

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. IV.]

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[No. 155

BOSTON, DECEMBER 14, 1878.

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AFTER many conflicting reports of what would and what would not be done, and apparently after considerable conflict of opinion among authorities, Mr. Hill has been suspended from his office of Supervising Architect, until the end of his trial under the Chicago indictments. Mr. John Frazier, Superintendent of the new building for the Bureau of Engraving and Printing, has been assigned as acting supervising architect *pro tem*. The suspension, which is somewhat unexpected, was made by the President's express order, the Secretary of the Treasury having, it is said, desired that Mr. Hill should be maintained in his position except during his actual trial. Of the propriety of this suspension it is not our province to judge; the question whether a public officer under actual indictment should be maintained in position is a general question of administration, the discussion of which belongs to politics. We may be allowed to say, however, considering the visible tendency to discuss the question on a wrong basis, that it is a question simply of a general public policy with which no opinion of the guilt or innocence of a particular officer ought to have anything to do. The rule ought to be universal, in one way or the other. For any public officer, be he collector, secretary, or president, to be influenced in his official action in a particular case by his belief in the justice or injustice of the prosecution, would be a prejudgment of the action of the courts, and therefore a grave offence against official propriety. Collector Smith has written a letter to the New York Herald, in which he says that he has had nothing to do with the prosecution, not having appeared at all before the jury, before whom the matter was brought by the Judiciary Department, in consequence of his report to the Secretary of the Treasury, last spring. He also says that he has no candidate for Mr. Hill's place, and has never asked the President to appoint anybody to office.

At the first ordinary meeting of the Royal Institute of British Architects for 1878-79, the president, Mr. Charles Barry, delivered an opening address which has many points of general interest. The view presented of the present condition of the British Institute, while by contrast it awakens a feeling of mortification at the shortcomings of our younger society, is certainly instructive, — as an indication of the results possible to organization and effort. The membership has, during the past year, increased from 615 to 645 in active practice, — an unprecedented increment; of these 290 are members not living in or near London. In addition there are 95 honorary fellows and associates. The invested capital of the Institute is \$27,500, and its income for the last year, \$12,000. Its library, exclusive of periodicals, contains 3,500 volumes, which have been used by 596 readers during the twelvemonth, about equally divided between day and evening. In all these details the president shows that the increase has of late been unusually large. With regard to the Egyptian Obelisk, now at last erected upon the Thames embankment, he takes occasion to express the feeling of regret felt by every Englishman of artistic perceptions at its extremely inadequate and unfortunate position, buried among lofty buildings, and having no relation with any important axis, — a feeling with which Mr. Leighton, the new president of the Royal Academy, and an honorary member of the Institute of Architects, expressed the heartiest sympathy in his speech on

the same occasion, seconding a vote of thanks to Mr. Barry. He also, as representing the guild of painters and sculptors, in referring to Mr. Barry's exceptions to architectural competitions, expressed his doubts whether the "survival of the fittest" usually resulted from this method of selecting professional assistance. In respect to archæology, President Barry asserted that the late discovery of the Greek city Sipontum, in Apulia, buried whole in a volcanic earthquake, had given to the world a new Pompeii, from which results of the most extraordinary importance may be anticipated. He then proceeded to make a few remarks upon sessional papers, suggesting that in these, and in the discussions which followed them, it would be well in the future to have somewhat less of aesthetics and somewhat more of practical matters, such as ventilation, warming, lighting, etc., and closed with an expression of congratulation at the change, from torpidity to activity, from repose to earnest endeavor, which had of late characterized the proceedings of the Institute.

THE ARCHITECT takes rather vigorous exception to much of this address, claiming, with some interesting historical allusions, that the alleged change from torpidity to activity is more in appearance than in result, and that the proposition involves an unjust censure upon previous administrations, and more especially upon those in which Professor Donaldson, the founder of the Institute, had borne a conspicuous part. The Architect questions the significance of the increased membership, the increased library, the increased income, etc., and maintains, with reference to Mr. Barry's proposition to substitute for competitions of designs competitions of *names*, that this ascendancy of "names" is really the very thing that competitions of designs have been struggling to overcome ever since the great fifteenth century. The *Building News* also maintains that the grievances of the profession with respect to competitions are by no means to be corrected by a resort to President Barry's substitute, which would deprive the profession of the obvious advantage of a system which protects and encourages its junior members, and which, if properly used, would justify the theory that the domain of art is a republic and not an aristocracy. The *Building News* further states its opinion that competitions of designs have failed to realize this just expectation of their proper functions in the practice of architecture mainly through the failure of the Institute to issue conditions binding upon all its members to enter upon no competition which is not based upon principles which shall secure alike to the profession and to the public the best results of honest emulation. As for the character of the sessional papers, this authority avers that of the dozen or more promised in the programme of the Institute for the ensuing session only four are likely to have any real value to the profession, viz.: those on "Bills of Quantities and their Relation to Contracts," "Lighting by Electricity," "The Modern Restaurants," and "Improvements in Glasgow and the City Improvement Act."

THE comments of the London *Times*, as reflecting the impression made upon the public mind by the statements of the official head of the architectural profession, are significant. In the presence of the unprecedented architectural activity of the age, it discovers that any general agreement on questions of taste is absolutely impossible, but takes comfort in Mr. Barry's cheerful address, and in the assertions that modern English architecture can hold its own with that of any other nation. But the visions of the past which are repeated in modern work, following apparently no general plan, in accordance with no convictions of principle, conflicting one with another on essential points, and all denying the ideas in vogue a few years ago, are a constant puzzle to the layman. The *Times* says: "It may be true that we shall be more distinguished hereafter by the unwearied energy of our aspirations than by our successes in fulfilling them;" that we "scoured the history of architecture to find something that we might at least copy, and repeat with some sense of satisfaction, and that we never discovered anything with which we could be content." It is strange, perhaps, that the intelligent layman, viewing the results of architecture from the outside and uninfluenced by the prejudices current in the profession, does not discover that these successive English fashions of archæological revival must necessarily distract the professional mind from essential principles, out of which a true

and comprehensive system of architectural development may arise, and must fritter away its force upon the mere accidents and accessories of design. Thus, while under the dominion of the Stuart dynasty of architecture, the English professional mind seems capable of finding no virtue in that of the Edwards, and is for the moment alienated even from the perfecting of Greek forms or from the refinements of the Italian Renaissance. Why the vigilant lay observers do not recall the well organized Areopagus of Conduit Street to a sense of its responsibility as the guardian of principles and not the leader of fashions, why they do not point to the consistent results of four centuries of academical discipline on the other side of the Channel, and demand from the English architects an art consistent with Anglo-Saxon civilization, is not easy to explain. But the critics may yet be inspired to ask some questions which the great practitioners of London and the President of the Royal Institute may find it difficult to answer.

ONE or two points bearing on the subject of our last week's editorial — Architects' Risks — were lately brought out in the expert testimony given in a case now pending before a South Carolina court, which involves the question of payment for extraordinary services on the part of the person who performed the duties of an architect. To the question what kind of superintendence, and how much time, an architect gives in the usual practice of the profession to the work he oversees, the answer given was the natural one: that the number and duration of his visits was discretionary, being in his judgment sufficient to insure that the work was done as directed by the plans and specification. The question was then asked whether, in case a house was built by the day, and the architect, being a mechanic, supervised the purchase of materials, directed and instructed the workmen, and followed the work into all its details, spending a large part of every day upon it, he should be entitled to extra compensation, and what that compensation should be. The answer given was that the usual five per cent commission does not cover such services, which with "many other details requisite for securing proper materials and workmanship" are ordinarily performed by a "general foreman" or a "clerk of the works" at the cost of the owner of the building, and that if they were rendered by the architect, he was entitled to an additional five per cent, making a whole commission of ten per cent. Assuming it to have been superfluous to say that such special services are not architectural services at all, and that an architect had better not undertake to render them, these answers give pretty clearly the simplest statement of the actual practice, and of what is reasonable in such a case. No architect in successful practice, and even no well-to-do contractor, would perform such services, except by proxy, or could afford to, for even the five per cent additional fee, unless in work of exceptional importance. Yet nothing less than this would do, if the plenary responsibility for which many people look were held to attach to the superintendence that entitles the architect to his modest allowance of one and a half per cent out of the established fee.

MR. WHISTLER'S suit against Mr. Ruskin, although it has its amusing side, which is the first that presents itself, has also its serious and instructive side. There could hardly be a better example of the folly of appealing to a popular tribunal to decide an artistic quarrel, for this is what the quarrel really was, Mr. Whistler being, it is safe to say, more concerned about the affront to his standing as a painter than about the thousand pounds' damages for which he brought suit. Mr. Ruskin and Mr. Whistler are both artists whose ideas, diametrically opposed to each other, are *caviare* to the general, with the difference that Mr. Ruskin labors earnestly to make his intelligible to the public, and at least succeeds in attracting much of their admiration; while Mr. Whistler, we fancy, hugs himself in the possession of an esoteric quality to be manifested only in a narrow circle. Mr. Ruskin, exasperated at Mr. Whistler's wilful neglect of the things which are to him most precious in painting, and not being much in the habit of controlling his pen, accused Mr. Whistler, in a passage in the *Fors Clavigera* which has been often quoted, of an ill-educated conceit approaching the aspect of wilful imposture, and added the not very delicate or gentlemanlike fling, "I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." Mr. Whistler was injudicious enough to bring into

court, not only his quarrel and his reputation, but his pictures, and the British jury, which naturally had no eye for harmonies in amber and black, or nocturnes in blue and gold, had a keen sense of the captivating vigor of Mr. Ruskin's language and of the analogous witticism of the opposing counsel, inquiring of Mr. Whistler which was the bridge in his picture and which was the pier. The disinterested testimony of a painter of the opposite school, Mr. Burne Jones, that Mr. Whistler's work was masterly in its way and especially in color, though only a sketch, and not to be considered a picture, appears not to have influenced the jury greatly, especially in face of the acknowledgment of the artist that such a nocturne was easily painted in a day or two, and that two hundred guineas was perhaps a "stiffish" price for it. The jury did doubtless the very best thing they could have done when they decided to leave the question exactly where they found it, by awarding a farthing damages without costs. It is not very likely that Mr. Whistler's paintings will have lost any old admirers or gained any new ones from the trial, and the artistic quarrel remains as it was before, while the unsympathetic public is entertained by seeing the two protagonists, whose qualities it ought to honor, displayed before it, with no knightly wounds, but with clothes torn and plumes dragged in a scuffle.

