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A CORRESPONDENT asks our opinion on the terms of competition for the new capitol building at Austin, Texas, advertised in our issue of December 4, pointing out conditions which he thinks will prevent the better class of architects from competing. We are so sincerely convinced of the value, as a means for advancement in art, of the best sort of competitions, and regret so much to see time, money and opportunity wasted on contests injudiciously planned, or carelessly or unfairly carried out, that we are glad to do what we can in pointing out the ways in which we consider that the best result can be secured. As often happens in competitions for important buildings, the time allotted is inadequate to the great and unnecessary amount of work required by the terms of the advertisement. At least six months would be necessary for any skilful architect to prepare, in the intervals of business, even the merest sketches of a building which would be creditable either to himself or the State, and much more time would be needed to study the minute details of acoustic quality, ventilation, drainage and lighting of a building containing one hundred and fifty rooms, for which he is responsible. No doubt a certain number of persons, too inexperienced to understand the requirements for which they must provide, will offer plans; but the most desirable class will certainly be little disposed to engage in the affair, unless under modified conditions.

PERHAPS the most successful competition of modern times as regards the renown which it brought on the architect who carried off the prize, the liberal government which instituted the trial, and the city which possesses the magnificent monument the design of which was thus obtained, is that for the Grand Opéra at Paris. At the preliminary *concours*, in 1860, one hundred and seventy-one sketches were submitted, consisting of plans and elevations only, without specifications or needless detail. Out of these, the jury, composed of thirteen architects, the most renowned in France, selected forty-three for more careful examination. Subsequent inspection and comparison reduced these to sixteen, and these again to five, which were adjudged so nearly equal in merit that a new competition was ordered between the authors of the five, in which the prize should be the commission for the execution of the work. The result of this contest was the unanimous choice of Charles Garnier, whose modest motto, "*Bramo assai, poco spero*" has been so richly answered, as architect of the building. The next day, so the account reads, Garnier began the first studies for the construction of the building. Two points are to be noted in this: first, that the jury was composed wholly of architects, a condition without which no respectable architect in France would have taken the trouble to submit a drawing; and second, that the competitors were expected to confine their attention wholly to the design, without spending weeks in constructing elaborate working-drawings, estimates and specifications, which would be absolutely useless, since no important building was ever executed without great variations from the original plans. Of course, if any design had shown impossible or questionable construction, such as a tower suspended over the middle of a room, or walls standing on the floors, the judges would have

thrown it out at once, but about nothing that an expert jury could not understand at a glance, from the sketches, was the competitor obliged to concern himself. For all that, the building was executed with perfect science, and now stands strong as well as beautiful, which is much more than can be said of the result of many competitions nearer home, where the attempt to secure at once a beautiful design, skilful construction, ample specifications, and exact estimates for a great public building, through a selection, by ill-qualified judges, from the cheap plans of inexperienced draughtsmen, has ended in a complete failure to accomplish any one of the desired objects.

"E. A.," to whose thoughtful comments on fire-resisting construction our readers owe so much, takes exception, in a letter published in our last number, to our claim that the insurance companies ought to second the efforts which architects occasionally make to promote the adoption of the less costly modes of protection against fire, by a reduction in the rates of premium on buildings so constructed, or on goods stored in them. The "business of the underwriters," he thinks, "is to take the chances on buildings as they may be, and seek for a profit in the law of averages." Can they then claim to bring up the average without expense to themselves, by frequent and loud appeals to the architects, the portion of the building community to which they already owe most of such benefit as they derive from the few safeguards which have now become compulsory or habitual? We are glad to say that we think less meanly of the underwriters than "E. A." does, and believe that the best opinion among them is strongly in favor of encouraging, by discrimination in rates, all important improvements in the ordinary construction; and we are sure that if this is done, they will not have to wait long for architects and owners to apply such improvements. Not long ago we had occasion to urge very strongly the roofing of a first-class store with thick tiles bedded in asphalt, as being far safer than the proposed covering of tin. Although by taking advantage of a special opportunity the cost of the tiles would have been little more than that of tin, the owner refused to use them, saying that the insurance would not be a cent less on the goods stored in the building—some half a million dollars' worth—and he could not spend money unnecessarily. A few months later, he expressed his regret at not having followed our advice. The companies had consented to reduce rates on goods under such roofs, and something would have been saved in premiums. Considering the protection which such a covering of masonry would afford, the underwriters would probably, under the law of averages, have gained much more than they would have lost by the reduction in premiums, and if the matter had been understood in time, a very enterprising and intelligent owner would have been converted into an advocate of improved construction, to their further profit; but as it is, the owner, the underwriters and the community are subjected to a risk which they might have avoided, not by employing a different architect, but by a mutual understanding that all should participate in the benefits which result from better construction. Such an understanding we hope to see become some time general. When it is, the era of security in building will have begun.

WE have received the text of the bill introduced last year in Congress by Senator Morrill of Vermont, relative to Revolutionary battle-fields, providing that whenever any chartered monument association or historical society shall propose to designate a Revolutionary battle-field not already commemorated by a completed monument, and shall have commenced to raise money to carry out its patriotic object, it shall be entitled to one dollar from the Treasury of the United States for every dollar actually raised by its own efforts, provided that the sum so raised shall not be less than ten thousand, nor more than fifty thousand dollars. The bill further provides that no money shall be paid out of the Treasury for the benefit of any such organization until the design for its monument shall have been approved by the President of the United States, or by a commission appointed by him for the purpose, and a board of three Army officers, appointed by him, shall have reported to him that the money raised, together with an equal sum from the Treasury, will be sufficient to complete the monument in accordance with the approved design. The grants of money made in accordance with this act are to lapse at the expiration

of twenty-five years from its passage. Senator Morrill has already won distinction by his intelligent regard for the interests of art in congressional business, and if this bill should become a law, as is probable, the country will have reason to thank him for having again taken charge of a measure at once so liberal and so judicious. The number of Revolutionary battle-fields yet unmarked is not large, and they are situated for the most part in sparsely settled districts, whose inhabitants cannot, without assistance, render to their historic dignity the respect which it would be a public misfortune to have omitted, and most Americans will feel that it should be in many ways an honor to the nation at large to be allowed to participate in their patriotic efforts.

THE competition instituted some time ago by the National Board of Trade, through the medium of the *Sanitary Engineer*, for an essay and draft of an Act designed to prevent injurious adulteration of food or drugs, has met with gratifying success. The reputation of the expert judges, Dr. John S. Billings and Professor C. F. Chandler, gave assurance of an impartial and intelligent decision, and must have done much to attract a good class of competitors. The first prize, of five hundred dollars, was awarded to Mr. George W. Wigner, of London, a Fellow of the Chemical Society, and a man of distinguished reputation; the second to Mr. Vernon M. Davis, of the College of the City of New York; and the third to Dr. W. H. Newell, of Jersey City. Besides these three, the judges recommend for publication an essay submitted by Dr. O. W. Wight, of Milwaukee, Wisconsin, whose brilliant and able reports as Health Officer of that city have already given him a high reputation in the allied field of sanitary science; and also some "remarks," as they call them, sent by Mr. Albert B. Prescott, of Ann Arbor, Michigan. Mr. Wigner's preliminary essay is by far the best of the three which received prizes, but the legislative measure which he proposes is rather cumbersome. The other drafts of Acts are more suited to our habits, but the essays which introduce them are padded with remarks on the "Moral Turpitude of Politicians," "Physical Health as a Condition of National Growth," and so on, which form a doubtful substitute for the instructive detail with which Mr. Wigner's paper is filled. Mr. Wight's few paragraphs show too much haste to be of great value, but they contain evidence of knowledge and experience, and offer several sensible suggestions. Altogether, the Board of Trade and the *Sanitary Engineer* are to be congratulated on the success of their undertaking.

MR. CORNELIUS VANDERBILT has shown good judgment as well as generosity in presenting to the Metropolitan Museum of Fine Arts a collection of seven hundred drawings by old masters, mostly from the treasures of the Leopardi family, but containing additions from those of Dr. Guastalla, of Florence, and others. Mr. James Jackson Jarvis has rendered valuable service, not only in originally getting together the collection which passed from his hands into those of Mr. Vanderbilt, but in classifying and arranging it, a work requiring so much knowledge and care that we may well rejoice to have it already done, and by so accomplished a connoisseur. The drawings of the Italian school of the sixteenth century are so very valuable as models for the student that the Museum is greatly to be envied its new possession, and we would be glad to see a further effort of generosity on the part of persons interested in education, and of courtesy on the part of the Museum Trustees, through which a selection, at least, of the drawings might be reproduced by some heliographic process, and the impressions distributed among the public schools, particularly the evening drawing-schools now so popular and so useful. A number of these reproductions amounting only to a small fraction of all that Mr. Vanderbilt's generous gift might furnish, simply framed and hung on the walls of drawing-class rooms, or in high school libraries, would have an incalculable influence for good in many ways.

THE fashion of village improvement societies, which began, we believe, in Stockbridge, Massachusetts, is rapidly spreading in that State and some neighboring ones. Primarily, the intention of these societies was simply to interest as many of the inhabitants as possible, to combine their efforts for beautifying and improving the town in which they lived, by planting trees, regulating roadways, removing nuisances, and so on. Later, they have in many places undertaken more extensive labors, and promote the establishment of courses of lectures, get up entertainments of good character, and engage in other enter-

prises. It is hardly possible to speak too highly of these societies, twenty-eight of which now exist in Massachusetts alone. To say nothing of the moral influence which they exert, by fostering public spirit and neighborly feeling in the communities among which they are formed, the material good which they can accomplish is very great, even without any expenditure of money on the part of the societies, simply through the opportunity which they afford for combining interests and directing private works so as to enhance the general good. Nothing is more common in the larger country towns than to see streets laid out completely at random; in one place so near together that one of them is practically useless; in another, so far apart that an intermediate communication is gradually worn by unsightly footpaths across private grounds; here a road which, having been laid out by a straight line on a map, without reference to the actual locality, proves, when built, to be too steep for use; and there another, planned in the same way, which ends abruptly in a marshy spot, which it was found too expensive to fill. All these costly failures might be avoided by the care of an influential association, which could, by a small assessment, procure a street plan from a skilful landscape engineer, which might be kept on file, or lithographed and distributed, and new streets laid out from time to time, or old ones modified in conformity with it. No one not familiar with the subject, can realize how many thousands of dollars are annually expended in our thriving villages in engineering work which is worse than wasted; in cutting through hard ledges, streets, which would be less costly and infinitely more beautiful if they made a detour through soft ground; in digging away hillocks by one proprietor, who has to provide for carrying away the earth at great expense, at the very time, perhaps, that his next neighbor is making an equal outlay for bringing earth from a distant point to fill up a hollow on his own estate; or in other disconnected enterprises, which might be carried out at half the cost, if brought to the attention of an improvement society, which could arrange for uniting the interests of a number of owners. The money saved by such economies would be ample to carry out further improvements, such as building sidewalks, planting trees, fencing vacant lots, and removing obstructions, to the great benefit of all concerned.

WE regret that our knowledge of the subject is not sufficiently extended to give a satisfactory account of a great improvement which has recently been made in the process of making Bessemer steel out of iron ores containing phosphorus. It is well known that phosphorus is one of the most injurious components of any iron ore; it renders the iron reduced from it extremely brittle in working, and is with great difficulty separated from the metal in the smelting and refining process. For this reason, many ores, notably those of the Cleveland district in England, though rich in metal, have been of little value, as their contamination with phosphorus rendered it impossible to obtain a marketable iron from them. Of late years, the manufacture has been improved, but it is only within a few months that a method has been invented by which the phosphorus can be separated, not in the smelting, but in the subsequent partial decarbonization of the molten metal which constitutes the Bessemer process, and by means of which the iron is converted into steel. As every one knows, this decarbonization is effected by blowing air through a mass of liquid cast-iron, in which a large proportion of carbon is always found dissolved, until most of this carbon is burnt away by the oxygen of the air, leaving only enough in combination with the metal to constitute steel. With the phosphureted ores it has been found that by the presence of lime in a particular form in the converter the phosphorus can be separated from the iron, combined with oxygen from the air blast, thereby increasing the heat available for the conversion, and finally thrown off as slag, or in combination with the lime. So successful is this operation found to be, that experimental steel rails rolled from Cleveland ore showed on analysis a smaller proportion of phosphorus than others made from hematite, one of the best of all ores of iron. Moreover, it is said that by the new process the consumption of coal and lime for smelting will be diminished from four or five tons of each for one ton of pig-iron obtained, to one ton of each for the same amount of product. This, if true, would indicate a revolution in the use of the metal, steel taking the place of wrought-iron for most purposes of construction. Already the change had begun, the greatly superior strength of steel having been found to compensate for its much greater cost, and the reduction of this will hasten the movement.



"La Danse."—Miss Dodson.

THE PHILADELPHIA EXHIBITION.—I.



Fig. 2. "A Lady in Black."—Mr. Kenyon Cox.

THE Philadelphia Society of Artists opened its second annual exhibition on the first of November. Much interest in the event had been excited by the announcement that the Pennsylvania Academy of the Fine Arts had solicited and obtained from Paris one hundred paintings by American artists residing abroad, which it proposed to incorporate with the collection of the young society. I understand, furthermore, that in the wish to make the exhibition as representative as possible, all the prominent artists on this side of the water were cordially invited to contribute. For their own sakes, somewhat, and greatly for the sake of the public, it is to be regretted that they were unable to respond in greater numbers. My regret will perhaps be understood when I say that Mr. La Farge, Mr. Chase, Mr. Shirlaw, Mr. Fuller, Mr. B. F. Porter, Mr. Vinton, Mr. Beckwith, Mr. Wyatt Eaton, Mr. Foxcroft Cole, Mr. Tiffany, Mr. Alden Weir, Mr. Eastman Johnson, Mr. Winslow Homer, Mr. Twachtman and the Messrs. Inness are all unrepresented. Among names which are less universally known, perhaps, but which have signed some admirable work, one looks in vain, moreover, for those of Mr. Albert Ryder, Mr. Thayer, Mr. Brush, and Mr. Douglas Volk. Finally, some attractive painters, such as Mr. Bunce, Mr. James Smillie, Mr. W. S. Macy, and Mr. Dewing, show each but one small and unfavorable specimen of work. When all these deficiencies are taken into consideration, it is no small praise to give our youngest painters, to say that this is perhaps the very best collection, considering its size, of exclusively American pictures that has ever been exhibited. There are nearly six hundred paintings on the wall, and while there have been a number of works exhibited during the past few years, of greater power and charm than any to be found among them, yet the worst of them are not so bad as one has often seen, and there are a vastly greater number than usual which can be called really good work. It is therefore all the more to be regretted that our strongest resident artists are not at hand to give the crowning attraction to a collection of such unusual average merit.

Let us first consider the imported pictures, in which lies the chief interest of the exhibition. Mr. Sargent sends us nothing. Our students in Munich are unrepresented, except by one unpleasant specimen, almost every picture among the hundred bearing date from Paris.

