea is sufficiently original to protect the design from the charge of being merely *comme il faut*. There is however a touch of national enterprise in the treatment of the ceiling and cornice of the room, which latter is connected with the entablature aforesaid by a bold conge, making a dangerous load for the slender order beneath. The idea is ingenious, but we fear it would prove perilous in execution. The conge is a mistake in such a place; it gathers visible dust and connects features which in fact should be separated. The delicate ceiling beams need some architectural expression of connection with the flatness of the ceiling. The vertical treatment of surface in the wall-paper competes unhappily with the slender columns and pilasters. This is a case in which the color should be applied in styles and panels or in damask stamped patterns or arabesques, opposed to the whole movement of the columns, so as, by contrast, to assist in their characteristic expression and not, by competition and likeness, to detract from it.

"*Advent*" presents us with a drawing, the merit of which resides in the execution, which is clean, clear, and vigorous, and in the accessories, which are bright and clever, rather than in the chimney-piece itself, which is a fair example of the fashionable "free classic" or Jacobean style, but without striking points of excellence or invention. The crowning feature of the chimney-piece over the mirror is wanting in study and interest, and has no proper and essential connection with the substructure. In geometrical elevation, the part below the mantel-shelf, is, apparently, the best part of the design, but a perspective would betray how fatally the shelf overhangs and conceals what is immediately beneath; there is no provision in the design for this practical obliteration of a large part of the surface. The stone fire-place should have been brought forward at least six or eight inches, and there is nothing in the design of it to warrant the costly complication of its construction by increasing the three stones, of which it should have been made, to twenty-seven. A work which, like this fire-place, is easy to design but very costly to build, is a sign of degenerate architecture, and no true artist will willingly allow such a disproportion between the head-work and the hand-work. If he

has money sufficient to lavish on such details he should bestow a commensurate amount of thought upon them. "*Voltaire*," in this competition, has shown what may be done with a similar motif. The reflection in the mirror is impracticable, and the shadows are not correctly balanced; thus the recesses under the cabinets and those on either wing of the chimney-piece should be marked by much deeper shadows. The execution of this design is so firm and brilliant, and the design of it in parts, especially in the treatment of wall surfaces, is so good, that the author must be held to a stricter accountability than many of his competitors. We would only add that his twisted shafts should, by a contrary direction of the spiral, balance each other on the two wings. This fault of detail is evident in several other designs in this competition.

"*Arisez le fin*." This is a monumental Jacobean design, very well put together and vigorously drawn with a clear, firm touch, but the massive and well-composed balustraded pilasters of marble which flank the fire-place should have had a more exact relation with the coupled pilasters of the chimney-piece above; their central lines should have coincided, and the mantel-shelf should have been broken around it with slight returns so as to render visible the decorated quarter-round moulding beneath; as it is, this feature must be lost in the centre under the projection of the shelf; the frieze is good, but its double angles should have been carried up into the coved cornice, which should not have been left to overhang at the corners. This design is very architectural in its general treatment, and for that reason, though it is perhaps presented in a less striking manner, we are inclined to prefer it to that of "*Advent*."

"*Fra Diavolo*" gives us a veritable *cheminée* in marble of pyramidal form above the shelf, with detail too coarse and archaic for interior work and insufficient in quantity; the mantel-shelf is really six feet high, but its treatment is rather suggestive of three and one half feet; it is inconsistent with the finer domestic life of modern times. But, in ideal, it is frank and manly, and it is rendered with a dash and confidence which cannot but interest one in the hand which did the work and the mind which conceived it. He boldly gets over the difficulty of reconciling the monumental material of his chimney-piece with its surroundings by extending the marble treatment to the whole end of the room, but this device only transfers the difficulty to the corners of the room and to the junction of the wall with the ceiling; the thing is not badly managed, however, as it is; we commend this bold aspirant to a study of such detail as the first-named competitor has adopted with excellent results. Civilization has its refinements, and these must be provided for by the architect even if he thinks it necessary to adopt a style better suited for the castle of Front-de-Bœuf than for the residence of a scholar and gentleman of the modern type.

"*A Noeice*" (there are two of this signature) presents a compact little design and one not without points of ingenuity,—a panelled chimney-piece slightly overhanging successively in four well-divided stages. The deeply recessed division over the mantel-shelf suggests a hollow breast above, and the inference is that the picture which occupies the central panel above swings on its hinges and is capable of betraying romantic mysteries in the depths behind. But the capacity of this design is not realized in the details of its execution, which need study and experience fully to develop them. The little bracketed shelves are awkwardly placed and the panelling is crude; but the cornice over the whole is a good crowning feature.

"*Albion's*" design covers his chimney-breast in what would be vulgarly recognized as the Eastlake style, and is remarkably well presented in his perspective. The metal brackets supporting the upper shelf and the candles are ingeniously contrived, and on the whole the best capacities of this very modern phase of the Victorian Gothic are as well set forth in this study as in any that we have seen. The manner in which the panel over the mirror is occupied is affected and does violence to the space it would decorate. The relations of the chimney with the ceiling through the coved cornice and the beams are very well managed. As a matter of composition this design is in advance of those of "*Fra Diavolo*" and "*Noeice*," and the draughtsmanship of the perspective is not excelled by any of the competitors.

"*Fairdeal*" presents us with one of the two recessed chimney-corners shown in this competition. It is an English classic design with a three-centered arch over the recess, starting from a continuous impost which is in the form of a full entablature supported by pilasters; this arrangement, in order to provide for the arch, renders necessary a frieze space above of disproportionate width, dividing the wall-space very awkwardly indeed. The chimney-corner recess, as is the case in almost every modern interpretation of this feature, is far too small, and no one but a salamander could occupy the benches when a log was blazing on the hearth. A red brick chimney-breast with stone dressings and cornice is better suited for a hall or a public place than for an inhabited room, and the three lancets by which the breast is pierced over the shelf are in depth of mullion a *tour-de-force* of design which is not justified by the results. The drawing, though cautious and, indeed, feeble, indicates an earnest intention; the chimney-breast proper is wanting in detail and shadow; if some of the courage which has been wasted on the three cavernous and ineffective lancets had been bestowed upon the crowning pediment and upon the mantel below, the composition would have been far more valuable and effective.

The author of the design marked "(?)" occupies the recesses on

either side of the chimney with panelled buffets of monumental character forming a dado and superdado, and surmounted by an order of Ionic pilasters forming the wall-screen, with painted panels between, a full entablature and a broad frieze,—all very formal and stately. This classical composition, when it is carried across the chimney-breast, is readily developed into a frontispiece, over-bold in projection and crude in some of its details, but such perhaps as might have been seen in some manor-house of the time of Charles II., before the capacities of the orders for a light interior treatment had been worked out. The design is in outline quite correct and careful, and the author of it is in a fair way to better things. For interior work he has to cultivate a lighter, a more freely imaginative and graceful habit of thought than is here indicated. He seems to "know his orders;" and this is certainly a solid advantage; with this possession he can advance into the regions of fancy with far greater profit than some of his competitors, who are already there expatiating, each after his kind, but who are by no means so well grounded in this primary knowledge.

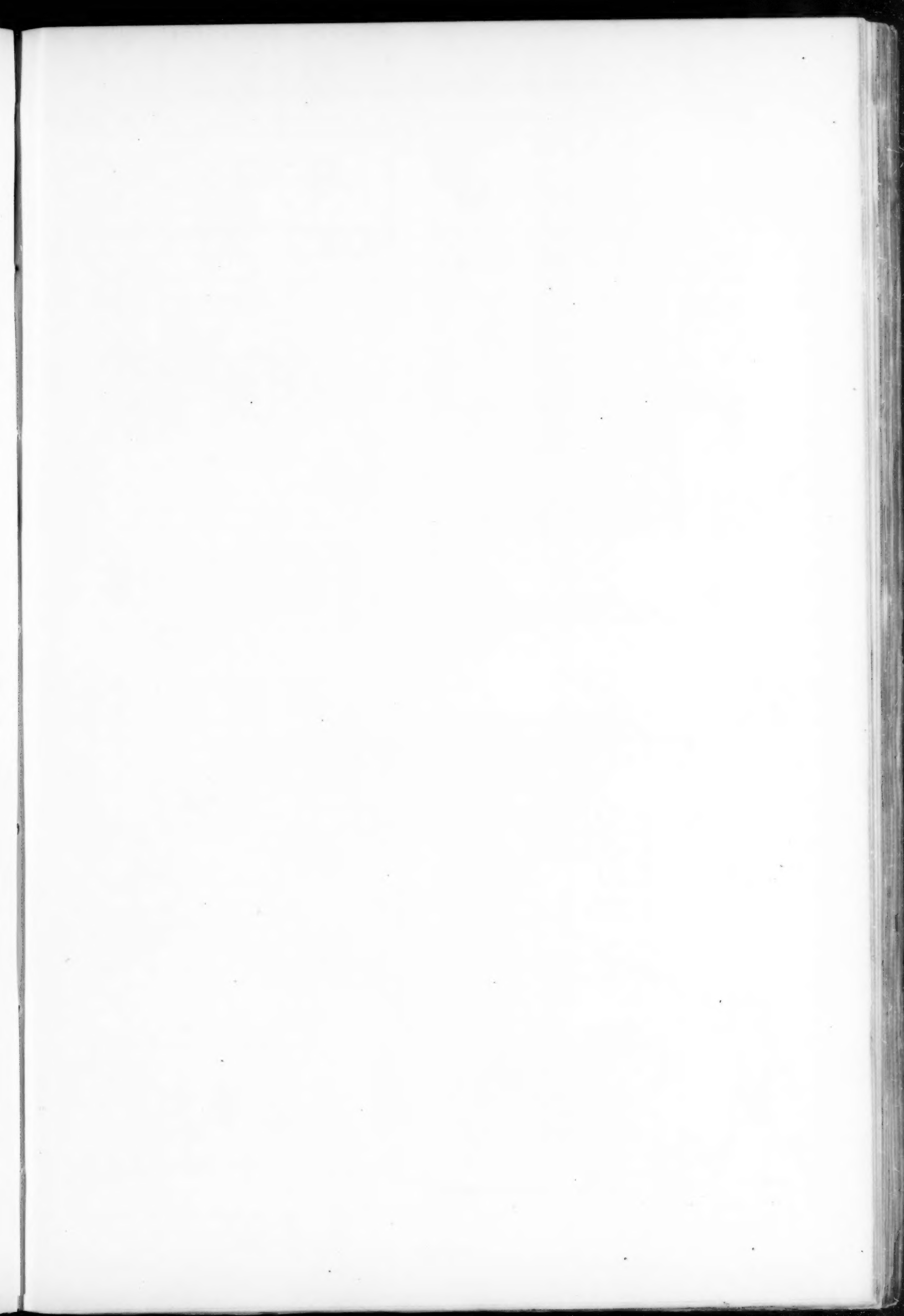
"*Voltaire*" here presents us with the well-known Jacobean forms according to Bernard E. Smith, with perhaps even more of the mixture of Chinese *grotesquerie* which distinguishes some of the lighter designs of the Englishman. It certainly is rather a composition of furniture than of architecture, although the basis of it all, the fire-place, is of good masonry, and each stone of it is rusticated with a carved design in low relief. The close pattern of the wall-screen on either side is rendered so heavily and relentlessly that the design of the chimney-piece, in itself light and frivolous, is well-nigh lost.