WE mentioned some time ago (*American Architect*, April 6, 1878) the attempt of the Metropolitan Board of Works to make a London rector pay for the repair of his own church. Part of one of the pinnacles of the old church of All Saints, in Lambeth, fell down; and since the parish, a poor one, did not find money to repair it, the Board of Works, pronouncing the spire dangerous, itself restored it, and taking a cue from the law which allows it to repair a dilapidated building at the cost of its owner, called upon the incumbent, Mr. Lee, to pay the bills, on the ground that he was constructively the owner of the church. The rector naturally refused to pay, and the Board applied to a magistrate for a distress-warrant against his property, which was refused. The question has been carried from one tribunal to another, the Board always getting worsted, but renewing the attack till the case reached the Queen's Bench. The indomitable rector pleaded his own case, arguing that he was not owner of the church, since he could neither destroy nor sell it; and that the Board had recognized the exceptional character of the building, since it had not attempted to force a sale of it. The Lord Chief Justice accepted Mr. Lee's argument, and decided that a rector could neither be required to repair his church at his own expense, nor obliged to beg money for the purpose. Fortunately for the clergy in the United States, they are exposed to no such embarrassments, since all the churches are the property either of private corporations or of individual laymen (unless it be in the Roman Catholic Church, where, we believe, the bishops are the legal owners of the church-buildings). But the clergy of the English Church will doubtless be thankful to have been represented by a rector who could so valiantly hold his own against the aggressive and uncompromising Board of Works. In a country full of costly churches, which being mostly old can pretty easily fall into dilapidation, to compel the clergy to keep them in repair would be to saddle them with a burden which might well prevent a great many men, and these the best, from taking orders.

THE LEGAL RESPONSIBILITIES OF ARCHITECTS. II.

AN illustration of the American practice is found in the case of *Newman ex. Fowler*, decided in New Jersey in 1874.

A house after completion proves defective; the report of the case does not say in what respect, but it is found that there was want of care and skill, on the part both of the architect and of the contractor. On the principle that when several persons are concerned in inflicting injury upon a man, any one of them is liable for the whole damage, and that the person wronged may choose which he will compel to pay the indemnity, the owner sued the architect for the entire damage. The jury was charged that where the negligence of the contractor was such as to be discoverable by the exercise of reasonable care and skill on the part of the architect, the architect and the builder were alike responsible; for the effects of negligence of the builder beyond this measure, he alone was responsible. In this case, the negligence or unskillfulness of the architect being admitted, his sameness of accountability with the builder was a necessary consequence, and the owner had a right, if he chose, to obtain from him the full damages, and judgment was given accordingly.

A point in this case is interesting. The owner had kept back a part of the contract price from the builder, on account of defects not

specially described. The defendant's counsel claimed that by so doing he had already obtained indemnity from the builder, and could not demand further damages from the architect. The judge's reply was that if the builder had sued the owner for the balance of the contract money, and the defence had been that it was retained on account of the same defects for which the present action was brought, and the defence had prevailed, it would have barred the present action against the architect, since the owner was not entitled to obtain damages twice over,—once from the contractor and again from the architect. But in fact the builder had not sued for his money, and there was no evidence that the owner might not have retained it on account of other defects than those for which he was suing the architect, so that the question of the retained balance was still open and undecided, and could not be considered in the present action.

Another case, decided in Missouri in 1876, gives an idea of the care which the law considers to be required of architects. A building was in process of construction, and iron columns and girders had been set to carry some portion of it. By defect probably of the foundation, two of the columns settled after the weight was brought upon them. The architect proposed to raise them with the girders resting on them, apparently so that they might be underpinned. It was in evidence that one of the contractors who furnished the iron-work, hearing the architect propose to apply jack-screws under the caps of the columns, advised him not to do so, as he did not think the casting strong enough; but the owners took the architect's view, and on his recommendation employed a professional building mover for the work. It appeared that there was some stipulation that this man should work under the direction of the architect; if it had not been for that the judge's opinion was that the architect would not have been liable for the improper management of the raising, which was alleged by some of the witnesses. On the application of the jack-screws the cap of one column broke at the corner, and the flange of the compound wrought iron girder resting on it bent, allowing the girder to fall, bringing down a wall with it, and killing a workman employed in the building, whose widow sued the architect for compensation for her loss. The architect himself was not in the building at the time, but knew and approved of the method adopted to effect the raising.

The judge charged the jury that if they found that the disaster was due to an improper method employed for effecting the raising, or because of inadequate supports for the screws or unskilful application of them to the columns, while the work was under control of the architect, he must be held to have shown negligence in business which he undertook, though he failed to show the care and skill which, having undertaken it, the law imposed upon him, and was liable for the damage resulting from his negligence.

Some of the testimony went to show that the design of the girder was bad, and that the columns were weak and badly cast, and the jury were charged also that if they found that defective iron-work was the origin of the accident, and that this was designed by the architect in an unskilful manner, or was defective by means of bad material or workmanship, which could have been discovered by the defendant, in this case also he was guilty of a negligence which rendered him liable for injury resulting from it. The judge thought that the absence of the architect at the time when so critical an operation was going on was in itself a failure to show the care required of him, and thought also that he was guilty of neglect in not having the strength of the caps of the columns tested before subjecting them to so severe a strain; and the jury taking a similar view, the defendant was obliged to pay the amount claimed, \$5,000.

The court, in this case, was of opinion that the owners of the building were liable, together with the architect, but it is not very evident why; and in an English case of manslaughter from the falling of a building, the owner, who proved that he had given orders for good and substantial work, but knew nothing of construction himself, and had not controlled the details of the execution, was discharged.

The professional man must not forget that the damage for which he may render himself liable by remissness in duty extends beyond loss by deficiencies in the construction. A distinguished architect in London was accused of negligence in failing to prepare plans for a certain alteration with due rapidity, and the proprietor, who let the rooms in the building to lodgers, claimed the profits which he would have derived from his house if the work had been finished without delay, and the court decided that he was entitled to recover them.

It would seem, therefore, that there is no want of law to hold the architect to his duty to his employer; but if the courts set up a high standard of professional diligence and skill, it must be acknowledged that their requirements are on the whole reasonable and just to all the parties, and the practitioner, conscious of having done his work with faithfulness and skill, can appeal with confidence to a jury against the oppression of an ignorant or avaricious client. Every step that is made toward a clearer definition of our duties helps us to a recognition of our rights, and if the public should learn to hold us generally to a stricter accountability and a higher standard of skill, those who desire the advancement of the profession will rejoice, not only in the necessity for higher attainment, but in the increased respect and easier relations with the world, which recognized acquirement and responsibility will give.

But there are certain branches of an architect's duties towards

others than his clients, which are by no means so well defined. An important case decided in the House of Lords after long and costly litigation raises a very interesting point. A contractor named Thorn was invited to estimate on plans and specifications for rebuilding the Blackfriars' Bridge. His bid was accepted, and a contract, of which the specification formed a part, was signed. The engineer had designed to construct the bridge piers by means of iron caissons, sunk in the river and filled with masonry, and the plans and specifications were drawn to that effect. In execution the caissons proved too weak to sustain the water pressure, with the force of the current, and the upper part had to be removed, and the work finished by the slow and costly process of building only when low tides permitted. When the bridge was finished the contractor sued the mayor and corporation for damages for the insufficiency of the plans and specifications, alleging that by offering them for estimates the corporation virtually guaranteed that the bridge could be built in accordance with them. The corporation replied that there was no guaranty, express or implied; that while they placed confidence in their engineer, Mr. James Cubitt, they did not pretend to warrant his work; that the contractors knew as much of him as the corporation did, and if they had wished, they could have had an engineer of their own examine the plans and pronounce as to their practicability, and if they had then wished to withdraw their proposal they might have done so; and the unanimous opinion of the judges was that this defence was a good one, and judgment was rendered for the corporation.

According to the Lord Chancellor, the same principle should apply in every case where a man employed an architect to prepare plans and specifications, and invited estimates upon them.

It being thus settled that the first party to a contract does not guarantee the plans and specifications which form a part of the contract, it is of the highest importance to determine whether the expert who drew them could be understood to have guaranteed them. In the case of the bridge the engineer was dead before the action was brought, unfortunately for his professional brethren, who could have derived much instruction from seeing the result of a suit brought against him; and there appears to be few or no recorded cases of the kind, unless in French practice.

Another subject which gives trouble to a conscientious architect is the proper adjustment of his duties between the builder and the owner. In case of dispute between the parties to the contract, he is made the judge by universal custom, and even in court the architect's position as umpire between owner and contractor is so well recognized that his testimony is generally the most important part of the evidence; yet how does such a position agree with the rule of law that a man can act only in behalf of one person at a time? The owner engages him, and bears alone the cost of his employment; is he not then solely the agent of his employer? and if so, how can he act as umpire between his principal and the opposing party?

That this is a serious question, every one in practice has occasion to know. Cases happen every day in which a contract open for estimates is awarded at a price which the architect, who has the other bids as well as his own judgment to guide him, knows to be less than the value of the work; is it his duty as agent of his employer to accept the proposal which he sees to have been based on some misunderstanding or error, and set himself to drawing up a contract so framed as to protect his principal from loss in case of the bankruptcy of the builder which he knows to be inevitable? Or has he a right to constrain his principal to accept a bid at a fair price, or to call the attention of the incautious bidder to the probability of an error in his estimate?

If he takes advantage of the ignorance or carelessness of the builder, to the benefit of his employer, has not the builder a ground of action against him? and if in pity for an honest mechanic who has made a mistake in adding up a column of figures, or who, not being very expert in reading manuscript, has been unable to spell out all the words in the specification, he has given him a hint of his misunderstanding, has not the owner, who is thereby obliged to pay a larger sum than with skilful management he otherwise would have needed to spend, a right to accuse him of unfaithfulness to his trust, and to claim damage from him?

Such questions have a serious bearing not only on the professional conduct, but on the peace of mind of a conscientious practitioner, and any discussion or citation of cases which have been decided that may tend to a general understanding and uniform practice in similar matters is one of the many things of which the profession is in great need.

THE ILLUSTRATIONS.

THE GAZETTE BUILDING, CINCINNATI, OHIO. MR. EDWIN ANDERSON, ARCHITECT, CINCINNATI, OHIO.

ST. LAMBERT'S CHURCH, MUNSTER, WESTPHALIA.

We reproduce these views from the *Allgemeine Bauzeitung*.

CURIO CASE. DESIGNED BY MR. F. W. STICKNEY.

ENGLISH COTTAGE. MR. W. H. HAYES, ARCHITECT, ELMIRA, N. Y.

COTTAGE FOR DR. EHRLICH PARMLY, OCEANIC, N. J. MR. E. R. ROSSITER, ARCHITECT, NEW YORK.

CORRESPONDENCE.

THE STATE CAPITOL AT ALBANY.

ALBANY, November.