One is inclined to turn at once to the canvases of Mr. Picknell, who gained a *mention honorable* at the last *Salon*, for his "Route de Concarneau." It is here to satisfy our curiosity, and is certainly a good picture, and in some respects a striking one, both by reason of its subject and of its treatment. A broad white road stretches straight away before us, bordered by vivid green fields, and overhung by a sky of so forcible and solid a blue that one is inclined to doubt whether such was ever seen in France, even on a midsummer noon. Along the road in the middle distance travels a heavy cart, with the driver walking beside it. The picture has been praised especially for the effect of heat and glare, as of a summer noon-day, which it gives. To my mind it is not very successful in just this respect. The colors are vivid enough, but the canvas is not luminous and palpitating with light, as one had anticipated. In composition the picture is original, or has had very few prototypes, and is certainly impressive: in treatment it is strong and very peculiar. The colors are laid on in the most solid manner; close at hand the white road looks like an actual bit of plastered wall. The sky is the least successful part of the picture, in so far as handling goes. It was, I suppose, in the effort to render a light so strong that it vibrates and palpitates, that, while the solid, vivid blue of the sky remains uniform in tone throughout, the paint has been applied in a spotty sort of way. The result is more unevenness of effect and less suggestion of vibrating light than one might wish to see.

Mr. Picknell's other canvas, "Sur les Bords du Marais," is perhaps less striking at first sight than the "Concarneau," but it is, I

think, a more satisfactory piece of work. It is a large upright picture, about five feet by seven, and being hung on the line (the other is not) the technique may be more minutely examined. There is no trace of apprenticeship in the handling of either work. This one represents a stretch of marshy ground covered by a thick growth of weeds and coarse grass, with a group of trees that almost fills the middle distance. The season is late autumn, and the trees are nearly denuded of their leaves, but a tangled growth of dark-green creepers supplies color and richness, covering, as it does, some of the largest of them with its luxuriance. There is a striking unity of conception, a satisfactory *oneness*, so to speak, in the subject, which betrays a training in the French landscape school; otherwise, I do not think there is any outside influence to be distinctly traced. There is no one French painter whose moods and methods of working or seeing is strongly suggested. Poetical the canvas is not, as we may apply this word to the greatest masters of landscape; but it is thoroughly artistic, and to me it seems individual and fresh. There is, perhaps, not much put into the motive which we might not have seen there for ourselves; but no smallest part of this is omitted, and it is all portrayed with artistic emphasis and force. The handling is a curious mixture of minuteness and boldness. There is no impressionism, but a firm rendering of individual things carried as far as could have been done without marring the general effect. The work is done in heavy impasto, with a vigorous brush such as one does not often see applied to the rendering of such abundant detail; altogether a strong and capital piece of painting, showing a vigorous, if not very poetical temperament behind it—a clear-eyed, if not very subtle or unusual way of looking at things.



Fig. 3. "Deborah."—Miss Dodson.

Miss Dodson exhibits "The Pupils of Love," shown two years ago in New York, and there much praised, and a long, narrow frieze, of dancing girls and Cupids, in which the figures are not more than nine inches in height.¹ Resembling somewhat the "Pupils of Love," it is graceful and delicate, if not very deep or spontaneous in sentiment, and pale and pretty, rather than fine in color. It is attractive in composition, and very cleverly executed. Only in one or two instances do the little figures, with their very varied attitudes, fall into something a little less than grace. Some of them are very lovely, and the

¹ About one-third of this composition is represented in the sketch which forms the head-piece to this paper. Two figures toward the end have been omitted to bring the fragment to a better close, and some of the smaller Cupids were suppressed on account of the very small scale of the sketch.

sketchy way in which the whole is worked is admirably suited to the subject and the scale. Yet such works as these do not prepare one at all for the more serious effort which Miss Dodson shows us in her life-size "Deborah" (Fig. 3), certainly one of the strongest and most satisfactory things upon the wall. The handling is broad, without being obtrusively so; the color serious and fine. The drapery is of some heavy, cream-colored stuff, the background formed by a dark-blue hanging, capably rendered. The drawing of the figure is excellent, and especially to be commended for the way in which the forms are given under the drapery. Fault has been found with the attitude as somewhat strained and rather suggestive of an academic overcoming of difficulties, than natural and right on the face of it. Repeated visits to the picture, however, do not produce the effect that would be the consequence of such a fault as this. Impressive at first sight, it grows more into our liking day by day. I may repeat that the color is rich, without being designedly "decorative" — without seeming to be there for any other purpose than as the most fitting interpretation of the artist's conception. Much of the force of the work lies in the face, which is no academic study, but a beautiful type, well adapted to the character portrayed. One could not label this picture, indifferently, with the name of any biblical heroine whatsoever, as with most similar pictures it is fatally easy to do. It is an imaginary portrait, well carried out and satisfactory, in consequence, to the mind, as well as to the eye. I do not deny that for art to attain its utmost vitality, it should, as a rule, concern itself with contemporary things. Yet it would, indeed, be hypercritical to find fault with so good a picture as this because its success is not of some different sort. Such versatility as Miss Dodson exhibits is a good sign for the years to come; but we shall be content to miss all possible dainty pictures of nymphs and cupids, for the sake of getting more such strong and manly canvases as the "Deborah."

Of Mr. Walter Gay's "Pigeons Savants," a fragment is given in Figure 4. The scene is in a Spanish garden, where the high, dark-green, semi-tropical plantations shut out everything beyond the middle distance except a little glimpse of sky. The group that is watching the pigeon-tamers is well posed and individualized; the colors employed upon its figures are pale and delicate and well in contrast with the very dark green of the foliage against which they



Fig. 4. "Les Pigeons Savants." — Mr. Walter Gay.

stand. The best bit in the picture is the two mountebanks with their pigeons, very graceful in action and good in sentiment. As a composition the canvas is unusually original and effective, yet well-balanced and natural. Its companion piece, "Une Leçon d'Escrime," is similar in color but scattered in composition, and by no means so successful as a whole.

Mr. Mowbray's name is quite new to me. Besides a tiny Spanish scene he shows two canvases with life-size figures. One, called the "Child Bacchus," is not in the least what its name implies, but if one takes it for what it really is, — a nude study of a Paris *gamin* of to-day, faithfully painted from life but adorned with a crown of vine-leaves and furnished with a jug, — one cannot deny that it is a clever and capable piece of work. The boy sits on a bank and looks from under his wreath with a vividly real expression so well given that one regrets not to have him in his actual costume and about his usual avocations, instead of posed in such a manifest travesty. The color is good, the drawing very good indeed. But to call this starved, angular, acute, ugly little child of the *paré* an Infant Bacchus! In his other canvas, Mr. Mowbray does not so strain the imagination.

"A Martyr," who is kneeling on a kitchen floor peeling apples, is a strong and clever study of real life. It is not quite so well drawn as the other, — indeed the yellow bowl in front is falling quite out of the canvas, and the floor is by no means level. There is force enough in Mr. Mowbray's work and sufficient evidence of good training to warrant the prophecy that he will before long do something to combine the excellencies of both these pictures. Another new name, I think, is that of Mr. Kenyon Cox, who shows two small canvases. The most important, "A Lady in Black," Figure 2, is charmingly original and "taking." The frame is black, the back-ground too, and also the dress, fan, and gloves. There is only the head, with its reddish-brown hair and the thin white scarf to relieve the uniformity. The way in which the blacks are differentiated and the forms brought



Fig. 5. "A Street Scene in Cairo." — Mr. E. L. Weeks.

out by their sole use is very clever, and so natural that there is no note of strangeness or affectation in the effect. In spite of all this, the principal charm of the canvas lies in the face, which is admirably rendered and peculiarly interesting in itself. It is a small picture, not more than 12 by 20 inches. Mr. E. L. Weeks shows two pictures, one of which, — a "Scene in Granada," — arrived too late for insertion in the catalogue, and hangs in the corridor. The other, a "Street Scene in Cairo," — a bit from it is given in Figure 5, — is good in composition and in handling, but the light, or rather the total want of it is very unfortunate. The cold, stony tone does not suggest Egypt or any southern country; indeed, it is not much like the light of any place where the sun ever shines at all. Twilight in the far north may possibly look that way, but Cairo is more brilliant in the dead of night. His Spanish picture is far better in this respect, being agreeable in tone; but as a composition it is weak and ineffective, and relies principally upon the architecture of its background for interest.

Mr. Bridgman's pictures have been too recently discussed in these columns for me to repeat what I have already said about his art in general. We have here, besides the "Burial of a Mummy," and the "Pastime of an Assyrian King," two newer works, one representing the "Tents of the Nomads, Biskra, Algeria," and the other "Arab Women Weaving." This latter is a proof, I think, that Mr. Bridgman's strength does not lie in his figures. These here are well drawn, of course, but not agreeably grouped, and there is not the least action expressed in the ones that are weaving, to say nothing of the lack of expressiveness in their features. The color is good enough, but not remarkable or particularly suggestive of the south. The other picture, which is a landscape with a few little figures, is much better and has more atmospheric texture, so to speak, than any of Mr. Bridgman's works that I have seen. Mr. Blashfield may be cited to show, however, how good Mr. Bridgman's work yet is, in spite of all the deficiencies one finds therein. Mr. Blashfield's has not the least charm or individuality in spite of the traces it bears of conscientious effort and painstaking study. Mr. Lippincott sends from Paris a life-size study of a peasant child, which is soft and unpleasant in texture and disagreeable in its crude light blues and greens. It is far less good than his spirited little "Jour de Congé," boys bathing on a rocky shore, which has already been exhibited in New York, and which one is very glad to welcome again. Mr. Healy's portrait of President Thiers strikes one as being a very life-like counterfeit. It is not possible to find any definite fault with it, but like so many of this artist's portraits of which one can truly say the same, it is hopelessly commonplace and uninteresting. Scarcely any praise at all can be accorded to his picture of Stanley the explorer. Mr. Edward May sends a number of large canvases very diverse in theme, but none as good, I think, as the work he was accustomed to do in former years, though, of course, they are all very well drawn. One, "The Prima-Donna," is a life-size figure in pink, with her mouth open in the act of singing, — surely not a theme likely to grow in attractiveness on long acquaintance. There is not a single example of the clever *genre* work by means of which Mr. May became a favorite a number of years ago, only single figures, and a large and very unpleasant *academie*, called "Mary Magdalene."

Several of the artists from whom one expected a great deal a few years ago are very disappointing to-day, — Mr. Bacon, for instance.

The "Funeral at Sea" which was so highly spoken of is known to me only through reproductions, but it was evidently strong in composition, and I have seen works of his that were better in color and in handling than this "Luck of Roaring Camp," which can hardly be praised for a single good quality. It is the same with Mr. Heaton, whose large picture of "Trouville at the Bathing Hour" is detestable in color, badly drawn in parts, and very vulgar in sentiment. Mr. Clement Swift, whose fine "Wreckers" of two years ago one cannot but remember, shows a large canvas called "Completing the Cargo." A schooner is stranded at low tide, apparently, and groups of peasants with their ox-carts bring bags which are being tossed up over the vessel's side. The picture is original and very good in composition, but hard in effect, in color tame, and in atmosphere wanting. Mr. W. P. W. Dana is also not at his best in his "Breakers, Channel Islands," which is woolly in texture throughout, in the water no less than in the rocks.

The greatest disappointment of all is perhaps in the work of Mr. Charles Sprague Pearce. The picture which first made him known to us is here again to be seen, and is so much better than any of the others that it is hard to believe it from the same hand, and, moreover, from that hand when it was younger and less experienced. It is the "Egyptians Mourning over the Death of the First-Born," and represents two almost nude figures crouching by a mummy-case. It is a very good piece of work in color, in composition, and in handling. The flesh in particular, with its delicate yellow-brown tint, is beautifully rendered. One can find no fault unless it be with the timidity, or that which strikes one as such, that has led the artist to cover up both the faces, and so shirk the most difficult part of his subject. But we are not inclined to find any fault at all with this picture, when we turn to the things which Mr. Pearce is now pleased to give us. There is, to begin with, an immense picture of the "Sacrifice of Isaac," in which the figure of the lad on the altar is good in drawing and color, though lacking in expression, but in which all the rest—the meaningless Abraham, the sprawling angel, with its startling blue draperies and vacant face,—is hopelessly *manqué*. Mr. Pearce's other canvases are *genre* of a trivial sort, weakly executed and very conventional. Of Mr. Milne Ramsay I may say about the same. The promise of his "Bird-Fanciers," exhibited two years ago, is by no means fulfilled in either of the careful, commonplace groups of various sorts which he sends to this exhibition.

Among others of the imported works, I must give a word to Mr. Elliot Gregory's "Soubrette," which is well-drawn and pleasing, not strong or individual, but "nice," to a clever study-head by Mr. Dannat, and to a little landscape with cattle by Mr. Pattison, "Deux Enfants," which is delicate and charming. I am aware that I have not remarked upon all the canvases among these imported ones which deserve mention either for actual achievement or for decided promise. There are in particular a number of large figure-pieces that are not particularly valuable in themselves, but which bear testimony to the steady work and training which is what American art-students have so long neglected to feel necessary. But as an offset to these omissions I have refrained from drawing attention to some bad and pretentious canvases which also come from Paris.

M. G. VAN RENSSELAER.

THE FOURTEENTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

The Fourteenth Annual Convention of the American Institute of Architects met in the rooms of the Supreme Court of Pennsylvania, in the new Public Buildings at Philadelphia, on Wednesday, November 17, 1880. The Convention was called to order at 10.30 A. M., by the President, Mr. Thomas U. Walter, and Mr. McArthur, on behalf of the Commissioners for the Public Buildings and the officers of the Supreme Court, delivered in a few words their messages of courtesy and hospitality. After the delivery of the Annual Address by the President, Mr. McArthur made a motion, which was carried, that all practising members of the profession should be admitted to the privileges of the floor. The roll was then called, and the report of the Board of Trustees read and laid on the table for subsequent consideration. The Treasurer's report was read and referred to Messrs. Stone and Le Brun, as auditors. The annual election being appointed to take place at the afternoon session, a nominating committee, consisting of Messrs. Windrim, Littell, Stone, Van Brunt, and Mr. Murdock, was appointed.

No report was received from the Committee on Education, and that of the Publication Committee was read and accepted. Chapter reports were next in order, and those of the Boston, Rhode Island, New York, Philadelphia, Cincinnati and Baltimore Chapters were read. Nothing was received from the Chicago Chapter. The report of the Corresponding Secretary was then read, and in accordance with its recommendation the thanks of the Convention were voted to the Société Centrale de Paris for its gift to the Institute.

In accordance with the request of members the supplemental communications, containing drafts of a new constitution for the Institute, which formed part of the reports of the New York and Boston Chapters, were read, and laid aside for discussion the following day. The Convention then adjourned till 2, P. M.

AFTERNOON SESSION.

On reassembling, the first business was the election of officers, and the nominating committee presented their report, but on motion, the balloting was deferred until more members should assemble, and

meanwhile, the reports of the special committees appointed at the last convention on the Practice of American Architects during the Colonial Period, and on the Best Method of Solving the Tenement House Problem, were read by Mr. Mason and Mr. Bloor, respectively. The thanks of the Convention were voted to both committees, and their reports referred to the Committee on Publication, and the Committee on Colonial Architecture was ordered to be continued another year.

As it seemed probable that the attendance on the second day of the Convention would be fuller than on the first, it was voted to postpone the election of officers till the following morning. An invitation was received, and accepted with thanks, from Mr. Crump, of the Colonnade Hotel, to a dinner at 8 P. M., on Thursday evening. Mr. Deery then introduced the following motion,—That a committee of five be appointed to consider and report upon the following subject:—What are the Duties and Obligations of our Architects? The committee to report the next day. Mr. Bloor and others thought the time too short for proper consideration of the subject, and Mr. Holley moved to amend by directing the committee to report at the next Convention. The motion as amended was carried, and Mr. Deery of Philadelphia, Mr. Bloor of New York, Mr. Mason of Newport, Mr. Murdock of Baltimore, and Mr. Chandler of Philadelphia, were appointed to constitute the Committee. An invitation was received and accepted to visit the Academy of Music at a time to be fixed by the committee of arrangements, and the Convention adjourned till 8 P. M.