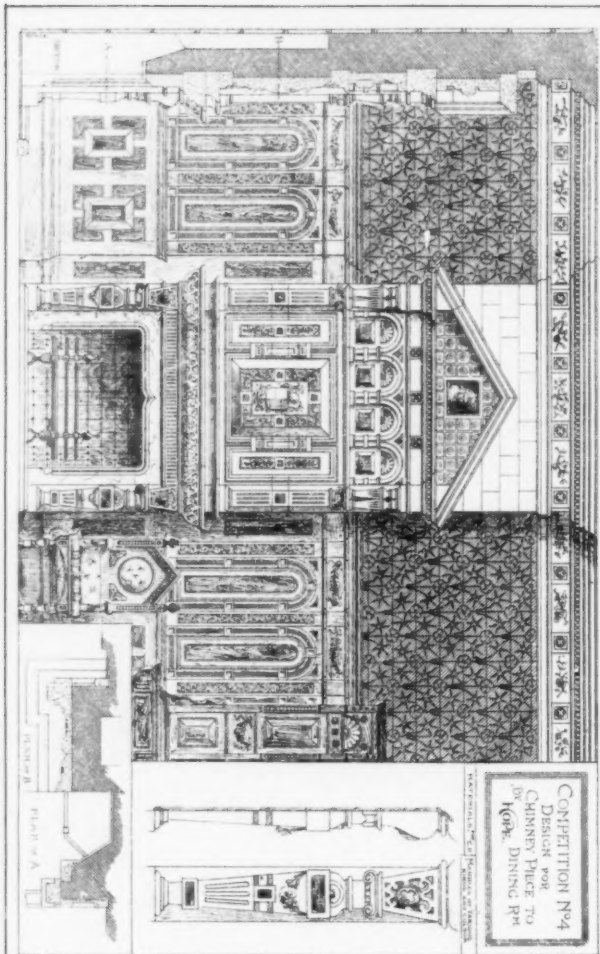
Another "*Hope*" here makes his appearance, with a very monumental design of Jacobean character surmounted by a steep gable; the details are not elegant or scholastic or, indeed, interesting; there is an absence of harmonious contrasts in the proportion and an unfortunate similarity of vertical dimensions in the orders below and above the mantel-shelf. If the middle division had been enlarged at the expense of the order of arches which surmounts it, and had been separated from it by a more pronounced horizontal feature, if the arcade had been furnished with a *raison-d'être* by having in each niche something more significant than a chamfered projecting panel, and if the pediment in its bold outlines had received some touch of grace not recognized in Vitruvius, this design might have claimed a higher place in the list. The wainscoting and wall-screen on either side have no unity with the central feature, are no more fortunate in their proportions, and the decoration of the wall-screen is far too coarse and large. A very small alteration of proportions would go far to redeem this design.

"*Utile Dulci*." This is a less grammatical, but a more interesting and ingenious performance. It has some good bits of detail, especially in the carving, but as a whole it is wanting in lightness and grace. It has a very generous arched fire-place of rough masonry,—too rough for the gentle life which it is intended to comfort,—and this masonry is framed with wood panelling, crude and unstudied in character. The superstructure is not without elements of good design, but it has no relation whatever with the parts below. The corbelled shelves on the returns are good points, and if the disjointed composition had been united and reconciled at the top with a good crowning feature, we would have had a far better whole. The author betrays a straining after originality without the necessary foundation of correct taste; he has knowledge, apparently, but is wanting in judgment. If he should apply to his general outlines the same rules of design which would guide him in an architectural façade, so that each detail would become an essential part of the whole, he would be surprised to see how fundamentally his composition would be changed.

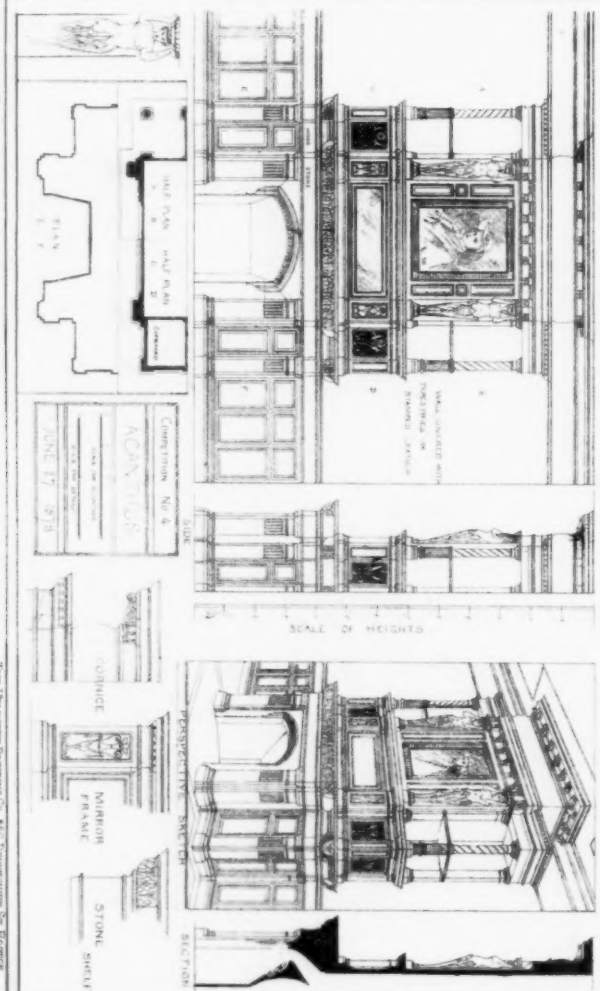
"*Acanthus*" on the other hand has so applied his architectural rules, but the butterfly of his fancy is broken upon the wheel, and his room is overpowered with a structure which with no great changes might serve for a funeral monument. Much of this effect might have been avoided if the central division over the shelf had been made narrower and a greater contrast of proportion introduced. It is a fair composition, however, in Italian Renaissance, and is in many essential respects commendable. It is not well to add wooden wings to a stone centre with the same continuous mouldings. The open canopies by which the design is flanked above are bold but bald in design; a panelled back would have reconciled these little porticoes to their domestic uses, and we are disposed to think that if they had been connected with the ceiling and if the main cornice had been broken around them, the result, if less original, would have been safer and more elegant. This aspirant is on the right track.

"*J. (-4-11-44) P.*" This is another recessed chimney-corner, somewhat similar to that of "*Fairdeal*," but interior in design and drawing. In the latter regard the work is careless and scratchy, and the absence of shadows places the author at a disadvantage. The recess is far too narrow for its depth, the settles could not be occupied with a fire on the hearth, and the want of scales leaves much to be explained. The wall surfaces are very badly cut up; the fundamental principle of design for the treatment of wall surfaces is to subordinate the parts to one predominating feature; here there is a dado, a wall-screen, and two friezes, all of nearly equal importance in the composition. The plans do not explain the elevation, and the intentions of the author are by no means clearly set forth. The chimney-piece is on too small a scale to be carefully studied, and it