I HAPPENED to be in the Assembly Chamber when the first attempt was made to show Mr. Hunt's pictures on the walls which they were designed to adorn. The attempt was itself a novelty, as are several other points in this scheme of mural decoration. The artist had already occupied some weeks on his sketches, the studies of single figures, and the colored cartoons. When the cartoons were at last completed they were photographed upon glass slides, and an oxyhydrogen light behind the camera threw them, magnified to their full size, into their true position. Two scaffoldings for the use of the painter had been erected, one at either side of the room over the upper of its two ranges of windows, and a bridge, some forty feet above the floor and fifteen below the ridge of the groined ceiling, connected them. From one end of this bridge the picture at the other could thus be seen, and judged in all but its color. The artist, with a movement, could shift the picture downwards or upwards, to the right or left, enlarge it or diminish it, at will; and when it was finally adjusted, could fix the outline on the wall from the photographic image with such variations as seemed needful on a view of the whole from across the room — a distance of eighty odd feet. As you already know, the pictures are painted directly on the stone. The space which each is to occupy is bounded by the line of the vault above and at the sides, and by the window heads below, and is some fifteen by forty-five feet in area. The subjects are allegories. That on the northern wall (the axis of the room is east and west) represents the Flight of Night. The Queen of Night is driving before the dawn, charioted on clouds drawn by three plunging horses, one white, one black, one red, without other visible restraint than that of a swarthy guide, who floats at the left of the picture and whose hand is lightly laid upon the head of the outermost horse. At the right of the goddess, and in deep shade, is the recumbent figure of a sleeping mother with a sleeping child upon her breast. The other picture is equally simple in composition. The Discoverer stands upright in a boat, dark against a sunset sky, Fortune erect behind him, trimming the sail with her lifted left hand while the right holds the tiller. The boat is rising to a sea, and is attended by Hope at the prow, with one arm resting on it and one pointing forward. Faith, whose face is buried in her arms and who is floating with the tide, and Science, unrolling a chart at the side. Of the effect of the pictures as mural decorations it is too soon to speak, but there is already matter for admiration in what may be seen of them in black and white; in the monumental largeness of the conception, the impressiveness of the individual figures, and the skill with which they are grouped, and, most of all, the repose which is preserved even in the tempestuous action which fills the Flight of Night. On the occasion of which I have written, when, after some experiments with single figures, this picture was thrown on the wall, three spontaneous cheers from the little group of people assembled on the scaffolding told of its effectiveness.

You may have a curiosity to know something of the chamber and the building which these pictures are to decorate; for, though the architecture of the Albany capitol has been hotly attacked and hotly defended since you published the modified designs in March, 1876, I do not remember to have seen any description of what has been done. One's first glimpse of the building from the river, or the river streets, is of a black roof of very steep pitch, with chimneys of gray granite emerging from it half-way up, and a range of granite dormers at the cornice line. From this point of view the mass recalls at once the chateau architecture of Francis I. Scarcely anything is to be seen as yet from below of the walls thus crowned, and on climbing the hill one finds that the finished work is the central pavilion of the north side with the curtain walls which connect it with the corner pavilions. These latter are very nearly as they were left two years ago. The portion which will be ready for occupation when the legislature meets in January is about three hundred by one hundred feet. The side elevation, published by you March 11, 1876, in connection with the original ground plan, published April 15, will give an idea of what is done, though it will give very little idea of how it is done. The massing of the building has been changed altogether from that shown by the sketch. The small, flanking towers rise only to just above the cornice line, where they are roofed with slabs of granite. The main roof rises in an unbroken pitch of sixty degrees to a height of eighty feet above the cornice, becoming thus the crowning and most conspicuous feature of the building. The grouping of the upper openings of the wall, seven over five, is maintained, as shown in the sketch, and the axial lines are disregarded. The modelling of the openings is also as shown, the law requiring a return to the first style not having been passed until the wall was built to the springing of the arches in the upper story. The columns are finished, however, with classic capitals. A light label moulding, with a leaf ornament, surmounts the upper windows, and the spandrels of the lower arches are decorated with classic detail. The cornice, which is of much greater height than the sketch shows, but not of great projection, has several rows of classic ornament, the most conspicuous detail being a cove. The dormers, three in number, aligned over the pilasters below, are high and narrow, composed each of an order enclosing the window and sustaining an entablature, which in turn carries a dwarf order with

fluted pilasters, the pediment flanked and crowned by acroteria. The work below the upper story is very much as it was, except that the porch has not been built, and that the projecting keystones have been cut off from the whole building. On the court side the work is quite different from that on the street side, the statutory restriction not applying here. The nook shafts have very plain cushion capitals, the cornice, simply and emphatically moulded, is without other ornament, while the dormers are in every way different; they are richly treated, each is composed of two arches separated by a pier, the capital of which is to carry an eagle, and flanked by others which are to bear statues. The gables bear what I have seen described in your columns as "the coats of arms of the commissioners," but were meant to be the arms of colonial families. The three in place are of Stuyvesant, Livingston, and Schuyler. Mr. George W. Schuyler, the canal auditor, is a member of the capitol commission. There is no color on the outside of the building except the gray of the granite and the black of the slate. The modifications in the composition are all in the direction of breadth and simplicity. The great roof is perfectly unbroken, and there is a flank of plain wall at either side, and a belt of plain wall above the upper arcade. The thing which mainly strikes one in looking at the new work in connection with the old is, that the new work is a modelled wall, while the old is a wall with modelling applied to it. The curtain walls lack the upper story, in which the difference of treatment mainly appears, and have dormers similar to those of the pavilion, except that they are smaller and plainer, and are aligned over the openings.

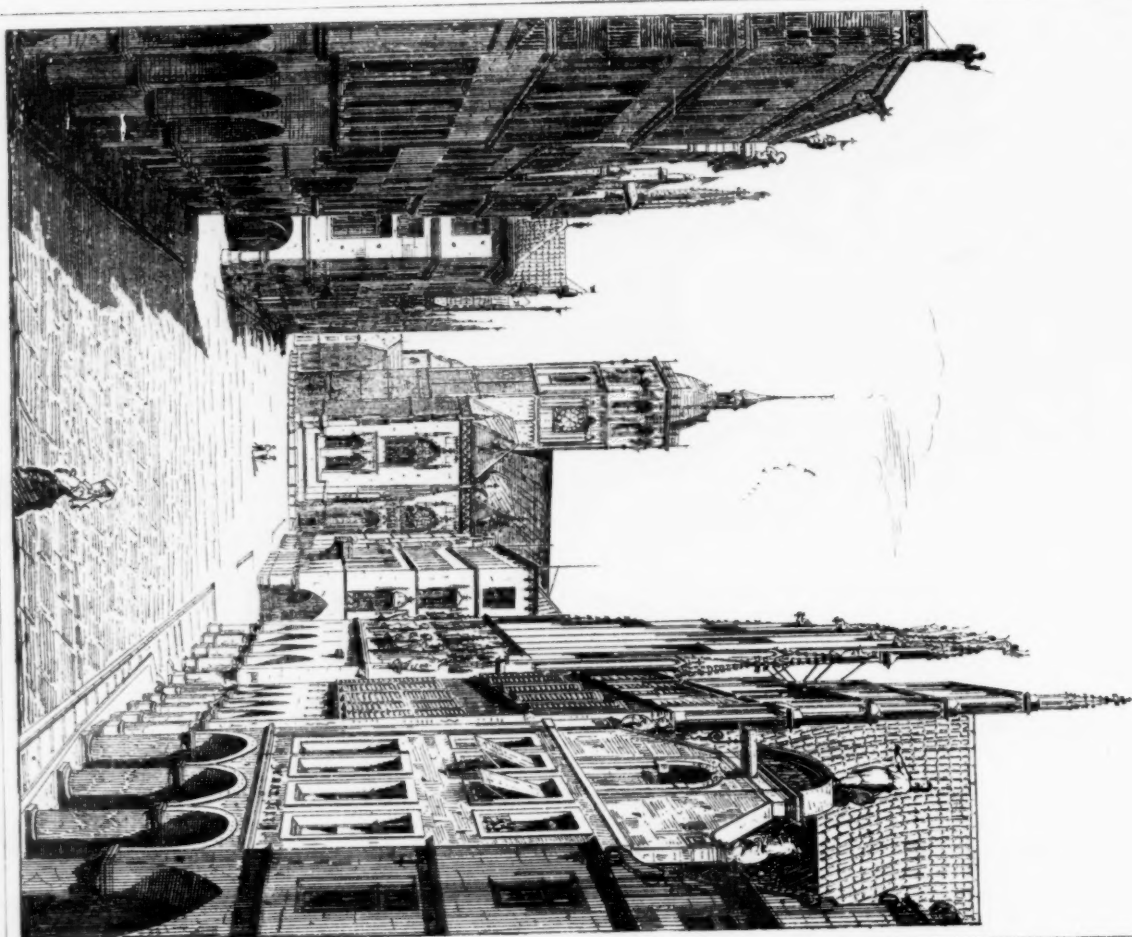
The staircase, which is nearing completion, is in the well shown on Mr. Fuller's ground plan, to which it was committed. This well is at the southeast corner of the finished portion of the building, and abuts neither on the street nor on the court, but upon the lower stages of the tower. It receives no light, therefore, except from a large skylight at its summit. The well itself is some fifty by thirty feet. The staircase has two landings in each story. The stairs are built of a harder sandstone than that with which the walls are lined. The inner side of them is carried upon a wall, pierced in each flight with three arches which follow the slope of the stairs. From the upper and lower columns arches are turned to corbels, richly carved in foliage on the outer wall. This staircase rises from the basement to the gallery floor of the Assembly Chamber, and the wall is carried through the roof. There is some talk of filling the wall spaces thus obtained between the top of the stairs and the skylight with a picture in each of the four faces. The basement and ground floor are pretty much as they were left by Mr. Fuller, and need not detain us long. The most striking feature of the latter is the "entrance hall," which is not an entrance, some fifty by eighty feet, with two rows of square granite piers running the long way of it, connected by granite arches. The spaces between are ceiled with very flat brick arches, and the corner of each pier carries one very large round moulding. The next floor, the "entrance floor," of the plan, contains the Court of Appeals, to be used this winter as the Senate Chamber. A corridor, amply lighted from the court by seven windows and vaulted in plastered brick, extends one hundred and forty feet along the inner side of the central pavilion. A dado of tiles framed in sandstone skirts the corridor; the walls are decorated with gold and yellow on a ground of red, and the ceiling in blue, red, and amber, on a ground of gold. This decoration is now in progress, and it is proposed to enhance the effect of it by placing a box of growing plants in the recess of each window. The Court of Appeals, as shown on the plan, is nearly a square of sixty feet with a height of about twenty-five feet. Its shape and its apparent size have been much changed by the removal of the cast-iron columns shown in the plan, and the prolongation through the room of the line of a wall which divides it some twenty feet from and parallel to the corridor. The line is formed of granite columns bearing a marble wall. From the capitals of the columns rise the pairs of braces which support the great beams of the ceiling. This is very heavily panelled in oak, to the depth of some feet, and consists of three series of beams diminishing in size and richly moulded, while the panels are richly carved. The walls have a dado of tiles, while the wall-screen is wainscoted in oak, with a diaper carving in each panel. Above this, again, appears a belt of stone wall, as yet left quite plain. The subordinate rooms on this floor are meant for judges' rooms and minor offices ultimately, though the executive offices are temporarily lodged in them.