EVENING SESSION.

The evening session was opened by the reading of a paper, by Mr. Robert Briggs, C. E., of Philadelphia, on the Ventilation of Audience Rooms, which was received with applause, and a copy requested for publication in the Proceedings of the Convention. The President suggested that a paper on Acoustics, if Mr. Briggs would prepare one, would be very acceptable at the next convention. The Secretary then read a paper by Mr. T. M. Clark, of Boston, on the new manual of the French Building Laws, which was referred to the Publication Committee.

Mr. Stone read a paper on a Proposed Draft of a New Building Law, for which the thanks of the Convention were voted, and he was requested to furnish a copy for publication.

The President thought the subject treated by Mr. Stone very interesting and important. One rule that ought to be incorporated in building laws was that no thin party-wall should be used or cut into by either proprietor. He had an example in mind where an owner cut four inches out of a nine-inch party-wall and put in a grate, the heat from which set fire to the stairs in the next house, and an appeal to law was necessary to settle the matter. The President hoped that the subject would be followed up. The Convention then adjourned to the following morning at 10 A. M.

SECOND DAY (THURSDAY, NOVEMBER 18, 1880).

The Convention met, pursuant to adjournment at 10, A. M. The first business was the election of officers, postponed from the preceding day. The President said that several of the gentlemen nominated had declined, so the vote would be by ballot. The first ballot was for President, Secretary, and Treasurer, and Mr. T. U. Walter, of Philadelphia, was elected President; Mr. A. J. Bloor, of New York, Secretary; and Mr. O. P. Hatfield, of New York, Treasurer.

The second ballot was for a Board of Trustees, and Messrs. R. M. Hunt, H. M. Congdon, J. C. Cady, and N. Le Brun, all of New York, were chosen. Mr. Hunt wished to withdraw, but was induced to allow his name to be used.

The third ballot was for members of the committees on publication and education, and for a Corresponding Secretary. Messrs. R. M. Upjohn of New York, T. M. Clark of Boston, John McArthur, Jr., of Philadelphia, A. J. Bloor of New York, and H. M. Congdon of New York, were elected as the Committee on Publication; and Professors Russell Sturgis of New York, Wm. R. Ware of Boston, and N. Clifford Ricker of Champaign, Illinois, with Messrs. Henry Van Brunt of Boston, and Alfred Stone of Providence, as the Committee on Education, and Mr. T. M. Clark, of Boston, was chosen Corresponding Secretary.

President Walter expressed his sense of the honor intended him by his reelection, notwithstanding his endeavors, both before the nominating committee and afterwards in the convention, to withdraw his name, and his gratitude for the kind expressions of confidence which his action had brought forth from all quarters, and promised that everything in his power should be done which might promote the interests of the Institute.

The Auditing Committee reported that the Treasurer's account had been found correct, and the Convention then proceeded to the consideration of the report of the Board of Trustees. Mr. Stone asked whether it would be competent for the Convention, in case it approved one of the drafts for a new constitution which had been submitted as part of the reports of two of the Chapters, to adopt it.

The President said that the constitution could not, by express limitations, be altered or amended except by a two-thirds vote of the members present at an annual convention of the Institute, and only when at least thirty members were present and voting. There were now only twenty Fellows present, and of course the constitution could not be altered or alterations considered.

Mr. Haight pointed out that the provision in reference to modification of the by-laws was different from that relating to alterations of

the constitution. The by-laws could be amended at any meeting of the Institute, provided a copy of the proposed amendments had been mailed by the Secretary of the Institute to each member, at least twenty days before the meeting of the Institute at which the amendments were to be acted upon.

A notice had been sent by the Secretary to each member on May 17, last, that the by-laws would be revised at the present meeting, and calling attention to the points wherein the revision was proposed to be made. The actual text of the amendments was not presented, but the subject-matter was given.

The Secretary said that in addition to the notice of May 17, an abstract of the proceedings of the last Convention had been sent to every member, which included all the proposed amendments to the by-laws.

In answer to a question of Mr. McArthur, whether, if the number present were not sufficient to amend the constitution, it would not be advisable to obtain at least expressions of opinion on the various points, the Secretary, for the Board of Trustees, explained that the measures proposed in the report of that Board would not affect the constitution, but related only to changes in the by-laws, which the present meeting was competent to act upon.

Before taking up the Trustees' report, the Secretary requested, on behalf of the Board, that the second paragraph on page 5 of the report, relating to the change of the word "shall," where it occurred in the by-laws in reference to the duties of Chapters, to "may," might be withdrawn. Consent was given, and the other recommendations contained in the Trustees' report were ordered to be taken up *seriatim*.

The Secretary mentioned that two communications only had been received by the Trustees from the Chapters relative to the general matter before them, one from the Boston Chapter, consisting of printed resolutions in the form of a new draft of a constitution, and the other from the Baltimore Chapter, simply advocating certain points. The late secretary of the Rhode Island Chapter, Mr. Hartshorn, had, before his untimely decease, considered the subject very carefully, and had written a paper upon it, which was now in the hands of Mr. Mason, and it would be well to have this paper read, which was accordingly done by Mr. Mason.

The President then read the first recommendation of the Trustees, in these words:—"And to this end we would recommend that Article I, Paragraph 2 of the by-laws, relating to Membership, be amended by omitting that portion relating to members of Chapters, thus leaving all Associates to be elected as at present by the Board of Trustees upon the nomination of two Fellows." With this amendment the paragraph would read,—

"Associates of the Institute shall be such practising architects as shall be elected by the Board of Trustees upon the nomination of two Fellows."

Mr. Deery agreed with the sentiment expressed in Mr. Hartshorn's paper,—that the Institute should be composed mainly of Associates, and that the rank of Fellow should be conferred as an honorable distinction, to be gained by distinguished and successful professional work. It seemed to him that the title of Associate was now a rather empty one, doing little to connect the Chapters with the Institute, while that of Fellow implied no special merit or ability such as would make it a distinction worth striving for on the part of Associates. To them the difference seemed rather one of dollars and cents. He proposed as an amendment that the words "two Fellows" be stricken out, and the words "two members of the Institute" be substituted.

The Secretary thought that dollars and cents were not now considered in the elections of Fellows, in comparison with merit and fitness, and Mr. Haight said that there had never been any difficulty about the present mode of nomination, and it seemed to him unwise to make changes in the by-laws for which there did not appear to be some necessity. If any one wished to join the Institute, there was never any trouble about getting the endorsement of two Fellows, and it did not seem that there would be any hereafter.

Mr. Deery asked whether the provision of the by-laws, that Associates must be nominated by two Fellows, did not conflict with the statement made in the report of the Board of Trustees, that every member elected into a Chapter as an Associate became by that act also an Associate of the Institute, but Mr. Lines explained that this had been changed. The amendment of Mr. Deery was put, and lost.

A vote was then taken upon the adoption of the amendment proposed by the Board of Trustees, so that the paragraph in the by-laws should read, "Associates of the Institute shall be such practising architects as may be elected by the Board of Trustees upon the nomination of two Fellows," and it was carried.

The President then called attention to page 4, of the Trustees' report, in which they said that "Another possible cause of constraint in the relation of the national body to the Chapters may exist in Article XI, where it is stated that the President of a Chapter shall be a Fellow of the Institute; and it has happened in two cases within the past few years, that the presidents of the two Chapters referred to were Associates and not Fellows. In one case no attention was paid to the remonstrance of the Board of Trustees, and in the other a Fellowship was applied for, and obtained, and thus compliance with the by-laws was secured. It seems to your Trustees that this slight control over the Chapters is due to the national body. It ought not to be irksome, and save in the formation of new Chapters, it is the

only semblance of authority it exerts; and it seems to be but just and rightful as belonging to the parent society."

Mr. McArthur hoped that this recommendation would be adopted without any change. The regulation was cheerfully submitted to in Philadelphia, and he hoped it would not be found burdensome in other places. That the Institute should exercise this semblance of authority seemed to him eminently proper. The question was then put on the adoption of the Trustees' recommendation, that the first clause of Article XI, be continued in force, and it was carried.

The next recommendation of the Board of Trustees was as follows:—"While the Board of Trustees do not think the amount of dues now existing is too high, yet they are fully aware that if the membership were increased these amounts might be lessened, and they are willing to make the experiment without further consideration. They therefore propose as an amendment to Article XI, on Finance, paragraph 1, that the sum of fifteen dollars for annual dues of Fellows be reduced to ten dollars, and that for Associates from seven dollars and fifty cents to five dollars, to be paid as now in two semi-annual instalments."

Mr. Hatfield said that if that change were to be made, he would propose as an amendment that the dues of members be payable in one instalment in February of each year, and that they be delinquent after the 31st day of December, next ensuing.

Mr. McArthur seconded this amendment. He thought the Treasurer was put to much trouble, and everything should be done that could be to lighten his labors. Mr. Hatfield suggested that this change would also reduce the expenses of the Secretary's office. The recommendation of the Board of Trustees, as amended by Mr. Hatfield, was then put to vote, and adopted.

At the request of Mr. Stone, this vote was reconsidered, to allow him to introduce a further amendment, that the dues of Fellows only be reduced, those of Associates remaining as at present, seven dollars and fifty cents per annum. Mr. Stone said that he had had occasion to study closely the finances of the Institute, and while with a largely increased membership the reduced dues would be sufficient to pay the expenses of the Institute, there would be a deficit unless the increase of membership should take place. It did not seem to him that \$7.50 annually was a large sum to pay as an Associate of the American Institute of Architects.

Mr. Stone's amendment was lost, and the Trustees' recommendation as amended by Mr. Hatfield was again put to vote and carried.

The President then read the next recommendation of the Board of Trustees, as follows:—"With a desire to elevate the standard of membership, your Trustees would also propose that the number of Fellows be limited to seventy, their election to be governed by the present by-laws until that number is completed, and afterwards any vacancy occurring shall be filled, not by the vote of the Board of Trustees as at present, but nominations shall be made from the list of Associates only, and a majority of the votes of Fellows shall be necessary to elect, the result of such elections to be declared at each annual convention."

Mr. Littell moved to amend by substituting one hundred for seventy as the number of Fellows. Mr. Haight replied, for the Board of Trustees, that it had seemed to them advisable to limit the number to seventy, in order to offer an inducement to Associates to apply for promotion to the higher grade. There were now 55 Fellows, and if the number were made too large, the number of applicants would diminish rather than increase.

The amendments in the by-laws, as recommended by the Trustees, were then put to vote and adopted.

Mr. Haight then moved that Article I, paragraph 3, of the by-laws, which reads: "All members of Chapters shall be subject to the provisions of Article II, of these by-laws"; also paragraph 10, providing for the dismissal of members from the Institute, as a consequence of their expulsion from a Chapter, be stricken out, and that the sections of the by-laws be re-numbered, to correspond with the amendments that had been adopted. All these motions were carried.

Mr. Wight moved that in Article XI, paragraph 1, relating to the formation of Chapters, the word "three" should be substituted for the word "five," as the number of Fellows necessary to establish a Chapter of the Institute. Carried.

Mr. Stone moved that Article I, paragraph 6, which reads: "Associates, corresponding members and honorary members shall have all the privileges of the Institute, except that of voting. They shall not be eligible for election to any office," be amended by striking out the word "Associates." He believed that many Associates were prevented from taking an active part in the business of the Institute by the feeling that they were deprived of the right to discuss and vote upon the measures in which they might be interested.

Mr. Van Brunt heartily endorsed the proposition that Associates should be allowed to vote, but thought that Mr. Stone's amendment abolished all distinction between Associates and Fellows.

Mr. Wight suggested that it might be wiser not to make too radical a change at first. The privilege of voting might be extended to Associates, but not that of holding office; and Mr. Stone modified his amendment, so as to change the paragraph in the by-laws to read as follows: "Corresponding and honorary members shall have all the privileges of the Institute, except that of voting. They and Associate members shall not be eligible for election to office." The amendment in these words was submitted to vote, and adopted.

The next recommendation of the Board of Trustees was as follows: "As a means of increasing the interest in the Institute, and

fostering a friendly rivalry among its members, the Board of Trustees would also suggest the establishment of a fund, the income of which is to be used for the annual issue of a gold and a silver medal, to be awarded by ballot at each annual Convention, with the understanding that the gold or silver medalist cannot be nominated a second time for the same medal."

On motion of Mr. McArthur, this proposition was laid over.

Mr. Wight moved that the clause in Article III, Section 1, of the by-laws, which provided that twenty Fellows should constitute a quorum, be amended by inserting the words "and Associates" after the word "Fellows." This was carried, and the President read the three next recommendations of the Board of Trustees, all of which were carried, as follows: (1.) "That the Trustees should have power, without referring the matter to the Chapters, as now, to elect Fellows from among the older Architects who do not belong to any Chapter organization, and without the present proviso of a semi-examination by the presentation of plans and designs showing their work." (2.) "Also in their discretion to advance from the grade of Associate to that of Fellow any of the former who have distinguished themselves by specially meritorious work." (3.) "That such advancement may be made by the Trustees, without consultation with Chapters, and is to be considered as an honorable distinction; and that the usual entrance fee of Fellows be remitted in these cases, but otherwise they shall be subject to the same annual dues as Fellows regularly nominated."

The next recommendation of the Trustees provided for the creation of a grade of non-professional members. Mr. Stone thought it might be well to include such a class, if, as the Convention had been informed, many persons not architects were desirous of participating in the privileges of the Institute, and would gladly pay the fees required.

Mr. Wight thought that a large proportion of the persons who would seek admission under this provision might do so from selfish motives, in the hope of profiting by their connection with an association of architects. It was already open to any one of suitable standing who had had any relations with the Institute, to become corresponding members.

The motion on the adoption of the recommendation was put and lost.

The next recommendation was read, as follows: "The Committee on Finance, in their last report, offered a resolution for the consideration of this fourteenth annual Convention, that in case of non-payment of dues, a money penalty and suspension of active membership shall be substituted for a complete dismissal of the delinquent." Mr. Hatfield explained that as the rule now stood, members were dismissed if their dues were not paid in one year. It was thought that this was too great a penalty and too sudden in its operation, and that it would be better either to extend the time, or reduce the penalty, so that members would not be dismissed so promptly. On motion the recommendation of the Trustees was adopted.

The final suggestion of the Trustees, "that any articles now incorporated in the by-laws, which are not in conformity with these recommendations, be altered in accordance with the foregoing, was adopted, and after the reading of a paper on Heating and Ventilation, by Mr. F. Tudor, of Boston, the Convention, after tendering to Mr. Tudor its thanks, adjourned till 2.30 P. M.

AFTERNOON SESSION.

On reassembling, Mr. McArthur invited the members of the Convention to examine the new city building with him, and Mr. Robert Briggs also extended an invitation to inspect the Academy of Music. Mr. Murdock moved that the Board of Trustees be requested to choose Washington as the place of meeting for the next Convention, if they should deem it advisable. The resolution was carried, and on motion the Convention adjourned *sine die*.

THE ILLUSTRATIONS.

DOORWAY OF THE CONVENT OF ST. FRANCIS D' ASSISI AT PALMA, BALEARIC ISLES.