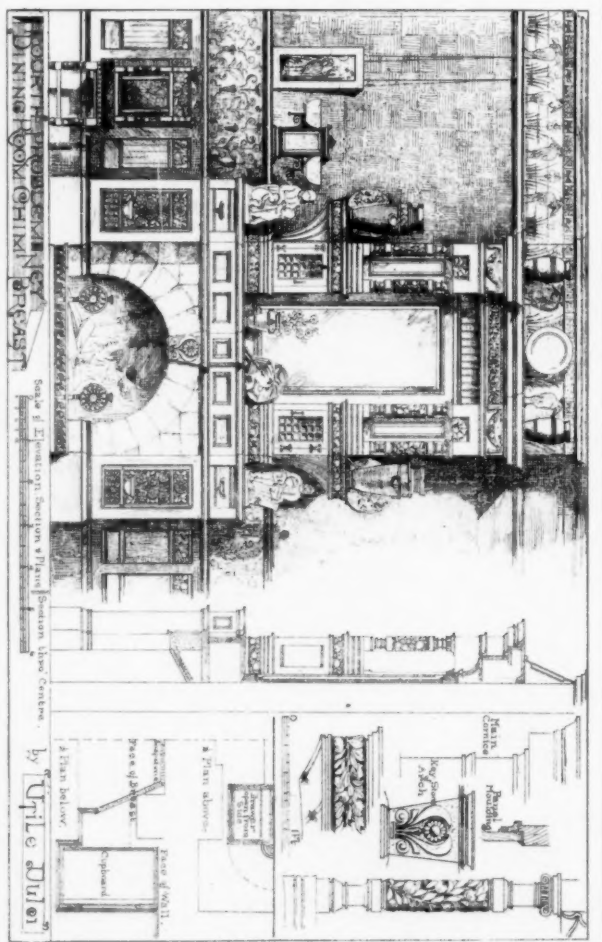
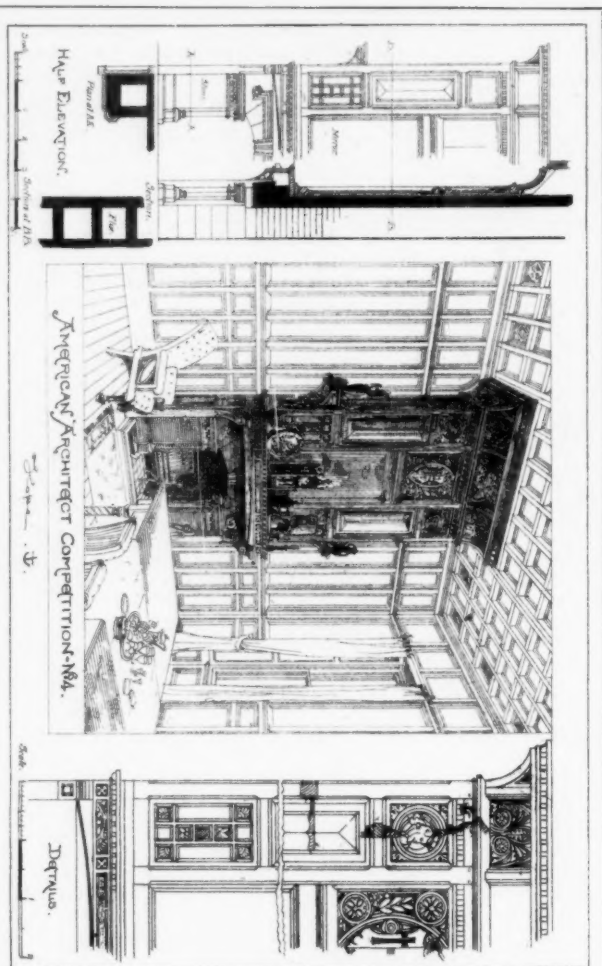


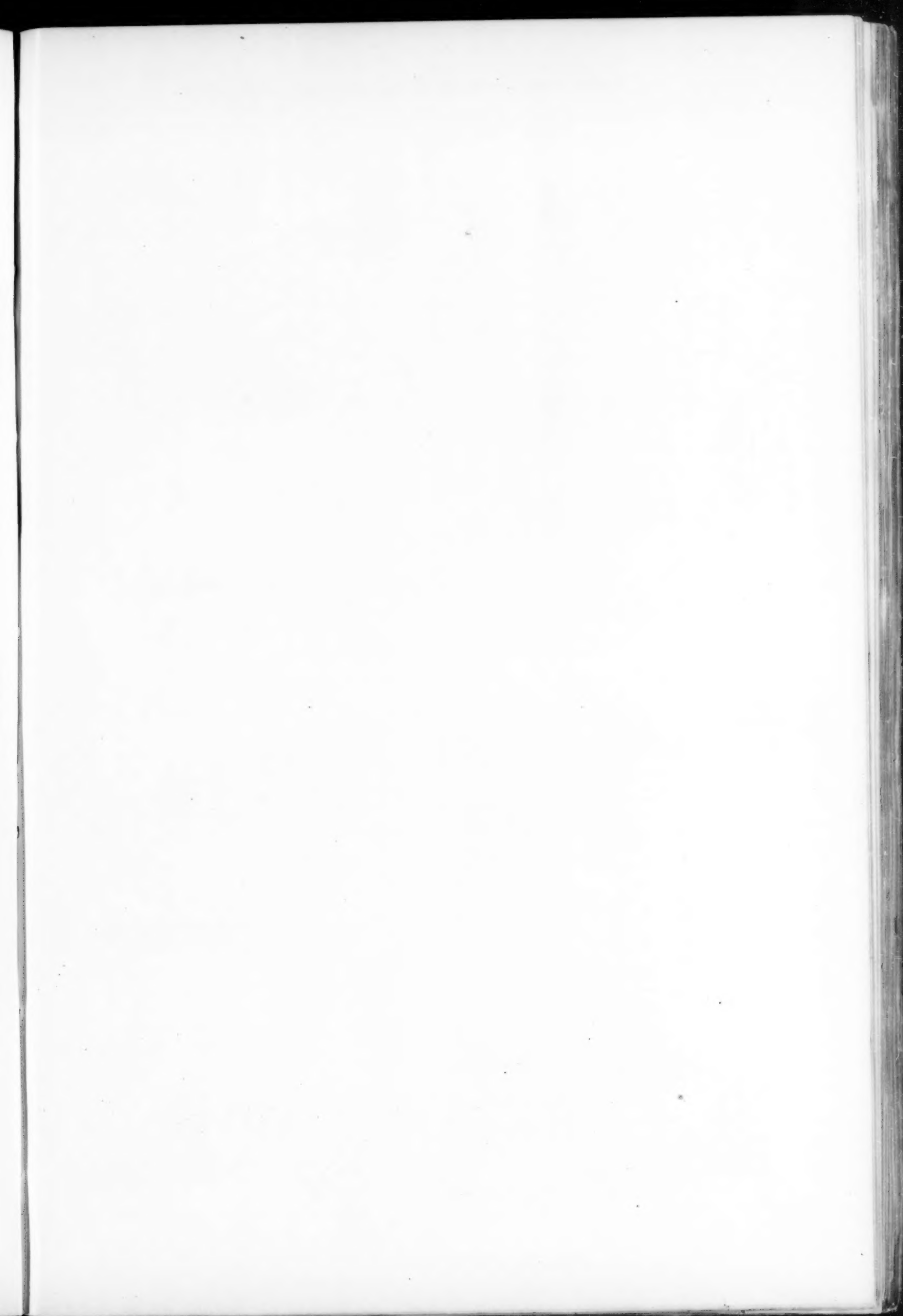


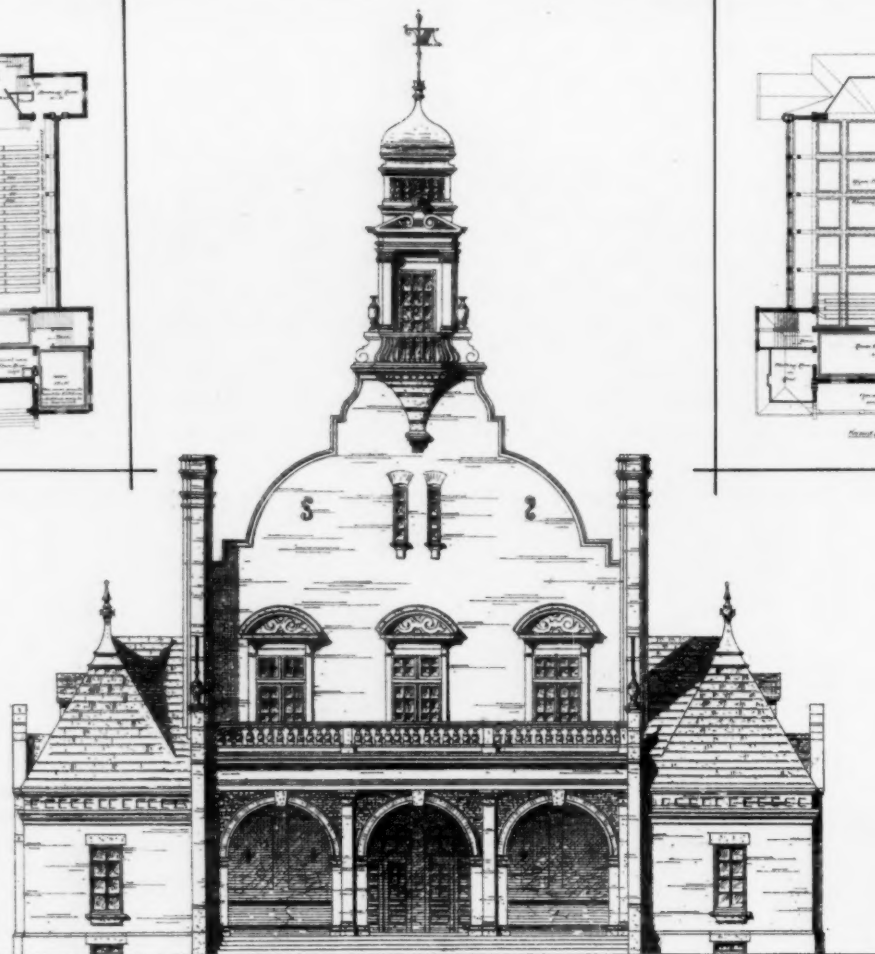
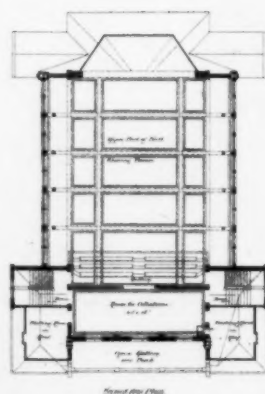
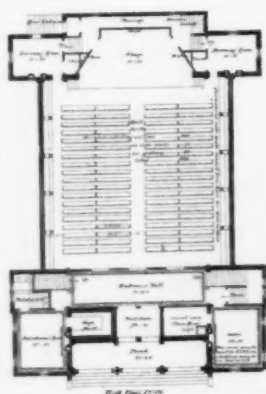
COMPETITION IN INTERIOR DECORATION
DESIGNS FOR A STONE FIRE PLACE