The next floor, some sixty feet from the ground, is the principal floor of the building, and the Assembly Chamber which occupies it may almost be said to be the building. The novelty of a vaulted room in this country is not its chief claim to study. The conception of the room, its treatment, which so evidently proceeds from the whole to the parts, and its decoration combine to make it the centre of the architectural interest of the building, and, to your correspondent, the most interesting architectural work in the country. I mean strictly to describe, but when one considers that this room is not an unhampered conception of a legislative hall, but has been conceived and executed under the hard limitation of adjusting such a conception to a predetermined box at the top of a building, it is not easy to suppress some enthusiasm. The ground plan of the room shows what these limitations were.

The extreme dimensions of the room are then one hundred and forty by eighty-four feet. The extreme length is shown, however, only

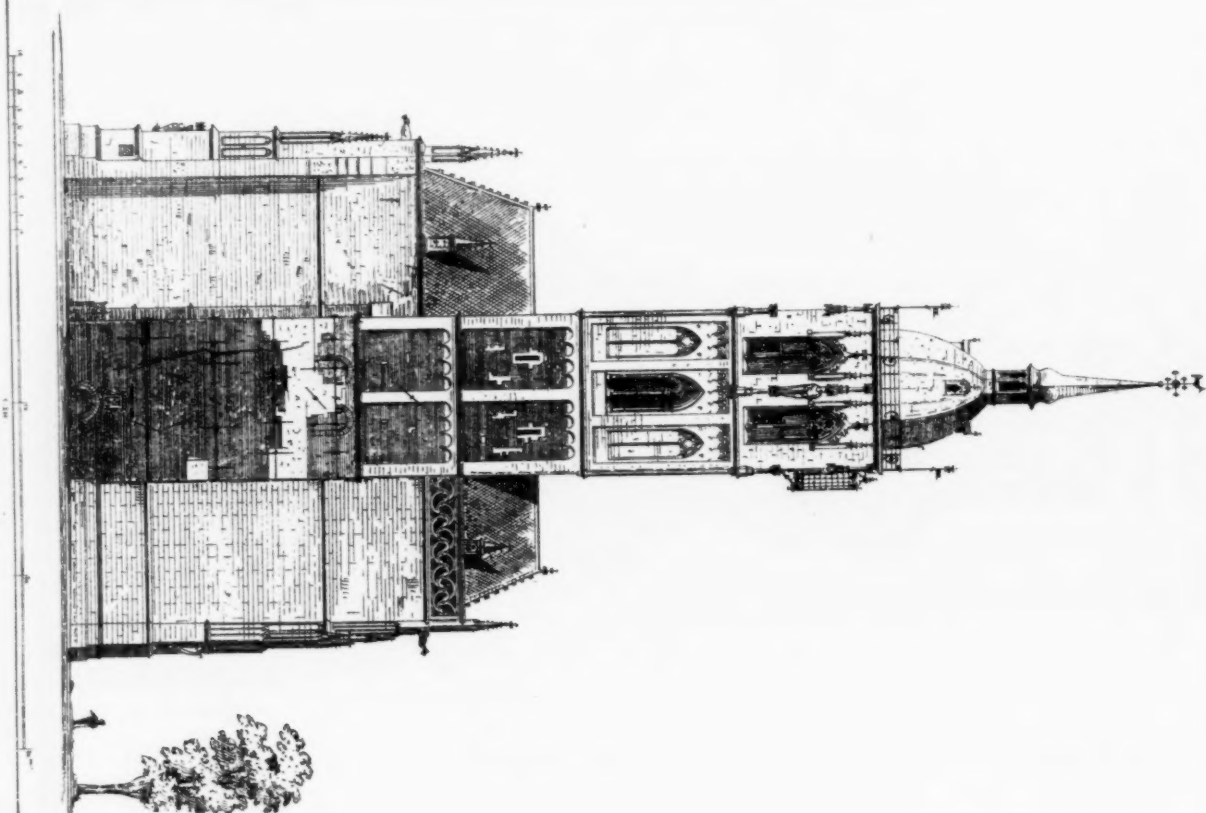


GAZETTE BUILDING CINCINNATI OHIO.

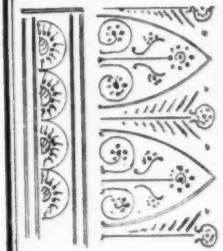
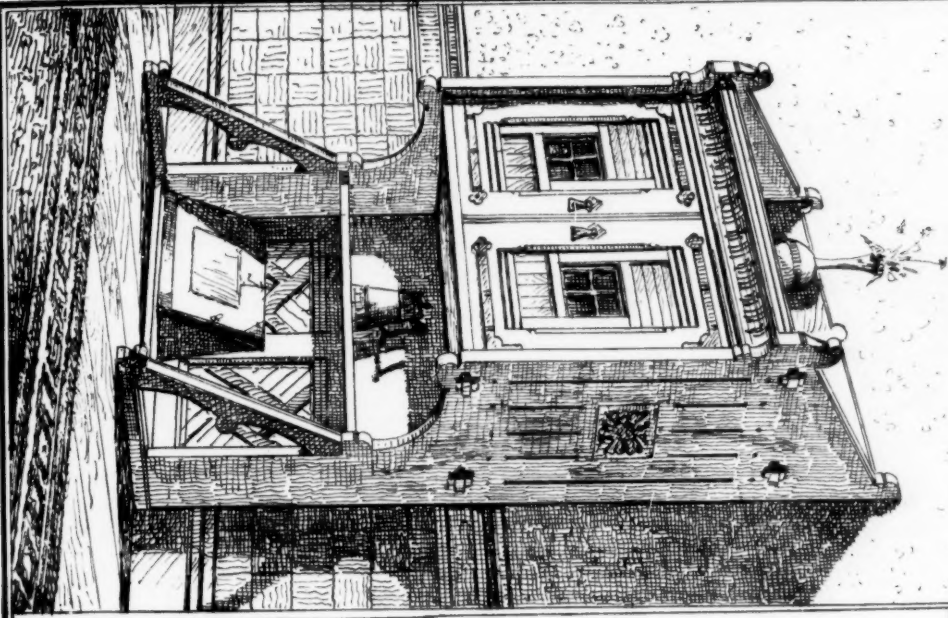


THE TALLEST TOWER IN THE WESTPHALIAN CATHOLIC CHURCH

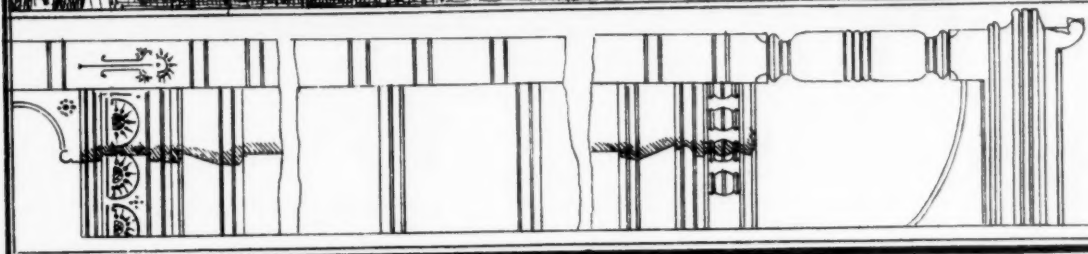
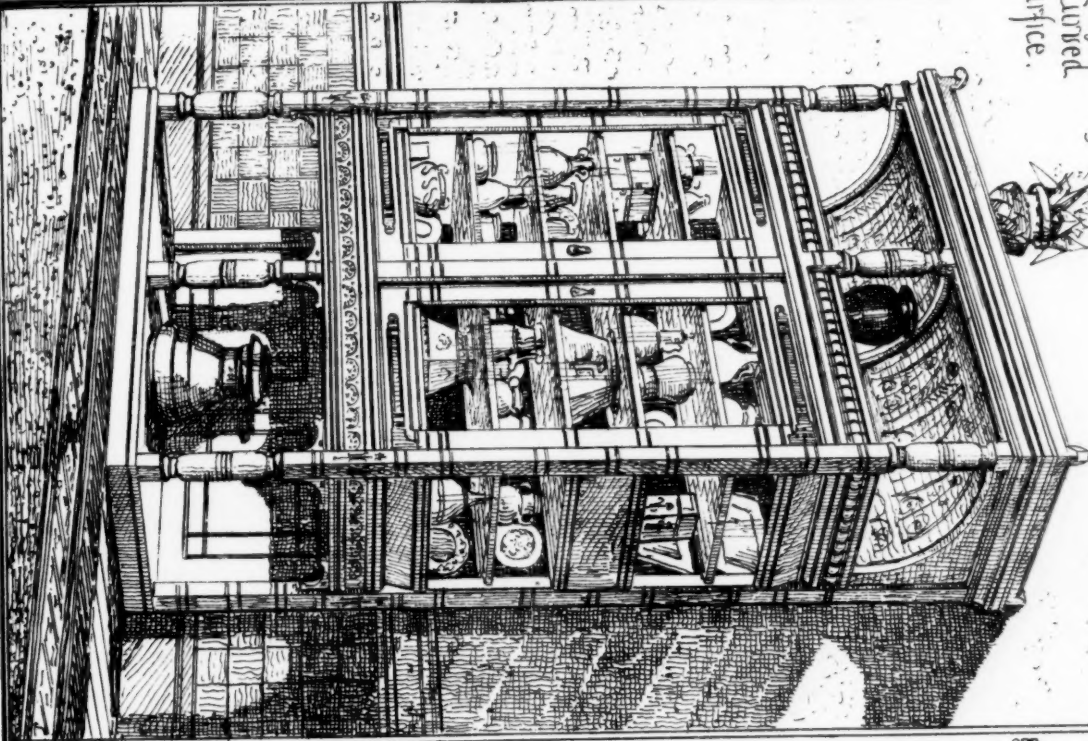
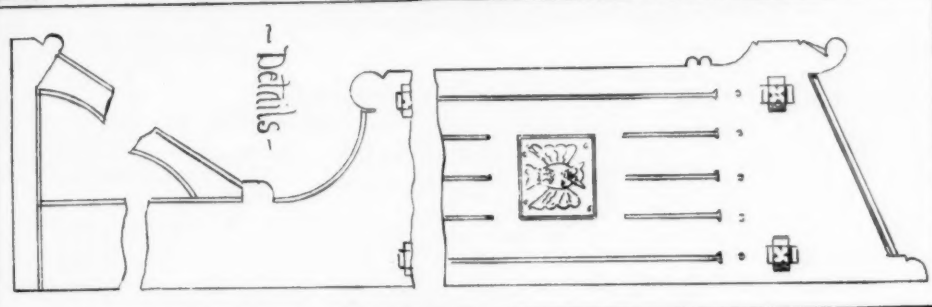
— ST. LAMBERT'S CHURCH. MÜNSTER. WESTPHALIA. —