WE copy this interesting engraving, with the following description, from the *Moniteur des Architectes*:

Palma, the chief city of Majorca, and to-day the largest city in the Balearic Isles, enjoyed during three centuries the privilege of being the capital of the Majorcan kingdom, which formerly included the ancient province of Roussillon in France. The people of the city, which contains not less than fifty thousand inhabitants, speak a *patois*, half Spanish, half Arabic, and the architecture of the country smacks strongly of the former occupation of these two races. As to the founding of Palma, it is thought to have been settled by Cecilius Metellus Balearicus, and its origin dates back to the year 123, B. C. Among the remarkable buildings which adorn the city may be mentioned the cathedral, a Gothic structure of the fifteenth century, which the inhabitants think a *chef-d'œuvre*, although, in parenthesis, it is only fitted to excite the curiosity of strangers. In 1835 the religious orders were suppressed in Spain, and out of twenty-four convents and monasteries at Palma only five convents are now extant. The Convent of St. Francis d' Assisi, inhabited by one hundred and fifty devotees, was the largest institution. Its cloister, surrounding a vast court planted with orange trees, is especially remarkable. The convent to-day is the residence of the political governor. The doorway, which is here reproduced, does not belong to any special type of architecture, but can be fairly in-

cluded in the Renaissance of the Rococo period. It is certain, from the finish of its workmanship, that it belongs to the architecture of the sixteenth century.

Unfortunately it has undergone much deterioration, and several of the figures are mutilated. Nevertheless, the doorway is interesting, and worthy of fixing the attention of the artist. This engraving, which was exhibited at the Exhibition of 1867, was intended to be one of the illustration of a work on the monuments of Spain, but the occurrence of the civil wars in that country put an end to the project.

TOMB OF M. J. L. DUC, ARCHITECT, IN THE CEMETERY OF MONT-PARNASSE, PARIS, FRANCE. M. LECLERE, ARCHITECT.

This plate, also, is reproduced from the pages of the *Moniteur des Architectes*.

OLD SOFA, DRAWN BY MR. MAXWELL WRIGLEY.

COTTAGE AT FAR ROCKAWAY, LONG ISLAND, FOR E. C. LAMONTAGUE, ESQ. MR. BASSETT JONES, ARCHITECT, NEW YORK, N. Y.

This cottage was built during 1879-1880, at a cost of \$6,500.

LODGE AT MAPLE GROVE CEMETERY, MAPLE GROVE, LONG ISLAND, N. Y. MR. JAMES E. WARE, ARCHITECT, NEW YORK, N. Y.

THE STORY OF A STATUE.

THE capital of Anjou, writes a correspondent of the *Leeds Mercury*, is preparing to do honor to one of its most illustrious children. The sculptor David is to be commemorated by a statue,¹ the work of a M. Noël, who obtained the first prize in the competition organized by the town of Angers. M. Barthélemy Saint-Hilaire has been deputed to represent the Government at the inaugural ceremony, and the occasion will probably be seized to put forward a species of ministerial programme. The life of David of Angers forms a fitting subject for Republican panegyric, as he suffered persecution and banishment for the good cause. Posthumous reward has come at last, and on the spot where the embryo artist solicited the charity of passers-by to take home a few *sous* to his mother, the features of the powerful genius as he developed in after years will serve to remind future generations of Angevins that the path of glory, if it leads but to the grave, does not always close there.

The story of the struggling sculptor's privations, trials, and ultimate successes in the great city whither he betook himself, will doubtless be retold once more. To gain a scanty pittance he was obliged to accept mason's work, in which capacity he has left some marks of his powers in stone in the frontal of the Tuileries. Hearing of the hardships of their young townsman, the municipality in Angers voted him a moderate annuity of 500 francs, or 20*l*. This sufficed to keep David from actual want, and the force of his character and aptitudes for art soon enabled him not only to sustain his head above water, but also to emerge into notoriety. He received a commission to execute an emblematic figure of France over the portal of the Panthéon, which is esteemed as a master-piece. The Revolution of 1848 afforded him an opening to public life, and the very decided way in which he protested against the admission of Prince Napoleon caused him to be proscribed, and very nearly cost him his life in 1852.

It may, perhaps, be an exaggeration to speak of David of Angers as the French Michael Angelo, but in his *chef-d'œuvre*, which has been called a national *épopée*, he certainly approached that great master. The history of this statue, *la Jeune Grecque*, which was designed to portray a young girl bending over a marble tomb, and spelling the heroic name of Marcos Botzaris, the victim of Nauplia and savior of Missolonghi, has been recounted by one of our foremost chroniclers, M. Jules Claretie, and no apology is needed for its reproduction. The young artist, inspired by this new tale of Troy divine, burned with desire to raise a monument to its hero. One day, when casting about for a subject of composition, he perceived a little girl in a cemetery, kneeling over a tomb, and spelling out the letters of the inscription chiselled there, by the aid of her fingers. Nothing could be more simple or more touching. "Life deciphering by its lisp the secret of death." "My composition is found," soliloquized the artist. The next step was to seek a model. While on his way to dine with Victor Hugo, at the house of the Mère Saguette, in the Rue du Montparnasse, he discovered a maiden of fourteen, in rags, but charming therein. "Now, I have my model," David confided to his friend the poet, after he had taken the address of the girl. Slim and delicate, bearing in her face the signs of a precocious struggle for existence, the child was nevertheless beautiful, and seemed at that moment to incarnate Greece oppressed. Her frail body was destined to live in the marble of the statuary; but all that her unworthy parent thought of was the ration of brandy which her daughter's pure form procured her in the present.

There was in David's *atelier* in the Rue de Fleurus a crucifix in bronze which attracted his model's attention. One day, at the close of the sitting, she ventured to ask the sculptor if he would consent to part with it, in return for her services, until the debt was wiped out. "A Christ like that in our loft would be beautiful, and then it would console me, and might sustain me," entreated the girl. Without a moment's hesitation, David went and unhung the coveted object, saying in his curt, but not unkindly tones, "All right; you wish it; very well, take it then; and if ever you are tempted to do wrong, look at it and think of him who gave it you." "For nothing?" demanded the child, whose name was Clémentine. Her joy was pro-

¹ A statue was erected and dedicated some weeks ago. — EDS.

found, and David went on with feverish inspiration to complete his marble effigy of the young Grecian maiden spelling the name of Botzaris. "All his poesy passed into the representation of this delicate creature, and all the feelings of the patriot were expressed in its clay." When he had finished, the author apostrophized his handiwork like Pygmalion addressing Galatea, "but as parent, not as lover." "Thou art ended now, dear child, and art about to quit our shores for the beautiful country of Greece—thou whom I loved so much! Ah! how I loved thee, as a tender father loves his daughter, in spite of the faults which he knows so well. Thou art about to quit the land of noble inspirations and great works for the country which gave them birth. May the sun of Attica, whose rays are but faintly reflected here, warm thee. When the star shall mount in the firmament, like a thought of the Christ, one of its rays shall rest on thy melancholy brow; for thou art very sad, my poor child."

The statue of *la Jeune Grecque* was sent off to Greece, and in spite of this glowing invocation, we are told that the artist probably thought no more of it than of its prototype, being engrossed with other works. One evening, on quitting a company at M. de Gisor's, the architect of the Luxembourg, David was accosted by an unknown person, who dealt him two terrible blows from behind, which laid bare his skull. But for the help of a passing workman, he might have bled to death by the wayside. With difficulty the sculptor dragged himself to his abode. His attempted assassin remained undiscovered, although David always suspected a rival against whom he voted in a competition, and who afterwards died mad. A few years later, when this episode had been nearly forgotten by its victim, David of Angers (as he is called) received a letter inviting him to repair, between midnight and one o'clock, to a certain house in the Faubourg Saint Jacques, near the Hospital of Val de Grâce. A sign, understood by "patriots," was traced on the cover. David, fancying that it referred to a convocation of some political refugees, prepared to start without any misgivings. The note stated that the house had no *concierge* or porter, and that the bearer must go provided with a covered lantern. On the fourth story he would see a cross chalked on the door, which would be opened on knocking. Somebody would be there to receive him.

The proposal sounded mysterious, not to say suspicious, but the recipient of this strange missive was young; and the romantic school, with friend Hugo at the head, was just at its dawn. He set off, arriving at the house indicated a little after midnight. On reaching the fourth floor, David perceived the chalk cross, when he knocked as instructed, without any misgivings. No answer. He knocked again, with the same result, until, thinking he had been made the dupe of some practical joker, the midnight visitor was about to descend and wend his way homeward. All on a sudden the opposite door opened, when a young woman appeared with a light in her hand. Recognizing David, she became very pale, exclaiming in a terrified voice, "What! is it you? you, Monsieur David!" The sculptor, in his turn, stood stupefied, as he saw before him, still beautiful, though trembling, the little street girl of the Rue Montparnasse, the young Greek of the tomb of Botzaris. "Go away from here, as quick as you can," she cried, in supplicating tones. "If you stay, you are a dead man. And be sure not to say a word about it, else we shall be undone, my mother and I. Ah! *mon Dieu!* I did not know it was you. Be off, at once, I beg of you, Monsieur David." "Be it so," responded the sculptor, feeling that alone, without arms, he would be no match for his hidden enemies. Descending rapidly the staircase, he gained the street, and posted himself a few doors off in the entrance to the court. A few minutes later several men approached, who disappeared stealthily in the house he had just quitted. "I fancied," said the sculptor, "that I recognized my assassin amongst them."

Many years elapsed, when one day David was impelled by the desire to revisit the site. Knocking at the door where the girl had appeared, he obtained no answer. Asking a workman on the stair for Mademoiselle Clémentine—"Don't know her," was the gruff reply. Nobody in the place had ever heard of a woman of that name. Disappeared, doubtless, the lassie of 1827, who had incarnated such a beautiful dream.

In the month of August, 1843, when following the obsequies of his comrade Cortot, of whom he said, "His sculpture is of ice—an honest tradesman, who puts the right weight in the scales, neither more nor less," David desisted, lounging along the Quai Malaquais, his old model, grown to womanhood, still beautiful though miserable. Under her arm she carried the *Christ*, the same which the sculptor gave her, with the exhortation, "You shall think of it when you are tempted to go wrong." For a moment he thought of leaving the procession, to follow the woman on her errand to the *bric-à-brac* dealers of the quarter; and for months afterwards he scanned the windows of these curiosity shops, to espy, if possible, this bronze figure of the Saviour.

Five or six years subsequently the artist once more stumbled across his young vision. Alas! how changed and fallen. David saw her disappear in one of the hideous dens of vice, in company with a noted bully. "This creature, bearing already, at forty, the stigma of decrepitude, was the maiden whom the sculptor and the poet had met, who had for a moment impregnated their dreams of art with the genius of liberty—Greece, ever young and ever fair."

But this was not the last time the pair were fated to encounter each other. In July, 1847, a figure drew timidly towards David as he was passing along the Rue des Boucheries, "You do not remem-

ber me, Monsieur David?" she said. "Ah! yes; I am so changed. I was prettier the first day when I came to you. Ah! I could not pose any more for *la Jeune Grecque* now." David shuddered, dropped into the woman's hand a piece, and the next instant saw her taken off to gaol by the police.

"It would be difficult to invent a more poignant story," adds the chronicler; but the end was not yet come. David of Angers, exiled by the *coup d'état*, repaired to Greece, in company with his daughter. He wanted to behold with his own eyes, under the pure sky of Attica, the *chef-d'œuvre* of his youth. He must go to Missolonghi, to visit the tomb of Marcos Botzaris. Some one said to him, "Do not go." "Why not?" inquired the traveller. He was soon to know the reason. Approaching the strip of land where Byron died, at the foot of the bastion where Botzaris fell, the sculptor desisted his young Greek. "Methought I saw her thrill at the sight of her creator a generation ago." The next moment he gave vent to a cry of rage and despair. The statue was broken; the right hand smashed; the pointed finger gone. The face was mutilated like the visage of its model, as struck by her brutal protector.

Roving tourists—English amongst the number—had defaced the pedestal, and other infamies had been committed. David never fully recovered from this stroke, and returned soon afterwards to his native town to die. His heart bled at the thought of the outrage inflicted by these barbarians. Alas, for our shattered idols! These barbarians were Greeks.

DECORATIVE DECORATIONS. — I.

AT first sight, the two words which I have put at the head of this paper look like an obvious tautology. All decorations, you will object, must necessarily be decorative. And yet, if I may judge by personal experience in most such English houses as have come under my notice, by far the larger part of our decorations are nothing of the sort. In fact, my purpose in writing this very article is just to put forward a plea for the use of decorative objects and designs in decoration. . . .

In all our greater artistic work we, in Western Europe, have long recognized the fundamental principle that ornamentation must be subordinated to general effect, and that, however pretty a piece of detailed work may be in itself, it can only be admitted if it helps on, or at least does not detract from, the excellence of the whole. It is this that makes the main difference between oriental and western architecture. Look at the gorgeous Hindoo temples, or even at Mohammedan mosques, like the Taj at Agra. You will see in the eastern buildings whole sides of a quadrangle filled up with marble lattice-work, all fretted into minute and delicate lace-like patterns. This lattice-work is exquisite of its kind, and it produces a sense of high artistic pleasure even in the most cultivated mind. But if you stand back a little, and look at the various parts of the whole, you will see that the dainty tracery is quite lost in a general view. All that artistic labor has been expended, not on the principal constructive points of the building, but on the mere interspaces; and so it fails entirely of distant effect. On the other hand, look at the tower and doorway of Ifley Church. All the flat interspaces consist of plain unornamented stone-work; but the arches of the portal are deeply recessed, and richly cut with dog-tooth mouldings; the windows are decorated with similar ornaments; the corners, the battlements, the string-courses are all marked with finer and more conspicuous detail. Here there is no waste of decoration where it will not be noticed; every piece of minute mason-work is expended upon some point of constructive importance, so that it helps us at once to grasp and comprehend the whole meaning and plan of the architect, without being distracted from the main purpose by petty and non-significant details.

This same principle can be applied to almost all buildings as a rough test of relative æsthetic development. The tiny Benares temples are most of them mere detail, and nothing else. They are each a simple chaos of admirable carving, without any general design at all. The Taj and the other best Mohammedan works of Agra and Delhi have very distinct and beautiful designs, and the chief architectural points are well brought out; but still a vast mass of the minor and intricate carving is lost in the general view, and only comes out when looked at piecemeal. The Parthenon and the Maison Carrée of Nîmes, represent the opposite pole; there, only the constructive points are decorated, while the backgrounds are left quite plain. But the Hellenic model, if it fails at all, fails in its extreme simplicity, in the too great purity of its style, and the want of sufficient points of interest. Mediæval architecture combines the special beauties of each; it lavishes detailed decoration as freely as the Hindoos, but it restricts its richest work to the bringing out of the main design as rigidly as the Greeks; Lincoln Minster or Chartres will give one a good subject for comparison with the Taj on the one hand, and the Theseum on the other.