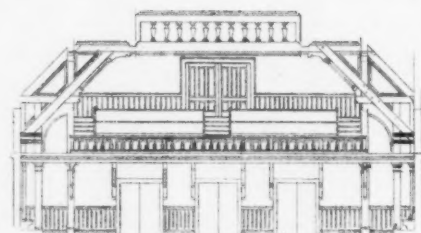
THE RELATIVE PORTION OF THE DRAWINGS IS ENLARGED



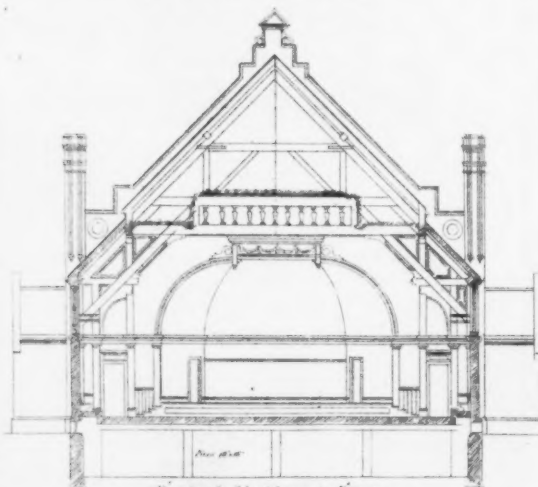




Front Elevation



Section looking towards Entrance



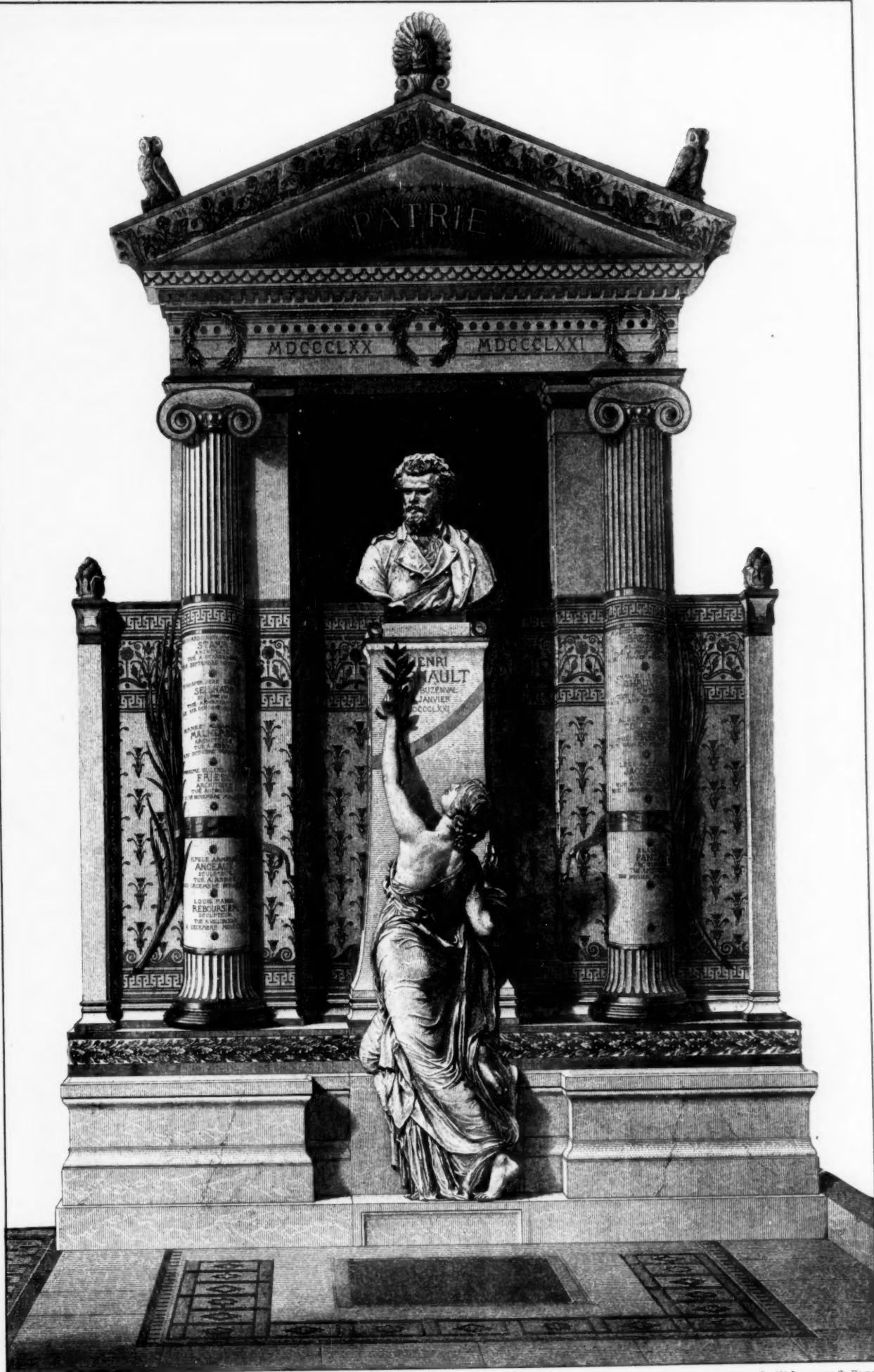
Section looking towards Stage

THE HELIOTYPE PRINTING CO. 250 DEVONSHIRE ST. BOSTON.

Study for Milton Town Hall

Dave & Van Brunt - Architects

Boston



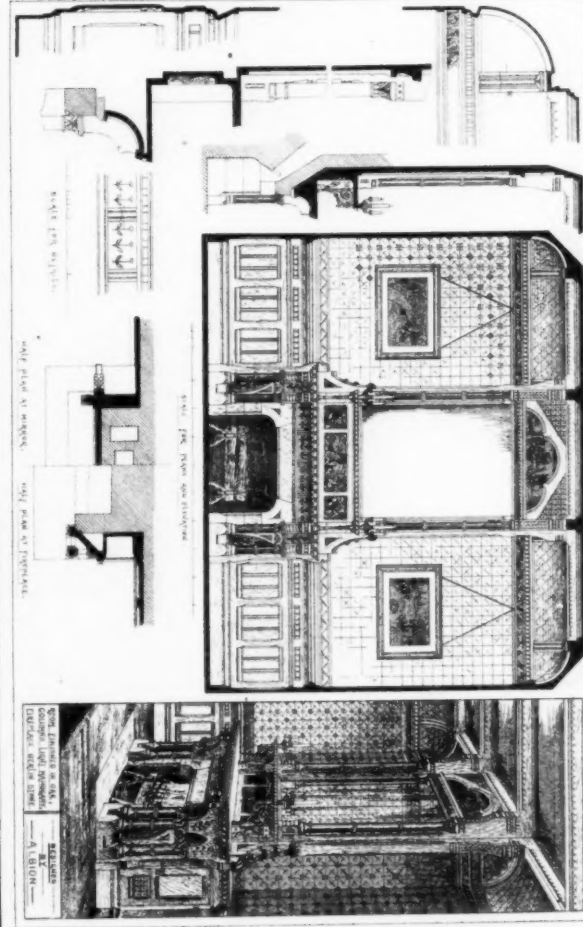
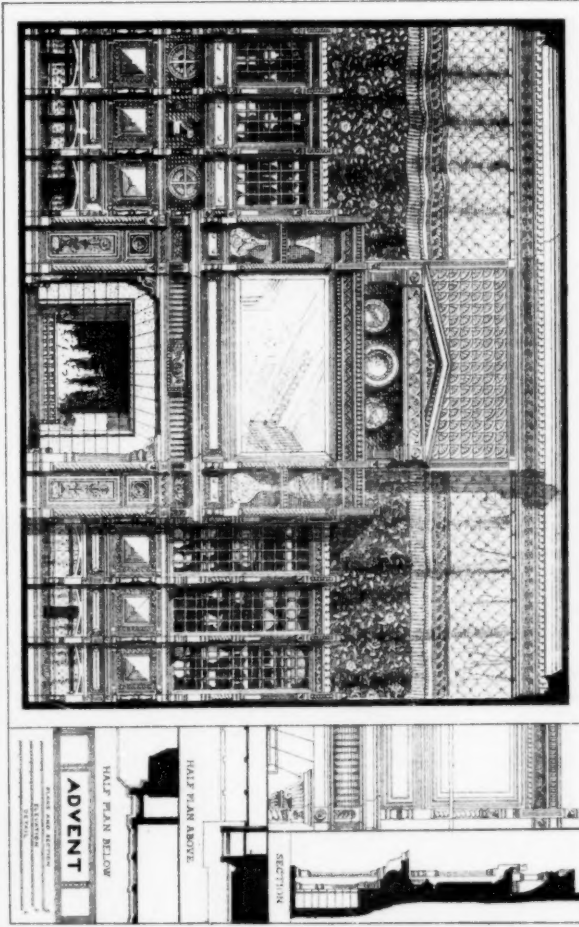
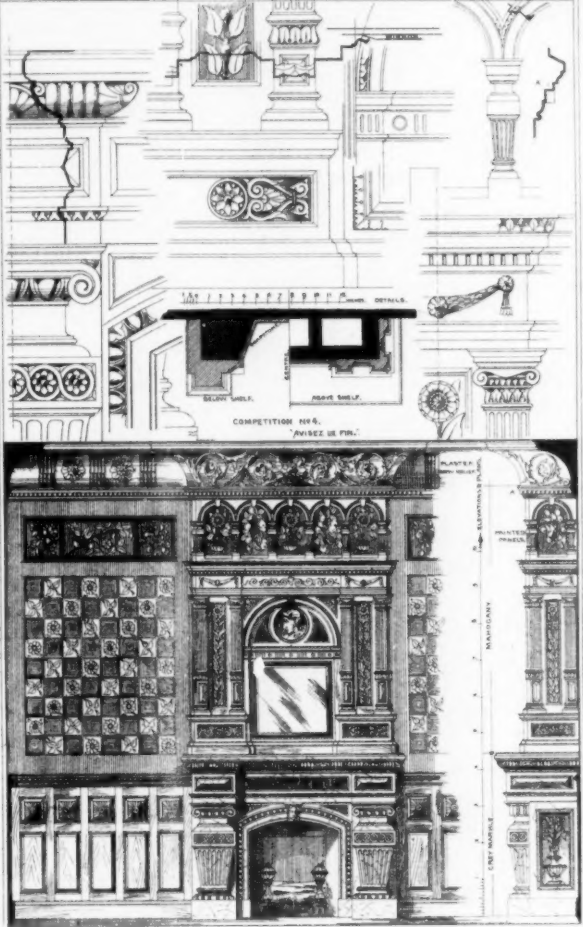
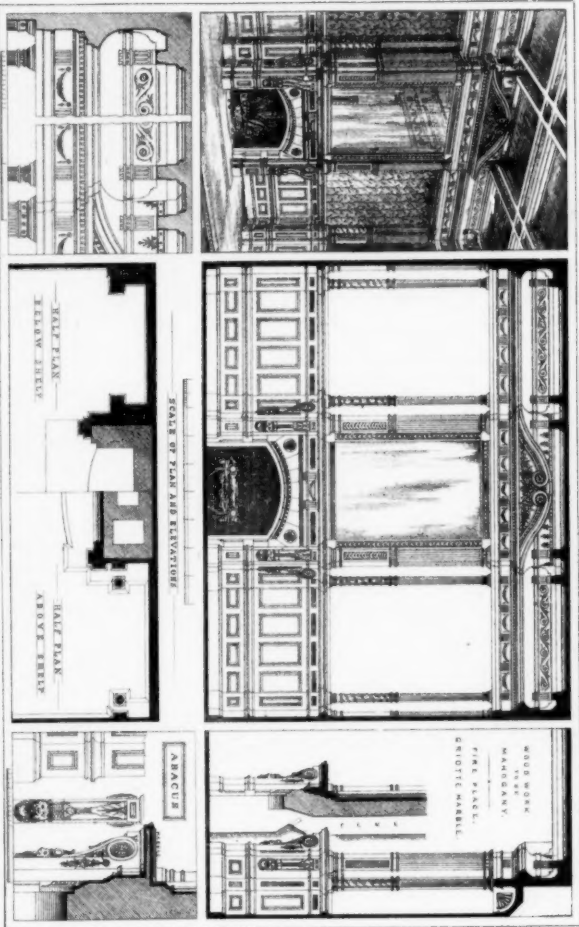
A. Devienne del.