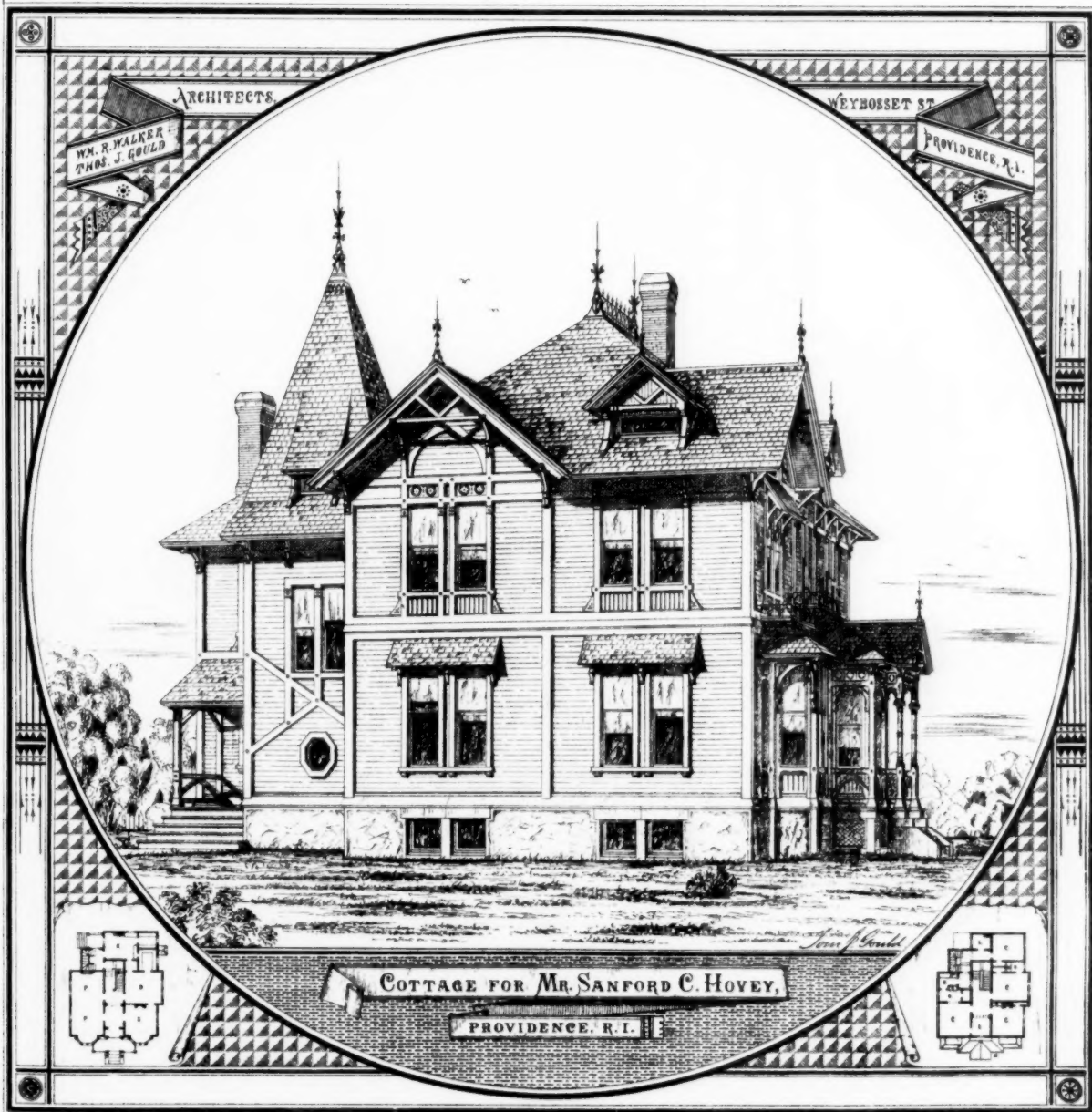
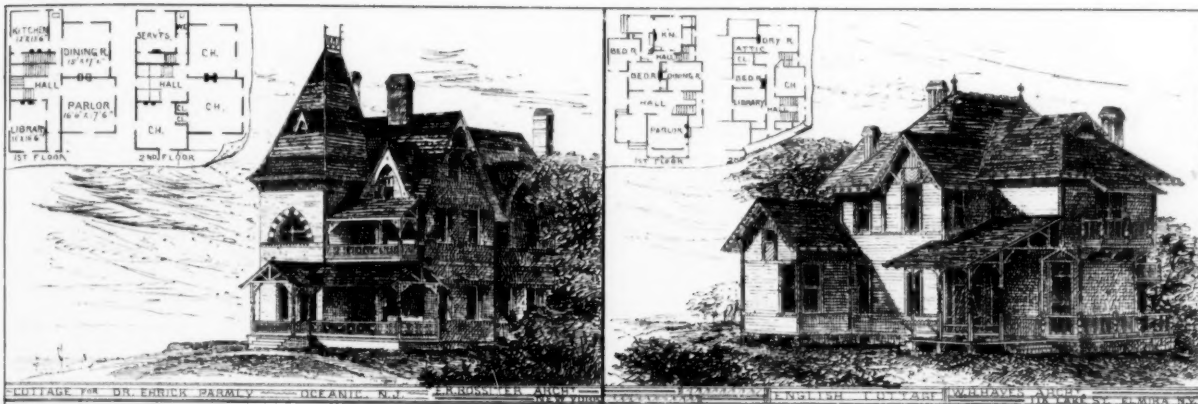


DESIGNS FOR CURIO-CASE
AND CABINET - AMSTUDYING-INT & Del

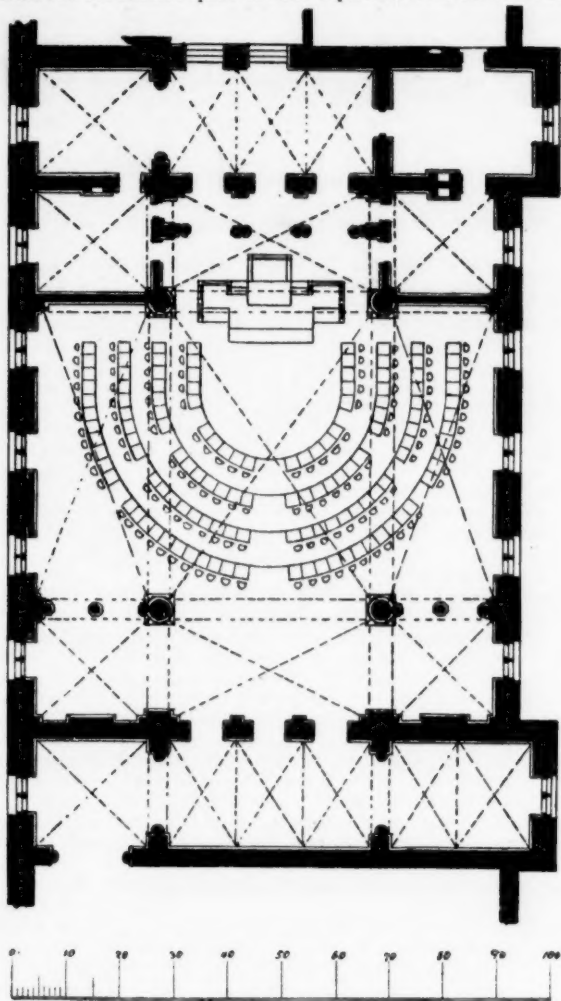


Detail of Carving
on Curved
surface.





in the gallery floor and at the ends of the nave, if it may be so called. Each of these extreme spaces is a public gallery. The square spaces on each side of them are walled out of the room altogether. The spaces under them are vaulted lobbies, and it is the vaulting of the lobbies and not of the galleries, each of which is covered with a single vault, which is indicated on the plan. The squares at the corners of the central space are also separated from the main room

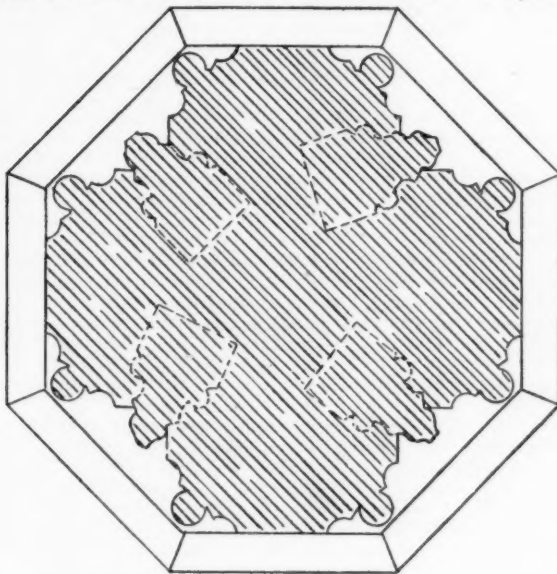


Assembly Chamber.

on the first floor, at the speaker's end by a solid wall, and at the entrance end by columns carrying a stone screen, and each contains a gallery. It is scarcely necessary to point out how this disposition assists the perspective effect of the room, and gives it variety and movement. The Assembly Chamber proper is thus confined to the central transept, including the bays at either end, in one of which the speaker's desk is placed. The space bounded by the columns is forty-five by fifty-five feet, nearly, and the keystone of the vault over it, the highest point of the room, is fifty-six feet from the floor. The four abutting vaults are five feet lower at the apex. The ridges of the vaults are not horizontal, but have a rise of three or four feet at the centre. There are no ridge ribs and no *formerets*, the capping abutting directly upon the walls. The range of coupled columns behind the speaker's desk carries the wall which forms the front of the reporters' gallery, the floor of which, consisting of stone slabs, is carried by stone girders laid from this wall to the one behind. The reporters' gallery is thus in front of and lower than the public gallery, which occupies the extremity of the room.