Again, contrast Milan with Salisbury Cathedral. It may seem shockingly irreverent to say so, but I have always fancied Milan, with all its wondrous spires and pinnacles and twirligigs, was, after all, but a glorified and idealized wedding-cake—the gorgeous dream of an artistic confectioner with a taste for building up that curious fret-work in white sugar and caramel which decorates the front window of the pastrycook's shop. It is the apotheosis of confectionery, no doubt; but I am compelled to admit, confectionery none the less. As you gaze up at it, or down upon it from its own top, you fail to get any one intelligent idea of its drift. However you take it, it

remains a wilderness of stone-work, reducing your mind to a maze and a haze, through which innumerable points and peaks loom up indistinguishably, and fade into others yet beyond them. On the other hand, go into the neat and green little close of Salisbury, take your stand at the north-west corner (or, for the matter of that, at any other point where the Dean and Chapter will permit you), and look up at the building in all its perfect unity and simplicity. To my mind, you will not find a more complete and self-contained cathedral in all Europe. It is not large, it is not even very notable in style, at least as far as peculiarities and technical *tours de force* go; but it forms a single beautiful picture, harmonious throughout, and bound together by the tie of a general conception to which all details have been duly subordinated. Peterborough is nothing but a west front with three magnificent doorways; Westminster Abbey is two fine but incongruous pieces of architecture, grafted inartistically upon one another: but Salisbury is a whole Cathedral, with a plan and a central idea, to be grasped at once by eye and mind as readily as a Hellenic temple, yet adorned with all the richness and variety of mediæval workmanship.

In our larger architectural and decorative schemes, as I said before, we have fully mastered this first principle of design—to have a notion and stick to it. It is only in our houses that we have failed to perceive its applicability. And I think we may set down the failure to two causes: the first is, undue ambition; the second is, neglect of the principle of relief. . . .

Ambition shows itself most in the desire for big pictures, good or bad, in heavy gilt frames, and for products of the very highest art, or where these cannot be afforded, travesties of them in coarse execution. Now, we ought never to forget that all pictorial art was in its origin purely decorative. The paintings on an Egyptian tomb or palace formed part of the architectural design; and we can get the best idea of their true import by visiting the admirable restorations at the Crystal Palace, where one can see the thorough subordination of the painter to the architect. The columns and capitals are covered with color; so are the walls and interspaces; but all the figures and subjects fall into their proper place in the total design as a whole. In like manner with Assyrian bas-reliefs; they are architectural compositions, not isolated specimens of plastic art. The frescoes on a Pompeian villa, though freer in treatment, are similarly subordinated to the general decorative conception. It was the same in the early mediæval churches. They started from the Byzantine model, which we can still see represented in the style of the Greek church. Without moving from western Europe one may see excellent examples in the well-known Russian church in Paris, near the Parc Monceaux, in the memorial chapel to the Czarewitch at Nice, and in the little white building at Vevay, whose brand-new elegance contrasts not unpleasantly in a single *coup d'œil* with the sombre grandeur of the heavy old tower of the parish church above. It is a striking enough style in its semi-barbaric way, with huge mosaic figures of conventionalized saints standing out in purple and green and violet against a massive background of solid gilding; and though it fatigues us with its glitter and grandeur, it is not without a gorgeous impressiveness of its own. From this purely decorative art, mediæval Italian painting took its rise; and though it grew more and more untrammelled with every generation from Cimabue onward, it remained essentially decorative till the Renaissance. Giotto or Ghirlandajo did not paint a picture and then sell it to anybody who turned up, to stick in anywhere, however incongruous the place might be; they undertook to embellish a particular church, and they painted particular square or semi-circular or corner-wise frescoes on the spot, for this, that, or the other individual nook or angle of the wall. Even the great Renaissance masters engaged themselves to cover a certain space of St. Peter's or the Vatican, and covered it with suitable designs accordingly. No doubt this was slavery for imitative art, but it had at least the result of making decoration truly decorative.

In process of time, however, as imitative art developed to its full freedom, it cast off entirely the trammels of its architectural and decorative uses. It became a thing-in-itself (not in the Kantian sense, of course), an end to be pursued apart from all idea of special purposes for the finished product. The man who got an inspiration, wrought it out on canvas as seemed to him fittest, and then left it to the purchaser to place it amid congruous or incongruous surroundings as he would. Such a change was absolutely necessary, if imitative art was ever to become perfect and individualized. Recognizing, as we now do, that the truthful and exact representation of nature is, to say the least, one among the main ends of pictorial art, we must sacrifice to that end all the mere decorative prettinesses of broad and effective coloring, of mosaic-like gilding, and uniform backgrounds, of artificially symmetrical composition, of balanced figures and hues and shapes. Whether we are entirely realistic, or whether, on the other hand, we allow somewhat to individual idealism and "spiritual insight"—for into this vexed question I do not wish to enter here—we all agree that close fidelity to nature is one of the chief aims of painting; and that any mode of production which interferes with that aim must be promptly suppressed. Hence we all allow that it is best for our artists freely to choose their own subjects and represent them on their own scale, and in their own way; leaving the question of their ultimate destination to be settled at a later period by the person into whose possession the finished pictures may finally come.

This being so, we find ourselves face to face with a new difficulty;

what is the best way of exhibiting, in public or private, the works of imitative art so produced as objects of intrinsic beauty? This difficulty could not, of course, crop up under the old system, where such works were produced as parts of a particular architectural whole; and though it seems rather far at first sight from the question of decorative decorations, I think a little consideration will show us its appositeness to the subject in hand.

THE PROPERTY-RIGHT IN CARTOONS FOR STAINED GLASS.

4 CLINTON PLACE, NEW YORK CITY, Nov. 20, 1880.

TO THE EDITORS OF THE AMERICAN ARCHITECT:

Dear Sir,—Will you kindly give your advice upon the following subject.

Some time since a firm of church decorators in this city obtained an order for a stained glass window, gave to the writer (an artist) the order to execute, and he designed a full-sized cartoon, which was accepted by them, afterwards made (found material) and delivered to them at their warerooms the window complete. The question is, To whom belong the cartoons, the firm ordering or the artist who designed?—no mention being made on either side respecting the ownership of the cartoon. Yours respectfully,

CONSTANT READER.

[We cannot see why a contract for a stained glass window is not fulfilled by the delivery of the window in satisfactory condition, without the surrender of the cartoons, which are only tools used in making the window, unless a special stipulation has been made to that effect, and in our reasonably extended experience we have never heard of their being either demanded or delivered. Small sketches are often submitted for approval by designers in glass, and are sometimes left in the hands of those for whom the window is made, but we have always supposed this to be a matter of courtesy and not of right, and when, as is usually the case, such sketches are stamped or marked with a request for their return to their designers, we have never known the claim to be resisted. Wishing to ascertain whether by any possibility a contract with a decorator carried with it, by usage, an implication which would not exist in other cases, we have submitted "Constant Reader's" question to a gentleman eminent both as a decorator and as a workman in stained glass, and are assured by him that there is no custom, so far as he is aware, either in this country or in England, which would entitle a decorator to demand the cartoons of stained glass executed for him, unless by virtue of an express agreement.—EDS. AMERICAN ARCHITECT.]

THE SECRETARYSHIP OF THE AMERICAN INSTITUTE OF ARCHITECTS.

WE have been requested to give publicity to the following letter:

335 BROADWAY, N. Y., Nov. 23d, 1880.

My Dear Sir,—I find this morning your note of the 20th inst., officially notifying me of my election in the A. I. A., as Secretary and member of the Committee on Publications.

I had no objection to allowing my name to be used on the ticket for the Publication Committee, but I positively refused it for the Secretaryship—knowing by long experience what an onerous and thankless office it is, as it necessarily must be in an Anglo-Saxon community, where one deals with a public dominated by the spirit of trade and with a constituency so incohesive and impracticable as is the promiscuous body of our architects, and where the current and missionary duties, if promptly and fully performed, not in a perfunctory, but in a far-seeing and sagacious spirit, would be worth the salaries paid for similar duties in the Engineer's Society of this country, and the R. I. B. A. in England—whereas the funds now collectable will not even admit of adequate clerical service.

But I have put too much work and time into the Institute to wish to see it go down, and I recognize the extremities to which it has been brought through sectionalism, short-sightedness, and the self-seeking and destructive idiosyncracies of individuals. On the understanding, therefore, that I should consider myself at liberty to resign at any time throughout the official year, if I should find it impossible to make my duties to the office harmonize with those due to my personal interests—the advantages of attending to which I have felt in a very satisfactory degree since my secretarial work has been confined to the New York Chapter—I did not insist on withdrawing my name after election, and have concluded to accept the Secretaryship.

Yours, very truly, A. J. BLOOR.

H. M. CONGDON, Esq., Secretary A. I. A.

NOISY WATER-CLOSETS.

18 PEMBERTON SQUARE, BOSTON, Nov. 29th, 1880.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Sirs,—Have you heard any complaint in regard to the noise of water-closets? Can you suggest any remedy for the annoyance, so that the noise shall not communicate to other rooms below and above?

Very respectfully yours,

KIRBY & LEWIS.

[The annoyance of which our correspondents speak, is in many cases a serious one, as we know from experience, especially with the more modern closets, which discharge a large volume of water. It is well to remember this in planning, and arrange the soil-pipes so as not to pass through or near occupied rooms. Probably something might be done to lessen the sound by wrapping the pipes which serve to conduct it in thick hair-felt before casing them over. If any of our readers have tried this, or any other remedy, we should be glad to know the result.—EDS. AMERICAN ARCHITECT.]

NOTES AND CLIPPINGS.

A DAM NEARLY TWO MILES LONG.—The Yuba River, where it flows past the city of Marysville, was once a deep and clear stream, coursing its way between high banks. Debris from the mining districts has been carried down and deposited in such large quantities that the river has obliterated its own banks, and stretches a shallow, muddy stream of water two miles wide. Towns, villages, and farming districts have been laid desolate by its ravages, orchards swept away, and rich pasture lands covered with sand and mud to the depth of 20 feet. To stop the destruction of property, by confining the waters to a narrower channel and causing them to deposit their slickens at some point higher up the stream, became a matter of study. Finally, it was determined by the Drainage Commission to build a dam across the river at a point between eight and ten miles above Marysville, and to construct levees below that point, thereby checking in places the force of the current and compelling the dropping of the washings in the reservoir thus created. This task has been successfully accomplished. It is 11,000 feet in length, and is joined to the bank on the north and a levee on the south by curved wings 600 feet in length. It consists of brush, wire, and logs, and presents on its down-stream face a perpendicular front from 5 to 12 feet high, composed of the jagged butt-ends of countless saplings, small trees, and logs, with alternating layers of logs like stringers and joists beneath a floor. On the up-river side it presents a face of gentle slope from the top to the river bed, composed of alternate layers of young willow trees cut in full foliage, laid top down and very thickly, and interspersed by horizontal layers of heavy logs. On top of these trees is a layer of long logs parallel with the bush and placed closely together along the entire crown of the dam. On the top of all is sand from two to three feet in depth, and graded to a gentle slope to meet the river-bed. At the base, this dam is from 65 to 70 feet wide. On the down-river side there extends outward for 55 feet a bed of willow mattresses, also covered two feet with sand. These mattresses extend from six or eight feet beneath the dam itself, and constitute an apron to prevent the overfall of water from the lip of the dam washing out the earth at the foundation of the structure. The water will flow over in a thin sheet nearly two miles in width. It will thus be seen that this first step of the Drainage Commission to check the flow of debris into the rivers, and its deposition in the valleys, embraces a system of stopping the matter in the Yuba River on a bed two miles in width by spurs described and by a restraining dam some nine miles above the mouth of the river, which shall become by the action of the river a permanent barrier, to be added to only as it is topped by the advancing slums; and also by a system of levees to confine the rivers to their natural channels. The dam has cost about \$100,000. The plans were prepared by State Engineer Hall, and had the approval and amendments of Captain Eads, and have been carried out under the supervision of Resident Engineer C. D. Rhodes, Mr. Dolson, of Mr. Rhodes's corps, being the engineer in charge at the works. — *San Francisco Chronicle*.

WILLIAM MORRIS ON HOUSEHOLD DECORATIONS.—Mr. Morris is much more at home in the matter of house decoration than in that of street architecture, at which it is very easy to gird, but to radically alter which is extremely difficult without the aid of her Majesty's Treasury, the funds of groaning ratepayers, or co-operative capital. We quite agree with him in his censure of the new and most objectionable practice of painting the outside of houses red, or chocolate, or "cockroach" color. In his denunciation of carpets as "nasty, unwholesome things," and his suggestion that they should be altogether dispensed with in summer, and that, wretched as our floors now are, they should be covered only with loose rugs, easily removable, we should be more disposed to concur, could we forget that uncarpeted rooms would be attended by a total departure of what is known as English "comforts," and that where there is good housewifery carpets—periodically taken up to be beaten—need be neither nasty nor unwholesome. Mr. Morris also objects to large windows. He prefers latticed ones. We are thoroughly in accord with the lecturer in his recommendation that the surface of the ceiling should be worked in delicate patterns, in the Elizabethan or Jacobean style, instead of the present style of plastering, which is certainly "ghastly," and "only succeeding in heaping faults upon faults; its excellence being supposed to consist in its shining like a piece of embossed hot-pressed paper." Very dark woodwork Mr. Morris thinks to be objectionable; "where wood is used it should be in the condition in which it left the plane." This is an axiom which should meet with the approval of Sir Richard Cross who once in a memorable speech declared that he felt inclined to go home and cry, when he saw plain wood veined or stained into the similitude of something which it was not. We must refrain from discussing Mr. Morris's curious contention that we should be cautious about the use of green in decoration, because much less of this color is to be found in Nature than is commonly supposed. Indeed there is not an uninfluential school of natural philosophers who maintain that there is not in Nature any such thing as color at all, and that the prevailing hue of external things is strictly negative. Were this doctrine to be universally accepted, the occupation of Mr. William Morris, M.A., as one of the most refined, and the most tasteful of English decorative artists, would be, like Othello's, altogether gone. — *London Telegraph*.

STEALING THE ROOF OF A BUILDING.—The Boston daily papers report the latest curiosity in crime. For some days a man had been at work, unobserved, on the roof of the building numbered 13 to 19 Bromfield street, stripping off the copper and replacing it with cheap tin. At length the janitor of the building saw a lot of copper being loaded into a team at the door, and, suspecting something wrong, arrested the perpetrator of the outrage. But before the services of an officer could be obtained, the fellow made his escape. The enterprising thief had stripped the copper, which is worth 40 cents a pound, from a space 150 by 30 feet, and, as before said, had put down the cheapest sort of tin in its place. It appears that a party of roofers at work on an adjoining building, saw a man named De Mond, engaged in stripping the roof, but supposed at the time that it was an honest transaction. De Mond has been arrested.