E. COQUANT ET H. PASCAL ARCHT.

THE HILLOTTE PRINTING CO. 230 CHEVINGHOPE ST. BOSTON

— MONUMENT TO M. HENRI REAUMONT. —

COMPETITION IN INTERIOR DECORATION
IV. DESIGNS FOR A STONE FIRE PLACE



THE PUBLISHERS PRINTED AT NO. 220 DECATUR ST. CHICAGO

would be impossible to give an estimate of cost, because of the absence of the necessary information as to detail.

"*Morgenstunde*" is far better than his predecessor in drawing and composition. He presents a design with some crudeness of details, but capable of execution and easily understood. The arch of the fire-place is of joggled stones, in buff and red, fairly studied, but the shelf above would in perspective need visible mouldings underneath. The chimney-breast is meagre in design, and the cove above is without the necessary cornice mouldings. The chimney-breast has an unexplained and awkward enlargement over the top of the cove. The design seems on the whole to be conscientiously considered, but the author needs experience.

"*Hard Work*" justifies his signature with a drawing very carefully elaborated and a design with some good points. For the required stonework of his fire-place he has, like most of his competitors, contented himself with an arch of very small *voussoirs*; this is surmounted by a thin shelf, whose supporting brackets would be invisible in perspective. The superstructure embodies an idea capable of good treatment, but, as presented, it is crude and inelegant in detail, and shows a mind unused to the language of forms; the balusters used below and above the mantel-shelf are badly designed and the shadows are incorrect. A perspective study, in this case as in many others, would have betrayed to the author the most obvious errors of his design.

"*A Novice*" — the second of the title — gives us a very careful and very serious composition, too massive and heavy for the place it would have to occupy in the household. The detail is quite out of scale, and the features all too large; he has also, in common with many others, committed the error of continuing in wood the marble details of his mantel. The design needs detail and refinement, but the outlines of it, though coarse and crude, are correct.

"*Walpurgis*." This is a brave little effort in a sort of bad German Gothic, but very carefully drawn and full of elaborate detail; it is on a higher grade than that of its predecessor. If the author had defined his shadows with vigor and precision, his ideas would have been far more effectively presented; but at best the design is as frivolous and whimsical as that of "*A Novice*" is serious and bare. Between these two designs lies a great region in which are many forms of truth. If "*Walpurgis*" had shown a greater reserve of imagination, and his immediate competitor had given reins to his, both works would have been better for the discipline. Detail which is merely capricious and whose presence cannot be explained is inconsistent with the dignity which must have expression in every work of architecture.

"*Peter*" is another *Novice* with a crude and illiterate design, in parts badly out of scale, and sadly wanting in detail and imagination. But the composition is by no means hopeless; it has promising parts. The window-sill is far too high from the floor. The drawing is also the work of a novice.

THE ILLUSTRATIONS.

MONUMENT TO M. HENRI REGNAULT AT THE ÉCOLE DES BEAUX-ARTS, PARIS. MM. COQUART AND PASCAL, ARCHITECTS; MM. CHAPU AND DEGEORGE, SCULPTORS.

At the *Salon* of 1874 there was exhibited a partially finished, nearly lifesize figure of *la Jeunesse*, sculptured by M. Chapu, now member of the Academy, of such surpassing beauty and grace that no opposition was made to its receiving the *prix d'honneur*. This statue was to be one of the accessories of the monument to the young painter, Henri Regnault, and the other pupils of the Ecole des Beaux-Arts who fell during the war of 1870-71, which has been placed in the court of the Mulberry Tree at the Ecole des Beaux-Arts. M. Henri Regnault, whose works are familiar to all visitors to the Luxembourg Palace at Paris, was exempted from military service by reason of being a pensioner of the Academy of France in that he had gained the *Grand Prix* in the section of painting. Nevertheless the enthusiasm which during the Franco-German war fired the real patriots of France led him to enlist, only to lose his life at the battle of Buzenval, thus closing a career already marked with unusual promise and success. The monument, which we here reproduce from "*l'Encyclopédie d'Architecture*," was erected partly by private subscription and partly by government aid. The bronze bust of young Regnault which surmounts the pedestal was entrusted to M. DeGeorge; the architecture of the composition was the care of MM. Coquart and Pascal, while to M. Chapu belongs the honor of creating, what must always be the point of chief interest, the figure of *la Jeunesse*; which we shall always regret was not left semi-finished as it was at the time of its first exhibiting, when one was at liberty to interpret at will the tender yet sad enthusiasm of its face, and to take delight in the grace of its pose unaffected by thoughts of death and battle.

DESIGNS FOR A STONE FIRE PLACE, — COMPETITION NO. IV.

Nineteen designs have been submitted in competition in accordance with the programme announced for the fourth competition. The jury has decided to award the first and second prizes to the designs distinguished by the mottoes "*Hope*" and "*Hope*" (with an anchor) respectively. To the design by "*Acanthus*" an honorable mention is awarded. We must once more call the attention of those who take part in these competitions to Regulation No. 9, which says:

"The limits of the drawings must in no case exceed 16½ inches in length by 10½ inches in breadth." As we are much troubled by receiving drawings which are not only larger but also smaller than the prescribed size, we will reinforce the regulation by saying that we wish all drawings to be of the exact size mentioned in the regulation.

COMPETITIVE DESIGN FOR A TOWN HALL AT MILTON, MASS.
MESSRS. WARE AND VAN BRUNT, ARCHITECTS, BOSTON.

ARCHITECTURAL COPYRIGHT.

ALL good things, say the Germans, are three. There are three things, therefore, which it is understood the architectural world in its highest form of English development has long been earnestly desiring. The first is the practice of high art. The second is the protection of that high art by law of copyright. The third is the distinction of the high artist by an academical diploma. It need scarcely be pointed out that these three propositions hang very much together. Grant any one of them and the other two follow. But at the same time it is almost equally clear that, if either of the three can be supposed to be effectually disposed of, as being incapable of practical recognition, neither of the others will be likely to succeed in being so recognized. Admit the high art, and it is worthy of both copyright and diploma. Admit the diploma, and it may be said to presuppose the high art and the title to copyright. Admit the copyright, and it would be very much of a farce if it were not worthily earned by merit and accompanied by honor. On the other hand, if there be no high art, why the personal distinguishment or the dread of piracy? If there be no recognizable title to academical status, why make a fuss about the value of the work? And if there be no copyright — well, some appear to think that, if there could be, we should soon see the designs of our architects exhibiting something more worthy of preservation, and their value to the public becoming a matter of more honorable recognition for the individual.

The general principle of copyright is one that commends itself alike to common sense and to common honesty. Everybody has heard of "the petition of Thomas Carlyle, a writer of books," which was presented to the House of Commons nearly forty years ago. Recounting briefly the laborious nature of an author's task and the uncertainty of his reward, he sets forth the issue as regards obvious proprietorship in a way that is so plain as to be incontrovertible, even if there be a little in it of the accustomed jocularly. He prays the legislature, in short, "to forbid all Thomas Teggs and other extraneous persons to steal from him (and his) his small winnings for a space of sixty years at shortest;" and he is willing to consent, if required, that "after sixty years they may begin to steal." The sturdy intelligence of the petitioner cannot ignore the obvious fact that there is stealing of some sort in the transaction to the last, but in deference to human weakness he will wink at the theft if it be postponed in decency to a period reasonably remote.