The shafts of the four columns which support the central vault are four feet in diameter, each composed of three drums of red Connecticut granite, polished. The capitals and bases are of Westchester marble. The walls and the cells of the vaults are of Ohio sandstone, with ribs and arches of Dorchester-stone. The nook shafts of the windows are of brown Belleville-stone, with capitals and bases of Ohio-stone. All wall openings in the room, by the way, are round-arched. The hood moulds of the windows are of Belleville-stone, the *voussoirs* of Ohio-stone, the archivolts within them and the impost moulding of Dorchester-stone. The only wood in the room, besides the furniture, is in the floor and the doors. It will be seen that, even without pigment, there is already an effect of color attained, and that the constructive features of the room are distinguished by tint as well as by modelling. In the design of the room it is evident that two things have been kept mainly in view, one that the room is a civic apartment, though treated in forms tradi-

tionally associated with church architecture, the other that there is already, in parts performing functions, an inherent effect which it is quite possible to injure, and highly desirable to emphasize by the treatment of them. The architect has been less afraid of leaving his great constructive features rude than of frittering them away, of doing too little than too much, and this feeling has cooperated with the other of avoiding an ecclesiastical expression, and the wire-drawn attenuation of late Gothic, to produce the vigor and, so to say, the terseness of style in the Assembly Chamber. The annexed profile, however, will illustrate my meaning better than words. The jambs,



Section of Pier above Spring Line.

wall arches, and other features are of the same character as the vault. The mouldings are rather clear and emphatic than intricate.

The carved enrichment of the room is abundant, and incised arabesques are freely introduced as well as modelled carving. Of the latter, besides the capitals of piers and columns, of which there must be something like a hundred in all, and the hood moulds of the windows, are the very rich traceried railings which form the front of the six galleries the room contains, and become important in the general effect of it, the corbels which carry the reporters' gallery, and the detail of the chimney pieces which are yet to be put in. The spandrels of the arches immediately behind the speaker's desk are covered with carving in diaper, as are also the spandrels of the entrance arches. The soffits of the galleries at the entrance end are similarly treated. The springing course of the lower story carries an incised leaf ornament, as do the girders of the galleries, and each *voussoir* of the windows is covered with an incised pattern. The decorative detail is, throughout, highly conventionalized.

The color decoration is everywhere a part of the carved decoration. I recall but one piece of stencilled work, a narrow border along the ribs of the vault. The decoration of the vault is completed, but that of the walls which leads up to it and to the pictures, which are the crown of a system of decoration embracing the whole room, is not yet done. Each side of the transept, you will remember, has three windows below and five above. Between these two ranges is to be Mr. Ward's frieze, and above the upper, Mr. Hunt's picture. The wall is left plain up to the springing of the lower windows. The springing course has an arabesque ornament, as already said. The leaf is to be left in its own color, and the ground filled with vermilion. The cove of the brown stone hood-mould is to be filled with ultramarine, the ground of the *voussoir* with vermilion, and the edges of the ornament gilded. The wall above the springing line is to be decorated, each stone by itself, with an incised ornament, and the ground filled with a brown red. Over this comes the sculpture, over this the second range of windows, the wall plain as before to the springing line, and decorated as before above it, and over this the picture. The decoration of the ceiling is also part of the system. The Ohio-stone, of which it is built, is of a mellow and yellowish gray tint. Each groin bears two belts of decoration, one almost at the ridge, the other not far from the springing, which follow the line of the courses. The ornament in the upper belt, fifty feet from the spectator, is very bold in design, and very boldly cut, the lower belt subordinate in all respects. The principal ornament is somewhat modelled, the inferior simply incised. The stone is excavated to a depth of some inches, and the ground filled, as before, with vermilion or ultramarine, the ornament edged with gold. It should be borne in mind that the ceiling has not the look of being decorated with horizontal bands, for the reason that it is not so decorated. Besides the concave curve of the vault, there is the rise of some feet between the apex and the ends, which determines the direction of the courses, and of the ornament they bear, and each course is also slightly concave in plan. On a dark day, the fact that the work is in relief can scarcely be perceived from the floor, but it is felt at once in the life

and movement which it gives the decoration, an advantage over simply stencilled painting, at least as great in effect as that which a fabric woven in colors has over one printed. The ribs and arches are left without color, though the ring of the central vault, a stone of three tons' weight, is decorated. The white marble capitals of the columns which carry this vault are to be painted in red, blue, and gold, the only colors used in the room. The carpet is to be red, with a border of positive colors, the furniture mahogany upholstered with red leather, and the window heads are to be filled with stained glass.

S.

ENGLISH FURNITURE AT THE EXHIBITION.

PARIS.

If the French lack the divine inspiration of Mahomet to journey to the refractory mountain, they take interest enough in it when it comes to them as a manifestation of their own influence; and we find this self-complacent nation keenly examining and fairly criticising the foreign departments at the Exhibition. First, in nearly all claims upon their curiosity, stands England, hitherto their great industrial rival, but now pressing upon them with vigorous efforts in decorative and applied art. The sections which interest them conspicuously are those of faience and furniture; and though in the former they find the closest commercial competition, from its having been more or less developed by French workmen and traditions, it has less novelty for them than the English furniture, which is purely indigenous. It is the entire novelty to them of the recent revival of the styles of "Queen Anne" and the Jacobean — why not "King Jacob," to complete the travesty — which renders their criticisms valuable to us, who have been too much in the current to judge impartially.

I think the first impression, among both artists and amateurs, was decidedly favorable at seeing such thoroughly developed styles, which from being historically unknown to them seemed highly original. Although they hardly understood many things, — such as seeing a massive buffet grotesquely cut up into pigeon-holes, — they were struck by the originality much as they would be by the odd details and terraces of an Indian temple. They were the more easily deceived, in that the æsthetic training of a Frenchman forbids mere caprice in design as contrary to the primary laws of art. To be *maniéré* is a fatal defect to them, and so when they discovered that the same whimsical features were repeated through nearly all the designs, and that the eccentricities were not those of a bold imagination, but stereotyped imitations of past styles, — so eclectic often as to lose their true spirit, — then the first enthusiasm was materially modified. The real beauty of the workmanship, however, lost nothing by examination, and an architect, who was at first most enthusiastic about this furniture, finally remarked to me, "Well, they are clever fellows, these English joiners, but it is a pity they have not better taste." This, I think, was the prevailing impression of those whose artistic training rendered them sensitive to crude caprices in design. Much of this capriciousness can be directly traced to Japanese influence, and it may seem strange that the French are as great admirers of this art as the English; but they are charmed by the exquisite grace and refinement of the designs themselves, rather than by the method of employing them, while it is the oddity of this latter phase which seems most to appeal to the English mind. There is no doubt, however, that, in spite of some severe criticisms, this display of furniture, which is most complete, has greatly raised the English prestige, and given new notions of use and comfort, not to the French alone, but to other nations who needed the hints still more. Continental bric-à-brac collectors have found undreamed of facilities for showing off their pet specimens by means of hanging shelves — almost unknown here — of varied designs; mantel shelves also, and étagères, with convenient apartments and side brackets, must have appealed to many "manias," though the prices were excessive.

So much from a French view; to us who are more familiar with the English fashions, the Exhibition is a very remarkable one, and shows great progress in the combination of "common-sense furniture" with grace and refinement of form. With Eastlake's crude forms and the heavy mouldings and panels of Talbert, an earnest spirit of refinement has been at work. There is evidence that the presence of ladies with their elegant toilettes is now taken into consideration; instead of the rude, masculine character of the designs a few years ago, a more feminine delicacy in mouldings and decoration appears. Rare and costly woods are brought to the highest polish, and then themselves often serve but as backgrounds for applied or inlaid ornament. The buffets are especially beautiful, and the best of them are sufficiently simple in outline to give full value to the finely worked details, which generally have the merit of being suitable to wood, and to the work of its characteristic tools, the lathe and the chisel. The skilful triumphs of the former have led to an abuse of colonnettes and other turned features, while the chisel is obtrusive in endless bevels and chamfers.

The medals were fairly awarded; the jury passing by the wildest "Queen Anne," but bravely facing some of the most characteristic Jacobean work, touched, possibly, by pity for the sad plight of this bastard cousin of their own honored Renaissance.

It was satisfactory to find that James Lamb, of Manchester, who was hardly noticed by the public, received a gold medal for the only two things he sent, a buffet and an étagère, which, though quite sim-

ple, were so full of dignified refinement that they merited more than far more pretentious displays. Collinson & Lock, also, received a gold medal for a large collection of furniture, in general admirable, and containing some of the most light and graceful pieces shown; such as work-tables, corner shelves, etc. For much the same style, Gregory & Co. took a bronze medal. W. H. Lascelles's set did not fulfil the promise suggested by the name of R. Norman Shaw, its designer, but it had some good qualities which justified a bronze medal. Messrs. Jackson & Graham were awarded the grand prize for their beautiful marquetry, which, though little practised in England, would rank with the best examples anywhere. A wonderful variety of exquisitely grained and tinted woods are most skilfully inlaid in delicate patterns, and their inlaid ivory is of the best. I suspect here, however, the skill is that of French and Italian workmen, and it is known that the finest inlaid cabinet was designed by a Frenchman. The rooms which were completely furnished naturally attracted the most attention. Of these, Collinson & Lock showed charming examples in Mr. Shaw's Queen Anne cottage, Rue des Nations. The entrance and staircase-hall are treated with a high dado of lacquered red, and this tint is carried, by stencilling, over the yellow bronze of the flock paper. The stairs, separated from the hall by a wooden arcade, are lighted by a stained window, which is picturesque without being out of place. Let us hope that the reaction from the silly "blue glass mania" will forever banish colored glass from living rooms, from which, if the wondrous beauty of the sky is shut off by narrow space and lofty walls, there is the more surely need of the purest light. The dining-room has seventeenth century panelled dado and ceiling, and the robust though comfortable character is carried out by the sturdy side-board, and its projecting cupboard with small brass-set panes. The room complete was offered for £1,700. Delicate salmon and pale blue tints in the parlor are contrasted with red tiles in the mantel-piece; graceful rosewood furniture, and leaning sills to the projecting windows, make a pretty and cheerful room. A bedroom, with pink and blue cretonne draperies, completes a charming suite.