STATUES OF WASHINGTON.—Very few of those to whom Henry Kirke Brown's equestrian statue of Washington in Union Square is a familiar figure are aware that it is the first bronze statue ever wholly executed in this country. It was commenced in 1853, and dedicated July 4, 1856, so that it is not yet a quarter of a century since the first statue in bronze was actually produced in the United States independent of foreign assistance. Its location in Union Square was provided by the private subscriptions of gentlemen of wealth and culture resident in that vicinity, who have long since moved up town, leaving an artistic property which belongs to them by purchase to embellish a quarter devoted to business purposes. And this recalls some facts as to existing statues of Washington which it may be worth the while to remember. The three earliest were executed by artists of great reputation, but only one of them was taken from life. This was provided for in 1784, by a special act of the Legislature of the State of Virginia. Governor Harrison, of that state, applied to Thomas Jefferson and Benjamin Franklin, who were then in Paris, to assist him in the selection of a competent artist, and they engaged the services of Jean Antoine Houdon, regarded as one of the most distinguished sculptors in Europe, who visited this country in 1785, and passed the major part of the month of October at Mount Vernon in modelling the bust of his illustrious subject. Having finished his task, he returned to Paris and executed the only statue of Washington which represents him as he appeared in life. He was then 54 years of age. The figure, which now graces the State Capitol, is valuable not only as a work of art, but for its remarkably exact reproduction of the lineaments of the great Revolutionary hero. Canova's statue, which presents Washington in a sitting posture and in Roman costume, was, unfortunately, materially injured by the fire which nearly destroyed the Capitol at Raleigh, N. C. Chantrey's, which is one of the attractions of the State House in Boston, conceives the Father of his Country as a military hero, and displays to advantage his commanding figure; but, like Canova's, it is an ideal conception of the classical school, with no pretensions to authenticity. The next attempt of note, is that of Horatio Greenough, one of our earliest sculptors, which was finished in 1843, and engaged the hand of the artist during eight years' residence in Italy. It is a colossal statue, representing Washington in a sitting posture, the lower part of the figure swathed in a graceful drapery. Originally intended for the rotunda of the Capitol at Washington, it now graces the eastern front of the building. The treatment is poetical rather than historical. The next important work was that of Brown in Union Square; and two years later, in 1855, Crawford's colossal statue, designed by him under a commission from the State of Virginia, and surmounting the Washington Monument on Capitol Hill, was completed and dedicated with great enthusiasm. It was cast in Germany under Crawford's personal supervision. On Feb. 22, 1860—the one hundred and twenty-eighth anniversary of his birth—the celebrated Mills statue, executed under an order from the Government, was dedicated in the city of Washington. It is a purely military conception of the central figure in our Revolutionary history, and portrays Washington with the fire of conflict in his face, as he appeared (in the imagination of the artist at least) at the battle of Monmouth—one of the most desperately contested fields of the war for independence. The Ball statue, in the Public Garden in Boston, finished in 1868, is an equestrian figure similar in conception to that in Union Square, and, like its predecessor, was erected by private subscription. The heroic figure executed by J. Q. A. Ward in 1879, as a present to the old town of Newburyport, by Mr. Daniel Ingalls Tenney, for many years a resident of New York city, presents Washington in half-military costume, the coat carelessly fastened at the middle button, and sloping back upon the thighs in graceful lines. The left foot is advanced, and the left knee slightly bent. The right hand is open and extended, while the left rests upon the pommel of his sword, whose point bites the ground a little behind the left heel. The countenance is mild, and the marks of action are very slight; but the conception is picturesque and pleasing. The statue, faced to the south-west, graces the Bartlett Mall. — *New York Times*.

COLLECTIONS FOR THE CINCINNATI MUSEUM OF FINE ARTS.—Dr. L. W. Schauffuss, of the Museum Ludwig Salvator, near Dresden, which consists of a very fine collection of natural history and art, has addressed a letter to Mayor Jacob, offering to sell, in whole or part, their collection for the new Art Museum in Cincinnati. The Art Gallery contains original paintings by Murillo, Coreggio, Giorgione, Bartorelli, Tintoretto, an original sketch by Raphael, two paintings of Paul Veronese, and many others by the old masters. From the catalogue accompanying the letter, it is seen that two of the above-named pictures are valued at \$102,000.

THE SANITARY ENGINEER.—We notice with something of regret that that excellent publication, whilom the *Plumber and Sanitary Engineer*, has taken the opportunity offered by the beginning of its fourth volume to reconstruct its title head, and, in so doing, to drop from it the once all-significant word "plumber." The act seems to savor a little of ingratitude, and looks like kicking away the ladder by which the first step up was attained, for we take it that no little of the first success of the journal was occasioned by that same homely little word. All the world knew what a plumber was, and what were his failings, and hailed with delight any effort at his instruction, while a sanitary engineer was to most an abstract idea, a Utopian creation. This change of title seems to indicate one of two things, either that the plumbers have learned all there is to learn, which is impossible, or that the conductors of the journal have chosen to raise its standard so as to lift it too far above the mental range of the plumber tired by his day's work, an alternative, which, to a certain extent, is regrettable. If the shepherd deserts his flock, who can wonder if the sheep stray and get entangled in the thorny hedges of unscientifically complicated plumbing. If the seductive and half-draped female figure which replaces the scorned word in the title head be intended to represent the goddess Hygiea, she is but a slothful and self-indulgent deity, one quite unworthy of the devotion of so wide-awake a missionary as our enterprising contemporary. We shall hope to welcome the next number in its former guise.

PUBLISHERS' ANNOUNCEMENT.

According to the established custom, it will be understood that present subscribers who do not order a discontinuance, at the expiration of their subscription, desire to subscribe for the *American Architect and Building News* during 1881, and therefore it will be sent to those subscribers who are now receiving it, and the publishers hope to be favored with a prompt remittance of the subscription price for the ensuing year.

Due notice is also given, that the publishers will enforce with more stringency than heretofore, the rule which enables subscribers who pay in advance, to benefit by a discount on the subscription price (\$7.50).

BUILDING INTELLIGENCE.

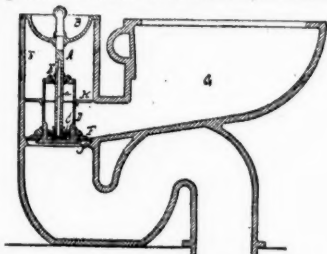
[Reported for The American Architect and Building News.]

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

BUILDING PATENTS.

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

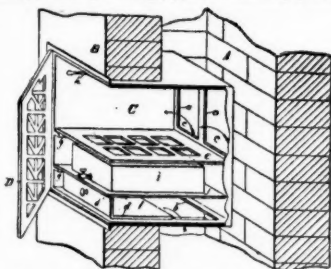
234,287. WASTE-WATER GUARD FOR WATER-CLOSETS. — George Jennings and George Jennings, Jr., Stangate, England. This invention relates to appliances for controlling the supply or discharge of water in water-closets and other places, its object being to prevent waste, and it consists, mainly, in the combination with a water-closet bowl, of a well, arranged on a level with it, a valve-seat arranged below the well and at the mouth of a trap arranged to receive the contents of the bowl, a valve to fit this seat, a cylinder attached to said valve and extending into the well, and a piston playing on said cylinder and connected with the pull-handle in such manner that when the cylinder is filled with water it will rise with the pull-handle, and then descend independently of it. A is the pull-handle of a water-closet, and is of substantially the usual form on its upper part, and is provided with a piston, C, at the lower end. This piston is located in a cylinder, D, at one end of which is a stuffing-box, E, through which A passes, the cylinder being also provided with a central stem, a, extending up into the handle, whereby the cylinder and the handle are guided on each other. The interior of the cylinder D is of less diameter below than above, as shown, and the piston C is fitted to its lower part. The piston C is loose on the handle A, and the latter



is provided with two flanges, b, c, between which the piston is situated, these flanges being so arranged that the piston is capable of a slight movement on the handle. That part of the handle A between the flanges b, c is flattened or squared, so that longitudinal spaces or passages d are formed between the piston and handle, and in the top face of the flange b are radial channels, while on the top face of the piston C are lugs f. Water is poured into the cylinder D, and when the handle A is pulled up, the pressure of the liquid tends to force the piston C down on the lower flange, b, of the handle, closing the lower ends of the spaces d against the passage of liquid through them, and the cylinder is caused to move up with the handle. A small quantity of liquid is allowed to escape from above to below the piston C, when the latter is in its lowest position, by way of the radial channels e, jointly with the passages d; and if, when the parts have been lifted, the handle A is held up, either by accident or design, this escape of the liquid allows the cylinder D to sink down slowly until the upper or widest part of the cylinder arrives at the piston, when the cylinder at once drops down on its support, there being no check to the passage of the liquid. While the cylinder D is lifted up together with the handle A, it is permitted to descend independently thereof, and it is obvious that such a result can be attained by other means than the one described — as, for instance, by a proper arrangement of valves in the piston. If, when the cylinder D has dropped down, leaving the handle A in an upper position, the

latter is lowered, the piston C is forced up against the flange c of the handle by the pressure of liquid below it, but without closing the passage d, owing to the interposition of the lugs f between the piston and said flange. It follows that the liquid can pass freely from below to above the piston C, and there is no check to the downward motion of the handle. The cylinder D is connected with the supply-valve or cock of a water-closet in such a manner that this valve is opened in the upward motion of the cylinder, and closed when the latter descends, and since the valve is thus allowed to remain open only a given time, waste of water is prevented. The cylinder D is also connected with the discharge-valve of the closet, so as to open and close this valve simultaneously with the release of the water-supply valve. In this example the discharge-valve is connected or formed directly on the lower end of the cylinder D, as at F, and the seat f of this valve is at the bottom of a well, E, which communicates with the pan G of the closet, and in which the cylinder and pull-handle are situated. The connection of the discharge-valve, as well as the supply-valve, with the cylinder D, however, may be made through suitable levers, and the cylinder D arranged to rest on the floor in the vicinity of the pan.

234,369. HOT-AIR REGISTER. — George W. Bucher, Waverley, Md. The object of this invention is to confine and direct the hot-air to different points, that it may be advantageously utilized to heat different articles, such as water, food, etc., and to this effect the invention consists in encasing in the wall, back of the face-grate, a chamber containing openings, dampers, and apartments for these purposes. A is the flue; B, the walls of the same; C, the chamber, provided with openings, a, a, and b, shutters or valves c and d, grates e and f, resting on lugs, g, sub-chamber, h, and door



D, which opens on hinges in the ordinary manner. The chamber C extends part way into the flue, in which openings, a, a, are provided with shutters e, that are controlled by suitable mechanism and lever h, these openings to be used when food is to be heated or kept warm, so that a more direct current and greater heat may be directed to this point when desired. The opening b is provided with a slide-valve, d, which is operated by sliding in or out, and is constructed with a flange, d', so that when it is opened it forms a sub-chamber, h, under the water-vessel, i, thereby confining the heat directly under the said vessel.

234,866. LATCH. — Peter Forg, Somerville, Mass.
234,874. HYDRO-PNEUMATIC ELEVATOR. — George Johnson, Cincinnati, O.
234,895. MEANS FOR TIGHTLY CLOSING DOORWAYS, ETC. — George B. Thompson, Pittstone, Penn.
234,910. HATCHWAY GATE MECHANISM. — John Marshall, St. Louis, Mo.
234,921. FIRE-PLACE HEATER. Alonzo R. Morgan, New York and G. L. Morrison, Brooklyn, N. Y.
234,930. TAPER JAW FOR VISES. — Benjamin F. Stephens, Brooklyn, N. Y.
234,934. WATER-CLOSET. — Alexander G. Alexander, Detroit, Mich.
234,935. WOOD-BENDING MACHINE. — George F. Almy, Delphos, O.
234,945. ELECTRICAL INDICATOR FOR ELEVATOR. — Henry C. Bliss, West Springfield, Mass.
234,956. ELEVATOR. — Alexander W. Castle and Charles W. Akin, Eureka, Nev.
234,969. HATCHWAY FOR ATTACHMENT. — Gustave J. Cricklair, New York, N. Y.
234,993. ELECTRICAL ANNUNCIATOR. — Thomas W. Lane, Boston, Mass.
235,994. WRENCH. — William H. Lightcap, Hazel Gree, Wis.
235,035. WINDOW. — Green Smith, Coal Valley, W. Va.

235,036. CHANDALIER. — Edgar M. Smith, New York, N. Y.
235,042. SASH-FASTENER. — Wm. W. Sweetland, Edwardsburgh, Mich.

235,043. TOOL-HANDLE. — Gavin Telfer, Detroit, Mich.

235,047. ELEVATOR. — Otis Tufts, South Boston, Mass.

235,048. HATCHWAY GUARD. — Wm. Walker, Allegheny, Penn.

SUMMARY OF THE WEEK.

Baltimore.

BUILDING PERMITS. — The following building permits have been issued since the last report.

Joseph Turner, 1 three-st'y brick building, n w cor. Wilson and McCollough Sts.

G. Cassand & Sons, three-st'y brick buildings, 411 West Baltimore St., between Paca and Green St.

Martin Wagner, three-st'y brick packing-house, Boston St., foot of Concord St, 50' x 50'.

Ten building permits were issued for the past week.

PRODUCE EXCHANGE. — A new Produce Exchange is to be built on a site known as Hooper's Wharf, on Fells Point, and will front 235 feet on Wolf St., and extend back 255 feet, to the end of the present wharf. The front building will be 35 feet deep, three stories high, and be of brick with stone finish. The back building will be 220 feet deep, one story high. The roof will be supported by three series of the Howe Truss, springing from brick piers. The floor of this part will be asphalt. The building will be supplied with refrigerators for the storage of perishable stuff, and tanks for live fish, and will be heated by steam and lighted by electric light. The present wharfs are to be extended 200 feet further. The building is to cost \$50,000, and work commenced immediately. Mr. Frank E. Davis is the architect.

Boston.

BUILDING PERMITS. — Wood, — Highland Park Ave., for Mrs. Saphronia S. Fease, one dwelling, 21' x 40', two stories and pitch roof; Robert D. Warl, builder. East Sixth St., No. 792, for Patrick Coyne, 1 office, 20' x 15'; Patrick Coyne, builder.

Madison Ave., near Lexington St., for John Behan, 1 Wagon Shed, 40' x 19'; John Behan, builder.

Farnham St., near Gerard St., for Aaron D. Williams, 1 Chemical Factory, 36' x 90'; Laing & Drisco, builders.

ART CLUB BUILDING. — It is reported that the Boston Art Club will soon begin to build their new club house on Dartmouth St. The members of the Club have taken enough four per cent bonds to enable the Building Committee to proceed at once.

HARBOR IMPROVEMENTS. — The sum of \$50,000 is asked for the improvements on Long Island Head, and similar amounts for Fort Winthrop and Fort Independence.

HOTEL BRUNSWICK. — Messrs. Barnes and Dunklee have purchased the residence of Dr. Moffat, No. 196 Boylston St., adjoining the Hotel Brunswick, with a view to add it to and connect it with the hotel. The upper part of the house will be used for sleeping rooms and the lower part for a café.

Brooklyn.

BUILDING PERMITS. — Beaver St., cor. Belvidere St., 1 six-st'y brick ice-house, 50' x 52'; owner, William Ulmer, on premises; architect, Charles Stoll; builder, Henry Grasman.

Even St., w s, 50' north Ten Eyck St., 1 three-st'y frame store and tenement, 25' x 55'; cost, \$4,000; owner, etc., Henry Loeffler, 1924 Stocton St.

Joralemon St., n s, 40' west of Clinton St., 1 four-st'y brown-stone dwell., 25' and 24'6" x 45'; cost, \$2,000; owner, Geo. H. Messenger, 356 Henry St.; architect, Nelson M. Whipple; builders, Thos. Dunn and R. Whipple & Son.

Devoe St., No. 36, 1 four-st'y brick factory, 25' and 30' x 53'; owner, E. M. Boynton, 80 Beekman St., New York; architect, O. H. Doolittle; builders, B. Mills and O. H. Doolittle.

Fulton St., Nos. 117 and 119, e s, 25' south of Prospect St., 1 two-st'y brick store and dwell., 28' x 30', 6' x 50'; owner, Thomas C. Fowler; architect, T. C. Morris; builders, John Thatcher and George B. Colyer.

Hicks St., No. 293, e s, 300 South Joralemon St.; 1 two-st'y brick stable and dwelling, 25' x 75'; cost, \$6,500; owner, C. H. Mallory, Columbia Heights; architect, Charles Werner; builders, Burns & McCann and Bogert & Bro.

TWO MONTHS FREE!