The principle of patents for inventions is not exactly the same as that of literary copyright. The inventor does not seem to be authorized to consider his invention as a property which is his own by axiom. If he thinks he can keep the secret of it to himself, he is welcome to try. But if he does not succeed, the law somehow declines to protect him in its use. He is, therefore, authorized to reveal it as an act of contract with the public; and in consideration of the price thus paid, in the form of conferring a public benefit, he is endowed with a statutory right of monopoly in manufacture for a certain term of years. The public benefit in question is, in a word, the communication to everybody — and it must therefore be fully and unreservedly done — of the scientific knowledge involved in the invention; and so jealous is the law with respect to other people's freedom of discovery that if any rival inventor or other "extraneous person" can but pick a technical hole in the patentee's title, he will find himself amply encouraged to "steal" what he can.

The registration of patterns in articles of artisan design is still another different thing. Even in the most artistic subjects of this class the idea which is in the legal mind seems to be that the designer shall simply be protected in the manufacture of copies of the precise article which he presents to the public authority for identification. The copyright of pictures and sculpture is similar to this. Other painters and sculptors cannot be prevented from even "slavishly imitating" these works (as the phrase goes) artistically, but they are not in principle allowed to reproduce them commercially. Both the artisan and the artist, therefore, are thus protected in the monopoly of their designs upon at least a simpler principle than that which is applied to the inventor of a new machine or a new quack medicine, and almost in a more intelligible way than the author of a book or a poem is dealt with. The case of stage-plays is, on the whole, not difficult to understand; but when the copyright of a song is made to go so far that nobody dare sing it in a public hall except on payment of an arbitrary royalty to the owner of the plates of the music, this might provoke a little argument if it were of sufficient importance.

How, then, does the case stand with regard to the drawings of an architect? In what way is there in them any design that is recognizably novel; any discovery that it benefits the public to have revealed; any article of manufacture whose value can be appraised commercially; anything that can be performed in public for the per-

former's profit; anything upon which a royalty can be made payable; anything which the Thomas Teggs of the brick-and-mortar world can steal and sell, as Carlyle plainly implies, to receivers of stolen goods? To answer this it is necessary to look dispassionately at the process of architectural composition.

No one will pretend to say that "the poet's eye in a fine frenzy rolling" is strained eagerly over the homely drawing-board, or the rapt musician's fingers clasped ecstatically upon the honest T-square, or even the pencil of a Millais or a Leighton swept breathlessly across the animate canvas, as Mr. Barry, R. A., or Mr. Street, R. A., himself, "with head awry and curious eye peeps knowingly" into his portfolio of photographs, or explores, at least in the latter case, his teeming sketch-books. Still less will it be imagined, even by the most courteously credulous of admirers, that the mysteries of scientific contrivance in St. Thomas's Hospital, or in the premises of the National Safe Deposit Company, have been evolved from the inner consciousness of Mr. Curry or Mr. Whichcord with many agonies of intellectual parturition. When Mr. Norman Shaw, R. A., obligingly communicates to the public an excellent trick of fence in respect of the sweetening of soil-pipes, or Mr. Waterhouse, A. R. A., expounds his way of using terra-cotta to the heart's content, at last, of Sir Henry Co'e, few, if any, will be found to have so little knowledge of the world as to attribute to those promising artists a vast amount of the peculiar merit attaching to a Siemens or a Bessemer. If, again, we look attentively at the Government Offices in Parliament Street, or contemplate with awe the Manchester Town Hall, or gaze affectionately upon Keble College, or even marvel exceedingly at the cathedral restoration of Gloucester, or Bristol, or Dublin, or gape in amazement at the Albert Memorial or the Albert Hall, who will undertake to point out to us in these great works that which the Thomas Teggs of the profession are to be prevented by legislation from fraudulently appropriating to their own sordid use? True, it is not men like Mr. Street and Mr. Norman Shaw who cry out for copyright; they who can throw off gems of design as if by instinct have their artistic vanity gratified, perhaps, rather than their commercial sensibilities exasperated, when those minor enthusiasts who avow themselves as their followers happen to be successful in imitation. In the fertile fancy of a really great architectural designer there is so much of the material of design continually pulsating with an earnest desire for the outlet which it can never achieve, and in his restless judgment so little permanent satisfaction with the tentatives of his own performance, that he would rather smile at the success of an act of inordinately palpable plagiarism than begin to calculate the amount of imaginary damage done to his breeches pockets. But, in the next street, perhaps, there is to be found, in all the pomp of pretentious practice, some gentleman whose only profitable occupation has to do with the very small fry of building; who is an eager adventurer in those private and confidential competitions where the race is more to the swift than the battle to the strong; who hangs the walls of his office with futile perspectives, which he hates to look at because of the waste of hard-earned cash they recall to his recollection; and who, if he attains to such a victory over adverse fate as the accomplishment of a presentable design, — possibly by the help of an architect to the trade, — considers he has seated himself at last upon the very pinnacle of fame. This is the gentleman who wants copyright. He knows only too well what it is to copy, and if some one like himself were to copy this, his masterpiece, — especially as the period of its execution is indefinitely postponed, and still more especially as he may have to recopy it himself a great many times yet, — he would indeed be only left to cry out with the despoiled patriarch, "Ye have taken away my penates, and what have I left?"

The Copyright Commissioners may therefore be permitted to have felt somewhat embarrassed when they "received an application from the Royal Institute of British Architects, that a representative of the Institute might bring before them a grievance under which architects considered themselves to suffer." They may also not unreasonably be allowed to have failed to see very clearly what the grievance could be when "Mr. Charles Barry, the President, attended, and after reading a copy of a petition on the subject, which had been presented to the House of Lords in the year 1869, and some other papers, contended that architects were subjected to great injustice and injury through their designs not having the protection of copyright, so as to prevent them from being used by other persons than the author for building purposes." Still more may they have been obfuscated when "he suggested that the right to reproduce a building should be reserved to the architect for twenty years." We may even sympathize at once with the conclusion they arrived at, and only hope they did not arrive at it with too much trouble, when they say, "We are satisfied that it would be impracticable to reserve this right to reproduce a building." Lastly, we may allow the commissioners to be excused for at length turning the tables upon us with a little mystification of their own when they add that, "though architectural designs have no protection as designs, they are in their opinion protected as drawings, so that they may not be copied on paper;" and we ought, perhaps, to think the play very well played out when the further opinion is expressed "that such protection should be preserved."

No doubt, some thoughtful commissioner had asked the representative, in that off-hand, practical way which is characteristic of commissioners, whether he himself had ever suffered by plagiarism, or

whether any other architect to his certain knowledge had ever done so; whether he himself had ever been tempted to steal the designs of another, or whether, in his experience, such theft had in fact any form or substance whatever except as the baseless fabric of a vision, — at the best the dream of some honest but sanguine dog in the manger, who hopes that the time may come when, in his own humble person, Nature may at length have produced a great original architect. — *The Architect.*

CORRESPONDENCE.

THE INTERIOR COLOR-DECORATIONS OF ITALY. — THE FACILITY AND SKILL OF COMMON HOUSE PAINTERS. — AMERICAN SCULPTORS APPROPRIATING NATIVE SKILL.

ROME.

THE first approach to Italy cannot fail to fill the architect with delightful anticipations; but coming from the mediæval cities of France and Germany, where varied façades of quaint design and delicate sculpture appeal constantly to the sketch-book, these anticipations are likely to be disappointed at first. He no longer is wandering by the side of a wayward stream full of artistic individuality and ingenious caprice, such as is the Renaissance of the North, but he finds himself rather on the shore of a great sea whose tide, swayed by its own prescribed laws, drowns individuality and sweeps unchanged through cities and provinces. Here and there a Michael Angelo or a Bramante rises to the surface, but they seem rather to interpret than to control this academic inundation, and the monotony is hardly ruffled. After the steep gables and broken outlines of the North, there is, too, a more absolute monotony than that of uniformity of proportion and design, for the eye, wearied by the glare of a southern sun, does not seek variety in silhouette and decoration, but finds relief in plain surfaces and broad shadows.

At first even the finest palaces appear square and bare, while — as the guilds never give to the private citizen the same wealth and power in Italy as to the enterprising burgher of the North — the ordinary dwelling-houses are without character, lines of plain stuccoed walls pierced by the plainest of doors and windows. Art has no place here away from the monumental buildings. These, thanks to Vignola and his successors, are recognized as old friends, but their familiar cornices and capitals cannot excite much enthusiasm or tempt the pencil, which is likely to remain idle till one realizes that its chief use, and a modern architect's best profit, will be found in the magnificent interiors of Italy, less known because less easily represented in books than the façades. These very books, too, have been preparing some illusions for us, especially in Rome, inasmuch as we do not suspect, on turning over Letarouilly and other books, that the stately palaces with rich cornices and friezes are of stucco! Even photographs hardly betray the beautiful columns in the court of the Palazzo Vecchio at Florence, and yet those celebrated columns, covered with exquisite arabesques and figures, are of stucco. The discovery is disagreeable, for in view of its cheap and provisional character with us it requires no small effort to look on stucco with respect, much less with admiration; yet we are undoubtedly wrong, for both Greeks and Romans, whom we cannot reproach with building flimsily, used it in their finest buildings. Perhaps had our ignorance been less and never allowed us to mistake it for fine stone we might never have regarded it as a sham, but have seen in it, as the ancients did, a natural and valuable medium for tinting or painting.

As classic architecture is inseparable from sculpture, so the Italians added to it another ally in painting, and the distinctive character of the Renaissance is the prominence given to interior color-decoration. In the subordination of every other interest to the study of this, an architect will derive most advantage here. The world has learned by rote but too well the Italian orders; it has much yet to gain from the noble interiors due to the unrivalled painters of Italy. Artist and amateur return with countless photographs and drawings of façades and sculpture, but beyond a few shadowy interiors of churches and their own vague reminiscences of a multitude of magnificent ceilings and frescoes, little is added elsewhere to our modern resources from the inexhaustible examples here of great masters, which begin from the grand mosaics of the fifth century, come to a perfect development in the fifteenth, and continue to the brilliant *chic* of Tiepolo a century ago. Further improvements in polychromatic printing will some day open up this field, but at present one's own slow studies and notes are almost the only way of carrying off any accurate ideas of these things, especially of the grand panelled and frescoed ceilings, which, perhaps above all, will some day interest us in adorning our public buildings, as yet mere façades, but which further art development will sometime seek to render monumental within as without.