Messrs. Gillow & Co., in the pavilion for the Prince of Wales, show good taste and tact in avoiding all appearance of "show" rooms; a dining-room, with high olive-tinted dado, and above, harsh, bluish tapestries; on the left an octagonal library, the walls hung with large panels of faded olive-green velvet; a deep frieze of rich Japanese designs, on golden olive ground; the furniture of beautiful execution, but surcharged with colonnettes and bevels, and injured by futile effort to give a Japanese *cachet*. The fire-place is attractive with its brass flap, which may be raised in front of the grate to hold plates, or for a foot-rest, while on each side a bracket offers a brass disc for a cup, etc. But over all this broods a weary, shut-in feeling, because the large window is of stained glass. The walls of the Princess's bedroom are covered with muslin over a yellow ground, while lace, simply draped, forms a pretty frieze. In the Prince's bedroom, the good *bourgeois* gaze at the "Gillow lavatory," which looks like a secretary, projecting only eight inches from the wall. Letting down horizontally, the panel reveals, fastened to the inside, a tin basin which is filled by a pipe from a small reservoir above. On shutting up this panel the water is emptied into a tank below. Room is found for a dressing-case, etc. The whole is so neat and compact that it looks like a Yankee invention. I was particularly curious to see what English style would be used for the drawing-room, but I found a stiff little Marie Antoinette boudoir, the walls covered with pale blue silk panels. Two nondescript chairs and two small stands formed the scanty furniture. It was an apology for a drawing-room, and with nothing English about it.

Here, then, the attention is forcibly drawn to the fact that, except the marquetry cabinets before mentioned, there is nothing in the whole exhibition suitable to be placed in a drawing-room or elegant boudoir, nor any drapery or upholstery which gives a clue how they should be treated. To be sure, Messrs. Trollope & Sons have fitted up a room panelled in cedar from floor to ceiling, and call it a boudoir, though it brings the irresistible conviction that it is really a hall, or anything which does not call for the delicate grace and feminine luxury in which a lady who has a boudoir is supposed to live. James Shoolbred & Co. also have a suite of rooms, dining-room, library, and bedroom, but no drawing-room furniture. It is not because the intention is to exhibit cheap furniture for the middle classes, as the scale of prices in this English section is princely. For instance, the small sitting-room of the Prince of Wales is for sale at £5,000, for which figure an exquisite French drawing-room may be had. The fact is, there is no attempt to treat one of the most necessary rooms in a fine house. Dining-rooms, halls, libraries, and modest bedrooms are shown, but nothing which can serve for elegant reception or drawing-rooms; no suggestion of luxurious divans or sumptuous chairs of state, no rich *portières*, or studies of draperies, and not even delicate ball-room chairs, — which, if not for every-day wear, have a specific use in a crowded ball-room, and are quite as serviceable as fragile tea or dinner sets of porcelain. There is hardly a piece exhibited which does not smack of slippers and dressing-gown. It may be jestingly noted that no other styles of furniture are needed in England, where balls and receptions are such notorious "crushes" that all furniture has to be removed, and where the dinners are so long, and the gentlemen remain so much longer after the ladies at table, that they join them only to take leave of the hosts, so that where no conversational "salon" exists, there is no need of the room which provides for it.

But, seriously speaking, the society of the "first court in Europe" must have drawing-rooms, and the fact that nothing for them is exhibited shows that their furniture is so entirely French that it could hardly be exhibited in the English department.

The English are much elated at their fine show of furniture, and they have reason to be, and to draw encouragement for the future, but—and it seems to be very generally overlooked—their exhibition can fairly be called only one of cabinet-making. The few brass hinges and wall-papers or hangings there are insignificant compared with the vast field of art which is opened by the study of *appliquée*, bronze-work, upholstery, and drapery. Of all beautiful effects possible in house decoration, the most purely artistic may probably be found in the use of draperies, where the pliant material obeys the lightest touch of the artist, and offers to him the possibilities which were turned into one of the highest glories of Greek sculpture, and at the same time gives him the splendor of mediæval color. I know the feeling is now current that draperies, as receptacles of dust, are not healthy; so much the worse for art, and so much the more room for ingenuity to come to its rescue. It must be remembered, too, that I am speaking about festal and not dwelling rooms. It is the fashion in England, and I fear we have caught the feeling, to think draperies and upholstery are not artistic. The leaders of house decoration in London at present eschew them as vulgar attributes of rich grocers. If they allow them to be so, they have themselves to blame. Divans of various forms, in which upholstery predominates, are as much a necessity for an elegant reception-room as a buffet is for a dining-room. Anything as luxurious as upholstery in our age of mingled refinement and comfort cannot be long "tabooed" by decrees of our art coterie, and the sooner the same attention is paid to it as is now given to cabinet-making, the better for the minds and bodies of all classes.

R.

TAXATION WITHOUT REPRESENTATION.

December 4, 1878.

TO THE EDITOR OF THE AMERICAN ARCHITECT:

Dear Sir,—I have received a bill for an assessment voted at the last convention of the Institute in New York. As this matter, though in itself small, interests many architects who have doubts whether the amount of the annual tax by the Institute could not be better spent in other ways, will not you or the Institute officers answer a few questions thus suggested:—

I. By joining our local chapters have we put ourselves in the hands of the annual Institute meeting to tax us who have no votes, as they see proper?

II. To put an excessive case, could the meeting, if it had so desired, have levied a tax of, say, \$50 on each non-voting Associate to defray expenses,—possibly without increasing their own assessments?

III. Why cannot the American Institute of Architects accomplish all that is desirable by annual meetings, the slight expense of which might be borne by the members present, or by a slight tax on the chapters for postage and stationery?

For one, I am quite indifferent to the fact that the receipts were too little to defray the expenses of publishing the records, as your valuable journal gives us all of them that we want to preserve, and money is better invested, in my opinion, in other books than in such extra taxes. This especial tax is small, but the annual contribution from our chapter is large, and if spent, instead, at home on prizes, books, etc., would much help young men and interest their seniors. We most of us value highly the American Institute of Architects, but grudge the amounts it demands when other interesting matters come to our attention also. Perhaps you can put us in the way of the information we want.

Yours with respect,

AN ASSOCIATE

With a tax bill but no vote.

BOSTON, December 4, 1878.

TO THE EDITOR OF THE AMERICAN ARCHITECT:

Sir,—In view of the present prices of books of all sorts, are the reports of the American Institute of Architects worth eight dollars? The treasurer calls on us this morning for that sum, under a resolution passed at the late convention providing for "an assessment to defray the expenses of publishing the proceedings," etc. One who could not be at the convention should perhaps have nothing to say; but, seriously, when the matter is put in that way, it does seem as though we could make a much better use of the money, and that here is a chance for the reduction in expenses that has been so long asked for.

W.

TO THE EDITOR OF THE AMERICAN ARCHITECT:

Sir,—I am in receipt this morning of a letter from the treasurer of the American Institute of Architects, in which I am told that over and above the regular assessment an additional one has been levied, to defray the expenses of publishing the Proceedings of the Eleventh and Twelfth Annual Conventions. I am an Associate of the Institute, and therefore have no vote at the annual conventions, and I do not see the justice of being called upon for these extras,

concerning which I have no voice whatever. Why should not the Fellows vote that the Associates pay the whole assessment, as a punishment for not being Fellows? Least of all, it strikes me, should the Institute ask money for the purpose it does. I have always understood your paper to be the accredited organ of the Institute, and its proceedings to be promulgated through your columns, and if I had the power I should certainly vote against the unnecessary and, as it seems to me, useless expense of having them printed in a book form. It would seem that if the Institute was really desirous of increasing its membership it must work in some other way than by calling for assessments in addition to its already very large yearly one.

ASSOCIATE.

THE NOMENCLATURE OF MR. WHISTLER'S PICTURES.

"Why not?" said Mr. James Whistler lately to an admirer of his; "why should not I call my works symphonies, arrangements, harmonies, nocturnes, and so forth?"

Mainly, we should say, because these terms belong to music, instead of painting, which, Mr. Whistler loses no opportunity of insisting, should depend for its effects on itself alone, rejecting the aid of all the other arts, inasmuch that he refuses, if we may believe the above-mentioned admirer, to call one of his pictures Trottybeck, for the reason that, although the name would be fitly descriptive, "not even the genius of Dickens should be invoked to lend an adventitious aid to art of another kind from his." Nay, he goes so far, we learn from the same authority, as to call his own mother's portrait out of its name, exhibiting it as an "Arrangement in Gray and Black."

Now, what is the difference, we beg to ask, between invoking literature, as he deems it, by calling his picture Trottybeck, which he will not do, and invoking music, by calling one picture, as he does, a "Harmony in Gray and Gold," another an "Arrangement in Gray and Black," another still a "Symphony," and so on? There is a difference, doubtless, but it tells against the latter invocation, since giving a picture the real name of its subject, whatever the subject, is in fact not an appeal for adventitious aid, but simply a declaration of the subject, and therefore legitimate on any honest theory of art, Mr. Whistler's not excepted; whereas, giving a picture a figurative name taken from music is not merely an appeal for aid to a different art, but implies an attempt to produce effects analogous to those of one art by the materials and methods of another, a sort of imitation that deserves to be called jugglery rather than art.

The trouble with Mr. Whistler apparently is that, in spite of his round assertion of the independence of the several fine arts, he takes music to be the type of all of them, inferring hence that the ideal painter should deal with form and color as certain great composers have dealt with rhythm and pitch, regardless of everything external to the composition itself, excepting, of course, the material limitations of the art and the artistic sense of the artist,—that as Beethoven, for example, composed sonatas which expressed nothing but harmony, so the painter who would be great should produce pictures without subjects and without names, mere combinations of color, light, and shadow, with no more objective significance than concertos, quartettes, or symphonies, to which, indeed, he expressly likens them. This half of his doctrine seems resolvable into the conceit that painting is pictorial music,—not itself, that is to say, but a modification of something else. This, to be sure, wipes out the other half of his doctrine, but that is his business. It nevertheless might all be very well, or at any rate would hardly be so bad, if painting in its essence were not, as music is not, a representative art; but unfortunately for the new art-philosophy, painting is a representative art, and accordingly the corner-stone of the philosophy crumbles, the product of a representative art which represents nothing being necessarily a bastard performance.

We do Mr. Whistler the justice to assume that he has never produced a monstrosity of this description. He is, we are willing to admit, a better artist than philosopher, and paints, as Wordsworth poetized, without much regard to his theory, which shows itself chiefly in his fantastic terminology. We have no doubt that his "Arrangement in Gray and Black" is a lifelike portrait of his mother, his "Harmony in Gray and Gold" a very faithful representation of the scene from Dickens, and his various "symphonies," "nocturnes," "sonatas," and the rest, quite admirable delineations of something or other in heaven above, the earth beneath, or the water under the earth. If he had only called them what they are, and said no more about it, everybody would have admired him, nobody would have wondered at him, and the world might have given him credit for being as good a philosopher as artist. The misfortune is that Mr. Whistler talks too much. He might better pass his leisure in the harmless practice for which we infer that the first of his name was peculiarly distinguished. And it would be no bad thing to try it early on his philosophy, whistling it off, and letting it down the wind. — *Courier-Journal*.