New Subscriptions for the *American Architect and Building News* for the year 1881, received on or before December 25, 1880, accompanied by the amount of the advance price (\$6.00), will entitle the subscriber to receive, free of charge, the eight issues for Nov. and Dec., 1880.

Irving Place, 25' from Putnam Ave., 4 three-st'y brick dwell., 12'6" x 40'; cost, \$2,500 each; owner, W. O. Thompson, cor. Putnam and Grand Aves.; builder, O. D. Thompson.

Hooper St., Nos. 203 and 205, two three-st'y brown-stone dwell., 20' x 42'; cost, \$5,600 each; owner, Mary J. Ferguson, 350 South Fifth St.; builder, R. Ferguson.

Joralemon St., cor. Hicks St., 1 four-st'y brown-stone tenement, 20'6" and 27'6" x 62'; owner, Geo. W. Brown, 728 Fulton St.; builders, Levi Brown and C. E. Cozens.

Chicago.

BUILDING PERMITS. — C. M. & St. P. Railway Co., two-st'y brick freight-house, 24' x 400'; California Ave.; cost, \$12,000.

B. Haley, two-st'y brick dwell., 24' x 25', 857 Halsted St.; cost, \$2,000.

George Bortholomae, 3 three-st'y brick dwell., 60' x 80', 532 to 536 Superior St.; cost, \$18,000.

Goetz, Busche & Co., two-st'y brick factory, 31' x 100', Michigan St., near Kingsbury St.; cost, \$6,000.

Belton Halley, 4 one-st'y brick dwell., 20' x 44', Dashiell St., near Thirty-First St.; cost, \$3,500.

Nelson Morris, 4 two-st'y brick dwell., 19' x 70' each, Wabash Ave., near Twenty-Sixth St.; cost, \$16,000.

L. D. Hammond, two-st'y brick dwell., 22' x 60', Adams St., west of Oakley Ave.; cost, \$4,500.

L. E. Bailey, ice-house, 24' x 75', 839 Kinzie St.; cost not stated.

BOARD OF TRADE BUILDING. — Chicago is to have a new Board of Trade Building, 100' x 300'.

Cincinnati.

BUILDING PERMITS. — Since our last report the following building permits have been issued.

Russell, Morgan & Co., addition, \$8,000.

Thos. Kelsal, Fifth St., brick, \$10,000.

Jos. Burns, three-st'y brick, \$3,000.

C. F. Stegermeyer, two-st'y brick, \$3,000.

Lewis Herancourt, two-st'y brick, \$2,500.

Twelve permits for repairs, total cost, \$13,300.

Total cost for the month, \$43,500.

Total permits for the month, 20.

Total permits to date, 620.

Total cost to date, \$1,479,400.

New York.

BUILDING PERMITS. — *Eleventh Ave.*, cor. Twenty-Second St., 1 four-st'y brick office and tenement, 24'8" x 45'; cost, \$8,000; owner, Alfred W. Budlong, 449 West Twenty-Second St.; architect, G. H. Budlong.

Sixty-Sixth St., s. s. 130' east of Fourth Ave., 1 two-st'y brick stable and dwell., 25' x 89'5"; cost, \$6,000; owner, A. J. White; architect, James E. Ware; builders, Sinclair and Willis.

One Hundred and Twenty-First St., n. s., 100' west of First Ave., 1 one-st'y frame church, 40' x 80'; cost, \$2,000; owner, Bethel Sunday School.

Marion St., No. 21, 1 five-st'y brick tenement, 27'3" and 28'3" x 74'; cost, \$10,000; owner, Peter Liebertz, 17 Marion St.; architect, F. W. Klem.

Sixty-Eighth St., s. s. 228'4" east of Third Ave., 16 three-st'y brick, brown-stone, and yellow-stone dwell., ten 18'2" x 48', six 16'8" x 48'; cost, \$6,000 each; owner, John D. Crimmons, 1037 Third Ave.; architects, D. & J. Jarling.

One Hundred and Thirty-Seventh St., cor. Southern Boulevard, 1 three-st'y frame store and dwell., 28' and 25' x 51'; cost, \$5,500; owners and builders, Erreert & Hall; architect, Samuel H. Merritt.

Fourth Ave., No. 807, 1 four-st'y brown-stone apartment-house, 25'2" x 58'; cost, \$10,000; owner, Margaret J. Brinkerhoff, 105 East Fifty-Fifth St.; architect, William Jose.

One Hundred and Twenty-Seventh St., s. s. 300' east of Eighth Ave., 2 three-st'y brown-stone dwell., cost, each, \$10,000; owner, S. J. Wright, One Hundred and Fifty-Fourth St., between Courtland and Morris Aves.; architect, J. H. Valentine; builders, S. J. and S. O. Wright.

One Hundred and Third St., s. s. 205' east of Third Ave., 2 four-st'y brick tenements, 25' x 53'; cost, \$8,000 each; owner and builder, Peter Seebald, 121 East One Hundred and Fifth St.; architect, J. H. Valentine.

Pier No. 36 North River, between Charlton and Spring Sts., 1 two-st'y freight-shed, offices and workshop, 73' x 564'; cost, \$80,000; owner, Inman Steamship Co., 31 Broadway; engineer, Charles McDonald; 52 Wall St.; builder, Wm. Russell.

Ninth Ave., cor. Sixteenth St., four one-st'y sash and glass store and dwell., 20'10" and 25' x 50'; cost, each, \$3,000; owner, Thomas W. Marshall, 25 East One Hundred and Twenty-Third St.; architect, J. Robinson, Jr.

One Hundred and Twenty-First St., s. s. 100' east of Second Ave., 5 four-st'y brick tenements, 20' x 60'; cost, each, \$8,500; owner, Lottie L. Dean, 168 East One Hundred and Twenty-Fifth St.; builder H. N. Dean.

Ave. A, cor. Fifty-Seventh St., 5 four-st'y brown-stone flats, 20' x 70'; cost, each, \$12,000; owner and builder, James E. Ray, 323 East One Hundred and Twentieth St.; architect, J. H. Valentine.

Seventy-First St., n. s. 225 West Ninth Ave., 1 two-st'y brown-stone church, 38' and 34' x 90'; cost, \$20,000; owner, M. E. Church Extension Co.; architect, S. D. Hatch; builder, Richard Deeves.

ALTERATIONS. — *Waverley Place*, No. 105, wall carried up, four-st'y brick extension, 17' x 41', interior alterations; cost, \$5,000; owner, Adam Young, No. 11 West Twenty-Seventh St.; architects, D. & J. Jardine; builders, A. G. Bogert & Bros.

Forty-Seventh St., n. s. from Broadway to Seventh Ave., partitions removed, iron columns, front alterations, etc.; cost, \$10,000; owner, John Murtha, 60 West Fifty-Fourth St.; architect, J. Stroud; builder not selected.

Third Ave., cor. Fifth St., five-st'y brick extension, 14'4" x 20'; cost, \$1,000; owner, Harriot Pinckney, executrix; architect and builder, Thomas Z. Lynch.

MADISON SQUARE GARDEN. — The magnificent scheme for a theatre, an opera-house, a zoological and botanical garden, lecture-rooms, etc., for first-

class amusements in one building, to be erected on the site of the Madison Square Garden has been abandoned, the necessary funds not being forthcoming.

APARTMENT-HOUSE. — William José is to build a \$12,000 brown-stone flat, four stories high, for Mrs. Brinckerhoff, at No. 807 Fourth Avenue.

OPERA HOUSE. — The using of the site proposed for the new opera house is likely to prove doubtful, and it is reported that the directors are endeavoring to obtain another lot.

BUILDING MATERIALS are quiet. Bricks show a light fall in price, as will be seen by our quotations.

CHURCHES. — Mr. P. P. Pugin, of London, England, was in this city last week, and has left for Boston and Chicago. It is reported that he is to prepare designs for a Roman Catholic church in this city, and also for one in Brooklyn.

FULTON MARKET. — It has been decided that Fulton Market shall be repaired, instead of pulled down, so a much needed reform will be seriously delayed.

Philadelphia.

BUILDING PERMITS. — *Thirty-First St.*, cor. Thompson Sts., ice-house, 43' x 104'; Jas. B. Doyle, contractor.

Ninth St., cor. Diamond St., two-st'y stable and bottling building, 52' x 60'; F. X. Burkle, contractor.

Emerald St., north of Madison Ave., 6 two-st'y dwell., 15' x 42'; Evan Morris, owner.

Taylor St., cor. Adams St., one-st'y dye-house, 43' x 65'; Firth Bros. & Co., owners.

Morris St., east of Delaware Ave., one-st'y boiler-house, and 1 three-st'y store-house, 35' x 36'; Baugh & Son, owners.

ADDITIONS AND ALTERATIONS. — *Jefferson St.*, south of Plum St., 2 two-st'y brick building, 14' x 30'; Benj. Taylor, contractor.

Thirty-Ninth St., cor. Powelton Ave., new front to factory, and internal alterations; Jas. H. Young, contractor.

The permits for November were very largely for additions and alterations. They included 68 dwelling-houses, 3 factories, 2 storehouses, 1 hotel.

St. Louis.

BUILDING PERMITS. — Twenty permits have been issued since our last report, of which seven are for frame structures of slight importance. Of the rest, those worth \$2,500 or over, are as follows: —

OWNERS' NAME.	USE.	S'y.	F'm.	Cost.
D. Catlin,	Tobacco Fact.	5	5	25,000
Excelsior M'fg Co.	Foundry,	4	—	60,000
H. Ziegenheim,	Dwell.	3	60	12,000

General Notes.

BABYLON, L. I. — A frame dwelling is to be built, from designs of Mr. Bruce Price, of New York, for Mr. C. De Bois Wagstaff.

BRIDGEPORT, CONN. — A frame dwelling is to be built for Mr. Thorne, to cost about \$6,000; also, one for Mr. Pearsall, to cost same price; both from designs of Mr. Bruce Price, of New York.

BROOKLINE, MASS. — A frame house is being built for Mr. Wm. S. Cutler, from plans of Messrs. Ober & Rand, architects, of Boston. It is a two-st'y pitch roof, and measures 30' x 50'. Mr. B. W. Neal is the contractor. Cost, \$6,000.

BUFFALO, N. Y. — Mr. G. J. Metzger, architect, is building two houses on Porter Ave., near Plymouth St., for R. O. Meldrum; cost, \$3,500 each.

BURLINGTON, VT. — The breakwater at Burlington is now 3,900 feet long, and is to be extended 1,400 feet to the north.

EAST ROCKAWAY, L. I. — Mr. Bruce Price, of New York, has drawn plans for a house for Mr. W. J. Emmet, to cost \$7,000; also, for a house for Mr. Jordan, to cost about \$6,000.

ERIE, PA. — Mr. D. K. Dean, architect, is building for Daniel Trask a house which will cost \$30,000.

LENOX, MASS. — A two-story frame house is being built for Mr. S. P. Shaw, covering about 2,100 square feet; Messrs. G. R. & K. G. Shaw, of Boston, architects.

NEW HAVEN, CONN. — Messrs Brown and Stilson, architects, are building for H. Mason, Esq., at 12 College St., a brick house which will cost \$5,000.

NORTHAMPTON, MASS. — The Greenville Manufacturing Company are putting up a number of large tenement houses for their cotton-mill operatives.

Bids and Contracts.

BOSTON, MASS. — The Committee on Paving has awarded the contract for building the superstructure of the new bridge of the Back Bay Park to David H. Andrews, of Boston, for \$4,693.

CHICAGO, ILL. — The Union Brass Manufacturing Company, of Chicago, have the contract for building the bronze and brass stair-railing and balustrade for the new Pittsburgh, Fort Wayne, and Chicago depot, 100 feet in all. They are also furnishing some trimmings for coaches to go to Spain, Mexico, and Cuba.

BOSTON, MASS. — The Shreve, Crump & Low Manufacturing Company, brass workers, 371 Albany St., expect to erect new buildings in the spring. The new works will embrace a foundry, 40' x 80' in size, and a general building, 40' x 100', two stories.

CAMDEN, N. J. — Wood Bros. have begun work on a new factory, near their dry-dock. It will be 160' x 160', one story high. It is the intention to finish the building in about six weeks.

CHICAGO, ILL. — Ground has been broken for a new furniture factory at the corner of Green and Rigley Sts., by H. Halvorsen. The building will be 47' x 100', four stories high, and substantially built of brick.

J. H. Bass contemplates building an extension to his car-wheel manufactory in the spring.

DURHAM, I.O. — The Chicago, Milwaukee & St. Paul Railroad Co. has proposed to build large machine-shops in this city, provided the city will give the necessary land and right of way.

Publishers' Department.

The American Architect and Building News.

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THE Marine Corps Building, Washington Navy Yard, has just been painted with H. W. Johns' Asbestos Liquid Paints. These Paints contain no water, and can be used in cold weather. Samples of twenty-eight newest shades for dwellings sent free by H. W. Johns M'fg Co., 87 Maiden Lane, N. Y. Sole Manufacturers. — [Com.]

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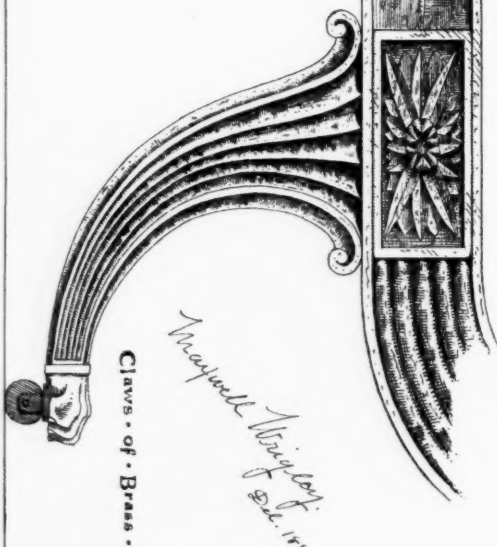
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Old Sofa. in Brooklyn Long Island.

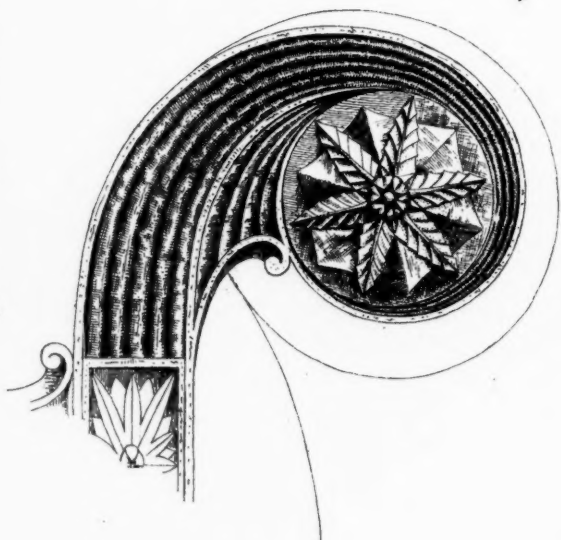
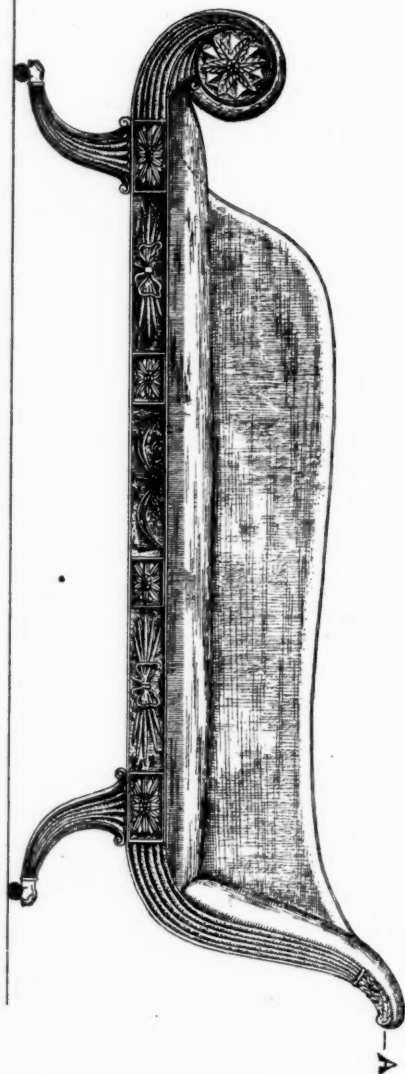
A — Formerly ended in an Eagle head.
Of which nothing now remains but
The feathers on the neck.