On all sides one sees a movement for reviving mural decoration, and with it comes the feeling that as an art it is at present lost. England and Germany are striving earnestly to create or revive a school, and the severe criticisms on the new Paris *Opéra* roused even the complaisant French to the conviction that their own noble school and its tradition had disappeared, a loss which will be the more marked as the restoration of the Hôtel de Ville calls for painters to replace those paintings which were regarded as the highest expression of French secular decoration. Among us, too, recent efforts have awakened interest in the same subject, and have called to it the attention not only of our architects, to whom this is no new interest,

but also of our painters. To the latter no branch of painting offers so wide and promising a field of distinction as that of mural decoration. If they examine themselves they will probably find that they are at present woefully deficient in their technical ability to carry out an architect's or their own scheme for the decoration of a monument. Not to speak of the special studies in drawing and anatomy required for figures seen from below, which come within their own regular sphere, how many of them are thoroughly at home in perspective as applied to architectural accessories in ceiling painting? Refuge would at first of course be taken in providential clouds to hide everything except the easy parts of foreshortening, but one would soon be forced to protest against this innocent monotony as much as did the honest miner to the received idea that heaven "was sitting on the butt-end of a cloud, picking on a harp."

So thoroughly were all these perspective effects understood by the Italian painters, that even the most mediocre never seem in the least embarrassed by them, but play with the most difficult foreshortening with a facility which would seem almost genius nowadays. These traditions have been preserved through the decadence of Italian art, and the commonest house painters there inherit an astonishing facility in drawing, as well as a native instinct for color. They will dash off readily a ceiling with flying cherubs, and in a central compartment a view looking up through balustrades surrounded by figures or vases with flowers, etc., or will paint a most deceptive frieze and cornice with admirable shades and shadows.

While the highest artistic intelligence seems wanting among them, there is a wonderfully developed instinct for decorative effects, which though below what might be done by the best men elsewhere is far above mediocrity in other countries. The walls in the simplest rooms of the hotels are prettily painted in distemper with borders or patterns, while the dining-rooms have more pretentious but usually admirable designs. I mention the hotels, as they are generally new and are indicative of contemporary skill. In a new hotel at Naples the dining-room, with vaulting and pillars, is decorated with flowers and vines, following no fixed scheme, but grouped or trailing here and there on the white ground of the pillars and ceiling with the simplicity and taste of the highest art. The color is charming, and the whole would have made a reputation for the painter in the North; but I found he was only an ordinary house painter, unknown and ill paid. Their instinct and their traditions are akin to the skill which we to this day admire at Pompeii; for it is now thought that those graceful figures and exquisite designs are not the work of eminent artists, but that of bands of ordinary house decorators, whose pattern books furnished them a variety of designs, which they dashed off with marvellous facility, and in this case with unusual rapidity, as at the time of its final destruction Pompeii was being hastily rebuilt after a partial overthrow by earthquake a few years before.

These painters are poor and poorly paid, and it would be an immense advantage to our country if, instead of organ-grinders, Italy would supply us with more of these clever-fingered grinders of color, who would find ready work, and give us that facility we so much need.

In another department of art, Americans have already turned to account this Italian skill, not perhaps in a way as creditable to their candor as to their shrewdness. Amid much foolish scandal prompted by local jealousy there was some truth in the recent report that some of our sculptors in Rome had supplemented their own want of technical skill by an unfair amount of aid from obscure but clever natives, whose want of general intelligence or enterprise did not give them the opportunities of our countrymen. The latter took all the credit they could get for what came out of their studios. Their employes were content with the pecuniary remuneration, and only the jealousy of rival sculptors stirred up the trouble. Of course there are various degrees of assistance, but since it is admitted that a sculptor, after finishing his model, need not himself touch the statue, it is futile to inquire how much superior the finished statue is to the model, or why it is so.

Architects have, however, no limitations in turning to account the ability of their assistants, and we must gather to us all the technical skill we can, so as to meet the older countries with those of their advantages we can get. We should find in these decorators one pernicious fault, which it may fairly be allowed we should oppose, that is, their passion for substituting imitation for the real. Their very cleverness, as in most decadence, has betrayed them. To a protest against some most deceptive imitation of brickwork, the painter of it naively replied that anybody could lay real brickwork, but only an artist like himself could perfectly imitate it on plaster! R.

AN INTERNATIONAL EXHIBITION. — *L'Eco del Progresso*, the organ of the international exhibition to be held at Milan next year, states that the proposed exhibition is to be the third in size of any that have taken place heretofore, still the space open to exhibitors will be one fourth larger than at Paris. The main building is to be 812 feet square and five stories high. There will be twenty galleries in it, 812 feet long. The art galleries are eight in number, and will be ample for the exhibit of the vast number of art treasures that will be sent by artists and owners of collections. The buildings are to be massive, in the Lombard style of architecture, and will be permanent. Exhibitors can ship their goods from the Paris Exposition, in bond, by the Alta Italia Railroad to the building. The opening will be April 1, 1879. The Director General of the Exhibition is Mr. Frederick Guscetti, an American of Italian descent.

WHITHER ARE WE TENDING?

GALVESTON, TEX.

TO THE EDITOR OF THE AMERICAN ARCHITECT.

Dear Sir, — Having been a constant reader of the *American Architect* from its beginning, and feeling that it marks a new era in the architectural publications of this country, inasmuch as it represents the foremost element among our architects, I have noted a tendency in the wrong direction, especially in what is decorative, in so many of the compositions, that I cannot let it pass without asking the question heading these lines: Whither are we tending? in the hope that it may induce some of our leading talent to take a retrospect over the history of architecture and especially of decoration. Decoration, although secondary to architecture, is yet very important in a composition. Michael Angelo said, "Trifles make perfection, but perfection is no trifle." The tendency of our day seems to be, like that in the early period of Gothic, towards the naturalistic and where we conventionalize the grotesque or whimsical. The old maxim, "Nature is the archetype of all art," will hold good for all time; but another maxim of equal value and age, "Art should beautify nature," has about gone out of print nowadays; sometimes for want of capacity to fill the bill, at other times it seems out of pure ill-will; and again at others, for want of skill coupled with an inordinate ambition to make something new. This latter phase is the most mischievous. We forget that the correct, the pure, the true, are eternal and will always command respect. My old master, when I was a boy, once told me, "A good copy of a good thing is always worth something; a poor original is never worth anything, no matter how much it is elaborated."

Now it seems to me that history has established certain principles that underlie all art, as definitely as the diameter of the ordered column, and these cannot be violated with impunity. Taking, for example, the designs in interior decoration in the *American Architect* for June 1st, which represent the tendency of our time about as well as anything at hand, I will use them for reference and give the impression they make on me.

The first of these principles before mentioned is peace, — "the eye must have rest." It is impossible for any one to enjoy a decoration, unless he is at rest; and not only must the spectator be at rest, but the decoration also; the man or woman who would enjoy an artistic decoration around him would scarcely appreciate a dog-fight; and here comes in one of the most important propositions that art has to solve among men: (1.) It should ennoble the human mind, and in order to be able to do it, "it must be noble in itself." (2.) It should help to clear the mind of the inclination for what is ignoble, vicious, and barbarous (and there is a good deal almost everywhere). In this respect Art goes hand in hand with Religion; therefore pardon me if I give a new application to the trite saying, "Let us have peace." In the wall-decorations in No. 127 there is all fight and no peace; everything is challenging attention with the utmost possible importunity. One goes from a room of this kind with a feeling of relief, as on leaving a charity fair where young ladies sell things.

The second of these principles is the division of the subject into main and subordinate parts, — "building a pyramid." This principle has been acknowledged from the Egyptian time down to ours in all important compositions, both in architecture and in decoration, the whole world over; and yet some of our compositions of the present seem rather to aim at making things promiscuous than otherwise; — our example has it all over. The wall-decorations of Pompeii and Herculaneum recognize this principle in every line. In the Alhambra the main lines are the architectural lines, and the decorations are equally subordinate, giving an extraordinary richness of tone in color, produced by the juxtaposition of various primary colors and gold in the designs; of the decorations, the lines and forms being almost lost, only their tendency is clearly discernible. In the division of a subject, a wall for instance, there should be a main central point, to which all other lines and objects lean and are secondary. Now this taking a square and filling half of it with a quarter-circle ornament, all inclining one way in a room, is not allied to anything in nature, as far as I know; and in architecture there are but two forms of this kind: the Greek wave ornament, and meander; yet these run in the Greek examples either from or to a centre. The squares before mentioned run straight along; and in the wall-decoration by "Minus," where it is hitched on to one side of a sun-flower, it produces a still more unsatisfactory result



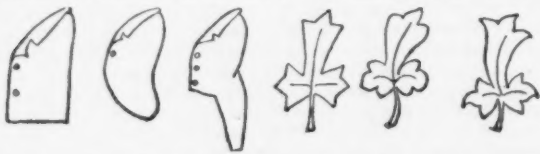
(a feeling of lopsidedness), that may be very odd but is never pretty. All unnatural things should be avoided. I know a lady who cannot look at a caryatid with uplifted arms, for ten minutes, without getting a headache. All decorations should produce agreeable emotions only. In the same category with the before-mentioned squares with quarter-circle ornaments in one corner, would go the scroll ornaments in the arches of the design of "Inconnu." Here we have a number of scrolls, following each other, ignoring the principle that "every line in ornament must have its contra line." Wherever one line forms a certain sweep the following one must go in another direction, or a thousand other forms. The Renaissance has given us a new



line of beauty in place of the antique. This combination of two curves with a straight line, in place of the convex and concave circles without it, as the ancients had it, has given us many of the most beautiful forms of modern times. Where it is applied with judgment, it is astonishing how much vigor it adds to the design. Above the wainscot in this design, between the windows, there is a picture introduced; why it is so narrow up and down I don't know (unless for oddity); it represents a grand dining-party at table in a dining-room seven or eight feet high, the walls of which, if it has any, are hung with tapestries. Now would not a wall-decoration treated in the same manner, with damask panels, quiet but effective in treatment, have been much better than the one introduced, which in form has very much the character of what a school-girl would do, in distinction from the master, learned in what is known and has been done in this line before he was born? "But," it may be said, "your idea is old." To this I reply, So long as you don't give us something equally as good or better than the old, I would rather forego the pleasure of having something original. In general the original and new must ever stand abreast with the old before it can command recognition; the wall pattern of the middle design in No. 127 represents vines creeping over a very primitive, simple, and cheap lattice-work, and looks very much as though somebody had made it himself. If a good artist makes it it may become very expensive, but will always look cheap. *Per contra*, see Her Majesty's Summer-house, Buckingham Palace, published by Gruner; and as a *motif* for ceilings—Greek temples, and Schinkel's theatre decorations.