THE RETORT COURTEOUS.

Who is the English correspondent of *The American Architect and Building News*? Is he a disappointed American architect, or a juvenile just out of his time? Whoever he is, no doubt he has been entertained by Mr. Burges at Kensington, and unfortunately over-

looked, possibly snubbed, by Mr. Whistler or Mr. E. W. Godwin, perhaps by both. His misstatements concerning Mr. Godwin's work at Chelsea, especially Mr. Whistler's house, and his extreme laudation of Mr. Burges's house at Kensington can, we fear, only be explained by some personal motive, unless, indeed, the article was more or less inspired by Mr. Burges. He speaks of that gentleman's library as a "symphony in gold," and of his bedroom so flooded with color that the scarlet furniture is not too crude. Mr. Whistler's front door is described as small, but, as a matter of fact, it is every way larger than the front doors of the old Chelsea houses our American critic so much admires, as our readers will shortly see when we publish the design. He says the door opens directly on a landing of the staircase, when in reality it opens into a lobby or sunk porch; adding further, that steps lead down to "the large atelier below," when in truth the "atelier" is at the top of the house. He indulges in other equally wild, incorrect, not to say vicious, statements, which would be damaging if Mr. Godwin's reputation was not as much beyond the reach of *The American Architect and Building News* as Mr. Whistler's painting is beyond the comprehension of this smart critic who "was not surprised to find on Mr. Whistler's easel a 'symphony in blue';" . . . as vague as this vaguest of impressionists always is."

In this same muddle of misstatements figure Messrs. Gillows' large houses on the Embankment at Chelsea, which were also designed by Mr. Godwin—"an octagonal front is recessed so that the side windows, instead of getting a wider oblique view, look upon the wall of the next house." This is a gross—we might almost add, a deliberate—departure from that accuracy which, before all things, should be encouraged by gentlemen who set themselves up as critics. Again, "a brick architrave without suggestion of arch work," in which "there must be a hidden band of iron," offends. No doubt the appearance of the architrave is as described in the New York journal, but how is it the accomplished critic should have overlooked the fact that hidden bands of iron occur in horizontal heads to openings of brick construction from the sixteenth century down to the "bonâ fide Queen Anne houses" he seems to admire, and about which he knows so much that he describes their roofs as "flat"?—*The British Architect*.

[As it may possibly be known in England who is the regular English correspondent of this journal, we desire to say that the letter which occasioned the reflections printed above was not from the pen of that gentleman.—EDS. AMERICAN ARCHITECT.]

PUBLICATIONS RECEIVED.

THE OLD HOUSE ALTERED. By George C. Mason. Illustrated. New York: G. P. Putnam's Sons. 1878.

THE ART OF GARNISHING CHURCHES at Christmas and other Festivals. By Edward Young Cox. With illustrations from original designs and ancient examples. Fifth edition, revised and augmented by new designs and illustrations. 1878.

NOTES AND CLIPPINGS.

WE wish to draw attention to a change in the publishers' advertisement on page vi. of the advertising pages, where it is stated that the numbers of this journal for November and December, 1878, will be given, gratis, to new subscribers who pay their subscription for the ensuing year before December 25, 1878, instead of December 15, as hitherto stated.

WE wish also to draw attention to the prospectus for the ensuing year, and to the new and enlarged premium list, which we have tried to make attractive and useful, which will be seen on the following page.

THE HARTFORD WATER SUPPLY.—The *Plumber* mentions a singular piece of municipal stupidity which may have the most disastrous result. Alarmed at the rate at which water was being used—six million gallons *per diem*—and fearing a water famine, the authorities in Hartford, Conn., shut off the reservoir supply and substituted water drawn from the Connecticut River. Just below the pumping station, not more than three or four rods from it, a large sewer discharges its contents into the river, and tidal action drives the polluted water up to and beyond the pumping station twice each day. The consequence of drawing water from such a source has been that a hundred or more cases of sickness have occurred amongst those who have used the water, the symptoms of the disease being vomiting and purging.

THE ART AWARDS AT PARIS.—There is much food for reflection in the perusal of the list of awards for painting and sculpture made by the art jury at the late Exposition to the painters of different nations who exhibited there. France, with 1,421 exhibits, has 128 awards, including medals of honor of the first, second, and third classes, honorable mention, and diplomas to the memory of deceased artists. England, with 522 exhibits has 20 awards of various kinds. Belgium, 398 exhibits; awards, 20. Austria and Hungary, 298 exhibits; awards, 17. Italy, 382 exhibits; awards, 17. Spain, 152 exhibits; awards, 11. Norway and Sweden, exhibits, 166; awards, 10. Holland, exhibits, 117; awards, 9. Russia, exhibits, 195; awards, 9. Switzerland, exhibits, 142; awards, 5. Portugal, exhibits, 27; awards, 4. United States, exhibits, 143; awards, 4. Denmark, exhibits, 85; awards, 3. Greece, exhibits, 92; award, 1. We stand, therefore, twelfth in the list of fourteen countries, ahead of only Denmark and Greece, and in proportion of awards to exhibits only of the latter.—*New York Herald*.

THE PANTHEON AT ROME FLOODED.—The floor of the Pantheon at Rome was recently flooded by a rise in the Tiber.

CREMATION IN BAVARIA.—The Bavarian authorities have asked the opinions of the Protestant, Catholic, and Israelite congregations and the Board of Health on the subject of permissive cremation. The Catholics will have nothing to do with cremation, the Israelites refuse to express an opinion, the Protestants say it would only necessitate a change of directions in the liturgy, and the Board of Health recommends cremation in the following contingencies: First, after battles; second, during epidemics; third, for the conveyance of remains to distant parts; and fourth, where the soil is unsuitable for burial purposes. The authorities have postponed their decision of the question. In this connection it is interesting to note the progress that this semi-religious and wholly sanitary rite is making in Italy. Here, from January, 1876, till May last, twenty-three dead bodies have been cremated in the city of Milan, one of them that of a woman. Four bodies, ascertained to be of the weight of sixty-three, sixty-two, forty-one, and fifty-nine kilogrammes, have yielded ashes to the weight of between two and three kilogrammes. A kilogramme is about two and one fifth pounds.

DRAWINGS OF THE OLD MASTERS.—A recent number of the *Academy* refers to the exhibition at the Grosvenor Gallery, a year ago, of the wonderful series of designs by Lionardo da Vinci which were loaned by her Majesty from the collection of the drawings of the old masters in the Royal Library at Windsor. If we understand the allusion, this exhibition comprised the wonderful series of anatomical drawings by Lionardo which for thoroughness and accuracy we believe have never been equalled, and which have never been approached more closely than by the series of drawings made by Dr. William Rimmer, now instructor in anatomical drawing in the School of Drawing and Painting, Boston, which was reproduced by the Heliotype process for private circulation. The exhibition at the Grosvenor Gallery demonstrated the desirability of having these drawings of the old masters reproduced by some process so that they may be accessible to the artistic public. The Queen has accordingly given her consent and Mr. Stephen Thompson has prepared the photographic negatives of the drawings which are to be reproduced by the Autotype Permanent Process, and which will be issued shortly in four portfolios. The first two of these will contain one hundred drawings by Lionardo, the third will contain drawings by Raphael and Michael Angelo, and the fourth will be filled with specimens of the works of the early Italian masters together with those of Dürer, Claude, etc.

KING ALFRED'S PALACE.—The news of an important archaeological discovery at Wedmore, in Somerset, was reported last week to the *Times* by the secretary of the Somersetshire Archaeological Society. Wedmore has long been supposed to have been the site of one of the palaces of our early English kings. It was here that Aelfred, in 878, made his solemn peace or "frith" with the Danes, when their leader, Guthrum, was baptized, and Wessex for the time delivered from these harassing Northmen. The thousandth anniversary of this event, which secured for England Aelfred's wise rule and peaceful government, was celebrated last September at Wedmore. Since then the Rev. Sydenham Hervey, the rector of Wedmore, has undertaken excavations with a view of finding the site of the old Saxon palace, which tradition has always pointed out as lying in a field called the Court Garden, about a mile from Wedmore church. Here, then, the rector commenced his digging, and has been so fortunate as to light—almost at once, it would seem—upon the very spot for which he was searching. At a depth of about six to ten feet below the ground he has discovered the remains of massive walls, cemented with ancient mortar. Five distinct lines of these have been opened, and Mr. Hervey is now trying to find out their connection, for they are not merely foundations, some of them being lined inside with plaster. Hitherto no coins have been found, but only a large quantity of pottery, both Roman and early English, some of it ornamented in a rude manner, and one piece, probably the mouth of a jar, representing a small but beautiful female face. "There can be little doubt," says Mr. Hunt, the secretary, who sends the account, "that Mr. Hervey has really discovered the remains of the old palace of our West Saxon kings, the very scene of the high festival at which, one thousand years ago, the peace was signed with the Danes, and the fillet was loosed from the brow of Guthorm, or rather Aethelstan, to call him by his new Christian name. The character of the pottery and the shape of some of the shingles which have been found seem to point to the probability that the old English building was raised upon the site of some older Romano-Celtic villa." It is hoped that funds will be forthcoming to enable Mr. Hervey to carry on operations, for no doubt much more remains to be laid open, and it is especially probable that coins will be discovered, the traditions of the place having always pointed to hidden treasure.—*The Academy*.

A RAILROAD ACROSS SAHARA.—A French engineer has made a report on the project of a railroad across the Desert of Sahara. The projected line would run from Algiers to Timbuctoo, a distance of some 1,300 miles, and would rest mainly on layers of sand, and toward the end on primitive volcanic rock, granite, etc. No mountainous obstructions would have to be encountered, and the average heat does not exceed 75° Fahrenheit, but occasionally a very cold night succeeds a temperature of 104° in the daytime. The great difficulty to be overcome would be the want of water, which is not to be procured in that region, but for three trains daily the amount of water would not be too great for engineering skill to supply.

THE VALUE OF SEWAGE AS A FERTILIZER.—Mr. Alexander Aird, a Scotchman, began seven years ago to utilize the sewage of the city of Dantzic by irrigating with it certain barrens in the neighborhood of the city. The crops he has raised on this land have been unusually large; for instance, he has raised sixteen and one half tons of potatoes to the acre, and he considers the undertaking such a success that he has lately contracted with the municipal authorities of Breslau, a city of about 250,000 inhabitants, to remove its sewage during twelve years, and with it he intends to irrigate and enrich for his own profit about three thousand acres of land.