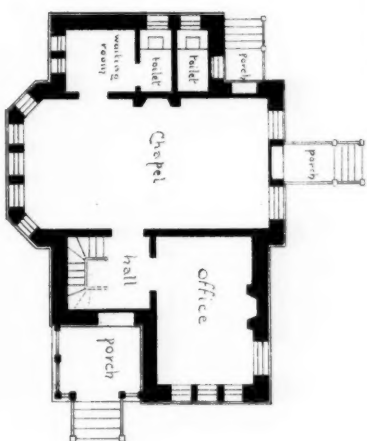
Claws of Brass.

*Maxwell Wigley
Dec. 1880.*

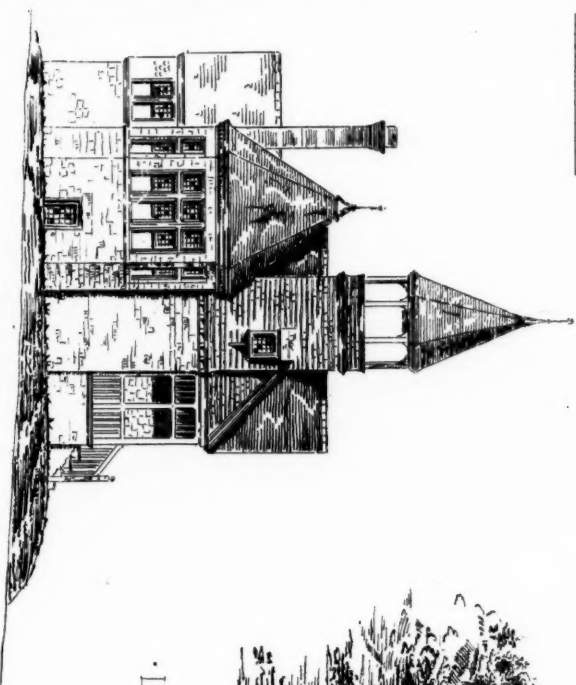
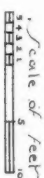
Scale of Elevation.
Scale of Details.



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- Ground Plan:



• West • Front •

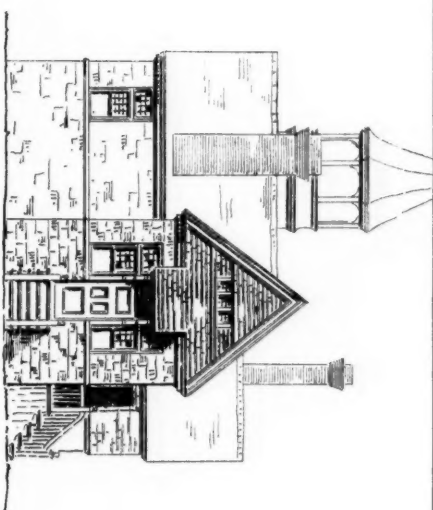


· LODGE · AT · WESTERLY · ENTRANCE ·

Maple Grove Cemetery.

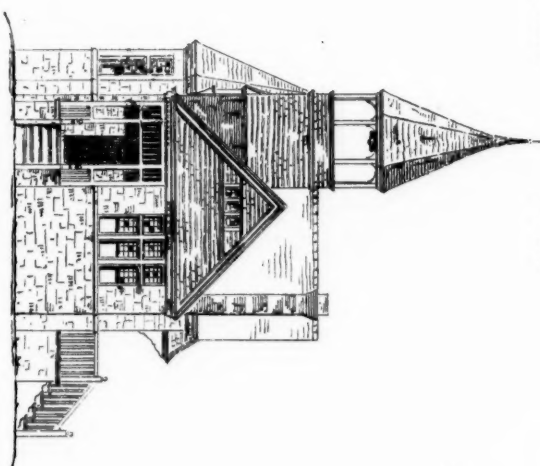
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James E. Ware, Architect. 697 Broadway N.Y.



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[E]st

Front

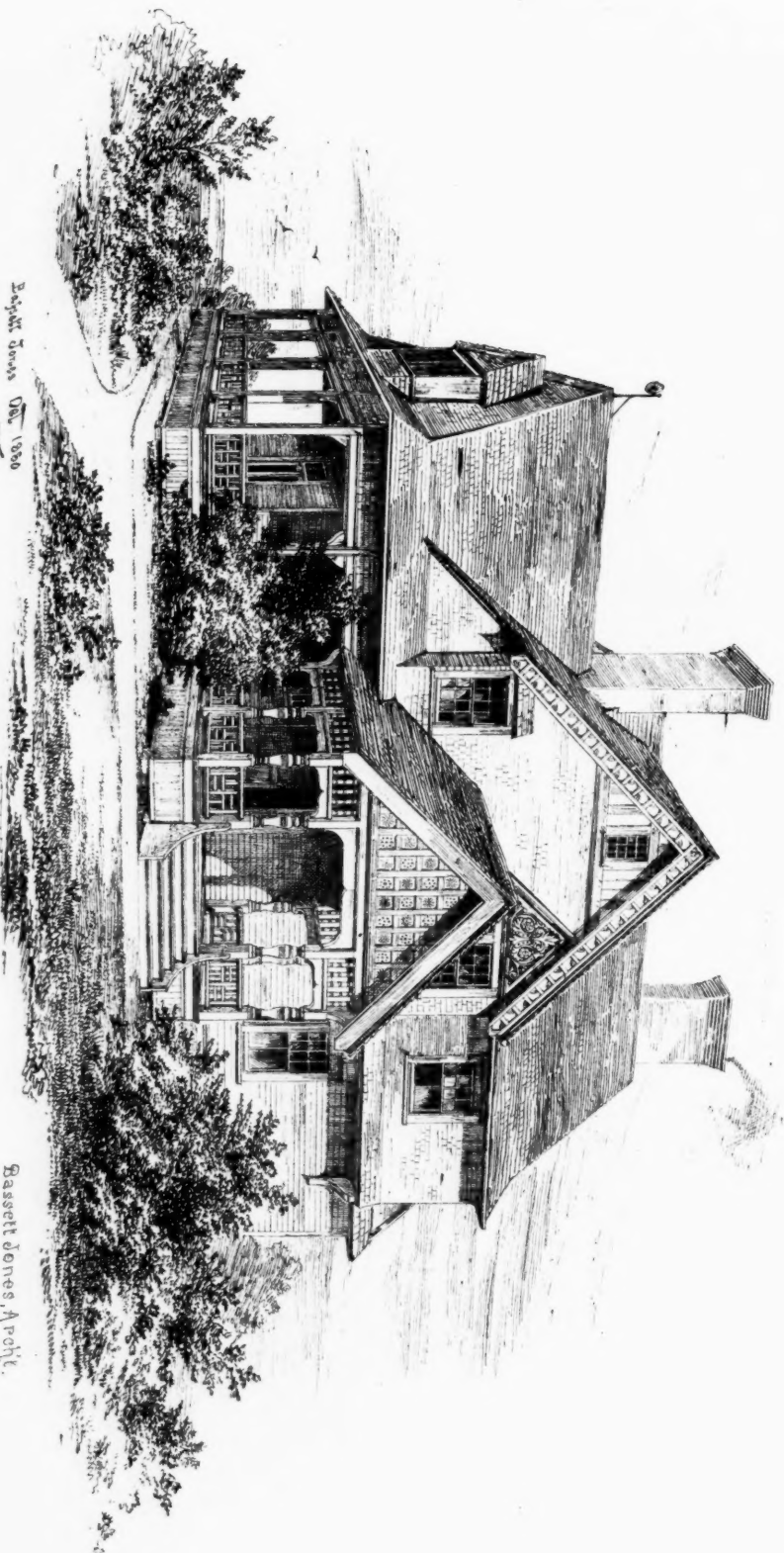


South Front.

C. Edwards Peck

The Holotype Printing Co 211 The Mall, St. Louis

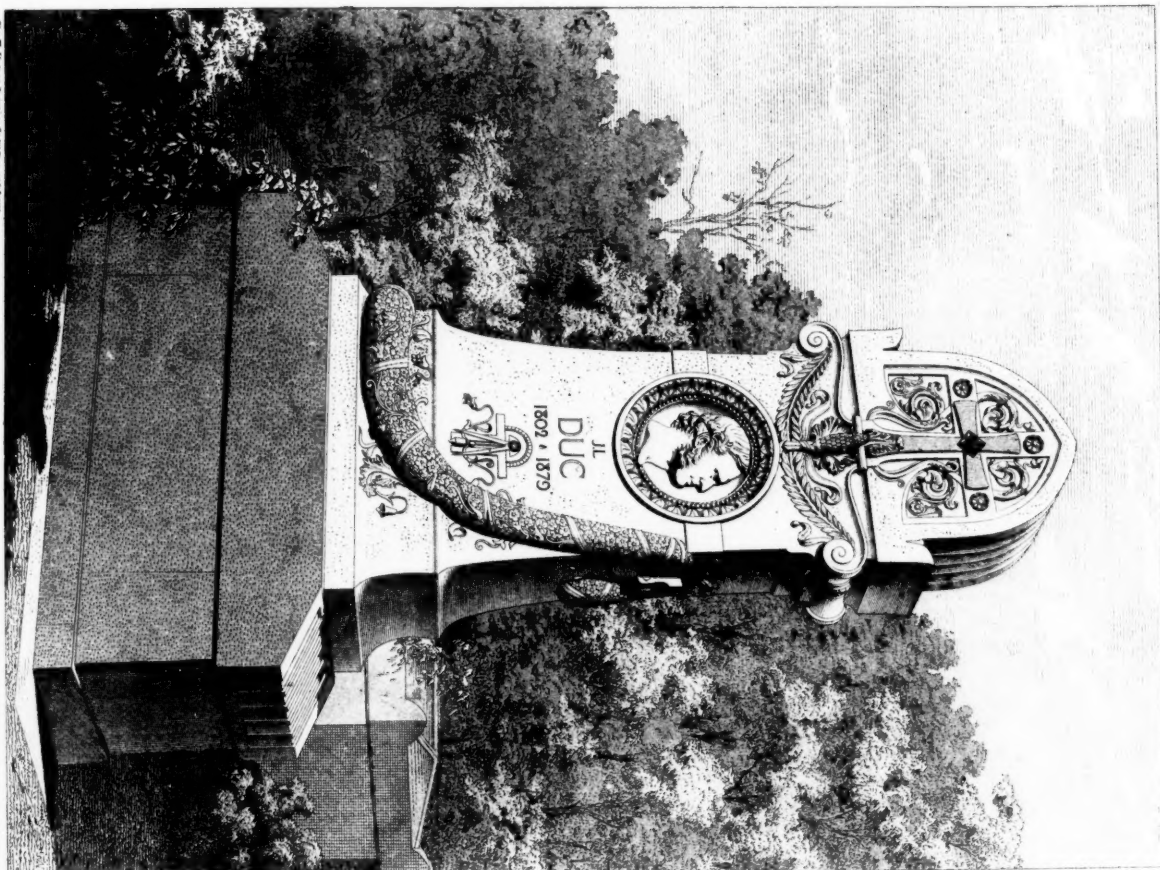
THE HILLTOPS PRINTING CO. 211 TOWN ST. BOSTON



COTTAGE AT FAR ROCKAWAY, LONG ISLAND, N.Y.

Bassett Jones, Archt.

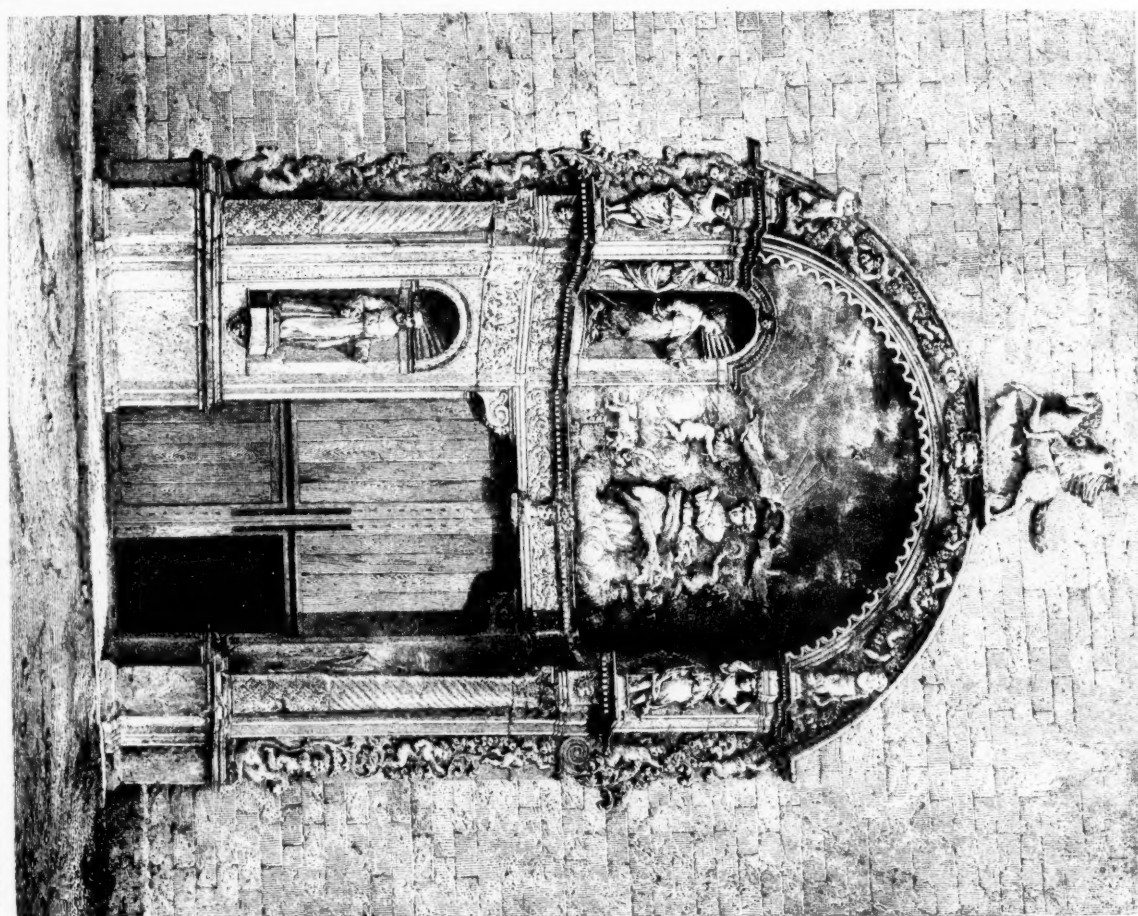
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