In the design of "Minus" the frieze and picture are very good and appropriate, because here the architectural lines around them give the necessary system and severity; but the little square panes of glass above the windows remind one very much of the early English stained glass figures and Romanesque sculptures of, say, from the eleventh to the fourteenth centuries, which are grand for their time and people, but would be decidedly feeble and weak for our time and people. The big sunflowers of the dado and wall-pattern are Talberting Talbert to death. Now I have criticised these compositions especially, in order to make myself understood, in the hope of inducing some of the leading architects and decorators of our time to reconsider the path they have taken, and where this kind of thing will bring up at, that at some future time our age may not be looked upon as a time when art got crazy.

The national character of a people is expressed in its dress and its ornaments in the same manner that handwriting carries with it the character of the writer. For example, take the English, the French, and the German. In England the leaders of fashion, etc., are from twenty to thirty years old; in France, old and young alike interest themselves; in Germany, the old professor gives the tone in art matters. Now take a coat of each and note the characteristics of the people in the cut of it: the English, square and angular; the French, graceful and soft in its lines; and the German has some



of the former, and adds some scholasticism inclining to the pedantic. Take, again, the treatment of a simple trefoil by the different peoples; and we find the first is all vigor, nearly everything in straight lines; the second is all grace and elegance; the last, with some vigor (sharp corners), and some grace in the motion, has the scholasticism in the central divisions, which must all have the convex and concave sweep. Now it seems to me a big sunflower hewn out with a broad-axe does not express the national character of this great people; and yet there is so much of this crudeness in the ornamentation of our day, that I cannot think of anything else that would fill the bill; and I feel that our leading men should be able to give us something original, appropriate for our time (we are no longer in the dark ages), that would be characteristic of us, and that would not disgrace us when the future antiquarian shall find the sites where we dwelt and worked.

JOHN MOSER.

NOTES AND CLIPPINGS.

THE GIANT'S GRAVE AT MALAGA.—After dinner, our host took us out to see his vineyard, and the great curiosity which it contained,—for behind the house was a veritable Giant's Grave! It lay on the slope of the hill, its head toward the north, its feet pointing southward,—in length eighteen English feet, and in breadth six. It was lined with smooth-hewn blocks of stone, and some few years before our visit had been opened by our present host, when a skull about three times the ordinary human size was found, with other bones of proportionate magnitude. Of ornaments only one ear-ring was discovered, large enough almost to serve for a lady's bracelet. No conjecture could be made as to the era or race to which the giant belonged. Malaga dates back three thousand years, and is an accredited colony of the Phœnicians; and it was strange to ponder that on this lonely hill, now stirred only by the vine-dresser's step, multitudes of an unknown race and tongue might have met to do homage to their fallen chief, and that their restless eyes had perhaps rolled over the same magnificent features of land and sea.—*Correspondence N. Y. Post.*

VENTILATING CHIMNEY COWLS.—A sub-committee, consisting of three eminent sanitarians, Capt. Douglas Galton, Mr. Rogers Field, and Mr. William Eassie, appointed by the Sanitary Institute of Great Britain to test chimney cowls and similar ventilating devices, have made a report as follows: "The sub-committee appointed at Leamington to test the ventilating exhaust cowls beg to report that they have given the matter their most careful attention and carried out at the Royal Observatory, Kew, an elaborate series of about one hundred experiments on seven different days, at different times of the day, and under different conditions of wind and temperature. After comparing the cowls very carefully with each other, and all of them with a plain open pipe, as the simplest, and, in fact, only available standard, the sub-committee find that none of the exhaust cowls cause a more rapid current of air than prevails in an open pipe under similar conditions, but without any cowl fitted on it. The only use of the cowls, therefore, appears to be to exclude rain from the ventilating pipes, and as this can be done equally, if not more efficiently, in other and simpler ways, without diminishing the rapidity of the current in the open pipe, the sub-committee are unable to recommend the grant of the medal of the Sanitary Institute of Great Britain to any of the exhaust cowls submitted to them for trial. Signed by W. Eassie, Rogers Field, and Douglas Galton."

PAXTON'S ELEVATED RAILWAY.—In the year 1856, when London was much exercised on the question of rapid transit, Sir Joseph Paxton, who is well known from his connection with the first Crystal Palace, conceived and perfected the details of a scheme which may fairly be considered the precursor of the New York elevated railroads. He proposed to build a railroad which should be contained within a glass and iron gallery some eleven or twelve miles in length. This gallery was to be about 180 feet high and 72 feet wide, so as to allow four tracks to be laid. The rails were to be laid at an elevation of 26 feet from the ground, so as not to interfere with traffic in the streets below. On either side of the gallery were to be shops and dwellings, with stations at convenient intervals. An ordinary roadway was to serve for the tenants of the houses and the shopping public. Below the railway were to be, on either side of the street, the ordinary houses and shops; but as the vibration and noise of passing trains were expected to be more annoying to those below than to those above, these buildings were to be built with double walls, and a current of air was to be made to pass through the space so left. Three times was this extended crystal palace to cross the Thames by bridges built for its service, the rental of the houses on them being estimated at \$3,000 each per annum. The road was to begin at the Royal Exchange, to cross the river soon after at Queenhithe, and after passing through a portion of Lambeth, to recross the river at Hungerford and stop at Regent's Circus; the main line, however, was to pass through Belgravia, Brompton, Kensington Gardens, Notting Hill, to the Great Western Station at Paddington. On the north side it would pass over the London and Northwestern and the Great Northern railways, then back through Islington to the Royal Exchange. The estimated cost of this brittle enterprise was placed at about \$170,000,000, and as such an outlay could not be countenanced, in its stead the underground railways were built. The cars, it should be added, were to be propelled by pneumatic pressure.

DEMOLITION OF A FACTORY CHIMNEY WITH DYNAMITE.—An account is given in the *Deutsche Bauzeitung* of the demolition of a workshop chimney at Berlin by means of dynamite. This chimney was 170 feet high and contained about 19,000 cubic feet of masonry, weighing 864 tons. It had a division in the centre. It was necessary to make it fall toward the east, and the charge was required to be as small as possible that the materials might not be much damaged. Eight blasting holes were made from the exterior near the base, on two opposite sides, and their charges were placed as near the middle of the thickness as possible. The two chambers nearest the clearing hole on the east side were each charged with 6.15 lbs. of gun-cotton; those next the clearing hole on the west side received only 1 lb. of dynamite; the four other chambers were charged with 2.2 lbs. of dynamite. The tamping was effected by bricks and mortar. The total charge of 33 lbs. was exploded by electricity, all the parts simultaneously. The dull explosion shook the ground only to 950 feet distance; the chimney did not fall, but took an evident inclination, while three great cracks rose to 50 feet in height, and the lower part of the wall was laid open. Other holes were now made in the part of the wall remaining vertical, and a charge of 1 lb. of gun-cotton was inserted and exploded; the chimney then fell slightly toward the east.

THE SUTRO TUNNEL.—The Virginia City (Nev.) *Chronicle* gives the following brief history of the Suto Tunnel, which was connected with the mines of the Comstock lode on Monday, July 8th:—

"Ground was broken for the Suto Tunnel on the 19th of October, 1869. The work has, therefore, required eight years, eight months, and ten days to complete. The progress was very slow at first, all drilling having been by hand; but, in the spring of 1874, experiments with a Burleigh drill having demonstrated the advantages to be derived from the use of that machine, a carriage capable of supporting six of these drills while at work was made, and on the 22d of June, 1874, four were started. The progress was now much more rapid than ever before in the history of tunnelling, and on August 7th in the same year, two more drills were put to work. From that date the average progress was over three hundred feet per month up to April, 1877, when the header having entered the broad Comstock mineral belt, the heat became so intense that two drills had to be taken off the carriage. From that day the average monthly progress did not exceed two hundred and fifty feet. Work has been continued uninterruptedly from the time that ground was broken until to-day, but at times only two men were at work in the tunnel. The greatest progress was in December, 1875, when the header was advanced 417 feet, and the least in October, 1870, when it was advanced only 19 feet. The total length of the tunnel, as stated in the official chart published last September, is 20,170 feet. The tunnel being connected with the Comstock workings, the next move of Mr. Suto will doubtless be to start north and south drifts to connect with all the mines on the lode. The work has cost nearly \$4,000,000."

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The illustration depicts a woman in a long, light-colored dress with a high collar and long sleeves, sitting in a wooden chair and reading a book. She is positioned on the left side of the frame. The room features large windows with Venetian blinds, some of which are partially open, showing a view of a garden with a trellis. A small table with a vase of flowers sits in front of the windows. To the right, there is a fireplace with a decorative mantel holding various objects, including a clock and a bust. A small dog is visible near the fireplace. The floor is covered with a patterned rug. The entire scene is framed by a decorative border.

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